Musicians & Composers

of the 20th Century

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Contents

Publisher's Note xiii
Editor's Introduction xv
Contributors xix
Key to Pronunciation xxv

Will Ackerman 1
Roy Acuff 2
John Adams 5
Cannonball Adderley 8
Toshiko Akiyoshi 11
Herb Alpert 13
Trey Anastasio 16
Laurie Anderson 18
Leroy Anderson 21
Marian Anderson 24
Dame Julie Andrews 28
Martha Argerich 32
Harold Arlen 34
Louis Armstrong 38
Eddy Arnold 42
Vladimir Ashkenazy 44
Chet Atkins 46
Hoyt Axton 49
Charles Aznavour 51

Milton Babbitt 54
Babyface 57
Burt Bacharach 60
Erykah Badu 63
Joan Baez 65
Samuel Barber 67
Daniel Barenboim 70
Ray Barretto 72
Béla Bartók 74
Count Basie 79
Amy Beach 83
Sidney Bechet 85
Beck 89
Jeff Beck 91
Sir Thomas Beecham 93
Bix Beiderbecke 96
Harry Belafonte 98
Tony Bennett 101
Alban Berg 104
Alan Bergman 107
Luciano Berio 109
Irving Berlin 114
Elmer Bernstein 118
Leonard Bernstein 120
Chuck Berry 123
Jussi Björling 126
Otis Blackwell 128
Rubén Blades 130
Eubie Blake 134
Art Blakey 136
Mary J. Blige 139
Kurtis Blow 141
Bono 142
Nadia Boulanger 145
Pierre Boulez 147
David Bowie 151
Jacques Brel 153
Benjamin Britten 155
Garth Brooks 159
Clifford Brown 161
James Brown 163
Roy Brown 166
Jackson Browne 168
Dave Brubeck 170
Jimmy Buffett 173
Johnny Burke 175
Solomon Burke 178
Gary Burton 180
Adolf Busch 182
Ferruccio Busoni 184
Paul Butterfield 188
David Byrne 190

John Cage 193
Sammy Cahn 196
Maria Callas 198
Glen Campbell 202
Mariah Carey 204
Wendy Carlos 206

Karen Carpenter 208
Benny Carter 210
Elliott Carter 213
Maybelle Carter 216
Enrico Caruso 219
Henri Casadesus 221
Pablo Casals 223
Johnny Cash 226
Ray Charles 230
Carlos Chávez 233
Maurice Chevalier 237
Charlie Christian 239
Chuck D 240
Kyung-Wha Chung 242
Eric Clapton 245
James Cleveland 248
Van Cliburn 251
Jimmy Cliff 253
Patsy Cline 255
Kurt Cobain 257
George M. Cohan 260
Leonard Cohen 264
Nat King Cole 267
Cy Coleman 270
Ornette Coleman 272
Judy Collins 276
Phil Collins 278
Willie Colón 281
John Coltrane 283
Sean Combs 287
Harry Connick, Jr. 290
Sam Cooke 292
Aaron Copland 294
Chick Corea 298
Elvis Costello 302
James Cotton 305
Sir Noël Coward 307
Henry Cowell 311
Bing Crosby 314
David Crosby 317
Andraé Crouch 320
George Crumb 322
Celia Cruz 325
Xavier Cugat 328

D. M. C. 332
Roger Daltrey 334
Hal David 336
Ray Davies 338
Miles Davis 341
Sammy Davis, Jr. 344
Claude Debussy 346
Sandy Denny 350
John Denver 352
Paul Desmond 355
Neil Diamond 357
Bo Diddley 359
Marlene Dietrich 361
Willie Dixon 363
Dr. Dre 365
Charles Dodge 368
Arnold Dolmetsch 370
Eric Dolphy 372
Plácido Domingo 374
Fats Domino 378
Thomas A. Dorsey 380
Lamont Dozier 383
Jacqueline du Pré 386
Bob Dylan 388

Steve Earle 393
Fred Ebb 395
Duane Eddy 397
Danny Elfman 399
Sir Edward Elgar 402
Duke Ellington 405
Cass Elliot 408
Missy Elliott 410
Eminem 413
Brian Eno 416
Enya 419
Melissa Etheridge 421
Bill Evans 423
Don and Phil Everly 426
Sammy Fain 430
Morton Feldman 432
Freddy Fender 434
Arthur Fiedler 437
Dorothy Fields 439
50 Cent 441
Dietrich Fischer-Dieskau 443
Ella Fitzgerald 446
Kirsten Flagstad 450
Lester Flatt 452
Béla Fleck 454
John Fogerty 456
Aretha Franklin 459
Lefty Frizzell 462

Blind Boy Fuller 464
Peter Gabriel 467
Sir James Galway 470
Jerry Garcia 472
Art Garfunkel 475
Judy Garland 477
Erroll Garner 481
Marvin Gaye 483
George Gershwin 486
Ira Gershwin 490
Stan Getz 492
Barry, Maurice, and Robin Gibb 495
Gilberto Gil 498
João Gilberto 501
Dizzy Gillespie 502
Philip Glass 507
Gerry Goffin 511
Jerry Goldsmith 513
Osvaldo Golijov 515
Benny Goodman 518
Dexter Gordon 521
Glenn Gould 524
Percy Aldridge Grainger 528
Grandmaster Flash 531
Amy Grant 533
Stéphane Grappelli 535
Adolph Green and Betty Comden 538
Al Green 541
Dave Grusin 543
Sofia Gubaidulina 546
Arlo Guthrie 550
Woody Guthrie 552
Buddy Guy 556
Merle Haggard 559
Bill Haley 562
Marvin Hamlisch 565
M. C. Hammer 567
Oscar Hammerstein II 569
Lionel Hampton 573
Herbie Hancock 577
W. C. Handy 580
Nikolaus Harnoncourt 583
Emmylou Harris 585
George Harrison 589
Lou Harrison 591
Deborah Harry 596
Lorenz Hart 598
Coleman Hawkins 600
Isaac Hayes 604
Jascha Heifetz 606
Fletcher Henderson 610
Jimi Hendrix 613
Victor Herbert 616
Bernard Herrmann 620
Paul Hindemith 624
Christopher Hogwood 628
Billie Holiday 630
Eddie and Brian Holland 634
Buddy Holly 637
Gustav Holst 639
Arthur Honegger 642
John Lee Hooker 645
Lightnin' Hopkins 648
Lena Horne 649
James Horner 652
Vladimir Horowitz 654
Son House 657
Howlin' Wolf 660
Alberta Hunter 663
Mississippi John Hurt 665
Chrissie Hynde 667
Ice Cube 670
Ice-T 672
Julio Iglesias 674
Burl Ives 677
Charles Ives 679
Janet Jackson 683
Mahalia Jackson 685
Michael Jackson 688
Sir Mick Jagger 691
James Jamerson 695
Elmore James 697
Etta James 700
Leoš Janáček 703
Bert Jansch 707
Keith Jarrett 708
Jay-Z 711
Blind Lemon Jefferson 713
Waylon Jennings 715
Joan Jett 718
Antônio Carlos Jobim 721
Billy Joel 723
Sir Elton John 727
Lonnie Johnson 729

Robert Johnson 732
Elvin Jones 735
George Jones 737
Hank Jones 740
Quincy Jones 744
Janis Joplin 747
Scott Joplin 749
Louis Jordan. 752

John Kander. 756
Herbert von Karajan 758
Jerome Kern 761
Aram Khachaturian 765
Ali Akbar Khan 768
Nusrat Fateh Ali Khan 770
Albert King 772
B. B. King 774
Carole King 777
Rahsaan Roland Kirk. 780
Kitarō. 782
Otto Klemperer 784
Zoltán Kodály. 788
Kool DJ Herc 791
Erich Wolfgang Korngold 793
Serge Koussevitzky. 796
Alison Krauss 798
Fritz Kreisler 800
Kris Kristofferson. 803
Fela Kuti 805

Patti LaBelle. 809
Wanda Landowska 811
K. D. Lang 814
Queen Latifah. 817
Leadbelly 820
Peggy Lee 823
Michel Legrand 826
Lotte Lehmann 829
Tom Lehrer 831
Jerry Leiber 834
John Lennon. 836
Gustav Leonhardt 840
Alan Jay Lerner 843
James Levine 846
Jerry Lee Lewis 848
John Lewis. 851
György Ligeti 855
Gordon Lightfoot. 859
Little Richard 861
LL Cool J. 864
Sir Andrew Lloyd Webber. 866
Frank Loesser 869
Frederick Loewe 872
Alan Lomax 875
Lyle Lovett 879
Alvin Lucier. 881
Witold Lutosławski 884
Loretta Lynn 887

Yo-Yo Ma 891
Sir Paul McCartney. 894
Bobby McFerrin. 898
Roger McGuinn. 901
Marian McPartland. 903
Madonna 905
Gustav Mahler 907
Miriam Makeba 911
Henry Mancini 913
Bob Marley 917
Wynton Marsalis 920
Frank Martin 923
Sir George Martin 925
Bohuslav Martinů. 927
Hugh Masekela 929
Johnny Mathis 932
Dave Matthews 934
Curtis Mayfield 936
Dame Nellie Melba. 938
Lauritz Melchior 940
Memphis Minnie 943
Gian Carlo Menotti. 945
Sir Yehudi Menuhin 948
Johnny Mercer 951
Ethel Merman. 953
Robert Merrill. 956
Olivier Messiaen 958
Pat Metheny. 962
Darius Milhaud. 964
Glenn Miller. 967
Roger Miller. 969
Ronnie Milsap 971
Charles Mingus. 973
Joni Mitchell. 977
Thelonious Monk. 980
Bill Monroe 984
Wes Montgomery 987
Ennio Morricone 989
Jim Morrison 991

Van Morrison 994
Morrissey 997
Jelly Roll Morton 999
Anne-Sophie Mutter 1002

Conlon Nancarrow 1006
Milton Nascimento 1008
Fats Navarro 1011
Ricky Nelson. 1013
Willie Nelson 1015
Aaron Neville 1019
Anthony Newley 1021
Alfred Newman 1023
Randy Newman 1026
Red Nichols 1029
Stevie Nicks 1031
Carl Nielsen 1033
Luigi Nono. 1037
Jessye Norman. 1039
Notorious B.I.G. 1041

Odetta 1044
David Oistrakh 1047
Mike Oldfield 1049
Pauline Oliveros. 1052
Roy Orbison 1054
Carl Orff 1058
Johnny Otis 1060

Ignace Jan Paderewski. 1063
Jimmy Page. 1065
Eddie Palmieri. 1067
Charlie Parker 1071
Gram Parsons 1075
Arvo Pärt. 1077
Harry Partch. 1080
Dolly Parton 1082
Charley Patton. 1086
Les Paul 1088
Luciano Pavarotti 1091
Tom Paxton 1093
Carl Perkins 1095
Itzhak Perlman 1097
Oscar Peterson. 1100
Tom Petty 1103
Édith Piaf. 1105
Astor Piazzolla. 1109
Wilson Pickett 1112
Robert Plant 1114

Cole Porter 1118
Francis Poulenc 1121
Bud Powell. 1125
Pérez Prado 1129
Elvis Presley 1131
Sir André Previn. 1134
Leontyne Price. 1138
Charley Pride 1140
Prince. 1143
John Prine 1145
Professor Longhair 1147
Sergei Prokofiev 1149
Giacomo Puccini. 1153
Tito Puente. 1157

Sergei Rachmaninoff 1161
Ma Rainey 1164
Bonnie Raitt 1166
Joey Ramone. 1169
Jean-Pierre Rampal 1172
Maurice Ravel 1174
Otis Redding. 1178
Jimmy Reed 1180
Lou Reed 1182
Steve Reich. 1185
Django Reinhardt 1188
Ottorino Respighi 1191
Silvestre Revueltas 1193
Sir Tim Rice 1196
Keith Richards. 1197
Jean Ritchie 1200
Tex Ritter. 1202
Max Roach 1205
Robbie Robertson 1209
Paul Robeson 1211
Smokey Robinson 1213
Jimmie Rodgers 1216
Richard Rodgers. 1220
Sonny Rollins 1225
Sigmund Romberg 1228
Linda Ronstadt 1231
Diana Ross 1233
Mstislav Rostropovich 1236
Nino Rota 1240
Miklós Rózsa. 1244
Artur Rubinstein 1248
Otis Rush. 1251
Tom Rush 1253
John Rutter. 1255

Frederic Rzewski 1258

Buffy Sainte-Marie. 1261
Esa-Pekka Salonen. 1263
Salt and Pepa 1266
Carl Sandburg 1267
Pharoah Sanders 1270
Carlos Santana. 1272
Erik Satie 1275
Pierre Schaeffer 1278
Artur Schnabel. 1281
Alfred Schnittke 1284
Arnold Schoenberg 1287
Franz Schreker. 1291
Albert Schweitzer 1294
Gil Scott-Heron 1296
Aleksandr Scriabin 1298
Earl Scruggs 1301
Charles Seeger. 1303
Mike Seeger 1307
Peggy Seeger. 1309
Pete Seeger 1311
Ruth Crawford Seeger 1315
Bob Seger. 1318
Andrés Segovia 1320
Rudolf Serkin 1323
Joseph Shabalala 1326
Tupac Shakur 1328
Ravi Shankar. 1331
Artie Shaw 1335
Wayne Shorter. 1337
Dmitri Shostakovich 1340
Jean Sibelius 1344
Beverly Sills 1348
Joseph "Run" Simmons 1351
Carly Simon 1353
Paul Simon. 1355
Nina Simone. 1358
Frank Sinatra 1361
Grace Slick 1364
Bessie Smith 1366
Kate Smith 1369
Mamie Smith 1371
Michael W. Smith 1374
Patti Smith 1375
Snoop Dogg 1377
Sir Georg Solti 1379
Stephen Sondheim 1382
John Philip Sousa 1385
Phil Spector 1389
Bruce Springsteen. 1391
Ralph Stanley 1394
Pops Staples 1396
Max Steiner 1398
Isaac Stern 1401
Cat Stevens. 1405
Rod Stewart 1407
William Grant Still 1409
Stephen Stills 1412
Sting 1415
Karlheinz Stockhausen 1418
Leopold Stokowski 1420
Mike Stoller 1423
Sly Stone 1426
George Strait. 1428
Richard Strauss 1430
Igor Stravinsky 1435
Billy Strayhorn. 1439
Barbra Streisand. 1441
Joe Strummer 1445
Jule Styne. 1446
Donna Summer 1449
Sun Ra 1451
Dame Joan Sutherland 1453
Shin'ichi Suzuki 1456
George Szell 1458
Joseph Szigeti 1461
Karol Szymanowski. 1463

Tōru Takemitsu 1467
Tan Dun 1471
Art Tatum 1473
Sir John Tavener. 1475
Cecil Taylor 1478
James Taylor. 1481
Renata Tebaldi. 1483
Sonny Terry 1486
Léon Theremin 1488
Michael Tilson Thomas. 1490
Virgil Thomson 1493
Dimitri Tiomkin. 1496
Sir Michael Tippett 1499
Mel Tormé 1501
Arturo Toscanini 1503
Peter Tosh 1507
Pete Townshend. 1510
Merle Travis 1513
Ernest Tubb 1515

Big Joe Turner 1517
Tina Turner 1519
Jeff Tweedy 1522
Conway Twitty 1525
McCoy Tyner 1528

Umm Kulthum 1531

Ritchie Valens 1534
Vangelis 1536
Eddie Van Halen 1538
Jimmy Van Heusen 1541
Dave Van Ronk 1543
Townes Van Zandt 1545
Edgard Varèse 1547
Sarah Vaughan 1551
Stevie Ray Vaughan. 1554
Ralph Vaughan Williams. 1556
Suzanne Vega 1560
Heitor Villa-Lobos 1562
Gene Vincent 1566

Tom Waits 1569
T-Bone Walker. 1571
Fats Waller 1573
Bruno Walter 1575
Sir William Walton 1578
Clara Ward. 1580
Dionne Warwick 1583
Dinah Washington 1585
Muddy Waters. 1587
Roger Waters 1591
Doc Watson 1593
André Watts 1597
Franz Waxman 1599
Jimmy Webb 1601
Anton von Webern 1603
Ben Webster 1607
Kurt Weill 1609
August Wenzinger 1613
Paul Whiteman 1615
Hank Williams. 1618
John Williams 1620
Lucinda Williams 1624
Mary Lou Williams 1626
Sonny Boy Williamson I 1628
Sonny Boy Williamson II 1630
Meredith Willson 1633
Brian Wilson 1636
Jackie Wilson 1638
Julia Wolfe 1641
Stevie Wonder 1643
Tammy Wynette. 1646

Iannis Xenakis 1649

Yanni 1653
Lester Young. 1655
Neil Young 1658

Frank Zappa 1661
Hans Zimmer 1665

Appendixes
General Bibliography 1671
Glossary 1696
Chronological List of Musicians 1725
Electronic Resources 1733

Indexes
Category Index 1743
Geographical Index 1759
Personages and Groups Index 1767
Works Index 1779

Publisher's Note

Musicians and Composers of the 20th Century offers in-depth biographical and critical essays on those men and women who made an enduring impact on music from 1901 to 2000. Covering more than 600 musical artists in detailed essays ranging from three to five pages in length, this A-Z reference will provide an entry point for students seeking the basics on musicians in all genres, worldwide.

Scope of Coverage

Musicians and Composers of the 20th Century features 608 essays on 614 individuals from around the world who have gained significance as composers, performers, instrumentalists, vocalists, and teachers. They have made contributions to a variety of musical genres, from classical to jazz, opera to musical theater, blues to soul, folk to rock, traditional regional forms to contemporary country. New Age, rap, reggae, and world music, relative newcomers on the scene, are covered as well.

The 101 women and 513 men covered in these five volumes are musically classified into one or more of the following categories or genres: accordion players (1), arrangers (16), avant-garde musicians (10), bandleaders (15), banjoists (7), bebop musicians (16), bluegrass musicians (7), blues musicians (40), boogie-woogie musicians (7), cabaret singers (3), calypso singers (1), cellists (8), Celtic singers (1), choral directors (4), Christian music performers (6), clarinetists (4), classical composers (111), other classical musicians (57), conductors (36), cornetists (3), country and country-western musicians (52), disco musicians (4), drummers and other percussionists (12), dulcimer players (1), electronic and electroacoustic musicians (13), experimental musicians (8), film composers (45), flutists (4), folk-rock musicians (8), folksingers (35), funk musicians (16), glam-rock musicians (5), gospel musicians (9), grunge-rock musicians (2), guitarists (245), hard-bop musicians (8), harmonica players (6), harpsichordists (3), hip-hop musicians (19), instrument makers (3), jazz composers (59), other jazz musicians (57), keyboardists (13), Latin jazz musicians (13), Latin popular musicians (5), librettists (6), lute players (3), lyricists (36), mandolinists (1), mariachi musicians (2), minimalist composers (4), multimedia artists (1), music educators (8), musical-theater composers (42), musical-theater singers (12), musicologists (7), New Age musicians (8), new wave musicians (3), opera composers (57), opera singers (17), organists (2), performance artists (2), pianists (86), pop-rock musicians (13), popular composers (14), popular singers (59), punk-rock musicians (7), ragtime musicians (7), rappers (25), record producers (8), reggae musicians (3), rhythm-and-blues musicians (44), rock musicians (93), rockabilly musicians (9), salsa musicians (6), sarod musicians (1), saxophonists (21), serial and atonal composers (10), singer-songwriters (230), sitar players (1), ska musicians (2), songwriters (28), soul singers (22), swing musicians (18), synthesizer musicians (5), television composers (3), trombonists (3), trumpeters (8), vibraphonists (2), viol players (3), violinists (19), and musicians identified with the relatively new genre of world music (19).

The persons covered in these volumes are equally diverse geographically, identified with one or more of the following countries or regions: Africa (5), Argentina (4), Australia (3), Austria (11), Bangladesh (1), Belgium (2), Brazil (5), Canada (9), China (2), Cuba (4), Czech Republic (4), Denmark (2), Egypt (1), England (49), Estonia (1), Finland (2), France (20), Germany (19), Greece (3), Hungary (7), Iceland (1), India (2), Ireland (2), Israel (3), Italy (12), Jamaica (4), Japan (3), Korea (1), Lithuania (1), Mexico (5), Middle East (4), Netherlands (2), Nigeria (1), Northern Ireland (2), Norway (1), Pakistan (1), Panama (1), Poland (5), Puerto Rico (2), Romania (2), Russia (15), Scotland (2), South Africa (3), Spain (4), Sweden (1), Switzerland (2), Ukraine (2), United Kingdom (53), United States (428), and/or the West Indies and Caribbean (9).

Essay Length and Format

Each essay ranges in length from three to five pages (1,500 to 2,500 words) and displays standard ready-reference top matter offering easy access to biographical information:

- **Name:** Every essay is headed by the name of the musician as best known in standard English-language sources.

- **Identification line:** Every essay's heading is followed by an identification line that lists the individual's nationality and his or her musical identity, from arranger to blues musician to classical or jazz composer to singer-songwriter.
- **Summary description:** A brief italicized paragraph encapsulates the individual's significance in the history of music.
- **Born and Died lines** list the most accurate dates of birth and death available, followed by the precise locations of birth and death; both contemporary and modern place-names (where different) are listed.
- **Also known as** lists additional names—including full names, birth names, alternative spellings, pseudonyms, nicknames, and other monikers.
- **Member of** lists principal groups, such as bands or choirs, with which the musician is associated.
- **Principal works** or **Principal recordings** (sometimes both) lists, by genre or type (such as "albums" or "orchestral works" or "operatic roles") the individual's major works or recordings, including first performance dates and (for foreign-language works) any common English translations. For collaborative works, primary "coauthors" such as lyricists and librettists are listed in parentheses. "Writings of interest" appear at the ends of these listings for those musicians who produced books about their lives and music. These extensive listings form one of the set's major features.
- **The Life** introduces the main text of the essay, providing biographical facts about the individual's life from birth through death.
- **The Music**, the heart of the essay, offers analytical commentary on the musician's work as a whole as well as core selected works, such as famous compositions, key performances, and notable recordings.
- **Musical Legacy** describes the musician's influence on styles, genres, and subsequent generations of musicians, as well as his or her impact on popular culture.
- **Byline:** All essays are signed by the scholars who wrote them (who are also listed, with their academic affiliations, in the front matter to Volume 1).
- **Further Reading:** This section sends readers to key books and other print resources for students wishing to conduct additional study. All entries are annotated to guide readers to particular areas of interest.
- **See also** lists cross-references to related musicians covered in *Musicians and Composers of the 20th Century*—an especially useful feature for popular band members and musical-theater collaborators.

Special Features

Musicians and Composers of the 20th Century is illustrated with more than 400 photographs of the musicians scattered throughout the five volumes. In addition, several resources and finding aids for users of this encyclopedia appear at the end of Volume 5, including a General Bibliography, a Glossary, a Chronological List of Musicians by birth year, an annotated list of Electronic Resources, a Category Index classifying musicians into more than 90 genres, a Geographical Index of 50 countries and regions represented, a Personages and Groups Index listing both musicians discussed in the text and musical groups such as bands, and finally a Works Index listing all major works that receive significant text discussion.

Acknowledgments

Salem Press would like to extend its appreciation to all involved in the development of this work. Special thanks go to Alfred W. Cramer, Associate Professor of Music at Pomona College, Claremont, California, who developed and monitored the contents list for contributing writers to ensure the set's relevance to a broad range of high school and undergraduate curricula. Professor Cramer teaches courses in the history of twentieth century music and music theory. The recipient of the Society for Music Theory's 2004 Outstanding Publication Award, he received his B.A. in music from Yale University in 1987 and his Ph.D. in music theory from the University of Pennsylvania in 1997. He is also an accomplished violinist and has soloed with the National Repertory Orchestra and played in several regional orchestras.

The essays were written and are signed by more than 200 music scholars and other academicians, a list of whom will be found in the following pages, accompanied by their academic affiliations. Without their contributions, a project of this magnitude would not be possible.

Editor's Introduction

Musicians and Composers of the 20th Century examines the work of more than six hundred artists representing classical art, jazz, rock, folk, blues, soul, gospel, country, Latin, New Age, reggae, and world music as well as music for film and musical theater. If someone at the start of the twentieth century had envisioned a future encyclopedia of twentieth century musicians, it would not have had this scope. Although anyone could have anticipated that music would evolve, no one could have anticipated the surprising ways in which the basic concept of music changed during the century.

Consider the fundamental changes in the way music was experienced. In 1900 virtually all music was live music. When people wanted to hear music, they played or sang it themselves, or they went to a public event—a graduation, a parade, a religious service, or, of course, a concert. The technology of sound recording was barely two decades old, and the idea that recordings might play music was more recent than that. By the late 1920's, it had become common to experience music through recordings. The first radio broadcasts began in about 1919. Recorded sound was routinely synchronized to films by the late 1920's. Beginning in the 1950's, tape recording made possible new ways to edit and manipulate sound. By the 1990's, widely available computers had given millions of people the ability to make sophisticated recordings or to create music without singing or playing an instrument.

In 1900 most people thought of music as notated. At that time, classical music, written down by composers, had more prestige; popular songs, published as sheet music, made more money. Nevertheless, there was plenty of unnotated music, mostly considered folk music. To those concerned with high art, folk music was valuable primarily as the raw material on which a nation's refined culture could be built. It was largely through attention to their common folk culture that the separate kingdoms of Germany had come together as a nation during the nineteenth century; and, with Germany's example in mind, composers such as Bedřich Smetana and Antonín Dvořák in Bohemia and Jean Sibelius in Finland had developed national styles of art music rooted in folk idioms. From 1892 to 1895, Dvořák lived in America, where he turned American attention toward Native American and African American music as the likely raw material for an American art music that would validate America as a nation.

Thus, a prognosticator from 1900 might have expected some folk musicians to appear in this encyclopedia, in a deferential position to the classical musicians, who would by far take up most of the pages. The variety of styles found here would have been inconceivable. Such a broad mix also might have raised eyebrows during the middle decades of the twentieth century, when, amazingly, many people referred to the music of high culture as "good" music, considering it a more accurate term than "classical." (Interestingly, jazz musicians called it "longhair" music.) By that time, this encyclopedia would have been conceivable in more or less its present form. Many of the key changes had taken place by 1940, the year Woody Guthrie met Pete Seeger.

During the Great Depression, Seeger's father, Charles, and stepmother, Ruth Crawford Seeger, sought to join ranks with those who were suffering economically, largely by bringing to them a brand of avowedly dissonant modernist music. Perhaps not surprisingly, such music did not catch on, so the Seegers set about rethinking their assumptions about composing. They decided that anyone who changed a few notes here or a few words there to a folk song was engaging in the authentic process of composition. This meant that folk music was no longer considered static raw material bound by tradition, but rather it was a living body of music being created anew by ordinary people. Pete Seeger put this idea into practice with his singalong performances of folk music, while Guthrie, Leadbelly, and other singers were lauded as folk music composers. This transformation of folk music (and, by extension, of American music) from quaint, Romanticized ballads to earthy, often raucous statements signaled a fundamental shift in attitude: A song did not have to be performed by a refined singer in order to be realized at its fullest. The homespun sound of the folk performer was no embarrassment but in fact an integral part of the musical expression. When folksinger Bob Dylan got an

amplifier and began to transform rock music, he helped rock music make a similar claim to the status of serious high art, despite its lack of conventional refined singing.

This history says more about the concept of folk music than it says about the music's sound, creation, or dissemination. The folk songs collected by John and Alan Lomax, the Seegers, and others were a mix of Appalachian music sung by folks of British origin, blues sung by African Americans, cowboy songs of the Western United States, and more, but much of this music was already available on commercial recordings and radio broadcasts by the late 1920's. It was marketed to niche audiences: white, non-urban audiences for the country music of artists such as the Carter Family, black audiences for the blues of Bessie Smith, and so on. Seen in this light, the folk music movement of the late 1930's to early 1950's was an attempt to counter the commercialization of traditional music by the recording and broadcast industries, as well as an attempt to fight against the racial and economic divisions that were perpetuated by the marketing of the music.

Even the folk music movement itself could not withstand such commercialization; by the late 1960's, "folk" was yet another label on a bin in the record store. Rather than identifying a certain type of creative process, as the Seegers would have had it, folk music was now identified by its style, which most often began with a solo singer and an acoustic guitar. Ethnicity was also still at the heart of commercial categorizations, and "folk music" was predominantly associated with white singers. Indeed, the commercial classification of music continues to invoke ethnicity. To some extent, this is no surprise; after all, if musical traditions are handed down within communities, it stands to reason that they be associated with the ethnicities of those communities, although the dynamics may be quite complex. For example, hip-hop culture developed during the 1970's as a way for urban African Americans and Latinos to interact in a positive way, yet rap, the music of hip-hop, is generally labeled African American—even while other groups (such as Asian Americans) adopt the style as an expression of their own identities.

It is unlikely that a 1900 prognosticator could have imagined anything like hip-hop, let alone envisioned the inclusion of rap artists in an encyclopedia such as this one. Even today, there is debate over whether the recited lyrics of rap can be considered music; and the rap artists' use of disc-jockey techniques and electronic manipulation of preexisting recordings is a long way from what constituted composition in 1900. One could fill many pages discussing the precursors of rap's musicalization of the spoken word in African American history. Nevertheless, rap music is also a reminder that technology has continually changed not only the way musicians work but also what they think music is.

A 1900 prognosticator would have thought much differently about genre (a French word that means "type" or "category"). In 1900 attempts to categorize music tended to focus on national style or on the different forms of classical music—templates for composition such as the brief symphonic overture, the storytelling symphonic poem, and the long, four-movement symphony; for small groups of solo instruments, the sonata, trio, and quartet; for solo instrument accompanied by orchestra, the concerto; for voice (usually with instrumental accompaniment), the song or aria; and the grandest spectacle of all, opera, a staged story set to music. The differences among such forms seem to matter less now, although many listeners respond quickly to the differences among the country, rock, blues, and musical-theater templates for songs. Today listeners encounter a wider range of music than ever before, with the result that they tend to categorize music by broad traditions rather than by the different forms within those traditions. Moreover, the Romantic notion of music as universal expression makes us reluctant to pigeonhole different kinds of music in separate compartments. Miles Davis quite rightly observed that music is "just music."

Davis was understandably concerned that categorizations of music were likely to get something wrong. Nevertheless, it is necessary to recognize differences in genre and style in order to understand music. Just as one needs to know the language of a speaker in order to respond to what the speaker is saying, one needs familiarity with a musical genre in order to respond fully to its expression. The sound of a slide guitar in a country song recorded in Nashville expresses something quite different from the same sound in Hawaiian music. In fact, a number of twentieth century classical composers relied on the genres they inherited from

the nineteenth century to give their works meaning—especially the symphony. Aaron Copland developed a sound that is now iconic of America by working out a style of melody rooted in folk songs and dance tunes and fitting such melodies into symphonies, ballets, and other forms. In the "neoclassical" movement begun in the 1920's, composers such as Igor Stravinsky, Paul Hindemith, and Ottorino Respighi revived many of the forms of the eighteenth century and earlier as a way of drawing attention away from the Romantic expressivism that they regretted inheriting from the nineteenth century. In the Soviet Union, the symphony genre, which had connoted heroism ever since Ludwig van Beethoven's *Eroica* symphony of 1805, provided the kind of heroic expression that the dictator Joseph Stalin desired for the Soviet state. Dmitri Shostakovich composed such works; indeed, compared with other symphonies his works often seem overly heroic—so much so that listeners who know the genre well sometimes feel that he was secretly thumbing his nose at the Soviet regime.

Developments in music, of course, have much to do with the other events of history. By 1900 the United States had the world's largest economy. England, France, and the Netherlands held vast colonies around the globe, while Japan and the United States were beginning to annex territories. Many European countries were already republican or parliamentary democracies, but Germany, Austria, and Russia were still imperial monarchies while aristocrats and gentlemen dominated other countries as well. People behaved as though the foundations of society had been securely established, and all that was needed was perpetual improvement of the details. Nevertheless, the cracks were showing for anyone willing to look: poverty, mistrust between nations, and the inequality of women and minorities were at odds with most of these societies' stated progressive principles. Seemingly local revolutions kept undermining foundations: in politics, the spontaneous 1905 uprising in Russia; in science, Albert Einstein's 1905 theories of relativity and quantum mechanics; in painting, cubism and expressionism. Three of the century's greatest composers—Arnold Schoenberg, Stravinsky, and Béla Bartók—produced some of their most daring works before 1914, the year when the onset of World War I changed everything. All the countries involved in the war suffered horrific losses, and the war brought down the monarchies of Germany and Austria (which became democratic) as well as that of Russia (which became the totalitarian Soviet Union). During the 1920's, the economies of those three countries failed to recover, and the economic depression spread around the globe by the early 1930's.

Thus, during the 1920's and 1930's, society and its institutions seemed broken and ready for reinvention. If music before World War I tended toward the large striking statement or at least the small sentimental statement, music between the world wars was often fashioned with a view toward reinventing music's social function. This encyclopedia tells how musicians such as Hindemith and Francis Poulenc sought to take classical music off its pedestal and make it useful to people. Zoltan Kodály, Carl Orff, and others in central Europe got involved in teaching music to small children, as did Shin'ichi Suzuki, who was studying in Germany at the time. Darius Milhaud, Kurt Weill, the young Copland, and many others incorporated jazz elements into their work. It was not just that jazz's driving, syncopated rhythms captured something about modern life during the Jazz Age of the 1920's. Jazz also represented the promise of a new, less racialized social structure. (This aspect of jazz was celebrated in Europe more than in America, where most jazz performance was racially segregated well past World War II.) Furthermore, because it was new, not yet codified, and evolving swiftly, jazz represented possibility. George Gershwin aimed to elevate jazz by fitting it to the templates of "good" music—rhapsody, concerto, symphonic poem, and opera. Even the notion that jazz involved improvisation was not clear; by the late 1920's, the now-standard jazz form in which soloists improvise over the chord changes of a popular tune was just being tested by Louis Armstrong and others. The image of jazz at the time belonged to Bing Crosby as much as to Armstrong.

World War II (1939-1945) brought the Great Depression to an end, and with the rising prosperity of the 1950's came less attention to music's social function and more attention to the intrinsic properties of music itself. In the classical realm, the more populist styles lost prominence to the more structurally complex music of composers such as Pierre

Boulez, Karlheinz Stockhausen, and Milton Babbitt—composers who were little concerned with reaching a wide audience. Jazz was dominated by bebop and its successors; this music of Charlie Parker, Max Roach, Dizzy Gillespie, Thelonious Monk, Davis, and John Coltrane was not dance music but was rather created to stand on its own.

From the 1960's to the end of the century, musicians increasingly saw their work as commentary on the state of the world. The folk music movement had long seen itself as a vehicle for rally and protest, and this concept spread into rock music (notably in the work of John Lennon) and eventually into rap and other popular styles. Although no catastrophes on the scale of the world wars took place during the second half of the twentieth century, there was a tone of anxiety as people came to understand the possibility of nuclear annihilation or man-made environmental catastrophe. There were laments and anger over the various regional wars that did occur; George Crumb's *Black Angels: Thirteen Images from the Dark Land* is a particularly striking lament over the Vietnam War. There was soul-searching as Europeans tried to come to terms with the Nazi holocaust of the 1930's and 1940's and to build new relationships with their former colonies, and as Americans sought to end racial injustice. The 1970's brought the most powerful women's rights movement yet. (By the end of the century, significant numbers of women could be composers, finally.) There was a sense that the world was shrinking, as jet airplane travel became routine and as human beings even traveled to the moon. Thus Steve Reich sought to bring to classical music the cyclically repeated rhythmic and melodic patterns of African and Indonesian music; Julia Wolfe and others sought to bridge the stylistic gap between classical music and rock-inflected popular music; and Tan Dun and Osvaldo Golijov attempted syntheses of different styles from around the world.

Much music after 1950 sounded decidedly different from anything heard early in the century. This was especially true of experimental music by composers such as Harry Partch, John Cage, Pauline Oliveros, and Alvin Lucier. Nowhere was sonic unfamiliarity more significant than in rock music, whose amplified sound and raw energy seemed to some more liberating and to others more threatening than almost anything else going on in the world. A 1900 prognosticator could scarcely have imagined these sounds or their diversity.

Early twentieth century historians sought to retrace the deepest, longest channel of the wide river of music, and it was understood that that deep channel belonged to the great European composers. Halfway through the century, people began to think music was not a single river; they began to talk of the world's "musics," in the plural. It is now difficult to identify a single main channel of music history. How would one decide what the main channel is? Is it the music that sells the most recordings? Is it the most sophisticated, advanced music? The most expressive music? Expressive for whom?

In fact, this is an age of musical eclecticism. *Musicians and Composers of the 20th Century* contains articles about musicians from many musical traditions, each with its own rich living history, and many people are quite familiar with a good deal of music from outside their traditions. Thus, the musicians chosen for inclusion represent the eclectic mixture of styles likely to be encountered by American audiences. The few entries on world music, for example, cannot possibly do justice to all the musics of the world, but they can stand for the large amount of world music that is being heard in America.

Many musical reference volumes from 1900 to the present have focused on the lives of important musicians. *Musicians and Composers of the 20th Century* does so with a special emphasis on their music. Now that the twentieth century is over, such an emphasis on the music offers an invitation to find historical patterns and connections that may not yet be obvious. This introduction has tried to show some relationships among disparate musical traditions. Readers may find other patterns of coherence or choose to focus on one particular genre or group of musicians without reference to other connections (a project facilitated by the Category Index and the Geographical Index at the end of Volume 5). Both kinds of research will be essential as new histories of the twentieth century are written. With its manageable and informative guides to further reading, this encyclopedia is meant to get readers started on such research. At the same time, this encyclopedia will have succeeded if it inspires readers to listen to some unfamiliar music or to hear something new in music they already know.

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Key to Pronunciation

Many of the names of personages covered in *Musicians and Composers of the 20th Century* may be unfamiliar to students and general readers. For these unfamiliar names, guides to pronunciation have been provided upon first mention of the names in the text. These guidelines do not purport to achieve the subtleties of the languages in question but will offer readers a rough equivalent of how English speakers may approximate the proper pronunciation.

Vowel Sounds

Symbol	**Spelled (Pronounced)**
a	answer (AN-suhr), laugh (laf), sample (SAM-puhl), that (that)
ah	father (FAH-thur), hospital (HAHS-pih-tuhl)
aw	awful (AW-fuhl), caught (kawt)
ay	blaze (blayz), fade (fayd), waiter (WAYT-ur), weigh (way)
eh	bed (behd), head (hehd), said (sehd)
ee	believe (bee-LEEV), cedar (SEE-dur), leader (LEED-ur), liter (LEE-tur)
ew	boot (bewt), lose (lewz)
i	buy (bi), height (hit), lie (li), surprise (sur-PRIZ)
ih	bitter (BIH-tur), pill (pihl)
o	cotton (KO-tuhn), hot (hot)
oh	below (bee-LOH), coat (koht), note (noht), wholesome (HOHL-suhm)
oo	good (good), look (look)
ow	couch (kowch), how (how)
oy	boy (boy), coin (koyn)
uh	about (uh-BOWT), butter (BUH-tuhr), enough (ee-NUHF), other (UH-thur)

Consonant Sounds

Symbol	**Spelled (Pronounced)**
ch	beach (beech), chimp (chihmp)
g	beg (behg), disguise (dihs-GIZ), get (geht)
j	digit (DIH-juht), edge (ehj), jet (jeht)
k	cat (kat), kitten (KIH-tuhn), hex (hehks)
s	cellar (SEHL-ur), save (sayv), scent (sehnt)
sh	champagne (sham-PAYN), issue (IH-shew), shop (shop)
ur	birth (burth), disturb (dihs-TURB), earth (urth), letter (LEH-tur)
y	useful (YEWS-fuhl), young (yuhng)
z	business (BIHZ-nehs), zest (zehst)
zh	vision (VIH-zhuhn)

Essays

A

Will Ackerman

American New Age composer and guitarist

Ackerman is one of the seminal figures in contemporary instrumental, or New Age, music. As a guitarist and composer, he focused on expression and emotion in his music; as a businessman and founder of a record label, he was responsible for promoting and producing notable artists in the genre.

Born: November 1, 1949; West Germany (now in Germany)

Principal recordings

ALBUMS (solo): *In Search of the Turtle's Navel*, 1976; *It Takes a Year*, 1977; *Childhood and Memory*, 1979; *Passage*, 1981; *Past Light*, 1983; *Conferring with the Moon: Pieces for Guitar*, 1986; *Imaginary Roads*, 1990; *The Opening of Doors*, 1992; *Sound of the Wind Driven Rain*, 1998; *Hearing Voices*, 2001; *Returning*, 2004.

The Life

Of European heritage, William Ackerman (AK-ur-man) was adopted as an infant by an American family. His adoptive father was an English professor at Stanford University; his adoptive mother committed suicide when he was young, so he was sent to live at a boarding school in Massachusetts. There he was involved in competitive swimming, and he also took an interest in poetry and guitar. Equally important to his brief musical experiences at this time was his growing attraction to the New England countryside.

After attending Stanford University, he worked for several years as a carpenter and a general contractor before settling in Windham County, Vermont. Largely self-taught as a guitarist—his only formal training was one lesson with Robbie Basho—Ackerman began a career as a composer and performer while at Stanford, although he did not know how to read music. In 1975 Ackerman founded Windham Hill Records and, as one of the pioneers of a musical movement that became known as New Age, profoundly impacted the American musical landscape. While managing the record label for more than two decades, Ackerman recorded several of his own albums and produced albums by such notable musicians as Alex de Grassi, Michael Hedges, Liz Story, and George Winston. After Ackerman sold Windham Hill Records in 1992, he recorded and produced music from his Imaginary Road studio in Vermont.

The Music

Though his music is often categorized as New Age, Ackerman's style might best be described as a lyrically emotional and primarily acoustic fusion of folk, jazz, and classical. Ackerman acknowledged that he was influenced by the American guitarists Basho, John Fahey, and Leo Kottke, as well as the French composer Erik Satie. Particularly noteworthy is Ackerman's use of a different open guitar tuning for almost every one of his compositions, resulting in music that relies—for Ackerman and the listener—more on emotion than on intellect. In performance, this usually requires the aid of an offstage guitar tuner, and it lends an air of spontaneity and freshness to his music, whether live or recorded.

Early Albums. Ackerman's first two albums, *In Search of the Turtle's Navel* and *It Takes a Year*, are generally considered landmarks in New Age music, and they provided the foundation to the establishment of the Windham Hill label. Both recordings feature Ackerman's solo guitar on songs in miniature that are highly original and personal, especially the former's "Processional" (written as incidental music for a production of William Shakespeare's *Romeo and Juliet*) and the latter's "The Bricklayer's Beautiful Daughter" (perhaps his most famous piece) and "The Impending Death of the Virgin Spirit" (inspired by the suicide of his mother). Stylistically, both albums reflect a fusion of folk, bluegrass, and the blues.

Past Light. Ackerman fully embraced composing for ensemble settings on his fifth album, *Past Light*. Expanding the vocabulary of his music, as well as its timbres and textures, Ackerman reached out to guest performers for *Past Light*. Particularly noteworthy on *Past Light*, the strongest of Ackerman's ensemble albums, are the tracks "Visiting," "Garden," "Ventana," and "Night Slip." Following albums featured a notable list of guest artists, including Charles Bisharat, Chuck Greenberg, Michael Hedges, Michael Manring, Paul McCandless, Tim Story, Russel Walder, George Winston, and the Kronos Quartet.

Sound of the Wind Driven Rain *and* Hearing Voices. Both nominated for Grammy Awards, these albums are marked by the addition of the human voice. On the heels of several ensemble-based albums, *Sound of the Wind Driven Rain* finds Ackerman's guitar taking the central melodic role, and the album is supported by the earthy vocals of African musician Samite and various guest instrumentalists. *Hearing Voices* also includes the vocal work of Samite and six other singers. Though *Hearing Voices* includes texts in such languages as Luganda, Gaelic, Arabic, Hebrew, Italian, Hindi, and Sanskrit, the meaning of the words is secondary to the manner in which their sounds blend with the guitar and other instruments.

Returning. In 2004 Ackerman revisited eleven pieces from previous albums, reinterpreting and rerecording them as intimate solo expressions. The result is an album in which each track is imbued with new meaning and emotion. Despite the fact that *Returning* contains no new music, it reaffirmed Ackerman's personal style and demonstrated his mature reinterpretations. The technology and instruments employed give a fresh sound to the pieces.

Musical Legacy

With numerous gold and platinum albums to his name, as well as two Grammy nominations and a Grammy Award for *Returning*, Ackerman established himself as a popular and successful guitarist. He performed at such notable venues as the Imperial Palace in Japan, the Kremlin, the Montreux Jazz Festival, Carnegie Hall, and the Hollywood Bowl. As an artist and the founder and principal producer of Windham Hill Records, Ackerman played a significant role in the establishment and perpetuation of the style of instrumental music known as New Age. Perhaps most noteworthy, however, was Ackerman's focus on writing and performing music that emphasized emotion over intellect without sacrificing quality.

Frederick Key Smith

Further Reading

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Cohen, Jonathan. "Six Questions with Will Ackerman." *Billboard*, November 19, 2005: 42. Provides a basic overview of Ackerman's creation of and involvement with the Windham Hill label.

Kleinfield, N. R. "Soft Music: What a Grind." *The New York Times*, November 8, 1992, p. 391. An informative and largely biographical article on Ackerman, before and after his involvement with Windham Hill.

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See also: Satie, Erik.

Roy Acuff

American country singer, songwriter, and fiddle player

Acuff grew up immersed in the rich musical climate of southeast Tennessee: lonesome mountain ballads, fiddle tunes, and church hymns. After World War II, when country artists were going for a smooth, pop-oriented style, Acuff never abandoned his Southern roots.

Born: September 15, 1903; Maynardville, Tennessee
Died: November 23, 1992; Nashville, Tennessee
Also known as: Roy Claxton Acuff (full name); King of Country Music
Member of: Roy Acuff and His Smokey Mountain Boys

Principal recordings

ALBUMS (solo): *Old Time Barn Music*, 1951; *Songs of the Smokey Mountains*, 1955; *Great Speckled Bird*, 1958; *Once More It's Roy Acuff*, 1961; *That Glory Bound Train*, 1961; *Hymn Time*, 1962; *Country Music Hall of Fame*, 1963; *Hand-Clapping Gospel Songs*, 1963; *Roy Acuff Sings American Folk Songs*, 1963; *Star of the Grand Ol' Opry*, 1963; *The World Is His Stage*, 1963; *Great Train Songs*, 1965; *Roy Acuff*, 1965; *The Voice of Country Music*, 1965; *Roy Acuff Sings Hank Williams*, 1966; *Waiting for My Call to Glory*, 1966; *I Saw the Light*, 1970; *Roy Acuff Time*, 1970; *Sunshine Special*, 1970; *Time*, 1970; *Back in the Country*, 1974; *Smokey Mountain Memories*, 1975; *That's Country*, 1975; *Wabash Cannonball*, 1975; *So Many Times*, 1995; *Fireball Mail*, 2004; *Just a Closer Walk with Thee*, 2006.

ALBUMS (with Roy Acuff and His Smokey Mountain Boys): *Fly Birdie Fly*, 1990; *Hear the Mighty Rush of Engine*, 2001.

The Life

Roy Claxton Acuff (AK-uhf) was born in a small town in the Smokey Mountains near Knoxville, Tennessee. Acuff's main interests as a child were sports, and he excelled at baseball. He was scheduled for a tryout with the Yankees, but severe sunstroke contracted on a fishing trip in Florida, and a subsequent nervous breakdown, confined him to bed for all of 1930. He picked up his father's fiddle to pass the time, and when he recovered he was good enough to join Doc Haur's traveling medicine show. Acuff found he enjoyed pitching the cure-all Mocoton Tonic and entertaining crowds. He honed his showmanship skills and his singing on the road, and in 1932 he formed his own band, the Crazy Tennesseans. After they performed for local radio stations, they were asked to try out for the Grand Ole Opry in 1938, and they were hired.

The 1940's were a productive period for Acuff. During World War II, he was as popular as the big band leaders among the soldiers. It is said that Japanese soldiers in Pacific would taunt U.S. Marines by shouting, "To hell with Roy Acuff!" In 1942, with songwriter Fred Rose, Acuff formed Acuff-Rose Music Publishing, turning country-music songwriting into a professional business. By 1985 the company held twenty thousand copyrights.

After touring in the 1950's and 1960's—including shows with Elvis Presley—Acuff observed record sales declining, so he decided to perform mainly at the Grand Ole Opry. However, the folk boom in the 1960's gave acoustic music new life and a new audience: urbanites and college students. In 1971 Acuff sang on the Nitty Gritty Dirt Band's crossover album "Will the Circle Be Unbroken" with several other veteran country stars, exposing him to a new generation of fans.

The Music

Acuff grew up immersed in the rich musical climate of southeast Tennessee: lonesome mountain ballads, fiddle tunes, and church hymns. After the war, when many country artists were going for a smooth, pop-oriented style, Acuff never abandoned his Southern roots.

"Great Speckled Bird." A famous and widely performed song in the country-music canon, "Great Speckled Bird" clearly demonstrates early country's close connections to gospel and Anglo-American ballads. The title refers to a phrase from the King James Version of the Bible (Jeremiah 12:9), allegorically describing the persecution of the Christian church. Acuff heard the song performed by Charlie Swain and his group, the Black Shirts, in 1935, paying fifty cents for a copy, and he immediately incorporated the song into his repertoire. A talent scout for the American Record Company (which later became Columbia Records) looking for the song signed Acuff and recorded his rendition in 1936.

"Wabash Cannonball." When Acuff and his band first recorded this song in 1936, Sam "Dynamite" Hatcher handled the vocals. Published in 1904, and recorded by several country artists, including the Carter Family in 1929, this song is still a bluegrass and country standard. Though the Wabash Railroad did have a Cannonball speedster running in the 1880's between various Midwest lo-

cations, the song exaggerates its exploits, making it America's mythical train. Acuff recorded his version in 1947, with its memorable train-whistle introduction. This was one of Acuff's most requested numbers, played at every public performance. In 1965, after being asked how many times he had played the song, Acuff supposedly said, "About three times a day, 365 days a year, for thirty years."

"Precious Jewel." As a boy Acuff said that he had wondered how the earth could hold all sorts of treasures, but when a body is buried, it cannot contain the soul. While driving in the car late one night in 1940, with band members Pete "Bashful Brother Oswald" Kirby and "Sister" Rachel Veal, Acuff imagined an inspirational tune about the premature death of a young woman, a jewel on earth and in heaven. Within half an hour, he finished writing the song. Acuff and his band recorded "Precious Jewel" in April, and it became one of their most enduring pieces. In the 1980's, Acuff experienced the death of his wife and his band members Howdy Forrester and Jimmie Riddle. He rereleased this poignant song in 1987, this time as a duet with fellow veteran country superstar Charlie Louvin (a video came out in 1989). This version hit number eighty-seven on the country charts, the last time Acuff would appear on the charts.

"Wreck on the Highway." In 1938 the Dixon brothers recorded a maudlin song about a severe drunk-driving car accident in rural North Carolina. Their "I Didn't Hear Anybody Pray" met with only modest success. However, Acuff, thinking it was in the public domain, changed the melody slightly, deleted several stanzas, and altered the words in a few places. His more powerful version—"Wreck on the Highway"—went on to become a hit in 1942. In 1946 Acuff became concerned that Dorsey Dixon was indeed the composer, and he arranged for Dixon to receive credit. The song has many of the indispensable features of folk and early country music: the pain of needless and violent death always present in the background of daily life, the evils of drink, and the perils of neglecting Jesus.

Musical Legacy

In 1943 the governor of Tennessee, Prentice Cooper, declared that hillbilly music was disgracing the state. In protest Acuff entered the gubernatorial primaries in 1944. In 1948 he won the Republican nomination, although he was soundly defeated in the election. While Acuff's political career was modest, he left an impressive musical impact. In 1962 he was inducted into the Country Music Hall of Fame (the first living person ever elected). He received a Lifetime Achievement Grammy Award from the National Academy of Recording Arts and Sciences in 1987; in 1998 it gave him a Hall of Fame Award for "Wabash Cannonball." He was the first recipient of the Minnie Pearl Humanitarian Award in 1989. He received the American National Medal of the Arts from the National Endowment of the Arts in 1991. Acuff starred in eight films, and he has a star on the Hollywood Walk of Fame (at 1541 Vine Street). He performed before President Richard Nixon in 1974, and President George H. W. Bush gave him a Kennedy Center Honors Award in 1991.

James Stanlaw

Further Reading

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Kingsbury, Paul, and Alanna Nash, eds. *Will the Circle Be Unbroken: Country Music in America*. New York: DK, 2006. Beautifully written and illustrated history of "America's sound track," with excellent material on Acuff.

Schlappi, Elizabeth. *Roy Acuff: The Smoky Mountain Boy*. Gretna, La.: Pelican, 1993. This well-researched biography is by a longtime collector of Acuff memorabilia. Includes a detailed discography until 1977 of some four hundred songs.

See also: Carter, Maybelle; Jones, George; Presley, Elvis; Scruggs, Earl; Watson, Doc; Williams, Hank.

John Adams

American classical composer and conductor

Adams's musical career embraces a wide range of musical genres, including the opera, the concerto, and works for chamber and symphony orchestras. His large-scale compositions are both innovative and deeply connected to the traditions of Western music.

Born: February 15, 1947; Worcester, Massachusetts
Also known as: John Coolidge Adams (full name)

Principal works

CHAMBER WORKS: Piano Quintet, 1970; *American Standard*, 1973 (for unspecified ensemble); *Grounding, 1975* (for three solo voices, instruments, and electronics); *China Gates*, 1977; *Phrygian Gates*, 1977; *Shaker Loops*, 1978.
ELECTRONIC WORK: *Onyx 4-Channel Tape*, 1976.
OPERA (MUSIC): *Nixon in China*, 1987 (libretto by Alice Goodman); *The Death of Klinghoffer*, 1991 (libretto by Alice Goodman); *I Was Looking at the Ceiling and Then I Saw the Sky*, 1995 (libretto by June Jordan); *Doctor Atomic*, 2005 (libretto by Peter Sellars).
ORATORIO (music): *El Niño*, 2000 (libretto by Peter Sellars).
ORCHESTRAL WORKS: *Common Tones in Simple Time*, 1979; *Shaker Loops*, 1983 (for string orchestra); *Harmonielehre*, 1985; *Eros Piano*, 1989 (for piano and orchestra); Violin Concerto, 1994; *On the Transmigration of Souls*, 2002; *The Dharma at Big Sur*, 2003 (for violin); *My Father Knew Charles Ives*, 2003.
VOCAL WORKS: *Harmonium*, 1981 (for chorus and orchestra); *Grand Pianola Music*, 1982; *The Wound-Dresser*, 1988 (for baritone and orchestra).

The Life

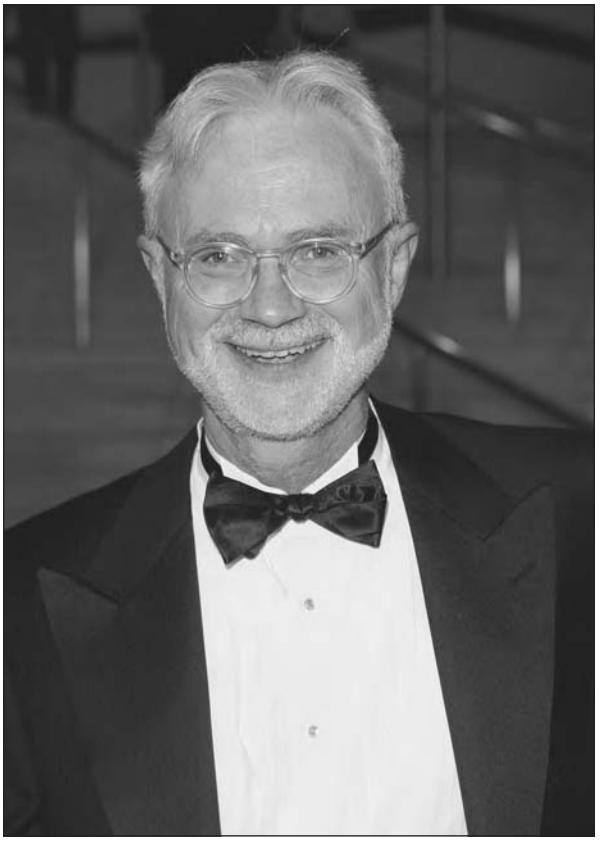
John Coolidge Adams was born in Worcester, Massachusetts, on February 15, 1947, and raised in Woodstock, Vermont, and East Concord, New Hampshire. Devoted amateur musicians, his parents encouraged their son's musical interests. His father taught Adams the clarinet, and the composer remembers singing alongside his mother in a community production of the musical *South Pacific*. Adams also remembers sitting on a piano bench next to Duke Ellington when the legendary jazz musician and composer came to perform at a dance hall run by Adams's grandfather.

During his teenage years Adams's musical experiences were centered on Boston, where he took clarinet lessons and attended concerts. His instrumental skills and familiarity with orchestral music allowed him to be called upon occasionally to play as a substitute clarinetist in the Boston Symphony Orchestra. Entering Harvard University, he studied with composer Leon Kirchner and others, absorbing—finally, with serious misgivings—the twelve-tone serialism that at the time dominated the teaching of composition in many university music departments.

Attracted by the experimental arts scene in the San Francisco Bay Area, Adams headed west in his Volkswagen Beetle after completing his undergraduate studies at Harvard. First supporting himself by operating a forklift in a warehouse, he began teaching within a year at the San Francisco Conservatory of Music, where he also led a new music ensemble and explored electronic sound. Among his influences at the time were the works of composer John Cage, who embraced the notion of chance events in the creation of art, and the compositions of such minimalists as Steve Reich and Terry Reilly.

With the appearance of mature compositions such as *Shaker Loops* and *Harmonium* in the early 1980's, Adams became a prominent musical personality in the San Francisco area. In 1983, after several years as an artistic adviser to the San Francisco Symphony, he became its first composer-in-residence. While remaining closely identified with the Bay Area, where he has settled with his wife and two children, Adams has also forged a strong relationship with Los Angeles and its Philharmonic Orchestra, which he has conducted on several occasions.

Living in California inspired Adams to learn to read and speak Spanish, and his growing affinity for Latin American culture led to the composition of an oratorio, *El Niño*, with texts in Spanish, Latin, and English. He has also established strong ties



John Adams. (Hulton Archive/Getty Images)

with Europe as both conductor and composer. In 2003 Adams was awarded the Pulitzer Prize for his composition *On the Transmigration of Souls*, a work commissioned by the New York Philharmonic in memory of the victims of the terrorist attacks of September 11, 2001. The premiere recording of the work received three Grammy awards in 2005.

The Music

Adams began composing by the age of ten, and by fourteen he had written a suite for string orchestra and heard it performed by a local community orchestra. Early influences included American popular music as well as the traditional repertoire of the European classics. Adams has always been an avid student of what he has called "vernacular" music, but exposure to the great symphonic works of such composers as Jean Sibelius and Anton Bruckner was especially formative. Adams remarks that his life was "utterly transformed" by the availability of long-playing recordings of classical music, which had become commonplace and affordable in the mid-1950's.

While Adams attended Harvard University in the late 1960's, he absorbed the music of European and American modernism while also listening to pop, soul, and rock music. The contrast between the exuberance of popular music and the seemingly exhausted, uncommunicative language of contemporary classical music weighed upon him, and in 1972 he determined that he needed a change of scene. Instead of traveling to Europe—where he felt he would find music of the same unappealing, intellectual modernism—he went to California, which he made his home in 1972.

Shaker Loops. One of the experimental musical trends that Adams encountered in California was minimalism. Characterized by a devotion to pulse, repetition, and sustained diatonic harmony, minimalism was deeply attractive to Adams. Though he was younger than most of his minimalist colleagues, he soon became recognized as a significant contributor to the movement. His initial exploration of the minimalist idiom took the form of a work for strings called *Wavemaker*, which was soon withdrawn. In 1977 *Shaker Loops*, for string sextet, was completed and attracted immediate attention. A 1983 adaptation of the work for string orchestra is widely regarded as a classic of the minimalist idiom. Among the technical ideas underlying *Shaker Loops*, and contributing to its title, is the "tape loop" familiar from earlier works by Reich and others in which a piece of audiotape cycles repeatedly through a playback head.

Harmonielehre. Beginning in the 1980's, Adams completed large-scale works almost yearly. These vary widely in mood and artistic intention, but their progress is marked by Adams's increasing confidence in using large orchestral forces. *Harmonium* for orchestra and chorus sets poems by the Englishman John Donne and the American Emily Dickinson. *Harmonielehre*, another commission from the San Francisco Symphony, appeared just over three years later. The title, translated as "theory of harmony," is a reference to an influential book by Austrian composer Arnold Schoenberg. Adams said that this composition was "the culmination—so far—of my teaching myself about harmony." However, *Harmonielehre* seems to address harmony not just in Adams's musical practice but

also in his personal experiences: The composer related that it was an intense dream that unlocked the composition of this work after months of creative blockage.

Nixon in China *and* The Death of Klinghoffer. First presented in 1987 and 1991 respectively, these operas established Adams as an artist willing to address unconventional subject matter and to challenge the public with novel musical gestures. The idea for *Nixon in China* originated not with the composer but with stage director Peter Sellars. The action of the opera takes place over a few days in February, 1972, when U.S. president Richard Nixon traveled to China to meet with Chinese leader Mao Zedong. The representation of an historic event in an opera while many of its participants were still living was rightly thought to be artistically daring, and Adams's aggressive score lives up to Sellars's conception and the libretto by poet Alice Goodman. Adams collaborated again with Sellars and Goodman for *The Death of Klinghoffer*, but this time difficulties beset the project because of its subject matter: the hijacking by terrorists of the cruise liner *Achille Lauro* in 1985, during which an American passenger, Leon Klinghoffer, was murdered and thrown overboard. Many who heard the opera, and others who only read about it, took exception to its representation of the terrorists, and some even asserted that the terrorists were more sympathetically portrayed than the victims. Regardless of this intractable political and social controversy, *The Death of Klinghoffer* is a resonant and theatrically effective work.

Violin Concerto. In writing a violin concerto, Adams was acutely aware of the standard set by the great Romantic and early twentieth century composers, and more than one aspect of Adams's composing practices might have precluded him from the task. For example, Adams did not think of himself as a natural melodist, and he was not accustomed to setting out in advance the detailed architecture of a piece. Moreover, he was not a string player—though he was fascinated by the violin and prepared for this composition by listening to many performances of non-Western bowed string instruments. It was Adams's initial conception to follow a fast first movement with concluding slower movements, but the work eventually exhibited the familiar fast-slow-fast three-movement form, with the middle section assuming an intensely lyrical, rhapsodic character contrasting strongly with the pyrotechnical, virtuosic writing in the outer movements. A measure of the work's artistic success is that it was played by more than a dozen violin soloists in the three years following its first performance.

Doctor Atomic. This work is centered on J. Robert Oppenheimer, director of the Manhattan Project, which developed the atomic bombs dropped on Hiroshima and Nagasaki, Japan, in August, 1945. The theme of the opera was suggested to Adams by the director of the San Francisco Opera, and the work was composed in less than eighteen months. Using diverse documentary and literary sources, Adams and director Sellars sought to evoke the personalities and emotions of the story's characters as they prepared for the weapons test at the Trinity site in July, 1945. Adams's first inspirations came from the music of science-fiction films of the post-World War II era and from the works of the French-born American composer Edgard Varèse, whose *Déserts* (1954) suggested to Adams a "post-nuclear holocaust landscape." Like several other Adams works, *Doctor Atomic* employs synthesizers, amplified voices, acoustic instruments, and taped sounds and music. Its premiere took place at the San Francisco Opera on October 1, 2005.

The Dharma at Big Sur *and* My Father Knew Charles Ives. These works, both from 2003, can be paired on the basis of how they reflect, respectively, Adams's productive encounter with California and the West and his New England origins. *The Dharma at Big Sur* is an indirect homage to Beat writer Jack Kerouac and, more directly, to California composer Lou Harrison. It is essentially a violin concerto written for a six-string electric violin tuned in Just Intonation, a system of tuning long favored by Harrison. The composition of the work was inspired by Adams's collaboration with the virtuoso violinist Tracy Silverman and embodies aspects of West Coast landscape and culture that are close to the composer's heart.

The title of *My Father Knew Charles Ives* refers to an innovative and somewhat eccentric composer who is a central figure in the history of American music. Noting that his father did not actually know Ives but might well have found him to be a delightful companion, Adams intends this composition to

call to mind Ives's 1914 masterpiece, *Three Places in New England*.

Musical Legacy

Though performances of Adams's compositions are relatively frequent and widespread, recordings are the principal means through which listeners come to know his work. Adams's recordings of his own work are well supported not only by thorough, well-written liner notes but also by an expertly designed Web site run by Adams's technical organization. A meticulous attention to modern communications media is hardly unique to Adams, but the adequacy and transparency of this communication indicates an awareness not just of marketing but also of the need to bridge the distance between artists and the public. Adams's works are undoubtedly his most significant legacy, but the public form of his career has also notably contributed to the vitality of the contemporary music scene.

Clyde S. McConnell

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Ross, Alex. "The Harmonist." *The New Yorker* 76, no. 41 (January 8, 2001): 40-46. Ross is a brilliant and sympathetic observer of Adams as musician and cultural figure.

Schiff, David. "Memory Spaces: John Adams's *On the Transmigration of Souls* Finds Redemption in September 11, and Should Bring Contemporary Classical Music to a New Audience." *The Atlantic Monthly* 291, no. 3 (April, 2003): 127-130. Describes Adams's "9/11" work and explains it in the context of the composer's earlier compositions.

Taruskin, Richard. "Music's Dangers and the Case for Control." *The New York Times*, December 9, 2001. A professor of music history at the University of California, Berkeley, articulates his belief that works such as *The Death of Klinghoffer* should be withheld from certain audiences, some of the time.

See also: Cage, John; Ellington, Duke; Nancarrow, Conlon; Reich, Steve; Salonen, Esa-Pekka; Schoenberg, Arnold.

Cannonball Adderley

American jazz saxophonist and composer

Adderley was a pioneer of the hard-bop, funky style of jazz prevalent in the 1960's and 1970's. At a time when popular interest in jazz was waning, he helped reestablish jazz music in the mainstream with a blues- and gospel-influenced sound.

Born: September 15, 1928; Tampa, Florida
Died: August 8, 1975; Gary, Indiana
Also known as: Julian Edwin Adderley (full name)

Principal recordings

ALBUMS: *The Adderleys: Cannonball and Nat*, 1955 (with Nat Adderley); *Cannonball Adderley and Strings*, 1955; *Presenting Cannonball*, 1955; *Julian Cannonball Adderley*, 1955; *In the Land of Hi-Fi*, 1956; *Cannonball En Route*, 1957; *Cannonball's Sharpshooters*, 1958; *Somethin' Else*, 1958 (with Miles Davis, Hank Jones, Sam Jones, and Art Blakey); *Alabama Concerto*, 1958; *Jump for Joy*, 1958; *Things Are Getting Better*, 1958 (with Milt Jackson); *Cannonball and Coltrane*, 1959 (with John Coltrane); *Cannonball Adderley Collection, Vol. 6: Cannonball Takes Charge*, 1959; *Cannonball Adderley Collection, Vol. 1: Them Dirty Blues*, 1960; *Cannonball Adderley Collection, Vol. 4: The Poll Winners*, 1960; *Cannonball Adderley Collection, Vol. 5: The Quintet at the Lighthouse*, 1960; *Know What I Mean?*, 1961; *African Waltz*, 1961; *The Quintet Plus*, 1961; *Nancy Wilson/ Cannonball Adderley*, 1961; *The Lush Side of Cannonball*, 1962; *Cannonball Adderley Collection, Vol. 2: Bossa Nova*, 1962; *Cannonball Adderley*

Collection, Vol. 7: Cannonball in Europe, 1962; *Cannonball Adderley Collection, Vol. 3: Jazz Workshop Revisited*, 1962; *Cannonball Adderley*, 1962; *Two for the Blues*, 1963; *Jazz Workshop Revisited*, 1963; *Fiddler on the Roof*, 1964; *Domination*, 1965; *Great Love Themes*, 1966; *Mercy, Mercy, Mercy! Live at "The Club,"* 1966; *74 Miles Away/Walk Tall*, 1967; *Why Am I Treated So Bad!*, 1967; *Accent on Africa*, 1968; *Country Preacher*, 1969; *The Happy People*, 1970; *Experience the E, Tensity, Dialogues*, 1970; *Inside Straight*, 1973; *Cannonball Adderley and Friends*, 1973; *Pyramid*, 1974; *Phenix*, 1975; *Lovers*, 1975; *Big Man*, 1975; *Bohemia After Dark*, 2003; *Cannonball Plays Zawinul*, 2004.

The Life

Julian Edwin "Cannonball" Adderley (AD-dur-lee) was born in Tampa, Florida, to musical parents. He began playing music as a child, and later he joined his high school's jazz group. After attending Florida A&M in Tallahassee, he directed the jazz band at Dillard High School in Fort Lauderdale from 1948 to 1956. During this time, while he studied at the U.S. Naval Academy School of Music, he played his saxophone in military bands and in other groups.

Adderley first arrived on the New York jazz scene in 1955, intending to accompany his brother, Nat, also a jazz instrumentalist, and start graduate school at New York University. By chance, he landed a gig with Oscar Pettiford and his band after sitting in with them at Club Bohemia, and this led to a recording contract. When Miles Davis first heard Adderley's saxophone, he was interested in collaborating. However, Adderley went back to Florida to teach, so it was not until October of 1957 that Adderley joined Davis's legendary group.

Adderley's career was launched by his participation in several influential recordings with Davis, including *Kind of Blue* (1959). Adderley went on to make several records under his own name, joining forces with his brother. They recorded and toured successfully until 1975. Later in his career, Adderley returned to teaching, which he loved, by incorporating lectures and workshops in his concerts on college campuses.

Adderley's nickname comes from childhood, when friends in Florida started calling him "Cannibal" because of his large appetite. This was then slurred into "Cannonball." Despite his aggressive-sounding nickname, Adderley was a jovial, intelligent, and kind gentleman. He died in 1975 after a massive stroke.

The Music

Adderley's musical style was rooted in gospel, blues, and jazz. He began listening to and collecting jazz records at a young age. At the same time, he was dancing to gospel music every Sunday night at the Tabernacle Baptist Church. When he first arrived in New York in the 1950's, Adderley was called the "new Bird" (after Charlie "Yardbird"

Cannonball Adderley. (Hulton Archive/Getty Images)

Parker, a popular jazz saxophonist who had recently died), but Adderley's warm sound and controlled style of improvisation guaranteed that he was a unique artist. His later releases under his own name were characterized by a funky, bluesy hard-bop style that appealed to both casual audiences and jazz purists.

Early Works. Although Adderley produced several records under his own name in the late 1950's, it was as a sideman for Davis that Adderley grew as an artist by contributing his sound to such successful albums as *Kind of Blue*. Playing alongside the remarkable tenor saxophonist John Coltrane greatly challenged Adderley and influenced the sound and style of his improvisations. Addeley's soul-infused, hard-swinging solos countered Coltrane's lengthy explorations, while the pair's impassioned playing provided a balance to the laid-back style of Davis.

Mercy, Mercy, Mercy! Live at "The Club." One might be easily fooled by the liner notes for this album, which place the setting of this live recording at "The Club." However, Adderley pretended to have recorded this album there as a favor to the Chicago club's owner, who was in need of business. The album was recorded in a Hollywood studio in 1966, with an audience invited to contribute the spirit of an appreciative crowd to the sound of the album. It became one of the top-selling jazz albums, and the title cut, written by Austrian-born pianist Joe Zawinul, was a Top 10 single. Other contributions to the album were Cannonball's "Sack o' Woe" and "Sticks," as well as Nat Adderley's "Fun" and "Games." The album reflected the spirit of the gospel and blues tradition, and it also explored the harmonic language of bebop.

Country Preacher. Recorded live at a Saturday-morning session of the Operation Breadbasket organization in 1969, this album melds Adderley's sociopolitical activism and his artistry. His group appeared at this event in conjunction with the Reverend Jesse Jackson, who was promoting justice and freedom for African Americans. The album contains stirring, uplifting, and poignant music, from the upbeat march "Walk Tall" to the bluesy "Country Preacher." The electric-piano stylings of Zawinul and Adderley's interactions with the audience enhance the soul-jazz, church-style feel of this album. The four-part "Afro-Spanish Omelette" explores avant-garde musical territory.

Musical Legacy

Witty and articulate, Adderley was a consummate bandleader, able to establish rapport with audiences while entertaining them as a creative soloist. Many of his works became leading sellers on the Riverside Records label, and his albums and singles often appeared on *Billboard* charts. At a time when jazz was moving toward more avant-garde styles, Adderley used the music of traditional African American culture in a modern context. He kept conventional concepts of melody and harmony in his music, and he expanded his blues foundation to include a variety of expressions from jazz, Latin, and pop traditions. His music reflected the pride of black Americans in the wake of the Civil Rights movement. Through his records, touring, and teaching in America and abroad, Adderley spread his legacy of social awareness.

Staci A. Spring

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(1928-1975)." *The Black Perspective in Music* 4, no. 3 (Autumn, 1976): 307. An article published shortly after his death comments on Adderley's life, music, and contributions to the African American community.

See also: Coltrane, John; Davis, Miles; Jones, Hank; Parker, Charlie.

Toshiko Akiyoshi

American jazz composer, pianist, and bandleader

A leading composer, Akiyoshi blends Japanese musical and cultural elements into her jazz compositions.

Born: December 12, 1929; Darien, China
Also known as: Toshiko Mariano
Member of: The Toshiko Akiyoshi Jazz Orchestra

Principal recordings

ALBUMS (solo): *Toshiko's Piano*, 1953; *Amazing Toshiko Akiyoshi*, 1954; *Toshiko, Her Trio, Her Quartet*, 1956; *The Many Sides of Toshiko*, 1957; *United Nations*, 1958; *Toshiko Mariano and Her Big Band: Recorded in Tokyo*, 1965; *Road Time*, 1976; *March of the Tadpoles*, 1977; *Salted Gingko Nuts*, 1978; *From Toshiko with Love*, 1981; *Remembering Bud/Cleopatra's Dream*, 1992; *Desert Lady/Fantasy*, 1993; *Monopoly Game*, 2001; *Shio Ginnan*, 2001.

ALBUMS (with the Lew Tabackin Big Band): *Kogun*, 1974; *Long Yellow Road*, 1975; *Insights*, 1976; *Tales of a Courtesan*, 1976; *Farewell to Mingus*, 1980; *European Memoirs*, 1982.

ALBUMS (with the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin): *Wishing Peace*, 1986; *Four Seasons of Morita Village*, 2001; *Hiroshima: Rising from the Abyss*, 2003.

WRITINGS OF INTEREST: *Life with Jazz*, 1996 (autobiography).

The Life

Toshiko Akiyoshi (toh-shee-koh a-kih-yoh-shee) was born in the Manchuria region of China to a family that, among others, profited from Japan's occupation of the region. Akiyoshi benefited from a substantial and strict educational system, and music was part of her curriculum, starting at age seven with training in classical piano.

With the collapse of the Japanese empire in 1945, her family lost everything, and it relocated to Japan. Akiyoshi remained interested in music, but she lacked an instrument. This motivated her to join a band that played popular tunes for American military personnel. Initially she kept this job a secret from her family, but it was decided later that Akiyoshi could play until she entered medical school. The family's difficult financial situation led to her advanced education being repeatedly postponed, however, and Akiyoshi began contemplating a career in music. Although she had focused on classical piano, Akiyoshi began exploring jazz after hearing several recordings, including Teddy Wilson's "Sweet Lorraine."

Akiyoshi soon moved to Tokyo, and by 1951 she was leading a combo, although listening to recordings remained her primary training tool (particularly those of Bud Powell). In 1953 Oscar Peterson heard Akiyoshi play, and he suggested to record producer Norman Granz that she be recorded. Granz recorded Akiyoshi later that year. In 1956 she entered Boston's Berklee School of Music, where she learned about jazz composition. She also found some professional success, with opportunities to play with many established artists (including Charles Mingus). Stereotyped as a woman and a foreigner, Akiyoshi was prevented from reaching the status she desired. In 1959, Akiyoshi married saxophonist Charlie Mariano. Forming a quartet, they enjoyed some success, finding an outlet for Akiyoshi's compositional endeavors.

Akiyoshi returned to Japan in 1964, where she recorded an album for the Jazz in Japan series, and she gave birth to a daughter, Michiru Mariano. Akiyoshi spent the second half of the decade working in Boston, New York, and Tokyo. She continued to find employment, but the number of people who saw beyond her gender and ethnicity remained a fairly small circle, jazz critic Leonard Feather being among the most notable. Her marriage soon ended, and much of her subsequent activity was focused on a 1967 New York big band debut.

In 1969 she married saxophonist Lew Tabackin,

and they moved to Los Angeles in 1972. There, they formed a quartet and a big band, which they initially organized as a rehearsal ensemble for Akiyoshi's continued compositional development. In 1974 the band's first album, *Kogun*, was released in Japan, where it was a commercial success. Other recordings followed, and by 1976 the band was winning *Down Beat* polls, and its albums were beginning to garner significant awards.

In 1982 Tabackin and Akiyoshi decided to move to New York, where they reorganized the ensemble as the Toshiko Akiyoshi Jazz Orchestra featuring Lew Tabackin. Although the group remained active until 2003, it did not achieve its previous level of commercial success. Nevertheless, Akiyoshi's works continued to earn critical acclaim. One of her longer compositions, *Hiroshima: Rising from the Abyss*, garnered considerable attention, and *Four Seasons of the Morita Village* won the *Swing Journal* Silver Award. Akiyoshi received fourteen Grammy Award nominations, and in 2007 she was named a National Endowment of the Arts Jazz Master.

The Music

Akiyoshi's gradual career development provided for a methodical and thorough musical growth. Her many years of piano practice resulted in an impressive level of technical ability and stylistic flexibility. Akiyoshi's compositional output includes works in swing, swing-shuffle, blues, waltz, Latin, ballad, and bebop styles, and her abilities are clearly revealed through her recordings, particularly those of Akiyoshi with the Lew Tabackin Big Band. Her scores point to many influences, including Mingus, Duke Ellington, Gil Evans, and Thelonious Monk.

Akiyoshi has composed works of modest and longer length. *Road Time*, *Insights*, and *Farewell to Mingus*, for example, include works ten minutes and longer. *Minimata*, a three-movement suite released on *Insights*, and "Henpecked Old Man," from the live album *Road Time*, have a recorded duration in excess of twenty-one minutes. Many of Akiyoshi's compositions, however, include extended sections available for improvised solos. "Henpecked Old Man," for example, features eight minutes of improvisation prior to the ensemble's entrance, and the work showcases several soloists. While Akiyoshi and Tabackin each displayed improvisational skills in these recordings (Tabackin was a particularly powerful soloist, on both tenor saxophone and flute), Akiyoshi devoted considerable space to featuring other members of the band, including Bobby Shew, Steven Huffsteter, Bill Byrne, and Bill Reichenbach. Although Akiyoshi's compositions lend much variety to the band's recorded legacy, it must also be noted that the quality of improvisation is very strong.

"Strive for Jive." Composed in a fast bebop style, this up-tempo song from *Tales of a Courtesan* evokes much of the Charlie Parker-Dizzy Gillespie tradition. In thirty-two-measure *aaba* form, the harmonic rhythm is fast, and the writing for the ensemble embraces bebop virtuosity. Although the voicings are rich in harmonic content, the composite shape of the harmonized melody recalls a standard bebop rendition of the tune. This work is among Akiyoshi's more virtuosic compositions of her early mature style.

Minimata. Akiyoshi's incorporation of Japanese music elements, played by Japanese musicians as well as imitated in stylized renditions by the band's players, gave the band's sound a unique identity. Appearing on *Insights* and organized in three movements, entitled "Peaceful Village," "Prosperity and Consequence," and "Epilogue," *Minimata* opens with a child (Akiyoshi's daughter) singing a traditional Japanese melody, which then transitions into a duet (for trumpet and flute), playing a variant of the opening tune in unison. The resulting imperfections in intonation between the two players bear a resemblance to the Japanese heterophonic performance style. In the final movement, traditional Japanese vocals and percussion (provided by No artists, from Japanese musical dramas) are superimposed upon Tabackin's final solo (with the rhythm section) and the ensemble's concluding tutti.

Japanese Sound. "Kisarazu Jink," a composition included in *Toshiko Mariano and Her Big Band: Recorded in Tokyo*, is built on a traditional Japanese tune, but Akiyoshi made no attempt to project the Japanese elements as authentic. Instead, Akiyoshi's nonmetrical piano introduction is followed by a hard-driving swing style, in 5/4 meter. *Tales of a Courtesan* is among the first of her recordings to reveal Akiyoshi's experiments in including Japanese elements within the big band environment, al-

though the interest seems primarily focused on the philosophical side rather than in the musical vocabulary. In the live recording *Road Time*, and specifically in "Kogun," Japanese musical elements possess deeper compositional value. While Akiyoshi initially tended to keep the Japanese-oriented sections distinct from those in more traditional jazz styles, she did begin to blend them to a greater degree as the band's repertoire continued to expand.

While her charts present the players with considerable challenges, and the use of Japanese music elements can be viewed as her most notable contribution to jazz, in other areas Akiyoshi seems relatively conservative. Formally, outside of sections in which Japanese music elements are featured, she tends to write within standard jazz structures, sometimes sprinkled with phrase extensions and other formal alterations. Similarly, while she makes liberal use of extended harmonies, rich chromatically altered chords, tritone substitutions, and other reharmonization techniques, her works are quite tonal.

"Studio J." "Studio J" was inspired, according to Feather, by Akiyoshi's memories of improvisational training at the Berklee School of Music. Composed in the standard thirty-two-measure *aaba* form, this piece, which appears on *Insights*, features a mixture of traditional jazz harmony with more ambitious chromaticism and substantial use of extended harmonies. There is frequent use of contrary motion when the ensemble tutti is in voicings, and the rhythmic style is dense and complex. The extended solo section is followed by an energetic shout chorus, and Akiyoshi concludes the work by reprising the ensemble's opening idea.

Musical Legacy

Akiyoshi's greatest legacy lies in her original contribution to the field of jazz. As a woman, she is considered an exceptional musician and a pioneer. Her Japanese nationality presented another hurdle in achieving success in jazz, but she persevered. As a composer, she balanced convention with her own voice, releasing nothing that was not of excellent quality. Finally, her interest in blending Japanese elements into the big band compositional vehicle provided an early example for those artists active the crossover movement.

Dane O. Heuchemer

Further Reading

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See also: Ellington, Duke; Evans, Bill; Gillespie, Dizzy; Mingus, Charles; Monk, Thelonious; Parker, Charlie; Peterson, Oscar; Powell, Bud.

Herb Alpert

American trumpet player and record producer

In addition to pioneering an eclectic mix of mariachi, jazz, and rock and roll known as Ameriachi in the 1960's, Alpert cofounded A&M Records, which became a leading independent record label.

Born: March 31, 1935; Los Angeles, California
Also known as: Herbert Alpert (full name)
Member of: Herb Alpert and the Tijuana Brass

Principal recordings

ALBUMS (solo): *Just You and Me*, 1976; *Herb Alpert/Hugh Masekala*, 1978; *Rise*, 1979; *Beyond*, 1980; *Magic Man*, 1981; *Fandango*, 1982; *Blow Your Own Horn*, 1983; *Wild Romance*, 1985; *Keep Your Eye on Me*, 1987; *Under a Spanish Moon*, 1988; *My Abstract Heart*, 1989; *North on South Street*, 1991; *Midnight Sun*, 1992; *Second Wind*, 1996; *Passion Dance*, 1997.

ALBUMS (with the Tijuana Brass): *The Lonely Bull*, 1962; *Herb Alpert's Tijuana Brass, Vol. 2*, 1963; *South of the Border*, 1964; *Going Places*, 1965; *Whipped Cream and Other Delights*, 1965; *S. R. O.*, 1966; *Tijuana Brass*, 1966; *What Now My Love*, 1966; *Herb Alpert's Ninth*, 1967; *Sounds Like*, 1967; *Beat of the Brass*, 1968; *Christmas Album*, 1968; *The Brass Are Comin'*, 1969; *Warm*, 1969; *Summertime*, 1971; *Solid Brass*, 1972; *You Smile, the Song Begins*, 1974; *Coney Island*, 1975; *Noche de amor*, 1983; *Bullish*, 1984; *Colors*, 1999.

SINGLES (solo): "This Guy's in Love with You," 1968; "I Need You," 1973 (with the Tijuana Brass); "Rotation/Angelina," 1979; "North on South St.," 1991; "Jump St.," 1991.

The Life

Born in Los Angeles in 1935, Herbert Alpert (AL-purt) grew up in a family of amateur musicians. His Russian father played mandolin, his mother played the violin, his sister played piano, and his brother played drums. Alpert began playing trumpet at age eight. Later, after two years of study at the University of Southern California, he left school to enlist as a trumpeter in the Sixth Army Band in San Francisco. His teachers over the years included Harold "Pappy" Mitchell, Ben Klatzkin, Lou Maggio, and Carmine Caruso.

In 1962 Alpert cofounded, with Jerry Moss, A&M Records (for Alpert and Moss). Each invested a paltry one hundred dollars in the venture, which was launched in Alpert's garage. The label's first record, *The Lonely Bull*, featured Alpert on trumpet with sounds from a live bullfight and a backing group of studio musicians dubbed the Tijuana Brass. Over the next three decades, A&M Records discovered and signed a number of prominent musicians, including the Carpenters, Sting, Janet Jackson, and Garbage. By 1966 A&M Records was worth an estimated twenty million dollars, and in 1990 the label was sold to PolyGram for more than five hundred million dollars.

Active as a recording artist from 1958 to 1999, Alpert sold more than seventy-two million records worldwide. His accolades include seven Grammy Awards, sixteen Grammy nominations, fourteen platinum albums, five number-one albums, and a number-one single. With the sale of 13.7 million albums in 1966, he had an astonishing five albums at one time on the *Billboard* Top 20. His recording of "This Guy's in Love with You," by Burt Bacharach and Hal David, hit number one on the charts in 1968. In the 1970's he added other artistic expressions to his life, working in painting and sculpture. In 1988 he played "The Star Spangled Banner" at Super Bowl XXII in San Diego.

Alpert used his wealth to promote the performing arts, primarily through the Herb Alpert Foundation. In 1994 he funded the Alpert Award in the Arts through the California Institute of the Arts, an annual monetary prize that goes to five independent artists in the fields of dance, film-video, music, theater, and the visual arts. In 2007 he gave thirty million dollars to the University of California, Los Angeles, where the school of music was renamed in his honor.

The Music

Alpert's career divides roughly into three periods. From 1962 to the mid-1970's Alpert and the Tijuana Brass popularized Ameriachi, a fusion of jazz, mariachi, and rock and roll. Its brilliant sound of multiple mariachi trumpets over a Latin-rock accompaniment of acoustic guitar and drums drew a wide audience. In 1965 *Whipped Cream and Other Delights* captured the group at its height, and its racy cover, which featured an apparently naked woman covered in whipped cream, attracted popular attention. Alpert's solo career followed in the 1970's, a time during which Alpert recorded with trumpeter Hugh Masekela and produced the disco-funk-inspired sound epitomized by his album *Rise*. After a brief period of inactivity, Alpert made a comeback in 1996, issuing several albums featuring an eclectic mix of jazz, salsa, and hip-hop.

Going Places. The definitive Tijuana Brass album *Going Places* exhibits the musical formula that propelled Alpert to fame. The opening track, "Tijuana Taxi," composed by band member Ervan Coleman, commences with a honking horn over a shuffle drumbeat followed by the group's distinctive trumpeting over a marimba-guitar accompaniment. Composed in thirty-two-bar *aaba* form, this ditty moves forward on the sequencing of a short, catchy riff. Each *a* section features the seven-note riff in sequence. The bridge section includes an antiphonal call-and-response between the trumpets and the trombone, punctuated by the taxi horn. The following *a* sections explore different textures, employing solo marimba and dueting trumpets. "Spanish Flea" follows the same formula: a sequenced two-bar riff, a trumpet duet, a bridge featuring the trumpets with the answering trombone, a concluding section with solo balalaika and another trumpet duet, and continual punctuation points provided by the bass drum.

Rise. The release of *Rise* in 1979 solidified Alpert's solo career, propelling him back to the top of the charts after an extended absence. His newfound sound, with its heavy reliance on disco and funk, is evident in the opening moments of the album's first track, "1980," an Alpert composition. The classic Tijuana Brass instruments are now replaced by an electronically altered trumpet sound (with a heavy reverb and occasionally synthesized), an electric piano, and a synthesized bass. However, "1980" includes many of Alpert's tried-and-true formulas: a prominent trumpet duet toward the end of the track, a repeated sequenced riff, phrase punctuations played by the snare drum, and a bridge section juxtaposing the trumpet and the bass. Alpert's Tijuana Brass roots reappear in the background of the album's title track, which includes a marimba, mariachi-inspired turn figures on the trumpet, and nonmusical source material, including talking and a clap track.

The Late Albums. Alpert shows an interest in a variety of musical styles in *Second Wind*, *Passion Dance*, and *Colors*. Much of *Second Wind* draws on jazz fusion, especially late Miles Davis, while *Passion Dance* turns to salsa. The difference between Alpert's late recordings and his 1980's-era albums is apparent in "Route 101," a cover from *Fandango*. Latin sounds, together with elements of hip-hop, return in *Colors*. The album is almost completely electronic, including an electronic accordion on "Libertango," though the cover of "Magic Man" uses Alpert's more familiar laid-back Latin sound. None of these late albums achieved the notoriety of his earlier recordings. All were released on another Alpert-Moss venture, the short-lived Almo Sounds label.

Musical Legacy

Alpert's musical legacy is threefold. First, he demonstrated the economic viability and popular potential of purely instrumental music, blazing a new trail that made possible the careers of instrumentalists such as Chuck Mangione, Kenny G, and Chris Botti. Second, his work as a record executive at A&M Records led to the discovery of a number of highly influential musicians. Finally, much of Alpert's legacy is still being written, as his foundation has shaped the paths of young musicians through endowments, scholarships, and grants.

Bryan Proksch

Further Reading

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Rollin, Betty. "Small Band, Big Sound: The Tijuana Brass." *Look*, June 14, 1966, 104-110. An account of Alpert's rocketlike rise to popularity.

See also: Bacharach, Burt; Carpenter, Karen; David, Hal; Getz, Stan; Iglesias, Julio; Jennings, Waylon; Masekela, Hugh; Notorious B.I.G.; Sting; Warwick, Dionne.

Trey Anastasio

American rock guitarist, songwriter, and jazz composer

A founding member of the jamband Phish, Anastasio remains an integral figure in the development of America's contemporary jamband scene, creating music that allows relentless improvisation, challenges commercial genre boundaries, and strives for a communal intimacy that blurs the lines between the stage and the audience.

Born: September 30, 1964; Fort Worth, Texas
Also known as: Ernest Joseph Anastasio III (full name)
Member of: Phish; Oysterhead

Principal recordings

ALBUMS (solo): *One Man's Trash*, 1998; *Trampled by Lambs and Pecked by the Doves*, 2000; *Trey Anastasio*, 2002; *Plasma*, 2003; *Seis de Mayo*, 2004; *Shine*, 2005; *Bar 17*, 2006; *The Horseshoe Curve*, 2007.

ALBUM (with Oysterhead): *The Grand Pecking Order*, 2001.

ALBUMS (with Phish): *Junta*, 1988; *A Picture of Nectar*, 1991; *Lawn Boy*, 1991; *Rift*, 1993; *Hoist*, 1994; *A Live One*, 1995; *Billy Breathes*, 1996; *Slip, Stitch, and Pass*, 1997; *The Story of the Ghost*, 1998; *Phish (The White Tape)*, 1998; *Farmhouse*, 2000; *The Siket Disc*, 2000; *Round Room*, 2002; *Undermind*, 2004.

The Life

In the summer of 1966, Ernest and Dina Anastasio (an-ah-STAH-zyoh) moved their family to Princeton, New Jersey. Ernest was an executive vice president of the Educational Testing Service, and Dina was an editor of *Sesame Street* magazine. They enrolled their son, Ernest Joseph Anastasio III, at the Princeton Day School in the fifth grade, Anastasio became close friends with his future songwriting partner, Tom Marshall, and Anastasio developed his musical abilities by joining the jazz band and serving as the drummer in the school's production of the musical *Carnival*. For high school, Anastasio transferred to the Taft School, and he started an eight-member band, Red Tide, which, by his senior year, evolved into the band Space Antelope.

From 1983 to 1986 Anastasio attended the University of Vermont. These years were pivotal for his musical growth, with the university's student lounge serving as the launching pad for the group Phish. In the fall of 1986, Anastasio transferred to Goddard College, from where, upon completion of his senior study, "The Man Who Stepped into Yesterday," he graduated in 1988.

Anastasio spent the better portion of the 1990's developing music and touring with Phish. On August 13, 1994, he married Susan Eliza Statesir. They became parents to daughters Eliza Jean and Isabella.

Phish's millennium New Year's celebration "Big Cypress" left Anastasio remorseful that the band might have reached its creative and musical pinnacle. Already independently exploring new musical outlets, he used the time afforded by the band's self-imposed hiatus at the end of 2000 to explore solo side projects.

By the summer of 2001 he was fully immersed in a self-billed tour with an eight-piece band. There was a Phish reunion on December 31, 2002, and Anastasio continued to play until Phish's final performance on August 15, 2004, while juggling other commitments to his side projects and those of husband and father.

Post-Phish, Anastasio was arrested on December 15, 2006, for driving under the influence and for drug possession. In attempts to heal and move on with his life, Anastasio handled the legal proceedings and his drug treatment privately. In late 2007 Anastasio reappeared on the jamband scene, playing with the Dave Matthews Band and Phil Lesh and Friends.

The Music

Passing time in suburban shopping malls while a teen, Anastasio listened to Top 40 radio stations. and through friends he grew fond of the Allman Brothers Band, Led Zeppelin, and the Grateful Dead. He also developed an interest in the classical orchestration and composition of Maurice Ravel. This cross-fertilization of musical identities led Anastasio to create music that valued discipline, composition, and improvisation.

"First Tube." While the origins of "First Tube" are often debated by fans, the same claim cannot be made about fan reception of the song. Many believe "First Tube" was the first song that Anastasio performed with the Phish side project, the Eight Foot Fluorescent Tubes, in Winooski, Vermont, in 1994. Others cite the absence of lyrical content from the official studio version of "First Tube" as distinguishing it from any similar melodic versions that followed. Released in 2000 as the final track on Phish's *Farmhouse*, "First Tube" was played at more than a third of the band's concerts that year, and without inciting complaints from fans. The extended guitar crescendo provides ample space for Anastasio to shine while routinely returning to the song's recurring rhythmic base groove. Also appearing on *Plasma*, a two-disc compilation of live music Anastasio performed with his band during Phish's hiatus, "First Tube" demonstrates both musical and popular longevity with the addition of horn and percussion sections.

Gamehendge. Gamehendge is the fictional land of Lizards, Colonel Forbin, and the evil tyrant Wilson. It serves as the backdrop to numerous Phish songs, including "The Man Who Stepped into Yesterday," "Colonel Forbin's Ascent," "The Lizards," "Wilson," "Tela," "AC/DC Bag," "Fly Famous Mockingbird," "The Sloth," "Possum," and "McGrupp and the Watchful Hosemasters." When performed by the band live in narrative order, the song cycle is commonly referred to as the Gamehendge Saga. "Gamehendge" debuted on March 12, 1988, before a live audience and has since been performed in various forms with additions such as "Axilla (I)," "Axilla (II)," "Divided Sky," "Harpua," and "Llama." "Gamehendge" is an important part of Phish lore, for the band and fans.

"You Enjoy Myself." Anastasio wrote "You Enjoy Myself" (or YEM) after he and Jon Fishman spent the summer of 1985 in Europe. After it debuted on February 3, 1986, YEM—which combines improvisation, complex time signatures, nonsensical lyrics, and trampolines—became a Phish staple and a fan favorite. It appears on several albums, including *Phish (The White Tape)*, *Junta*, and *A Live One*. Broken into four sections (intro, jam, bass and drums, and lyrical vocal jam), the song varies in length from ten to more than twenty minutes when performed live, depending on the extent of improvisation. Revealing his own desire for perfection, Anastasio stopped the band mid-note during a January 2, 2003, performance of the song and restarted it.

Musical Legacy

Anastasio's blend of disciplined improvisation, varied genre arrangements, and humor marks a unique space in American music culture. Afraid of becoming a nostalgia act, Anastasio chose to in 2004 leave Phish and begin a new chapter in his life. The experimentation and perfection Anastasio so relentlessly sought are embraced by jambands and their fans alike, solidifying a grassroots desire to look beyond the status quo and seek out innovative musicals styles and sounds.

Elizabeth Anne Yeager

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See also: Garcia, Jerry; Ravel, Maurice.

Laurie Anderson

American performance artist, singer-songwriter, and violinist

Anderson is known primarily as a multimedia performance artist, and her large-scale works mix sounds, music, storytelling, and multimedia visuals, all of which use her multiple talents as a visual artist, singer, composer, filmmaker, and inventor.

Born: June 5, 1947; Glen Ellyn, Illinois
Also known as: Laura Phillips Anderson (full name)

Principal recordings

ALBUMS: *You're the Guy I Want to Share My Money With*, 1981; *Big Science*, 1982; *Mister Heartbreak*, 1984; *United States Live*, 1984; *Home of the Brave*, 1986; *Strange Angels*, 1989; *Bright Red*, 1994; *The Ugly One with the Jewels and Other Stories*, 1995; *Talk Normal: Laurie Anderson Anthology*, 2000; *Life on a String*, 2001; *Live at Town Hall NYC*, 2001; *Live in New York*, 2002.

SINGLES: "Big Science," 1981; "O Superman (For Massenet)," 1981; "Sharkey's Day," 1984; "Language Is a Virus," 1986; "Babydoll," 1989; "Strange Angels," 1989; "Beautiful Red Dress," 1990; "In Our Sleep," 1994.

WRITINGS OF INTEREST: *Stories from the Nerve Bible: A Retrospective, 1972-1992*, 1994.

The Life

Laura Phillips Anderson grew up in a suburb of Chicago, Illinois, the second of eight children born to Mary Louise and Arthur Anderson. A gifted musician and artist, she played violin in the Chicago Youth Orchestra and took painting classes at the Chicago Art Institute. By 1966, after a brief stint as a premedical student at Mills College, she enrolled in the art history program at Barnard College, New York, which was followed by a graduate degree in sculpture from Columbia University. Upon graduating, she wrote art reviews and taught art history.

Soon, however, Anderson began developing and performing art installations that involved the spoken word. One of her earliest works from 1974, which examined the idea of balance, was called *Duets on Ice* (1974-1975) and involved her standing in ice skates on blocks of ice while playing an electronically altered violin and telling stories. At this time, Anderson also met Bob Bielecki, who would become her longtime collaborator in the invention of new instruments.

In 1978, Anderson performed in an important festival of avant-garde performers in New York, where she met novelist William S. Burroughs, who would later become a collaborator. A year later, *Americans on the Move*, a performance piece about Anderson's extensive travels across America, premiered at Carnegie Recital Hall; it incorprated music, media, and the spoken word. This piece would eventually be reworked into *United States*, an epic portrait of America and its people that was premiered at the Brooklyn Academy of Music in 1983. Anderson's success during this time, however, was catapulted to unprecedented heights by 1981 with the crossover hit single "O Superman," which reached number two on the London pop charts and led to a multialbum deal with Warner Bros. Records.

After touring with *United States*, Anderson continued to generate large performance pieces throughout the 1980's, such as *Mister Heartbreak* (also the title of her second solo album), which developed into a self-directed video, *Home of the Brave*, released in 1986. Her most elaborate computer-generated stage and sound effects piece was her book *Stories from the Nerve Bible* (1994), which continued Anderson's concentration on themes of politics, war, and anonymity in a world of mass culture. By the end of the 1980's, however, Anderson was tired of the grueling touring schedules and the pressure of being a huge commercial success, and she began to turn her attention toward art installations and less overtly political topics.

In 1995, Anderson was one of the first artists to explore what was then the new technology of CD-ROMs: The release of *Puppet Motel* (1995), which consisted of thirty-three virtual rooms that allowed users to interface with various audio and visual elements related to her own works and interests. In 1998, Anderson developed art installation *Del Vivo*, as well as the performance piece *Songs and Stories from Moby Dick* (1999-2000), which was her first large work that did not directly comment on current political issues. In 2003 Anderson became an

artist-in-residence for the National Aeronautics and Space Administration (NASA), a role that culminated in the performance piece *The End of the Moon*. In 2005 she was artist-in-residence at the New School in New York. In 2007, she toured with the work *Homeland*. In April, 2008, she married longtime partner Lou Reed.

The Music

Even though it is difficult to discuss Anderson's music separately from the other media in which she works, it is possible to trace important musical developments. A pioneer in electronically generated sound and invented instruments, Anderson did not specifically aspire to become a musician, and many of her album recordings concentrate on either the speaking voice as instrument or manipulated versions of her own voice to portray certain characters. However, after taking lessons with a voice coach in 1986, Anderson discovered her singing voice and shortly thereafter released *Strange Angels* (1989), which was considered a breakthrough not only because of the use of her natural voice but also because of her extensive collaborations with other artists. Aside from her solo albums and multimedia performances, Anderson has composed for film, theater, and orchestra.

Big Science. This album was Anderson's first solo recording, released by Warner Bros. Records in 1982, and it contains the unlikely eight-minute-long hit single "O Superman." This album comprises mostly spoken words over hypnotic electronically generated beats that suggest simplicity. When other instruments are brought in, however, the effects are dramatic, and in the "It Tango" the uneven brass initiates the mix-ups ahead, and an off-key saxophone solo in "From the Air" anticipates the threat of a plane crash. With her words, Anderson has an ability to make epiphanic revelations by saying very little. In "Walking and Falling," Anderson points out that "You're walking/ And you don't always realize it/ but you're always falling." *Big Science* was rereleased for its twenty-fifth anniversary with enhanced audio, the bonus track "Walk the Dog" (the original B side of the single "O Superman"), and the "O Superman" video clip.

"O Superman." Released both as a single and on the album *Big Science*, "O Superman" brought Anderson international attention. It is an ominous digital chant about the intrusion of technology into everyday life and the miscommunications of a family who converse with one another only through answering machines (which, at the time the song was released, were just becoming standard equipment in people's homes). The intentional irony is that this piece was made through the use of technological resources, including the manipulation of Anderson's voice.

United States. There is no video version of the original and seminal 1983 performance of *United States*; however, there is a box set of the original live performance (1984); the album *Big Science*, which contains a sampling of the musical pieces; and a book (1984) of images and sketches from the actual performance. The original eight-hour staged performance was premiered at the Brooklyn Academy of Music over two nights and featured a series on

Laurie Anderson. (AP/Wide World Photos)

intertwined visual and sound worlds that attempted to capture modern America at the beginning of the 1980's, with its new technological possibilities, emerging mass culture, and conservative political environment. Presented in four parts—"Transportation," "Politics," "Money," and "Love"—and performed by Anderson accompanied by five musicians, *United States* combined slide projections, video, graphics, animation, and musical numbers (sometimes spoken, sometimes sung), interspersed with spoken monologues.

Anderson often utilized her own technology-inspired inventions, such as her headlight glasses, which made her appear as though her eyes were light beams; the battery-operated light that she wore behind her teeth to make them glow; the tape-bow violin (one of her many manipulated violins); and the vocoder, which altered Anderson's voice. The result was a successful mix of high and low arts that encapsulated modern cultural issues such as national identity, miscommunication, suspicions that language often confuses rather than reveals, and the anonymity of living in a mass culture.

The Collected Videos. In 1990, Anderson released a collection of her film and video work from 1980 to 1990. It includes music videos from many well-known songs, including "O Superman," "Language Is a Virus," and "Sharkey's Day" (the later two are from *Home of the Brave*), as well as works initially seen only on television. The best of these are the acerbic public service announcements and *What You Mean We?*, which featured Anderson having a conversation with a clone of herself.

The public service announcements were produced in lieu of regular advertisements for Anderson's compact disc (CD) *Strange Angels*. In the kitchen of a busy coffee shop, Anderson makes humorous and ironic conversation with herself about military research, the national debt, women and money, and the national anthem.

What You Mean We? was broadcast on the television series *Alive from Off-Center*, which showcased performance videos by artists and was hosted by Anderson. Anderson often generated electronically manipulated versions of herself so that she could create personas to voice to the opinions that she felt uncomfortable expressing as herself. This video also includes the artist giving a tour of her home studio.

Song and Stories from Moby Dick. This performance piece was premiered at the Brooklyn Academy of Music in 1999 and represents a shift from previous works for three reasons: It does not raise overtly political issues; it is based on a preexisting text, the novel by Herman Melville of 1851; and it uses actors to act out the story on stage.

Songs and Stories from Moby Dick is a deeply philosophical piece; in the concert program's liner notes, Anderson describes being attracted to the "dark conclusions about the meaning of life, love, and obsession." Anderson occasionaly quotes long passages of Melville's text verbtim; overall, however, she uses little of the actual text, sometimes taking single phrases to initiate a new song or simply writing something new. Musically, the whole is completely computer-generated yet has a lush, graceful quality to it. Anderson used a new invention called the talking stick, a wireless instrument that can replicate any preprogrammed sound when touched and that is also used as an acting prop (such as a staff or a harpoon) as well as a light source. Two of the songs from this work were released on the 2001 CD *Life on a String*.

Musical Legacy

Laurie Anderson was single-handedly responsible for redefining performance art. A largely twentieth century genre, performance art had a history of being somewhat obscure and esoteric, often taking a hostile stance toward audiences, as in the Dada movement of the 1920's and the Fluxus movement of the 1960's. In Anderson's work, high and low multimedia arts are successfully merged, and communication and accessibility are at the core of her staged performances.

Anderson has also been key in developing new electronic sound worlds both from digital sources and in her manipulation of the violin, and she is a leader at voicing the cultural concerns of the modern world, whether in her staged performances, her art installations, or her video shorts. She has fundamentally changed the way music and narration are performed together on stage.

Anderson has been the recipient of many awards, including grants from the National Endowment for the Arts and a Guggenheim Fellowship.

Sonya Mason

Further Reading

Berghaus, Günter. "Laurie Anderson." In *Avant-Garde Performance: Live Events and Electronic Technologies*. New York: Palgrave Macmillan, 2005. An excellent resource geared toward college students. Includes an interview with Anderson, which discusses how Anderson integrates her thoughts into artworks. Encourages readers to compare the writings with various other artists from within the book.

Celent, Germano. *Laurie Anderson: Del Vivo*. Milan: Fondazione Prada, 1998. Compiled to coincide with the installation of the same name, which focuses on the live image of a prisoner being projected via cable to an exhibition space nearby. The project explored issues of incarnation, imprisonment, and voyeurism. Includes a detailed description of the project, background on the prison, and biographies of both Anderson and the prisoner, Santino Stefanini.

Duckworth, William. "Laurie Anderson." In *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers*. New York: Schirmer, 1995. An interview with Anderson from the late 1980's that reveals much about her early influences and development. Places Anderson's work in the context of five generations of other experimental musicians.

Goldberg, RoseLee. *Laurie Anderson*. New York: Abrams, 2000. This comprehensive volume was written in close collaboration with the artist. It traces Anderson's chronological development through the use of extensive interviews, pictures, and photographs. Includes lists of records, films, videos, scores, songs, and CD-ROMs.

Howell, John. *Laurie Anderson*. New York: Thunder's Mouth Press, 1992. A thorough study of Anderson, including a biographical essay by the author, an interview with the artist, and an essay by curator Janet Kardon about the visual themes in Anderson's work. Also includes storyboards and sketches from *United States* and *Home of the Brave* and a time line of events and productions.

Huxley, Michael, and Noel Witts, eds. "Laurie Anderson: The Speed of Change." In *The Twentieth-Century Performance Reader*. New York: Routledge, 2002. Contains a short but important and interesting section on Anderson, placing her in the context of avant-garde performance history.

Summer, Melody, Kathleen Burch, and Michael Sumner, eds. "Laurie Anderson." In *The Guests Go to Supper*. Oakland, Calif.: Burning Books, 1986. Includes a transcription of an interview in which she discusses working with technology, along with a list of eight song lyrics with notes by the artist.

See also: Byrne, David; Reed, Lou; Reich, Steve.

Leroy Anderson

American classical composer

A master at light orchestral music, Anderson wrote sparkling arrangements and clever compositions for band and orchestra.

Born: June 29, 1908; Cambridge, Massachusetts
Died: May 18, 1975; Woodbury, Connecticut

Principal works

BAND WORKS: *Ticonderoga March*, 1945; *Governor Bradford March*, 1948; *A Trumpeter's Lullaby*, 1949; *Bugler's Holiday*, 1954; *March of the Two Left Feet*, 1970.

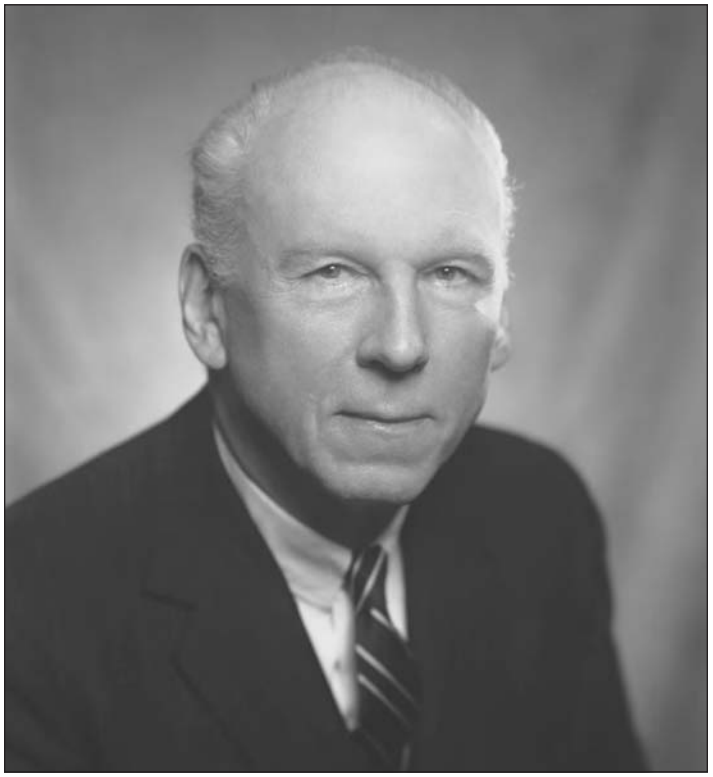
MUSICAL THEATER (music): *Goldilocks*, 1958 (libretto by Walter Kerr and Jean Kerr).

ORCHESTRAL WORKS: *Jazz Pizzicato*, 1938; *Jazz Legato*, 1939; *Promenade*, 1945 (for strings and trumpet); *The Syncopated Clock*, 1945 (with Mitchell Parish); *Fiddle-Faddle*, 1947; *The Irish Suite*, 1947 (additional movements, 1949); *Old MacDonald Had a Farm*, 1947; *Sleigh Ride*, 1948 (with Parish); *The Typewriter*, 1950; *The Waltzing Cat*, 1950 (with Parish); *Belle of the Ball*, 1951 (with Parish); *Blue Tango*, 1951 (with Parish); *The Penny-Whistle Song*, 1951; *Plink, Plank, Plunk!*, 1951; *Song of the Bells*, 1951; *Girl in Satin*, 1953; *Summer Skies*, 1953; *The Bluebells of Scotland*, 1954; *The First Day of Spring*, 1954; *Sandpaper Ballet*, 1954; *Arietta*, 1962; *Clarinet Candy*, 1962; *Home Stretch*, 1962.

PIANO WORKS: *Concerto in C Major*, 1953; *Forgotten Dreams*, 1954 (with Parish).

The Life

Leroy Anderson was born in 1908 to Swedish immigrant parents who came to the United States when they were children. His father, Bror Anton Anderson, was a postal clerk who played the mandolin. His mother, Anna Margareta Anderson, played the organ at the Swedish Church in Cambridge, and her son's first musical training was on the organ. With these musical influences at home, Anderson was ready for piano lessons, which he began at the New England Conservatory of Music in 1919. He attended the Cambridge High and Latin School, graduating in 1925. For his graduation ceremonies, he orchestrated the school song, and he conducted the school's orchestra in a rousing rendition of it. Anderson's father bought his son a trombone while he was in high school, in hopes Anderson would earn a front-row seat in the Harvard Band.



Leroy Anderson. (© Oscar White/CORBIS)

Fulfilling his father's wishes, Anderson did enter Harvard, playing both the trombone in the band and double bass in the orchestra, and singing with the Harvard Glee Club. He studied counterpoint with Edward Ballantine, who had been a student of pianist Artur Schnabel. Ballantine's music was noted for its humorous quality, which had a major influence on Anderson. When he was a senior, Anderson became the conductor of the Harvard Band, and for it he arranged some traditional Harvard songs, along with tunes from other Ivy League colleges. These were so fresh and original that they laid the foundation for his career. His arrangements attracted the attention of Arthur Fiedler, the director of the Boston Pops Orchestra.

Anderson continued his education at Harvard, studying composition with Walter Piston, who also taught composer and conductor Leonard Bernstein. At the time, the United States was entering the Great Depression, and although Anderson had obtained a master's degree in music, he doubted his ability to make a living in the field. With a great facility for languages, Anderson began his Ph.D. studies in German and the Scandinavian languages, hoping to make a living as a language teacher. Eventually he learned to speak Danish, Norwegian, Icelandic, German, French, Italian, and Portuguese.

In World War II Anderson was drafted into the U.S. Army, and the military took advantage of his linguistic ability. He was stationed in Iceland to serve as a translator and an interpreter. His excellent abilities prompted the U.S. government to offer him the job of U.S. attaché to Sweden after the war. Anderson declined the position, although he was sent to Washington, D.C., to work in intelligence at the Pentagon. He was discharged from the Army when the war ended.

Determined to forge a career in music, Anderson began to write original works and to contribute more arrangements to the Boston Pops Orchestra. In addition, Fiedler asked him to conduct. During the 1950's Anderson gained international fame for his light concert music and for his songs. He recorded for Decca Records, and his *Blue Tango* went gold in 1952.

In the 1960's, Anderson augmented his arranging and compositional activities with guest-conducting for several orchestras near his home in Connecticut

and in such venues as the Hollywood Bowl. In the 1970's, the Boston Pops invited Anderson to guest-conduct during a televised concert tribute to his career. Anderson told his wife that it was "the most important evening of my life."

Anderson married Eleanor Firke in 1942, and they had four children: Jane, Eric, Rolf, and Kurt. He composed and conducted until the end of his life, dying of cancer in 1975.

The Music

Anderson was a skilled arranger, and he brought a pronounced sense of play to his compositions, eliciting unexpected sounds from an orchestra. He scored for nontraditional instruments, such as a manual typewriter, which takes center stage for *The Typewriter*. The soloist taps the keys in rhythm, and the instrumentalists help to sound the margin bell and to imitate the clunk of the carriage as it returns at the end of a line. For *Sandpaper Ballet*, Anderson was inspired by vaudeville dancers who sprinkled sand on the stage to accent their steps. The orchestra's percussionists used sandpaper-covered blocks to scrape out their parts, the composer indicating fine, medium, and coarse grade to achieve the desired effect. *The Waltzing Cat* rivals any Viennese waltz, with violins imitating "meows," and Anderson finds the perfect coda: an instrumental bark that sends the musical feline scurrying.

Jazz Pizzicato. Anderson was still in college when Fiedler heard his arrangements for the Harvard Band. That led to an invitation to compose a work for the Boston Pops string section, with Anderson creating a sprightly one-minute, forty-five-second flurry of plucked strings that Fiedler immediately added to the Pops' repertoire. This launched a decades-long working relationship between Fiedler and Anderson, with the eminent conductor introducing Anderson to music publishers. In the wake of *Jazz Pizzicato* came *Jazz Legato*, which Anderson wrote as a companion piece.

Sleigh Ride. This perennial holiday classic may be Anderson's best-known composition. In 1948, the first time Fiedler and the Boston Pops played it, the enthusiastic audience demanded that they play it again. In three minutes, the work depicts a sleigh, drawn by horses, skimming over a snowy landscape and fading into the distance. Within the delightful melody, Anderson scored horse whinnies, the clip-clop of horse hooves, and the smart crack of a whip, elements that are often obscured in the later version, which included lyrics by Mitchell Parish. The renditions of "Sleigh Ride"` by Gene Autry, Karen Carpenter, and other singers are still heard on the radio at Christmastime, and the Ventures performed it rock style. Anderson claimed he composed it during a heat wave.

The Syncopated Clock. One day, while he was serving in military intelligence at the Pentagon, Anderson was distracted by the ticking of a clock, and he conceived the idea of a timepiece that did not keep a regular beat. This time, he thought of the title first, and then he composed the rhythmically complex song for orchestra to go with it. For a few years, *The Syncopated Clock* was played by the Boston Pops and other orchestras. In 1950 Decca Records asked Anderson to record an album entirely of his music, and he included this work. An executive at CBS heard it and wanted to use it as a theme song for a program of old movies the network was about to debut called *The Late Show*. After the first program, CBS received dozens of phone calls—not about the movie but about the memorable theme. *The Syncopated Clock* became attached to the program, and it became widely recognized, enhancing Anderson's reputation. Later, the onomatopoeic "Plink, Plank, Plunk!" became the theme for a long-running television game show, *I've Got a Secret*.

Blue Tango. Written while he was still in the Army, *Blue Tango* showcased Anderson's facility for combining various musical elements in one piece. As the title indicates, there were South American rhythms and blues phrasings. He added some jazz aspects, with swelling dynamics and an irresistible beat. The danceable song became a favorite on radio and on jukeboxes, and it reportedly was the first instrumental record to sell a million copies. No one was more surprised at the success of *Blue Tango* than its unassuming composer, who watched in amazement as it climbed up the charts. Anderson claimed he wrote concert music, not pop music. He underestimated the infectious quality that permeates all his work.

Concerto in C Major. Written in 1953, Concerto in C Major for piano was Anderson's attempt at a full-scale orchestral work. He completed it just two weeks before it premiered in Chicago, played by the Grant Park Symphony Orchestra. For the com-

poser, it was an ambitious work, including solo piano, one piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, one tuba, timpani, suspended cymbals, maracas, claves, snare drum, strings, and cowbell. It had four-part fugues, tango rhythms, and, as evidenced by the cowbell, a hoedown theme. Although Concerto in C Major was performed two more times, Anderson was dissatisfied, withdrawing it with the intention of revising what he considered its weak spots. He never returned to it; after his death, his family released the work.

Goldilocks. In 1958 Anderson tried his hand at a Broadway show. The book was written by Walter and Jean Kerr, and the musical starred Don Ameche and Elaine Stritch. The story involved a comical feud between a stage actress and a movie director trying to find the financing to make an epic film about ancient Egypt. Anderson's score featured several songs and even a ballet. The show closed after 161 performances. Critics were generally positive about the music for *Goldilocks*, one calling it "charming," although most agreed the story was flawed.

Musical Legacy

Film composer John Williams, who conducted the Boston Pops Orchestra for several years, said that Anderson's music "remains forever as young and fresh as the very day on which it was composed." More than sixty years after he created them, his arrangements for the Harvard Band remain a part of its repertoire, and its new band quarters were named the Anderson Band Center in 1995. In 2003 Anderson's hometown of Cambridge dedicated the corner near his boyhood home as Leroy Anderson Square. Extensively recorded and performed, Anderson's music retains its timeless quality.

Constance Pollock

Further Reading

Anderson, Leroy. "How to Spoil Your Concert." *The Instrumentalist* 44, no. 1 (August, 1989): 69. An interesting perspective from Anderson the conductor about how concert presentations can be improved for the audience.

_____. "*The Syncopated Clock* Still Ticks." *Music Journal* 26, no. 9 (September, 1968): 30-31. Anderson describes how he conceived one of his most recognized pieces and how it migrated to television.

Biegel, Jeffrey. "Composer Leroy Anderson Went from Harvard to the Boston Pops." *Clavier* 34, no. 6 (July/August, 2004): 20-21, 24. A brief but thoughtful overview of Anderson's life, including an analysis of individual works.

Tommasini, Anthony. "Tuneful Gems from a Master of a Lost Art." *The New York Times*, March 10, 1996. In an album review of a collection of Anderson's music, the writer describes several of the composer's most famous works.

See also: Fiedler, Arthur.

Marian Anderson

American classical and opera singer

Known for her rich contralto voice, Anderson used her passion for music to transcend racial, gender, and national boundaries.

Born: February 27, 1897; Philadelphia, Pennsylvania
Died: April 8, 1993; Portland, Oregon

Principal works

OPERATIC ROLE: Ulrica in Giuseppe Verdi's *Un ballo in maschera*, 1955 (*The Masked Ball*).

Principal recordings

ALBUMS: *He's Got the Whole World in His Hands and Eighteen Other Spirituals*, 1962; *Snoopycat*, 1963.

SINGLES: "My Lord, What a Mornin'," 1924; "Nobody Knows the Trouble I Seen," 1924; "Heav'n Heav'n," 1928; "Ave Maria," 1935; "The Cuckoo," 1935; "My Soul's Been Anchored in the Lord," 1936; "Every Time I Feel the Spirit," 1937; "I Know the Lord Laid His Hands on Me," 1937; "Lord, I Can't Stay Away," 1937; "Were You There?," 1937; "I Don't Feel Noways Tired," 1938; "My Old Kentucky Home," 1941; "O What a Beautiful City," 1941; "Hear the Wind Whispering," 1945; "Nobody Knows the Trouble I Seen," 1947; "The First Nöel," 1951; "O Little Town of Bethlehem," 1952; "None But the Lonely

Heart," 1955; "Over the Mountains," 1955; "The Lord's Prayer," 1956; "Angels We Have Heard on High," 1961; "He's Got the Whole World in His Hands," 1961; "I Want Jesus to Walk with Me," 1961; "Joy to the World," 1961; "O Come All Ye Faithful," 1961; "He'll Bring It to Pass," 1964; "Oh, Heaven Is a Beautiful Place," 1964.

Marian Anderson. (Library of Congress)

The Life

Marian Anderson was born in 1897 in Philadelphia to John and Anna Anderson. She began singing in the junior choir at church at the age of six. Two years later, although the family could not afford any music lessons, her father bought her a piano. Anderson began to teach herself music, eventually receiving formal training until the age of seventeen. She began to perform in public in 1914, singing solo roles in performances of George Frideric Handel's *Messiah* (1742) and Felix Mendelssohn's *Elijah* (1846). In 1915 she took lessons with the soprano Mary Saunders Patterson. Because Anderson could not afford the one-dollar lesson fee, Patterson taught her free of charge. After six months, at Patterson's suggestion, Anderson continued her singing lessons with the contralto Agnes Reifsnyder, with whom she studied through 1918. In the summer of 1919, Anderson studied with Oscar Sanger at the Chicago Conservatory of Music, and in the following year Giuseppe Boghetti, who analyzed her vocal tones, improved her breathing techniques and expanded her repertory. In 1921 Anderson graduated from South Philadelphia High School for Girls.

By the late 1920's, Anderson realized that a career for a contralto could be found in Europe, not in America. In October, 1927, she sailed to London, where she performed "Air de Lia" from Claude Debussy's *L'Enfant prodigue* (1884). In 1930 she went to study lieder with Michael Raucheison and Sverre Jordon in Berlin on a scholarship from the Julius Rosenwald Fund. In Germany she met Norwegian manager Rule Rassmussen. With his help, she undertook concert tours to Norway, Sweden, Finland, and Denmark. She obtained critical acclaim in Scandinavia in 1933, giving twenty concerts within two years, during which she learned from Kosti Vehanen songs by the Finnish composer Jean Sibelius. Two years later, at an afternoon concert in a hotel in Salzburg, Austria, she experienced a defining moment in her career. The conductor Arturo Toscanini heard her sing, famously exclaiming that "a voice like hers is heard only once in a hundred years." With the critical acclaim she obtained in Europe, the American impresario Sol Hurok launched her career in America in the 1935-1936 season. In 1938 Anderson gave seventy recitals in the United States alone, an unprecedented number for any concert singer.

Anderson toured in Europe in 1936 and 1949; in the 1950's and early 1960's she toured in Canada, the United States, Scandinavia, Europe, South America, Jamaica, the West Indies, Japan, Thailand, Burma, Vietnam, Korea, Philippines, Malaysia, India, Israel, Morocco, Tunisia, and Australia. She concluded her singing career in a yearlong farewell tour in 1964, with the final recital on Easter Sunday, April 19, 1965, at Carnegie Hall. She died on April 8, 1993, of heart failure. She was ninety-six.

The Music

Anderson was passionate about singing. While singing at church when she was young, she had the range to sing any parts in the choir. In addition to having an extended range, she could sing in diverse styles, ranging from German lieder by Ludwig van Beethoven, Johannes Brahms, Robert Schumann, Hugo Wolf, Richard Strauss, French arias by Francis Poulenc, Italian songs by Girolamo Frescobaldi, to English songs by Henry Purcell and Paul Hindemith. She was not primarily an opera singer, but her operatic repertory included "Ah! mon fils" from Giacomo Meyerbeer's *Le Prophète* (1849). She understood the emotional significance of spirituals, and therefore she was eager to learn and perform folk songs in her concert tours. Her dark, sweet contralto voice was particularly suitable for moving her audiences through folk songs. At her first concert in Helsinki, Finland, in 1931, for example, Anderson sang the household Finnish folk song "Läksin minä kesäyönä käymään" (one summer's night I went walking) in Finnish.

"America." By the late 1930's Anderson was one of the most prominent singers in the United States. Hurok, her manager, wanted to make history by arranging for her to sing in Constitutional Hall in Washington, D.C., on Easter Sunday of 1939. However, the management—the Daughters of the American Revolution—canceled Anderson's performance because of her race, a decision that infuriated many people, including First Lady Eleanor Roosevelt, who resigned from the Daughters of the American Revolution and arranged Anderson to give a free open-air concert at the Lincoln Memorial on the day she was supposed to perform at the Constitutional Hall. This event was widely advertised, and it drew an audience of seventy-five thousand, the largest crowd that had ever gathered in the capital. Accompanied by only her pianist, Vehanen, Anderson sang with the audience "The Star-Spangled Banner." Then she performed with great control "America," "O mio Fernando," and Franz Schubert's "Ave Maria" in German, a song that showcased her thick contralto timbre and her powerful dynamic range. After a brief intermission, she sang a group of spirituals, including "Gospel Train," "Trampin'," and "My Soul's Been Anchored in de Lord." For an encore, she chose the spiritual "Nobody Knows the Trouble I Seen." The powerful performance presented a strong testimony against racial inequality.

"Der Erlkönig." In the late 1920's, Anderson worked hard to master German lieder. She learned how to portray the complex psychological journey of one character from serenity to self-doubt in Franz Schubert's "Die junge Nonne," a lied that prepared her for interpreting lieder that involved multiple characters: the narrator, the queen, and the dwarf in "Der Zwerg" (1822), and the narrator, the dying boy, the anxious father, and the sinister spirit in "Der Erlkönig" (1821) In these complex lieder, Anderson made good use of her broad range, expressive power, and dramatic intensity to contrast markedly different personalities. Impressed by her performance of "Der Erlkönig" in Tokyo in 1953, a critic remarked that she created the illusion of four distinct dramatic characters through her voice. Her penetrating interpretation of "Der Erlkönig" remains one of her most notable artistic achievements.

Un ballo in maschera. Anderson was the first African American to break the racial barrier at the New York Metropolitan Opera. Approached by the general manager of the Metropolitan Opera, Rudolf Bing, at a party in September, 1954, she agreed to sing her operatic debut as Ulrica in Giuseppe Verdi's *Un ballo in maschera* (1859) on January 7, 1955. Although Ulrica is a minor role, it is critical to the opera's dramaturgy, vocally demanding, and hence suitable to Anderson's considerable talent. The music world was well aware of the historical significance of the performance. She received one thousand dollars per performance, which made her the highest-paid opera singer at the Metropolitan Opera at that time. Her debut became the selling point of the 1955-1956 season: Tickets were sold out within days; journalists from as far as the West Indies came to New York to witness the historical moment. Celebrities such as President Harry Truman's daughter Margaret Truman, the Duchess of Windsor, and First Lady Eleanor Roosevelt attended her debut. As soon as the curtain rose at the beginning of act 2, showing Ulrica's cave, the audience gave Anderson an enthusiastic five-minute ovation. At the end of the act, she came out for her curtain call, receiving another round of thunderous applause. After her stunning performance, she received two thousand telegrams of congratulations from across the world.

"Deep River." Anderson's deep voice was particularly suited to conveying the sorrow portrayed in spirituals, and "Deep River" showcased her skill. It was the performance of this song that impressed her first serious singing teacher, Giuseppe Boghetti, in 1920. Over the span of her career, she sang a repertory of more than one hundred spirituals arranged by Harry T. Burleigh, Nathaniel Dett, and Hall Johnson. Anderson followed the tradition established by her black predecessors, including Roland Hayes, and concluded her concerts with a series of spirituals, even when she had been warned specifically not to do so during tours in the Soviet Union in 1934. Nevertheless, the Russians responded with great enthusiasm by joining her in singing "Deep River" with their deep voices. During her tour to Israel in 1955, her performances of spirituals were an exotic appeal to students, many of whom heard black music for the first time in her concerts. This tradition continues in concerts by such African American vocalists as Jessye Norman, Kathleen Battle, and William Warfield. A recording of Anderson's performance of "Deep River" closed her memorial in the Union Baptist Church in June, 1993.

Musical Legacy

One of the first African American women to have a distinguished international singing career, Anderson used her voice to promote equality and justice across the world. In July, 1939, Anderson received the Spingarn Medal of the National Association of the advancement of Colored People from Eleanor Roosevelt. From the late 1930's to the 1950's, she received honorary doctorate degrees in music from Howard University (1938), Rutgers University (1957), New York University (1958), and the University of Pennsylvania (1958). In 1957 she received an honorary doctor of law degree from Saint Mary's College. Outside the United States, her artistic achievement was recognized by the Finnish government in 1949, and in 1952 she received from King Gustav of Sweden his government's Litteris et Artibus medal. Five years later, in 1957, she was invited by the U.S. Department of State to do a ten-week tour of India and the Far East as a goodwill ambassador, and she was given the Albert Einstein Commemorative Award. Her ambassadorial work was recognized repeatedly by the U.S. government. President Dwight Eisenhower appointed her a delegate to the United Nations Human Rights Committee, and she delivered a speech at the United Nations in 1958. In 1963 President Lyndon Johnson awarded her the American Medal of Freedom. In 1977 Congress awarded her a gold medal in celebration of her birthday. In 1980 the U.S. Treasury Department coined a half-ounce gold commemorative medal with her image. Her successful singing career was marked by the Kennedy Center Honors she received in 1978, followed by the National Medal of Arts from President Ronald Reagan in 1986 and a Grammy Award for Lifetime Achievement in 1991. The Marian Anderson Award was established in 1998 to honor eminent artist-humanitarians in the United States.

Hedy Law

Further Reading

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New York: Scribner, 2000. A thorough biography, this offers detailed primary and secondary research that chronicles Anderson's life, and it includes interviews with Anderson. An indispensable resource for those interested in the social history of black Americans.

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Ware, Susan. *Letter to the World: Seven Women Who Shaped the American Century*. New York: W. W. Norton, 1998. This book chronicles the lives of seven women of extraordinary achievements—Eleanor Roosevelt, Dorothy Thompson, Margaret Mead, Katherine Hepburn, Babe Dedrikson Zaharias, Martha Graham, and Anderson. It shows how each woman created a persona critical to her success and emphasizes how each balanced her public and her private lives.

See also: Hindemith, Paul; Norman, Jessye; Odetta; Poulenc, Francis; Toscanini, Arturo.

Dame Julie Andrews

English musical-theater and pop singer

Andrews is a gifted interpreter of musical roles and songs, with an remarkable ability to deliver story through melody in stage productions and on film.

Born: October 1, 1935; Walton-on-Thames, England

Also known as: Julia Elizabeth Wells (birth name); Julie Edwards (married name)

Principal works

MUSICAL THEATER (singer): *The Boy Friend*, 1954 (libretto, music, and lyrics by Sandy Wilson); *My Fair Lady*, 1956 (libretto and lyrics by Alan Jay Lerner; music by Frederick Loewe); *Camelot*, 1960 (libretto and lyrics by Lerner; music by Loewe); *Victor/Victoria*, 1995 (libretto by Blake Edwards; music by Henry Mancini; lyrics by Leslie Bricusse).

Principal recordings

ALBUMS: *The Lass with the Delicate Air*, 1957; *Julie Andrews Sings*, 1958; *Broadway's Fair Julie*, 1961; *Don't Go in the Lion's Cage Tonight*, 1962; *Heartrending Ballads and Raucous Ditties*, 1962; *A Christmas Treasure*, 1968; *Darling Lili*, 1970; *Christmas with Julie Andrews*, 1982; *Love Me Tender*, 1982; *Love, Julie*, 1989; *Broadway: The Music of Richard Rodgers*, 1994; *Here I'll Stay: The Words of Alan Jay Lerner*, 1996; *Julie Andrews Selects Her Favorite Disney Songs*, 2005.

WRITINGS OF INTEREST: *Home: A Memoir of My Early Years*, 2008.

The Life

Julie Andrews was born Julia Elizabeth Wells, to Edward Wells, who taught woodworking and metalsmithing, and Barbara Mores, a pianist. She had a younger brother, John. When Andrews was five, her parents divorced.

During World War II, when Andrews's stepfather, Ted Andrews, led community singing in air-raid shelters, he noticed his stepdaughter's remarkable vocal ability and her four-octave range. After the war, Andrews began singing in her mother and stepfather's vaudeville act; she soon took her stepfather's name, Andrews, professionally. Andrews spent the next several years singing in various musical revues, including the Starlight Roof revue at the London Hippodrome. In November, 1948, she participated in a Royal Command Performance, hosted by Danny Kaye, at the London Palladium. Andrews also appeared in pantomimes (musical fairy tales), a type of children's entertainment popular in Britain.

While appearing in an unsuccessful play in the English provinces in 1954, Andrews was offered a role in an upcoming American production of *The Boy Friend* (1954), a cheerful spoof of 1920's musicals that was already a smash hit in London. At first Andrews was reluctant to take the part. She thought she was too young for the role, and the show would be her first appearance outside of England. Nevertheless, she signed a one-year contract, and *The Boy Friend* opened at Broadway's

Royale Theatre on September 30, 1954. New York critics were delighted with *The Boy Friend*, and they were especially charmed by Andrews as Polly, a wealthy young woman who fears she will be loved only for her money. Though *The Boy Friend* was an ensemble piece, with several actors having equally large parts, Andrews was given featured billing on the Royale Theatre's marquee a few weeks after the show opened. As soon as her contract expired, she returned to England. The visit was short, because she was besieged with job offers back in the United States. In one of these, Andrews played a supporting role in the television special *High Tor* (1956), a musical version of the Maxwell Anderson play that starred Bing Crosby as a romantic dreamer and Andrews as the ghost of a beautiful girl from the seventeenth century with whom he falls in love. By the time *High Tor* aired on CBS in early March, 1956, Andrews was back on Broadway in *My Fair Lady* (1956), the Alan Jay Lerner and Arthur Loewe musical play based on George Bernard Shaw's *Pygmalion* (1913).

In May, 1959, during a vacation from the London production of *My Fair Lady*, Andrews married Tony Walton, a theatrical set designer; they had one daughter, Emma, born in November, 1962. The couple worked together professionally, most notably on *Mary Poppins* (1964), but they divorced in 1968. The next year, Andrews married film director Blake Edwards. They adopted two daughters from Vietnam, Joanna and Amy.

At this time, Andrews worked in television, appearing in a number of specials, a variety series in the early 1970's that was critically acclaimed but not popular with the public, and a situation comedy in 1992 that lasted only a few weeks. The majority of her screen appearances since the late 1960's have been in films directed by Edwards, including such ribald comedies as 1979's *10* and 1981's *S.O.B.*

In 1974 Andrews published her first children's book, *The Last of the Really Great Whangdoodles*. It was followed in 1989 by *Mandy*, and she has published several more, including *The Great American Mousical*, an introduction to the theater for children. At the American Library Association's annual conference in June, 2007, Andrews announced that her publisher, HarperCollins, has established the Julie Andrews Collection, a book series, as an incentive to encourage children to read.

In 1997, near the end of her two-year run on Broadway with *Victor/Victoria*, Andrews was diagnosed with a noncancerous growth on her vocal cords. She wrapped up the musical in June, and she had surgery shortly afterward. Even though she had been told her vocal cords would not be compromised, Andrews lost her singing voice. Early in 2000, she filed a lawsuit against her doctor and his associates, but she accepted an undisclosed settlement, dropped the lawsuit, and moved on to other projects.

Andrews has worked on behalf of many charities, including Operation USA, the United Nations Children's Fund, and Save the Children. Andrews received many honors for her charity work as well as for her contributions to entertainment. In 2000 she was made a Dame Commander of the British Empire by Queen Elizabeth II, and in 2001 she received an Honor Award from the John F. Kennedy Center for Performing Arts in Washington, D.C. On January 28, 2007, Andrews won the Lifetime Achievement Award from the Screen Actors Guild.

The Music

My Fair Lady. The now classic production of *My Fair Lady* opened at Broadway's Mark Hellinger Theatre on March 15, 1956, to nearly unanimous praise. *My Fair Lady* retained much of Shaw's original dialogue, and the part of Eliza Doolittle demanded more acting ability than the average musical comedy role, and certainly more than Andrews had when she started rehearsals. Andrews had extensive experience as a singer, but almost none as an actress. Andrews later admitted in interviews that she had problems trying to learn the role and dealing with the prickly leading man, Rex Harrison, who wanted her to be replaced with someone more experienced. To help Andrews with her characterization, director Moss Hart gave her a grueling week of private coaching, going over every line of dialogue and nuance of the role. In gratitude, his leading lady later acknowledged that Hart made her Eliza Doolittle. The musical enjoyed an original run of 2,717 performances, and it garnered wonderful notices for Andrews. She returned to England to star in the London production of *My Fair Lady*, which opened April 30, 1958, at the Drury Lane Theatre, beginning a run of 2,281 performances. In

total, Andrews spent three and half years performing in *My Fair Lady*.

Cinderella. In February, 1957, Andrews began rehearsals for the title role in the Richard Rodgers and Oscar Hammerstein II musical *Cinderella* (1957) while still doing eight shows a week in *My Fair Lady*. *Cinderella* was the celebrated team's only original production for television, and the producers surrounded Andrews with a stellar cast of actors, including Ilka Chase and Broadway legends Howard Lindsay and Dorothy Stickney. It was broadcast live on CBS on Sunday, March 31, 1957.

Camelot. Andrews returned to Broadway to play Guenevere in Lerner and Loewe's Arthurian musical *Camelot* (1960), which opened at the Majestic Theatre on December 3, 1960. Though *Camelot* did not repeat the triumph of *My Fair Lady*, it was a solid hit. Andrews immensely enjoyed the year and a half she spent with the lavish show, one of the costliest Broadway productions up to that time. Andrews befriended her Welsh-born leading man, Richard Burton, as King Arthur, whom she found affable and approachable. Andrews left *Camelot* when she discovered that she was pregnant.

While Andrews was appearing in the final months of *Camelot*, producer Jack L. Warner started to cast the film version of *My Fair Lady*. Although Andrews was tested for the role of Doolittle, Warner wanted for the part a big star who could guarantee big box-office receipts. He ensured this by hiring Audrey Hepburn, whose musical numbers were dubbed by Marni Nixon. Controversy over this decision continued until the Academy Awards ceremony, when Andrews's stage costar, Harrison, received his Best Actor Oscar for repeating his role in the film version and graciously thanked "two fair ladies." Similarly, Warner did not select Andrews for the role of Guenevere when he was producing the film version of *Camelot* in 1967. Instead, he signed British actress Vanessa Redgrave, another nonsinger.

Mary Poppins. Although Andrews was disappointed at not being hired to portray Doolittle on film, she accepted an offer from Walt Disney, who had admired Andrews's performance in *Camelot*, to star in his musical film version of *Mary Poppins* (1964), based on the P. L. Travers books. The score was written by Richard and Robert Sherman. This was Andrews's first motion picture, and the combination of live action and animation proved popular, making it one of Disney's most successful films. The great critical and commercial success of *Mary Poppins*, which costarred Dick Van Dyke, turned the loss of starring in the motion picture *My Fair Lady* into a stroke of good fortune for Andrews. She won the Best Actress Academy Award (one of the film's five wins) for her portrayal of the magical nanny who brings joy to a stuffy family in Edwardian London; it was a rare instance of a performer in a musical film being so honored. In addition, Andrews was the first Disney actress to be given an acting honor that was not honorary, an immense achievement.

The Sound of Music. After *Mary Poppins*, Andrews appeared in a World War II black comedy, *The Americanization of Emily*, in a nonsinging role, opposite frequent Andrews costar James Garner. Released in November, 1964, after *Mary Poppins* and before *The Sound of Music* (1965), *The Americanization of Emily* was generally well-received. The film version of Rodgers and Hammerstein's musical *The Sound of Music*, the tale of a rambunctious novice nun who becomes the nanny to an aristocratic Austrian family and then marries their father, reached theaters in March, 1965. Although critics were not enthusiastic, it became one of the most beloved films of all time. The 1959 musical was based on the story of the singing Von Trapp family, who left Austria before World War II and emigrated to the United States, ending up in Stowe, Vermont. The film version was shot on location in Salzburg, Austria, where the family estate was located. Some of the musical numbers were photographed in a series of locations that moved the story along, a novelty at the time.

The reviews praised the film's breathtaking Alpine scenery but criticized its sugary plot. Nevertheless, global audiences turned out in record-breaking numbers. It became the highest-grossing musical up to that time. There are even sing-along events, in which audience members dress up as characters in the film and sing along while the lyrics appear on the screen. Andrews got an Academy Award nomination for her role as Maria, and the film earned the Best Picture award. This is the film role for which Andrews is best known, although it did tend to lock her remarkable talent into a stereo-

type of the singing governess from which she had trouble escaping.

Thoroughly Modern Millie. Two nonmusical roles followed: *Torn Curtain* (1966), a suspense drama directed by Alfred Hitchcock and costarring Paul Newman, and *Hawaii* (1966), a big-budget epic about New England missionaries on the Pacific island, with Richard Harris and Max Von Sydow, Andrews came back to her musical roots with a 1920's spoof similar to *The Boy Friend*, called *Thoroughly Modern Millie* (1967), costarring Carol Channing, Mary Tyler Moore, James Fox, and the great British comedian Beatrice Lillie. It was one of the most popular films of the year, and its bouncy title tune, sung by Andrews over the opening credits, became a popular commercial success. The film featured Andrews in the title role as a 1920's flapper. Although the film received lackluster reviews, its score, by Elmer Bernstein, won an Academy Award. *Thoroughly Modern Millie* typified the film-musical genre, whose popularity peaked at the height of Andrews's vocal powers.

Star! The highly touted 1968 film *Star!*, based on the life of stage actor Gertrude Lawrence, teamed Andrews with her *The Sound of Music* director, Robert Wise, but the film was poorly received. She superbly re-created Lawrence's Broadway musical triumphs, with a far superior singing voice than Lawrence possessed, but Andrews was generally lambasted by critics as too ladylike for the role. Her costar, Daniel Massey, won a Best Supporting Actor nomination for his role as Noël Coward, and their scenes together invigorated a rather dramatically weak and inaccurate film.

After she married Edwards, Andrews appeared in several of his films, and she became a regular guest star on television, most notably in a series of specials with her friend, Carol Burnett, and in many specials, such as *The Julie Andrews Hour* (1972-1973), *Julie on Sesame Street* (1973), and *Julie Andrews: The Sound of Music* (1987).

Victor/Victoria. The most successful film effort of Andrews and Edwards, *Victor/Victoria*, broke with her ladylike image. In the 1982 musical farce, Andrews plays a down-on-her-luck opera singer who turns to female impersonation to earn a living, *Victor/Victoria* offered her a sophisticated and edgy role that allowed her to break away from her wholesome image. Her effectiveness in pretending to be a man who is pretending to be a woman earned Andrews a Best Actress Academy Award nomination, and it provided her with one of her best film roles in years, appearing opposite Garner again and Robert Preston in a brilliant turn as her gay mentor and friend. The role solidified Andrews's status as a serious and accomplished actor.

Back on Broadway. In the 1990's, with a less-pressing domestic situation, Andrews made a long-awaited return to the theater. She participated in the off-Broadway production *Putting It Together* (1993), a revue of Stephen Sondheim songs, as one of an ensemble cast of five singers, in a limited run of twelve weeks. Two years later, Andrews returned to the theater with the stage version of *Victor/Victoria*, a large-scale production that totally revolved around her character. Although expectations were high, *Victor/Victoria*, directed by her husband and with music and lyrics by Henry Mancini and Leslie Bricusse, opened on Broadway on October 25, 1995, to mixed reviews. Andrews was praised, and she received a Tony Award nomination, although she declined to accept the nomination when she discovered she was the only one the show nominated.

Later Projects. In 1998, for the stage musical *Dr. Dolittle* in London, she performed the voice of Polynesia the parrot, recording some seven hundred sentences and sounds, which were placed on a computer chip that sat in the mechanical bird's mouth. In 1999 she teamed with Garner to make *One Special Night*, a television film, for CBS. In 2001 Andrews and her *The Sound of Music* costar, Christopher Plummer, were reunited for a live television broadcast of the play *On Golden Pond* (1979).

Andrews returned to films in 2001 as the royal grandmother in *The Princess Diaries*, the story of a gawky teenager who learns that her long-absent father, who has died, was the prince of a small European country. In 2004 Andrews reprised her role as Queen Clarisse Renaldi in *The Princess Diaries 2: Royal Engagement*, and she also starred as the voice of Queen Lillian in *Shrek 2*.

Musical Legacy

Andrews was blessed with a beautiful soprano voice and crystal-clear diction that were especially suited to both film and stage musicals. Although her peak of popularity was in the 1960's, her career

extended well beyond. She proved that she could mature beyond her typecasting as the singing governess, gaining strength as an actor at a time in her career when many women would be overlooked.

Andrews will always be remembered for her contributions to musical theater on the strength of her performances in the phenomenally popular Broadway musicals *My Fair Lady* and *Camelot* and the film musicals *The Sound of Music* and *Mary Poppins*. In addition, she has proved her creative versatility, with her roles in films aimed at the youth market and as a respected children's author.

Martin J. Manning

Further Reading

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Lerner, Alan Jay. *The Street Where I Live*. New York: Da Capo Press, 1994. This book, originally published in 1978, offers behind-the-scenes details on the making of Andrews's two important stage productions, *My Fair Lady* and *Camelot*. Lerner's respect and love for his leading lady is apparent, and he expresses his dismay about the fact that she was not hired for the film version of *My Fair Lady*.

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Wilk, Max. *The Making of "The Sound of Music."* New York: Routledge, 2007. Interesting story on the making of the successful film, with good material on Andrews.

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See also: Bernstein, Elmer; Hammerstein, Oscar, II; Lerner, Alan Jay; Loewe, Frederick; Mancini, Henry; Rodgers, Richard; Sondheim, Stephen.

Martha Argerich

Argentine pianist

A prodigiously gifted pianist and a fiery and impetuous performer, Argerich is known for her powerful technique and her sensitive phrasing.

Born: June 5, 1941; Buenos Aires, Argentina

Principal recordings

ALBUMS: *Schumann: Kinderszenen, Kreisleriana*, 1987; *Mendelssohn: Concerto for Violin and Piano; Violin Concerto in D Minor*, 1989; *Beethoven: Piano Concertos Nos. 1 and 2*, 1995; *Rachmaninoff: Piano Concerto No. 3 in D Minor, Op. 30; Tchaikovsky: Piano Concerto No. 1 in B-flat Minor, Op. 23*, 1995; *Chopin: Piano Concerto No. 1; Liszt: Piano Concerto No. 1*, 1996; *Prokofiev: Piano Concerto No. 3; Ravel: Piano Concerto in G; Gaspard de la Nuit*, 1997.

The Life

Martha Argerich (AHR-gur-ihch) began playing the piano at age three, and she started lessons at age five with Vincenzo Scaramuzza. She remained his student until she was age ten. She gave her debut concert in 1949 at age eight, playing Ludwig van Beethoven's Piano Concerto in C Major, Op. 15 (1798). The following year she played Wolfgang Amadeus Mozart's Piano Concerto No. 20 in D Minor (1785), and Johann Sebastian Bach's French Suite No. 5 in G Major (1722). In 1955 Argerich's family moved to Europe, where she studied with Friedrich Gulda in Austria. When the eight-year-old Argerich played the last movement of Beethoven's Sonata in E-Flat, Op. 31, No. 3 for legendary pianist Walter Gieseking, he noticed that she was resistant to being pushed to play in public, and he encouraged those responsible for her training to be sensitive to these tendencies. His advice was not heeded, and the young Argerich often resorted to creative methods for avoiding practicing, such as putting water-soaked blotter paper into her shoes in the hope of inducing illness. At musical soirées, the girl so disliked playing for others that she hid under the table, while the young Daniel Barenboim, who loved performing, soaked up the praise of those present.

Although Argerich loved playing the piano, she wanted to be a doctor, not a pianist, and her contradictory relationship with the instrument for which she possesses such immense talent has manifested itself in various ways in her career. Argerich often distinguishes between her love for playing the piano and her dislike for many aspects of the profession of pianist.

In 1957 Argerich won within three weeks both the Geneva International Music Competition and the Ferruccio Busoni International Competition. Shortly thereafter, she suffered a major depression, certain that she would quit the piano and use her language skills to become a secretary. Teacher Stefan Askenase's wife Anny helped Argerich to regain her confidence, to overcome her illness, and to return to the piano after having been away from it for three years. She went on to win the International Frédéric Chopin Piano Competition in 1965.

Argerich's tempestuous personal life has been a matter of interest: She has been married three times, to composer Robert Chen, to conductor Charles Dutoit, and to pianist Stephen Kovacevich. She has three daughters, one from each marriage.

The Music

Performance. Argerich is famous for the speed and ease with which she learns music. She attributes this to never knowing as a child if a piece was difficult or not, and therefore she was not fearful of its complexities. Pianistic legends regarding this ability abound: that she learned a concerto just by studying it on a plane and then performed it upon arrival; that she initially learned Sergei Prokofiev's Concerto No. 3 (1921) by hearing a roommate practice it incessantly; that she can learn new music just a few hours before she performs it. Regardless of the veracity of these stories, their existence attests to her unique talent. Argerich admits that she never practices more than two hours a day.

Beginning in 1981, Argerich mostly eschewed solo literature, and she has played mostly concerti and chamber music. She cites a feeling of extreme loneliness on stage as the reason for avoiding solo performances. One notable exception was a Carnegie Hall concert in 2000 in which the first half consisted of her playing solo repertoire. This benefit concert for the John Wayne Cancer Institute was presented in gratitude by Argerich for the successful treatment of her melanoma, a disease from which she suffered for ten years.

Shrouded in the mystique created by her impassioned performances, commanding personality, and attractive appearance, Argerich also gained notoriety for canceling a considerable number of performances each season. One of the most highly acclaimed performers of her time, Argerich has never signed a contract, and thus she is never obligated to perform.

Recordings. Although her live solo performances are rare, Argerich's recordings are extensive, about fifty albums on various major labels, such as Deutsche Grammophone, Sony, Philips, Teldec, and EMI. She has recorded many compositions from the standard repertoire, and her discography includes works by Johann Sebastian Bach, Béla Bartók, Beethoven, Johannes Brahms, Chopin, Manuel de Falla, César Franck, Joseph Haydn, Franz Liszt, Witold Lutosławski, Niccolò Paganini, Prokofiev, Sergei Rachmaninoff, Maurice Ravel, Franz Schubert, Robert Schumann, and Peter Ilich Tchaikovsky. She regularly performs and records chamber music with a select group of musi-

Martha Argerich. (AP/Wide World Photos)

cians who are also her friends, among them pianists Nelson Freire, Kovacevich, Nicolas Economou, Alexis Golovin, and Alexandre Rabinovitch; flutist James Galway; violinists Ruggiero Ricci, Ivry Gitlis, and Gidon Kremer; and cellist Mischa Maisky.

Musical Legacy

One of the most sought-after performers in classical music, Argerich has permanent invitations to play with prestigious orchestras in North America, Europe, and Japan. She is known primarily for her passionate and expressive performances of many works from the standard repertoire of the nineteenth and twentieth centuries. Argerich is also involved in a number of music festivals: She became artistic director of the Beppu Festival in Japan in 1998. In 1999 she created the International Piano Competition and Festival Martha Argerich in Buenos Aires, and in 2002 she founded the Progetto Martha Argerich as part of the Lugano Festival in Switzerland. In 2002, in collaboration with EMI, Argerich promoted the talents of selected young pianists in a series of albums titled *Martha Argerich Presents*.

Argerich has won three Grammy Awards: in 1999 for her recording of Prokofiev's Piano Concerto No. 1 and Piano Concerto No. 3 and Bartók's Piano Concerto No. 3 with Charles Dutoit; in 2004 for piano duo works by Prokofiev and Ravel with Mikhail Pletnev; and in 2005 for Beethoven's Piano Concerto No. 2 and Piano Concerto No. 3 with Claudio Abbado. Among her other distinguished awards are Musician of the Year in 2001 from *Musical America* and Commandeur de l'Ordre des Arts et des Lettres in 2004 from the French government.

Lisa de Alwis

Further Reading

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Manildi, Donald. "Musician of the Year 2001: Martha Argerich." *Musical America* (2001). A comprehensive overview of Argerich's life and career. Manildi writes engagingly and takes great care with the details.

Ross, Alex. "Madame X." *The New Yorker* (November 12, 2001). Interview with the pianist contains biographical information and a discussion of her performance style, her effect on other musicians, and her charismatic personality.

See also: Barenboim, Daniel; Busoni, Ferruccio; Galway, Sir James; Perlman, Itzhak; Prokofiev, Sergei.

Harold Arlen

American musical-theater composer, pianist, and singer

Arlen developed the musical fusion created by George Gershwin—blending the high and the low, the black and the white sounds of American music. In more than four hundred songs, he perfected a style known as blue-eyed soul, and he was the most jazz-oriented of the Tin Pan Alley songwriters.

Born: February 15, 1905; Buffalo, New York
Died: April 23, 1986; New York, New York

Principal works

MUSICAL THEATER (music): *The 9:15 Review*, 1929 (lyrics by Ted Koehler); *Rhythmania*, 1931 (lyrics by Koehler); *You Said It*, 1931 (lyrics by Jack Yellen); *Americana*, 1932 (lyrics by Edgar "Yip" Harburg and Johnny Mercer); *The Cotton Club Parade*, 1932 (lyrics by Koehler); *Earl Carroll's Vanities of 1932*, 1932 (lyrics by Koehler); *The Great Magoo*, 1933 (lyrics by Harburg and Billy Rose); *Life Begins at 8:40*, 1934 (lyrics by Harburg and Ira Gershwin); *Bloomer Girl*, 1944 (lyrics by Sig Herzig and Harburg; libretto by Fred Saidy); *St. Louis Woman*, 1946 (lyrics by Countée Cullen and Mercer; libretto by Arna Bontemps); *House of Flowers*, 1954 (lyrics by Truman Capote); *Jamaica*, 1957 (lyrics by Harburg; libretto by Harburg and Saidy); *Saratoga*, 1959 (lyrics by Mercer).

PIANO WORKS: *Minor Gaff*, 1926 (blues fantasy; with Dick George); *Rhythmic Moments*, 1928; *Mood in Six Minutes*, 1935; *American Minuet*, 1939; *Bon-Bon*, 1960; *Ode*, 1960.

SONGS (music): "I Love a Parade," 1931 (lyrics by Ted Koehler); "Lydia, the Tattooed Lady," 1939 (lyrics by Edgar "Yip" Harburg); "Over the Rainbow," 1939 (lyrics by Harburg); "Blues in the Night," 1941 (lyrics by Johnny Mercer); "That Old Black Magic," 1942 (lyrics by Mercer); "Dissertation on the State of Bliss," 1954 (lyrics by Ira Gershwin); "The Man That Got Away," 1954 (lyrics by Gershwin).

VOCAL WORK: *American Negro Suite: Four Spirituals, a Dream, and Lullaby*, 1941 (six songs for voice and piano; lyrics by Koehler).

The Life

The son of Samuel and Celia Arluck, Hyman Arluck began to follow his father's footsteps as a cantor by singing in synagogue at the age of seven. Young Arluck was given piano lessons and loved to sing, but he was much more interested in jazz than classical music. At sixteen, Arluck dropped out of school and played at cafés in Buffalo, New York, with a group called the Snappy Trio. He arrived in New York City at the age of twenty with the Buffalodians, an eleven-piece dance band for which Arluck was singer, pianist, and arranger. His first published work was the solo piano piece *Minor Gaff*, written with Dick George. It was during this period that he changed his name from Arluck to Arlen (AHR-luhn). Bandleader Arnold Johnson heard Arlen at the Palace Theatre and hired him to be a vocalist, pianist, and arranger for his orchestra, which was currently playing for the *George White Scandals of 1928*.

Arlen left the *George White Scandals of 1928* in order to pursue his dream: to be a singer. As a single act in vaudeville, he was popular, but when he and Ted Koehler signed with a publishing firm as a songwriting team, Arlen realized he had to give up his singing career. Nevertheless, he occasionally recorded his own songs (usually with the Leo Reisman Orchestra) in his unique singing style.

Arlen first met the beautiful model and showgirl Anya Taranda in 1932, but the shy, soft-spoken composer did not rush into their courtship. Cantor Arluck was not pleased that his son was in love with a Catholic girl, but the happy couple finally wed in 1937 and moved to California. Friends with the Berlins, the Gershwins, the Kerns, Dorothy Fields, and Moss Hart, the attractive Arlens lived the high life. A natty dresser, Arlen was often seen with a walking cane and sporting a flower in his buttonhole.

Around 1950 Anya began to have violent outbursts, serious enough to have her institutionalized in 1953, and Arlen began to drink heavily. By 1961 Anya was well enough for the couple to move back to Manhattan. Although she refused to see a doctor concerning a nervous tic, Anya was able to resume her social life. Her condition worsened, however, in 1969; she was diagnosed with a brain tumor and died in 1970. After suffering for years from Parkinson's disease, the reclusive Arlen died of cancer in 1986 at the age of eighty-one.

The Music

Arlen's musical background gave him an unusually rich palette from which to paint as a composer. Citing his cantor father as one of the most inspired improvisers he knew, Arlen sang not only as a cantor but also with bands and in vaudeville. Along with his intimate knowledge of and respect for singers, Arlen was classically trained as a pianist and yet had a deep love of jazz. Although he thought in terms of melody, he also wrote orchestrations and did arrangements during the early part of his career. Arlen's compositions were shaped by American jazz and blues, the big band sound, and popular song. Classic Arlen embraces lush harmonic changes, unusual intervals, minor tonalities, and sweeping melody lines.

Early Works. Cast as a singer in the Broadway musical *Great Day*, Arlen volunteered to be the rehearsal pianist when the show's regular one did not come to work. The show's musical director encouraged him to write down a song he had been improvising at the piano. Fortunately, he was introduced to lyricist Ted Koehler, who created words for Arlen's tune. So it was that Arlen's first song composition, "Get Happy," became his first song to appear in a Broadway show, *The 9:15 Revue*.

Arlen and Koehler replaced the team of Jimmy McHugh and Dorothy Fields to write the Cotton Club's shows, where they created the next eight revues (1930-1934). For many years the Cotton Club was wildly popular as white audiences went to Harlem to drink bootleg liquor and see black performers. Hits from this period include "I've Got the World on a String" for Aida Ward, "Minnie the

Harold Arlen. (Library of Congress)

Moocher's Wedding Day" for Cab Calloway, "Stormy Weather" for Ethel Waters, and "As Long as I Live" for sixteen-year-old Lena Horne.

When E. Y. "Yip" Harburg broke up with Vernon Duke in 1934, he asked Arlen to join him in writing the musical revue *Life Begins at 8:40*, starring Ray Bolger and Bert Lahr (who would both later star in the 1939 film *The Wizard of Oz*). Since George Gershwin was writing *Porgy and Bess*, Ira Gershwin joined his college classmate Harburg as co-lyricist. The trio created "Let's Take a Walk Around the Block" and "What Can You Say in a Love Song?" Working with such thoroughbreds as Harburg and Gershwin clearly brought out his best, so Arlen ended his partnership with Koehler.

Film Work. While Arlen had been writing for film since 1931's *Manhattan Parade* ("I Love a Parade") and 1933's *Take a Chance* ("It's Only a Paper Moon"), in 1938 he decided to move to Hollywood. For the Marx brothers, Arlen and Harburg created the score for *At the Circus* (1939) and a song that would henceforth be associated with Groucho, "Lydia, the Tattooed Lady."

Jerome Kern was originally slated to write *The Wizard of Oz*, but when he had a minor stroke, Metro-Goldwyn-Mayer turned to Arlen and Harburg. In only fourteen weeks the team turned out a string of memorable songs, but "Over the Rainbow" was a hard sell. The original children's book by L. Frank Baum did not mention rainbows, the sweeping ballad was perceived to be out of character for a little Kansas farm girl, and Louis B. Mayer did not like the song. Even though it had been cut repeatedly in previews, assistant producer Arthur Freed insisted it remain. The song won the Academy Award for best song in 1939, has been named the number-one Song of the Century by the Recording Industry Association of America, and tops the American Film Institute's 100 Years, 100 Songs list.

Arlen and Johnny Mercer had written a song together in 1932 for the Shubert revue *Americana*, so they decided to team up again in 1941. While Arlen was comfortable with the standard *aaba* thirty-two-bar song format, he occasionally experimented. "Blues in the Night" (written for the film *Blues in the Night*) is unusual in that it is fifty-eight measures long, is *abcca* in form, and contains two measures that are whistled. (Dinah Shore's recording was her first to sell a million units.) Mercer heard Arlen play only a sensuous seventy-two bars of "That Old Black Magic" (in the film *Star Spangled Rhythm*) once before he began sketching out the lyrics.

Arlen's other successful film work includes *Cabin in the Sky* (1943) and *Here Come the Waves* (1944). For the former, Arlen and Harburg wrote three new songs to add to those written by Vernon Duke for the original stage version; "Happiness Is a Thing Called Joe" was another hit for Ethel Waters. For the latter, Mercer and Arlen wrote "Ac-Cent-Tchu-Ate the Positive" (inducted in the Grammy Hall of Fame in 1998). Another great Arlen-Mercer collaboration was "One for My Baby (and One More for the Road)," which appeared in *The Sky's the Limit* (1943). Harburg brought more of a concert-hall sound out of the composer, while Mercer encouraged the blues and jazz.

Reunited with Judy Garland after fifteen years, in 1954 Arlen teamed with Ira Gershwin for *A Star Is Born* because Harburg was blacklisted, a casualty of the communist witch hunts of the time. While "The Man That Got Away" is the best-known song from this film, other standouts include "It's a New

World," "Here's What I'm Here For," and "Lose That Long Face." The movie that was supposed to be Garland's big comeback almost ended her film career, and "The Man That Got Away" was nominated for but did not win the Academy Award.

More Broadway. In 1944 Arlen's Civil War-era musical *Bloomer Girl*, with lyrics by Harburg, book by Sig Herzig and Fred Saidy, and choreography by Agnes de Mille, hit Broadway. Following the success of *Oklahoma!* (1943), audiences flocked to this nostalgic show for 654 performances; "The Eagle and Me" and "Evelina" are highlights of the score. *St. Louis Woman* contained a terrific score by Arlen and Mercer, but Arna Bontemps and Countée Cullen's book was weak. Despite a superior cast—Pearl Bailey, Lena Horne, the Nicholas brothers—and a string of stunning songs—such as "Any Place I Hang My Hat Is Home," "Legalize My Name," "I Had Myself a True Love," "Come Rain or Come Shine," "It's a Woman's Prerogative," "I Wonder What Became of Me"—the musical had a run of only 113 performances on Broadway. Margaret Whiting's recording of "Come Rain or Come Shine" gave that song a life independent of the stage flop. Arlen and Mercer took their wonderful material and refashioned it into *Free and Easy*, a "blues opera," that proved to be equally unsuccessful in Europe.

With a book by Truman Capote and lyrics by Capote and Arlen, *House of Flowers* was notable for the excellent songs "I Never Has Seen Snow," "Don't Like Goodbyes," "Two Ladies in de Shade of de Banana Tree," and "A Sleepin' Bee." However, neither the direction of Peter Brook nor the presence of Pearl Bailey and Diahann Carroll could keep the show running past 165 performances. An Off-Broadway revival in 1968 was equally unsuccessful, but a 2003 concert version by Encores! proved the songs to be top-notch.

Arlen's last success on Broadway was *Jamaica* (with 557 performances), with Harburg as lyricist and starring Lena Horne. Although not as strong as *House of Flowers*, this score nevertheless contains "Push de Button," "Little Biscuit," "I Don't Think I'll End It All Today," and the show's finest, "Cocoanut Sweet." His last collaboration with Harburg produced the haunting ballad "Paris Is a Lonely Town" for the forgotten animated film *Gay Purr-ee* (1962).

Late in his career, Arlen finally had the opportunity to team up again with Mercer. *Saratoga* contains many fine songs—"Love Held Lightly" and "Goose Never Be a Peacock"—but it was to be his final Broadway production. After a couple more films, Arlen withdrew into retirement in the mid-1960's.

Piano Compositions. Like his idol Gershwin, Arlen was a Tin Pan Alley songwriter who also wrote "highbrow" piano compositions: *Mood in Six Minutes*, *American Minuet*, *American Negro Suite: Four Spirituals, a Dream, and a Lullaby* (lyrics by Koehler), *Ode*, and *Bon-Bon*.

Musical Legacy

When Lincoln Center inaugurated its American Songbook series in 1999, it chose to start with Harold Arlen. *New York Times* critic Stephen Holden applauded this choice, noting Arlen "is probably the most underappreciated composer as well the one most deeply connected to contemporary pop." Arlen created more shows with all-black casts—eight Cotton Club revues, *St. Louis Woman, Jamaica, House of Flowers, Free and Easy*—than any other major composer. Ethel Waters once remarked that Arlen was "the Negro-est white man I ever knew." When Arlen died in 1986, Irving Berlin remarked, "He wasn't as well known as some of us, but he was more talented than most of us, and he will be missed by all of us."

Bud Coleman

Further Reading

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Furia, Philip, and Michael Lasser. *America's Songs: The Stories Behind the Songs of Broadway, Hollywood, and Tin Pan Alley*. New York: Routledge, 2006. Contains the backstory and brief analysis of twenty-eight Arlen tunes.

Hischak, Thomas S. *The American Musical Film Song Encyclopedia*. Westport, Conn.: Greenwood Press, 1999. Sixty-one of Arlen's songs are briefly described, including who originally sang them, in which film they appeared, and who subsequently recorded them.

Jablonski, Edward. *Harold Arlen: Rhythm, Rainbows, and Blues*. Boston: Northeastern University Press, 1996. An expanded version of his 1961 biography *Harold Arlen: Happy with the Blues*.

Suskin, Steven. *Show Tunes, 1905-1985: The Songs, Shows, and Careers of Broadway's Major Composers*. New York: Dodd, Mead, 1986. According to Suskin, Gershwin used gimmicks in his writing, while the same elements were used organically in Arlen's work because of his superior imagination.

Wilder, Alec. *American Popular Song: The Great Innovators, 1900-1950*. Edited by James T. Maher. New York: Oxford University Press, 1972. Wilder believes Arlen surpassed Gershwin and that Arlen's talents as a singer and orchestrator gave him a range and richness as a composer that set him apart from his peers. Points out the irony that the composer's most popular song, "Over the Rainbow," is not representative of the distinctive Arlen style, although it does contain his signature octave jump.

See also: Bennett, Tony; Fitzgerald, Ella; Gershwin, George; Gershwin, Ira; Horne, Lena; Kern, Jerome; Lee, Peggy; Mercer, Johnny; Peterson, Oscar; Previn, Sir André; Streisand, Barbra; Tatum, Art; Webb, Jimmy.

Louis Armstrong

American jazz trumpeter and composer

A virtuoso trumpet player and innovative vocalist, Armstrong was an influential jazz musician who popularized the improvised solo and scat singing. With his showmanship and unquenchable determination to bring joy to the lives of others, Armstrong performed constantly throughout the United States and abroad, appeared in twenty-eight feature films, wrote dozens of articles and reminiscences, and became one of the world's most recognized and beloved Americans.

Born: August 4, 1901; New Orleans, Louisiana
Died: July 6, 1971; New York, New York
Also known as: Daniel Louis Armstrong (full name); Ambassador Satch; Satchmo

Principal recordings

ALBUMS: *New Orleans Jazz*, 1940; *Satchmo Serenades*, 1949; *New Orleans Days*, 1950; *New Orleans Nights*, 1950; *New Orleans to New York*, 1950; *Latter Day Louis*, 1954; *Louis Armstrong Plays W. C. Handy*, 1954; *Louis Armstrong Sings the Blues*, 1954; *Ambassador Satch*, 1955; *Satch Plays Fats: The Music of Fats Waller*, 1955; *Ella and Louis*, 1956 (with Ella Fitzgerald); *Ella and Louis Again*, 1957 (with Fitzgerald); *Louis and the Angels*, 1957; *Louis Armstrong Meets Oscar Peterson*, 1957; *Louis Under the Stars*, 1957; *Porgy and Bess*, 1957 (with Fitzgerald); *Satchmo in Style*, 1959; *Louis and the Dukes of Dixieland*, 1960; *Paris Blues*, 1960 (music by Duke Ellington); *The Great Reunion*, 1961 (with Ellington); *The Real Ambassadors*, 1961 (with Dave Brubeck, Dave Lambert, Jon Hendricks, and Annie Ross); *Together for the First Time*, 1961 (with Ellington); *Blueberry Hill*, 1962; *Hello, Dolly!*, 1963; *Louis*, 1964; *Satchmo*, 1964; *I Will Wait for You*, 1967; *What a Wonderful World*, 1970.

SINGLES: "Weary Blues," 1926; "Potato Head Blues," 1927; "Savoy Blues," 1927; "Willie the Weeper," 1927; "Weather Bird," 1928; "West End Blues," 1928.

The Life

Daniel Louis (LEW-ee) Armstrong was born in 1901 in New Orleans, the cradle of jazz. His father, William Armstrong, abandoned his mother, Mayann, so Louis was listed as illegitimate on his Catholic baptismal certificate. He was raised by Mayann and his grandmother Josephine in "Back o' Town," the African American section of Storyville, the prostitute district of New Orleans. Louis sang in church services from an early age.

At about the age of seven, Armstrong began working for the Karnoffsky family, Jewish immigrants who owned a junkyard and treated him kindly. They gave Armstrong a tin horn, which he would blow from the top of their junk wagon to attract business. At some point, Morris Karnoffsky bought Armstrong a used B-flat cornet. Armstrong dropped out of school in the fifth grade and began singing and playing his cornet on street corners.

On January 1, 1913, Armstrong fired a pistol in a New Year's street celebration, for which he was

arrested and sent to the Colored Waifs' Home, a juvenile detention facility. While there, Armstrong assiduously practiced the bugle and cornet, advancing to bandleader. Upon his release on June 16, 1914, Armstrong began performing at New Orleans events, while working odd jobs. In 1918 Armstrong was invited to play cornet in Edward "Kid" Ory's popular band, the Brown Skinned Babies. He also married Daisy Parker, a prostitute, and took on the responsibility of raising his unwed cousin's child, Clarence Hatfield.

After starring in various New Orleans bands and Fate Marabel's Mississippi River steamboat band, Armstrong joined Joe "King" Oliver's band in Chicago in 1922, the same year Armstrong and Daisy divorced. Armstrong recorded his first songs with Oliver's band and married jazz pianist Lil Hardin in 1924. Over the next few years, Armstrong performed in Chicago and New York with such stars as Fletcher Henderson, Sidney Bechet, Ma Rainey, Alberta Hunter, Bessie Smith, and Fats Waller, in the process switching from the cornet to the trumpet. His recordings as Louis Armstrong's Hot Five and Hot Seven from 1925 to 1928 revolutionized jazz.

By then the most famous jazz musician in America, he formed his own big band in Chicago. In 1931 Armstrong made his film debut in Hollywood, where he was convicted of possession of marijuana. He also developed chronic lip ailments as a result of his hard-blowing style.

In 1934 Joe Glaser became his manager, starting a lifetime partnership. In 1938 Armstrong divorced Lil to marry his mistress Alpha Smith. In 1942 Armstrong divorced Alpha to marry chorus girl Lucille Wilson. In 1947 Glaser formed the "All Stars" band, with which Armstrong would perform the rest of his life. Showing no interest in the advent of bebop, Armstrong stayed with traditional and popular favorites in some three hundred concerts a year.

In 1960 the U.S. State Department made Armstrong a goodwill ambassador, prompting him to conduct musical tours of Africa and Asia. Although sometimes maligned for his easygoing spirit, Armstrong did speak out against segregation, most notably in 1957, when he criticized President Dwight Eisenhower for his inaction in the Little Rock, Arkansas, school integration controversy.

Declining health began to interfere with Armstrong's frenetic concert schedule, and in 1971 he died of heart failure. His funeral was broadcast throughout the world to international mourning.

The Music

Louis Armstrong completed the transformation of New Orleans ragtime and Dixieland music into twentieth century jazz. He became a unique musical personality, endowing each performance with trumpet mastery, heartfelt singing, and infectious enthusiasm.

Hot Five and Hot Seven Recordings. Although jazz legends such as Charles "Buddy" Bolden began the process, Armstrong completed the evolution of New Orleans rag music into modern jazz. This transformation can be heard in Armstrong's revolutionary Hot Five and Hot Seven recordings made in Chicago, birthplace of the new style. The classic New Orleans format consisted of ensemble playing in 2/2 time, during which the musicians played variations of the melody, collectively and one by one. Armstrong transformed this pattern in three ways. First, in the ensemble introduction, Armstrong's trumpet soared above the other musicians, with the melody a platform for his imaginative attacks in syncopated 4/4 time. In "Struttin' with Some Barbecue," Armstrong began with a bold twelve-bar melodic introduction that flew over the traditional New Orleans counterpoint of clarinet and trombone before surging ahead with ascending triplet notes. In the closing ensemble, his trumpet embellished the melody with his exuberant tone.

Second, and even more daringly, Armstrong liberated the solo from mere repetition of the arranged melody into an improvisational piece capable of telling a dramatic story. His innovative solos from these recordings opened with beautiful flights, developed with tension and anticipation, and were resolved in climaxes of soaring high notes and swooping harmonic changes. In "Potato Head Blues," Armstrong's stop-time solo chorus discarded the melody entirely as his trumpet cascaded though brilliant chord progressions (explorations of the underlying harmonies) before rejoining the ensemble in a poignant close. Likewise in the minor-key "Tight Like This," Armstrong built on a suggestive vocal dialogue with a dramatic three-chorus trumpet solo that began with ominous growls before ascending into an explosive climax

Louis Armstrong. (Library of Congress)

that the vocalists proclaimed to be "tight like that." Third, Armstrong in "Heebie Jeebies" added a new element to jazz: scat, which consisted of nonsense-syllable, rhythmic singing.

All of these new elements can be heard in the celebrated "West End Blues," which began with Armstrong's inspired nine-measure trumpet cadenza, filled with rapid and difficult glissandi. This introduction was followed by a duet between the clarinet and Armstrong's vocal, in which Armstrong's lilting scat syllables reached a new level of expressiveness. He concluded his second solo with tense and sustained high notes that swept the length of the song beneath it. The brilliance of "West End Blues" was equaled by the more contemplative interplay of the duet "Weatherbird," which Armstrong recorded with Earl "Fatha" Hines one year later.

Louis Armstrong and His Orchestra. Capitalizing on the rise of big band swing, Armstrong began fronting his own big band in 1929, eventually to be known as Louis Armstrong and His Orchestra. These polished recordings from 1929 to 1931 showed Armstrong at his finest. His fierce staccato blasts, alternating with a high C note sustained for ten measures, in "Mahogany Hall Stomp," his blistering arpeggios in "St. Louis Blues," his bravura vocal and trumpet solos in "Ain't Misbehavin'" (which regularly stole the show in the revue *Hot Chocolate*), and his haunting opening cadenza in "Blue Again," all displayed the power and imagination of his Hot Five and Hot Seven sessions without their occasional mistakes and rawness. During the 1930's and 1940's, Armstrong continued to play jazz classics such as "St. James Infirmary" and "When the Saints Go Marching In" but also added novelty numbers such as "I'm a Ding Dong Daddy (from Dumas)" and "I'll Be Glad When You're Dead, You Rascal You." Most significantly, he gravitated to popular standards that he would make his own, such as his inspired recording of Hoagy Carmichael's "Stardust" in 1931. He also performed his trademark biographical numbers at nearly every concert, such as "Shine," "Black and Blue," and "When It's Sleepy Time Down South." Armstrong endowed his trumpet with the expressiveness and narrative capability of the human voice and his singing with glissandi, obligatos, and vibratos that attain the quality of a musical instrument.

The big band era ended with World War II, and following a successful Town Hall concert in New York City on May 17, 1947, Glaser formed Louis Armstrong and His All-Stars as a six-piece band. With a succession of all-stars over the succeeding decades, including Hines, Jack Teagarden, Barney Bigard, Sid Catlett, Trummy Young, Billy Kyle, Milt Hinton, Danny Barcelona, and vocalist Velma Middleton, Armstrong recorded such popular hits as "Blueberry Hill," "Mack the Knife," and "Hello, Dolly!" (which hit number one on the *Billboard* chart on May 9, 1964).

"What a Wonderful World." Perhaps Armstrong's most emblematic recording was "What a Wonderful World," written specifically for him and recorded shortly before his death. It is a sentimental number with strings, as Armstrong forgoes his trumpet to sing joyously of life. It sold fewer than a thousand records in the United States but was a major hit in England and other international markets. With its relentlessly upbeat lyrics, it might be con-

sidered saccharine, but it showcased Armstrong's sincerity, as his gravelly voice glided over each syllable and embraced it with moving vibrato. The exuberant cheerfulness of "What a Wonderful World" made it both a Christmas-season favorite and an ironic touch in such film sound tracks as *Good Morning, Vietnam* (1987).

Musical Legacy

Armstrong's impact on jazz has never been disputed. He revolutionized the solo, thereby transforming Dixieland collective playing into modern jazz featuring improvised composition. Elements of swing, bebop, and even free jazz were prefigured in his soaring trumpet harmonics. With a unique vocal style, he popularized scat singing and influenced generations of pop, jazz, and swing singers. Although some critics accuse Armstrong of commercially misusing his talents for the last three decades of his life, in fact he was expanding, not abandoning, his New Orleans roots. The incredible musical environment of early New Orleans—with its extravagant mix of spirituals, blues, funeral marches, quadrilles, field hollers, work songs, physical clowning, even Voodoo influences—contributed to Armstrong's unique musicality and showmanship. Armed with his trademark white handkerchief, mugging joyfully at the top of the stage, Armstrong brought his exuberant New Orleans spirit to each performance.

Armstrong is one of the few American musicians to become an international icon. In spite of his deprived Storyville upbringing and the oppression that African Americans suffered, Armstrong focused on the affirmative, joyful, wonderful experiences of life. In that way he was truly an ambassador of jazz and American culture.

Howard Bromberg

Further Reading

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Ratliff, Ben. *Jazz: A Critic's Guide to the Hundred Most Important Recordings*. New York: Henry Holt, 2002. This volume in *The New York Times'* Essential Library Series includes chapters on Armstrong's "Complete Hot Five and Hot Seven Recordings" (1925-1929) and "Complete RCA Victor Recordings" (1930-1956), highlighting Armstrong's originality as soloist and vocalist.

See also: Basie, Count; Bechet, Sidney; Beiderbecke, Bix; Cole, Nat King; Cooke, Sam; Crosby, Bing; Domino, Fats; Fitzgerald, Ella; Gillespie, Dizzy; Goodman, Benny; Gordon, Dexter; Hampton, Lionel; Handy, W. C.;

Hawkins, Coleman; Henderson, Fletcher; Holiday, Billie; Hunter, Alberta; Jefferson, Blind Lemon; Johnson, Lonnie; Jordan, Louis; Lee, Peggy; Lewis, John; Masekela, Hugh; Mingus, Charles; Peterson, Oscar; Piaf, Édith; Rainey, Ma; Rodgers, Jimmie; Smith, Bessie; Waits, Tom; Waller, Fats; Whiteman, Paul; Williams, Mary Lou.

Eddy Arnold

American country guitarist, vocalist, and songwriter

Arnold had a significant impact on country-western music, scoring 147 singles on the country charts, twenty-eight of which reached number one. In addition, his recordings from the mid-1960's on made him a pop star who transcended genres.

Born: May 15, 1918; Madisonville, Tennessee
Died: May 8, 2008; Nashville, Tennessee
Also known as: Richard Edward Arnold (full name); Tennessee Plowboy

Principal recordings

ALBUMS: *Anytime*, 1955; *The Chapel on the Hill*, 1955; *Wanderin'*, 1955; *A Little on the Lonely Side*, 1956; *My Darling, My Darling*, 1957; *When They Were Young*, 1957; *Praise Him, Praise Him*, 1958; *Have Guitar, Will Travel*, 1959; *Thereby Hangs a Tale*, 1959; *More Eddy Arnold*, 1960; *You Gotta Have Love*, 1960; *Christmas with Eddy Arnold*, 1961; *Let's Make Memories Tonight*, 1961; *One More Time*, 1961; *Our Man Down South*, 1962; *Cattle Call*, 1963; *Faithfully Yours*, 1963; *Folk Song Book*, 1964; *Sometimes I'm Happy, Sometimes I'm Blue*, 1964; *The Easy Way*, 1965; *My World*, 1965; *I Want to Go with You*, 1966; *The Last Word in Lonesome*, 1966; *Somebody Like Me*, 1966; *Lonely Again*, 1967; *Turn the World Around*, 1967; *The Everlovin' World of Eddy Arnold*, 1968; *The Romantic World of Eddy Arnold*, 1968; *Walkin' in Love Land*, 1968; *Songs of the Young World*, 1969; *The Glory of Love*, 1969; *The Warmth of Eddy*, 1969; *Love and Guitars*, 1970; *Standing Alone*, 1970; *Loving Her Was Easier*, 1971; *Portrait of My Woman*, 1971; *Welcome to My World*, 1971; *Eddy Arnold Sings for Housewives and Other Lovers*, 1972; *Lonely People*, 1972; *The World of Eddy Arnold*, 1973; *I Wish That I Had Loved You Better*, 1974; *She's Got Everything I Need*, 1974; *The Wonderful World of Eddy Arnold*, 1975; *Eddy*, 1976; *I Need You All the Time*, 1977; *Many Tears Ago*, 1985; *Hand Holdin' Songs*, 1990; *You Don't Miss a Thing*, 1991; *After All These Years*, 2005.

SINGLES: "Cattle Call," 1945; "Each Minute Seems a Million Years," 1945; "I'll Hold You in My Heart (Till I Hold You in My Arms)," 1947.

The Life

Richard Edward Arnold was born in 1918 on his father's two-hundred-acre farm in Henderson, Tennessee. The family fell from prosperity, however, when in 1924 Arnold's father put up the farm as collateral to ease the debt of an older son by a previous marriage. The father's failing health in the late 1920's led to default, and in the depths of the Great Depression of the 1930's, Arnold lost both his father and his family homestead.

Later, Arnold made a name for himself by playing his guitar at local dances, and when a salesman from the *Jackson Sun* newspaper heard Arnold play, he arranged an audition with radio station WTJS, which was owned by the newspaper, in 1937. Arnold played first on WTJS, then on KWK in St. Louis in 1938, and finally he joined Pee Wee King's Golden West Cowboys in Nashville, becoming a popular radio singer known as the Tennessee Plowboy. He began recording country-western hits in 1945, and a decade later he attempted to get into the New York market with a more fully orchestrated sound. He finally succeeded in crossing over to the popular music charts in the mid-1960's. With sales of more than eighty-five million records over his lifetime, he became one of the best-selling recording artists in history. Arnold died on May 8, 2008, just a few days before his ninetieth birthday.

The Music

Despite his radio origins as the Tennessee Plowboy, Arnold endeavored from the start of his recording career to appeal to a wider audience. His first recording, "Each Minute Seems a Million Years," reached number five on the country charts,

but two years later he made a significant impact on the popular music world. Of the top twenty country songs of 1947-1948, thirteen were Arnold's; six of those reached number one on the country charts, and of those six, four crossed over to the pop side. Arnold totally dominated the country charts at this time, his three number-one hits of 1947 staying at the top. "I'll Hold You in My Heart (Till I Hold You in My Arms" was on the country charts a staggering forty-six weeks, remaining number one nearly half that time (twenty-one weeks). In 1948 Arnold's singles were in the number-one position a total of forty weeks. This phenomenal success led country impresario Colonel Tom Parker (later the promotional genius behind Elvis Presley) to become Arnold's manager.

New York and Rock and Roll. Arnold's determination to succeed outside the world of country music brought mixed reactions from his fans. He had been one of the catalysts who made Nashville a major center of the recording industry, so when he went to New York in 1955 to record with the Hugo Winterhalter Orchestra, many fans called it selling out. However, the lush arrangements with full orchestra made songs such as "Cattle Call" and "That Do Make It Nice"—both number-one country hits—sell beyond the country market (though only "Cattle Call" charted on the pop side, reaching number forty-two). In addition, television widened Arnold's appeal; he appeared on a number of shows, and in 1954 he hosted *Eddy Arnold Time*, a music variety show. Just as he was catching on in the mass market, however, rock and roll revolutionized popular music, cutting into the sales of all other types of music, Arnold's included. As a result, Arnold's manager, Parker, began paying more attention to Presley.

New Management. In the early 1960's Arnold slowly began to regain his stature on the country charts—though never the top spot and never crossing over to the pop list, now known as the Top 40. In 1964 he changed management, signing with Jerry Purcell and working with producer Chet Atkins. Floyd Cramer, who five years earlier had taken a country instrumental, "Last Date," to number two on the Top 40, supplied his "slip-note" piano style, and the Anita Kerr Singers sang background for what would become Arnold's biggest hit: "Make the World Go Away." It brought Arnold back to the top of the country charts, and it reached number six on the popular side. In fact, another song from the same session reached number one the same year: "What's He Doing in My World?" For the next four years, all of Arnold's country hits would also make the pop charts, though some barely made it into the Top 100. In 1966 Arnold was inducted into the Country Music Hall of Fame, which persuaded the singer to publish his autobiography—though some of his biggest hits were still to come. Arnold continued to score country hits into the 1970's and 1980's, before retiring in 1999, the year his remake of "Cattle Call" with seventeen-year-old LeAnn Rimes hit number eighteen in the country market. In mid-May of

Eddy Arnold. (AP/Wide World Photos)

2008, a week after Arnold's death, RCA released Arnold's "To Life," which two weeks later hit number forty-nine on the country charts.

Musical Legacy

Arnold's influence on American popular music can be measured by his popularity. Only George Jones had more country hits than Arnold, although Arnold's hits had more staying power. Another part of Arnold's legacy is the number and quality of artists in and out of country music who recorded his music. His signature tune, "Make the World Go Away," was recorded in 1971 by Presley, in 1975 by Donny and Marie Osmond (their version peaked at number forty-four), and in 2005 by Martina McBride. At the 2008 Country Music Awards show, Carrie Underwood and Brad Paisley sang a duet of the song as a tribute to Arnold. In 2003 Country Music Television chose the Forty Greatest Men of Country Music, ranking Arnold at number twenty-two. Although his crossover success was considered controversial, it was largely responsible for creating the string-sweetened Nashville sound that remans vital in country music.

John R. Holmes

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St. John, Lauren. *Walkin' After Midnight: A Journey to the Heart of Nashville*. London: Picador, 2000. A British view of the Nashville sound that is Arnold's legacy.

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See also: Atkins, Chet; Jones, George; Monroe, Bill; Presley, Elvis.

Vladimir Ashkenazy

Russian classical composer, pianist, and conductor

Born and educated in the Soviet Union, Ashkenazy forged an international career as a pianist and conductor, and he is renowned for his immense body of recorded repertoire in several genres.

Born: July 6, 1937; Gorki, Soviet Union (now Russia)

Principal recordings

ALBUMS (as conductor): *Mozart: Piano Concertos Nos. 20, 21, 23, 24, 25*, 1989; *Tchaikovsky: Nutcracker; Glazunov: The Seasons*, 1992; *Brahms: Symphony No. 1; Dvořák; Othello Overture*, 1993; *Essential Tchaikovsky*, 1993; *Borodin: Symphonies 1 and 2, In the Steppes*, 1994; *Rachmaninov: Piano Concerto No. 2; Paganini: Rhapsody*, 1994; *Shostakovich: Symphony No. 2, October, Etc.*, 1994; *Szymanowski: Symphonies, Etc.; Lutosławski*, 1997; *Sibelius: The Symphonies Nos. 1, 2, and 4, Etc.*, 1998.

ALBUMS (as pianist): *Prokofiev: Five Piano Concertos*, 1975; *Études*, 1984; *Prokofiev: Piano Concertos*, 1989; *Rachmaninov: Piano Concertos*, 1989; *Scriabin: Piano Sonatas*, 1989; *Chopin Favourites*, 1990; *Beethoven: Piano Concertos 4 and 5, "Emperor,"* 1991; *Favourite Rachmaninov*, 1992; *Ten Waltzes; Seven Nocturnes*, 1992; *Brahms: Piano Trios*, 1994; *Violin Sonatas Nos. 9 and 10*, 1994 (with Itzhak Perlman); *Piano Concertos Nos. 1-4*, 1995 (with André Previn and the London Symphony Orchestra); *Twenty-four Préludes; Piano Sonata No. 2*, 1995; *Eine Alpensinfonie; Don Juan; Salome's Dance*, 1996 (with the Cleveland Orchestra); *Capriccio Italien; The Tale of Tsar Sultan; Polovtsian Dances, Etc.*, 1996 (with the Royal Philharmonic Orchestra; Philharmonia Orchestra); *Chopin: Mazurkas*, 1996; *Symphony No. 7*, 1997 (with the St. Petersburg Philharmonic Orchestra); *Chopin for Lovers*, 1998; *The Art of Ashkenazy*, 1999; *Twenty-four Preludes and Fugues*, 1999; *Waltzes; Scherzos; Preludes*, 1999; *Four Ballades; Four Scherzi, Etc.*, 2000.

The Life

Vladimir Ashkenazy (VLA-dih-mihr ash-keh-NAH-zee) was born in Gorki, the first child of pianist David Ashkenazy and actress-singer Evstolia Plotnova. The family moved to Moscow in 1940, but it was forced to evacuate the following year because of the Nazi invasion. While his father supported the family by traveling and performing with the national Estrada entertaining troupe, Ashkenazy and his mother wandered throughout the Soviet Union as evacuees, settling in Tashkent for several months before returning to Moscow in 1943. His sister, Elena, was born in 1949.

In 1945 Ashkenazy entered the Central School of Music in Moscow, where he studied with Anaida Sumbatian until 1955. In his final year, he placed second in the fifth International Frédéric Chopin Competition in Warsaw. Shortly after, he entered the studio of Lev Oborin at the Moscow Conservatory, where he remained until his immigration to London. During his years at the conservatory, Ashkenazy took first prize at the 1956 Queen Elizabeth Competition in Brussels and joint first prize at the 1962 Tchaikovsky Competition in Moscow. He defected to London in 1963 during a concert tour, although, because of his celebrity status, he was able to retain his Soviet citizenship while living abroad.

In 1968, after approximately five years in London, Ashkenazy relocated to Reykjavík, Iceland, where he became a naturalized citizen in 1972. In Reykjavík, Ashkenazy became increasingly involved with the musical community, serving as artistic adviser to the Reykjavík Music Festival, while he continued to concertize throughout Europe. During this time, he launched his conducting career with a position as volunteer conductor of the Iceland Symphony Orchestra. Engagements as guest conductor followed, with orchestras such as the Royal Liverpool Philharmonic and the Swedish Radio Orchestra.

In 1978 Ashkenazy left Iceland to settle in Lucerne, Switzerland. From 1978 to 1982, he conducted the Philharmonia Orchestra of London regularly and almost exclusively, serving as principal guest conductor from 1981 to 1983.

Ashkenazy married Thorunn (Dody) Johannsdottir in 1961. They would have five children: Vladimir, Nadia, Dimitri, Sonia, and Sascha.

The Music

Performance. Ashkenazy's pianistic repertoire concentrates on music of the classical and Romantic eras, particularly the works of Ludwig van Beethoven, Wolfgang Amadeus Mozart, Frédéric Chopin, and Aleksandr Scriabin. He orchestrated his own version of Modest Mussorgsky's *Pictures at an Exhibition* (1874), conducting it to much acclaim with the Royal Liverpool Philharmonic at the Royal Festival Hall in 1982.

Conducting. As a conductor, Ashkenazy has noticeably favored repertoire of the nineteenth and early twentieth centuries. Beginning in the 1970's, his conducting career incorporated an extensive repertoire with a large number of prolific orchestras, including the Concertgebuow Orchestra (guest conductor, 1979), Royal Philharmonic Orchestra (principal conductor and music director, 1987-1994), Berlin Radio Symphony Orchestra/ Deutches Symphonie-Orchester (chief conductor, 1988-1994; chief conductor and music director, 1994-1996), Czech Philharmonic Orchestra (chief conductor, 1998-2003), Cleveland Orchestra (principal guest conductor), and NHK Symphony Orchestra (music director). He was appointed conductor laureate of the Philharmonia Orchestra (2000), the Iceland Symphony Orchestra (2002), and the NHK Symphony Orchestra (2007).

Recordings. In 1962 Ashkenazy began to record exclusively for Decca Records, as both pianist and conductor. His piano recordings include the complete concerti of Beethoven, Chopin, Mozart, Béla Bartók, Johannes Brahms, Sergei Prokofiev, and Sergei Rachmaninoff. In addition, he has recorded complete collections of Johann Sebastian Bach's *The Well-Tempered Clavier* (1722), Beethoven's sonatas, the Chopin solo-piano works, and Dmitri Shostakovich's preludes and fugues. His chamber music recordings include complete sets of the Beethoven piano trios and the songs of Rachmaninoff and Peter Ilich Tchaikovsky. As a conductor, he has recorded the symphonies of Beethoven, Prokofiev, Rachmaninoff, and Jean Sibelius. His recordings have received numerous Grammy Awards: in 1979, 1982, and 1988 for Best Chamber Music Performance and in 1986 and 2000 for Best Instrumental Solo Performance.

Educational Endeavors. Ashkenazy's television projects, designed to appeal to children and adult

audiences, include *Music After Mao* (1979), a program centered on his experiences visiting and teaching in Shanghai; the *Ashkenazy in Moscow* series, documenting his first return to Moscow in 1989; a *Superteachers* (1999) educational program, about children in inner-city London; and a documentary inspired by his Prokofiev and Shostakovich Under Stalin concert series. He has collaborated regularly with producer Christopher Nupen to produce more than twenty music-themed intimate portrait films, among them *We Want the Light* (2005), which depicts the linkage between German music and the Jewish prisoners incarcerated in Nazi concentration camps.

Musical Legacy

As a pianist, Ashkenazy has performed to critical acclaim throughout the world, especially in England, in Scandinavia, and in the Low Countries. His recording repertory spans more than one hundred recordings for piano alone, predominantly eighteenth and nineteenth century works, and it encompasses a number of complete, large-scale sets, such as the thirty-two sonatas of Beethoven and the complete symphonies Sibelius.

In the community, Ashkenazy has worked with broadcast media to promote traditional classical music to a mainstream audience, through documentaries and educational youth programs. He has developed orchestral concert projects such as Prokofiev and Shostakovich Under Stalin (performed in London, Cologne, New York, Vienna, Moscow in 2003) and Rachmaninoff Revisited (in New York in 2002). Since its inception in 1991, he served as president of the Rachmaninoff Society.

Siu-Yin Mak

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Sadie, Stanley, and Vladimir Ashkenazy. *The Billboard Illustrated Encyclopedia of Classical Music*. New York: Watson-Guptill, 2000. An illustrated reference text jointly compiled by Sadie and Ashkenazy. Brief introductions of topics throughout the classical music genre.

See also: Perlman, Itzhak; Prokofiev, Sergei; Shostakovich, Dmitri.

Chet Atkins

American country guitarist, vocalist, and songwriter

Perhaps the best technical guitarist of his generation, Atkins was instrumental in making country music mainstream.

Born: June 20, 1924; Luttrell, Tennessee
Died: June 30, 2001; Nashville, Tennessee
Also known as: Chester Burton Atkins (full name)

Principal recordings

ALBUMS: *Chet Atkins' Gallopin' Guitar*, 1953; *Stringin' Along with Chet Atkins*, 1953; *A Session with Chet Atkins*, 1954; *Chet Atkins in Three Dimensions*, 1955; *Finger Style Guitar*, 1956; *Chet Atkins at Home*, 1957; *Hi Fi in Focus*, 1957; *Chet Atkins in Hollywood*, 1959; *Hum and Strum Along with Chet Atkins*, 1959; *Mister Guitar*, 1959; *The Other Chet Atkins*, 1960; *Teensville*, 1960; *Chet Atkins' Workshop*, 1961; *Christmas with Chet Atkins*, 1961; *The Most Popular Guitar*, 1961;

Caribbean Guitar, 1962; *Down Home*, 1962; *The Guitar Genius*, 1963; *Our Man in Nashville*, 1963; *Teen Scene*, 1963; *Travelin'*, 1963; *The Early Years of Chet Atkins and His Guitar*, 1964; *Guitar Country*, 1964; *My Favorite Guitar*, 1964; *Progressive Pickin'*, 1964; *Chet Atkins Picks on the Beatles*, 1965; *More of That Guitar Country*, 1965; *From Nashville with Love*, 1966; *Music from Nashville, My Hometown*, 1966; *The Pops Goes Country*, 1966; *Chet Atkins*, 1967; *Class Guitar*, 1967; *It's a Guitar World*, 1967; *Hometown Guitar*, 1968; *Solid Gold '68*, 1968; *Solo Flights*, 1968; *Chet Atkins and C. E. Snow*, 1969; *Chet Picks on the Pops*, 1969; *Lover's Guitar*, 1969; *Solid Gold '69*, 1969; *C. B. Atkins and C. E. Snoe by Special Request*, 1970; *Me and Jerry*, 1970; *Solid Gold '70*, 1970; *Yestergroovin'*, 1970; *For the Good Times and Other Country Moods*, 1971; *This Is Chet Atkins*, 1971; *Chet Atkins Picks on the Hits*, 1972; *Alone*, 1973; *Strum Along Guitar Method*, 1973; *Atkins-Travis Traveling Show*, 1974; *Chet Atkins Picks on Jerry Reed*, 1974; *The Night Atlanta Burned*, 1975; *Chet Atkins Goes to the Movies*, 1976; *Guitar Monsters*, 1976; *Chester and Lester*, 1977 (with Les Paul); *Me and My Guitar*, 1977; *First Nashville Guitar Quartet*, 1979; *Reflections*, 1980; *Country After All These Years*, 1981; *East Tennessee Christmas*, 1983; *Great Hits of the Past*, 1983; *Work It out with Chet Atkins*, 1983; *Stay Tuned*, 1985; *Street Dreams*, 1986; *Sails*, 1987; *C. G. P.*, 1988; *Neck and Neck*, 1990; *Sneakin' Around*, 1991; *Read My Licks*, 1994; *Almost Alone*, 1996; *The Day Finger Pickers Took Over the World*, 1997; *Discover Japan*, 2002; *Solo Sessions*, 2003.

The Life

Chester Burton Atkins was born into a musical farm family in rural Union County, Tennessee. His first instruments were the ukulele and violin, and in 1932 he got a budget Silvertone guitar from his brother, for which he traded a year's worth of milking chores.

Atkins was about fifteen when he first heard guitarist Merle Travis on the radio. Travis's style of playing bass notes with the thumb and of rolling the first three fingers over the other strings, picking individual notes, produced a sound that impressed the fledgling musician, and it gave Atkins the direction he needed to perfect his style. By the time he left high school, he was quite musically accomplished, and in 1942 he got his first professional job on WNOX in Knoxville, playing fiddle. When the station manager heard Atkins playing guitar in the back of the tour bus, he immediately appointed Atkins WNOX staff guitarist. For the next three years, this position required Atkins to master a new song every day, which rapidly boosted his repertoire and his technique.

Later, Atkins moved to KWTO in Springfield, Missouri, where he picked up the nickname Chet (instead of Ches). His style, however, seemed too polished and sophisticated for that audience, and he was soon let go. In 1948 Atkins returned to Knoxville to play with Homer and Jethro and with the Carter Sisters (the group Maybelle Carter formed after the Carter Family broke up). They joined the Grand Ole Opry in Nashville in 1950. Once in Nashville, Atkins's talents as a sideman became in demand.

Atkins's own records were selling well by the mid-1950's. From 1957 to 1982, Atkins worked as producer and manager at RCA Records. His production skills became critical as rock and roll had eroded country music's audience. In 1982 Atkins left RCA to resume his performing career, creating what came to be known as the Nashville sound and collaborating with others to transform country music. Atkins died of cancer in Nashville, his longtime home, on June 30, 2001.

The Music

In an effort to gain broad appeal, Atkins changed the arrangements of much of the country canon, replacing the traditional instrumentation and harmonies of country music (such as fiddles, banjos, steel guitars, mandolins, and brother duets) with orchestra string sections or vocal choruses. This so-called Nashville sound diluted much of the difference between country and pop music until the 1990's.

Early Works. Atkins's first hit record was his instrumental version of the pop song "Mister Sandman," which reached number thirteen on the charts in 1955. This was followed closely by his guitar duet with Hank Snow, "Silver Bell." Seminal albums appeared, including *Finger Style Guitar*, *Mister Guitar*, *Chet Atkins' Workshop*, and *Guitar Country*.

Chet Atkins. (AP/Wide World Photos)

"Yakety Axe." By 1965 Atkins's career was well established. After an appearance at the Newport Jazz festival, Atkins took Nashville studio musician Boots Randolph's jazz saxophone standard, "Yakety Sax," and made it a signature piece. Calling it "Yakety Axe"—axe being guitarists' slang for their instrument—the song became a Top 5 hit in 1965.

Stay Tuned. Atkins left RCA in the 1980's because the label was reluctant to let him make a jazz album. With *Stay Tuned*, a jazz-rock fusion project, Atkins's wish was fulfilled. The record featured duets with the next generation of guitarists, such as George Benson, Earl Klugh, Mark Knopfler, Brent Mason, and Steve Lukather. Songs included "Sunrise" and "Quiet Eyes." When he premiered the album, newspaper headlines proclaimed that Atkins had transformed Nashville once again. Atkins and Knopfler received the Grammy Award for Best Country Instrumental Performance for the track "Cosmic Square Dance" in 1985.

Neck and Neck. In November, 1990, Atkins released an album of duets with Dire Straits' guitarist Mark Knopfler. This was his biggest success since 1966, and it introduced Atkins's new renditions on a number of classic country and pop standards, some new material, and a rather different version of "Yakety Axe." The track "So Soft, Your Goodbye" won Atkins and Knopfler a country instrumental Grammy Award, while "Poor Boy Blues" won the Best Country Vocal Collaboration Award.

Solo Sessions. After his death in 2001, twenty-eight solo songs Atkins had recorded in his home studio from 1982 to 1992 were discovered. These were released as a two-album set in 2003. They included instrumental examples of almost every genre of music, from show tunes and spirituals to jazz standards and country-bluegrass songs. There was even a cover of the 1963 Japanese hit in America, "Sukiyaki." The range of material and the way Atkins approaches it show the depth of Atkins musical sensitivity.

Musical Legacy

A master musician, Atkins left a recorded output of some one hundred forty albums and a style of playing that is still emulated. He was one of the most recorded solo instrumentalists and session players in history, appearing on hundreds of recordings, starting with Hank Williams, Sr., and Elvis Presley in the 1950's and continuing through the 1990's.

As an RCA music executive, Atkins produced such varied artists as Eddy Arnold, Bobby Bare, Perry Como, Roy Orbison, Willie Nelson, and Dolly Parton. He was the youngest person ever inducted into the Country Music Hall of Fame in 1973. He was inducted into the Rock and Roll Hall of Fame in 2002 as a sideman. From 1967 to 1996, Atkins won fourteen Grammy Awards (most for Best Instrumental Performance and a Lifetime Achievement Award in 1993) and nine Country Music Association Awards. A street in Nashville is named after him: Chet Atkins Place. He also developed a line of signature guitars for Gibson, including the revolutionary acoustic-electric SST, which ran from 1987 to 2006.

James Stanlaw

Further Reading

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Atkins, Chet, and Bill Neely. *Country Gentleman*. Chicago: Henry Regnery, 1974. Atkins's early autobiography, which is a valuable source of information on his life and his musical development.

Johnson, Chad. *The Best of Chet Atkins: A Step-by-Step Breakdown of the Styles and Techniques of the Father of Country Guitar*. Milwaukee, Wis.: Hal Leonard, 2004. Intended for guitarists, this book offers transcriptions and analyses of a dozen Atkins trademark songs, including "Mister Sandman," "Yakety Axe," "Country Gentleman," and "Galloping on the Guitar."

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See also: Arnold, Eddy; Carter, Maybelle; Cline, Patsy; Eddy, Duane; Everly, Don and Phil; Jennings, Waylon; Miller, Roger; Nelson, Willie; Orbison, Roy; Parton, Dolly; Paul, Les; Presley, Elvis; Pride, Charley; Travis, Merle; Watson, Doc; Williams, Hank.

Hoyt Axton

American country songwriter, guitarist, and vocalist

Singer-songwriter Axton blended elements of country, folk, pop, and rock in his music. His simple melodies and catchy hooks appealed to legions of fans.

Born: March 25, 1938; Duncan, Oklahoma
Died: October 26, 1999; Victor, Montana

Principal recordings

ALBUMS: *The Balladeer*, 1962; *Saturday's Child*, 1963; *Thunder and Lightnin'*, 1963; *Explodes*, 1964; *Sings Betty Smith*, 1964; *Greenback Dollar*, 1965; *Long Old Road*, 1965; *Mr. Greenback Dollar Man*, 1965; *My Griffin Is Gone*, 1969; *Country Anthem*, 1971; *Joy to the World*, 1971; *Less than the Song*, 1973; *Life Machine*, 1974; *Southbound*, 1975; *Fearless*, 1976; *Road Songs*, 1977; *Snowblind Friend*, 1977; *Free Sailin'*, 1978; *Rusty Old Halo*, 1979; *Where Did the Money Go?*, 1980; *Pistol Packin' Mama*, 1982; *Never Been to Spain*, 1986; *Spin of the Wheel*, 1990; *American Originals*, 1993; *Jeremiah Was a Bullfrog*, 1995; *Lonesome Road*, 1995.

The Life

Hoyt Axton was born in Duncan, Oklahoma, to John and Mae Boren Axton, public school teachers, and he was raised in Jacksonville, Florida. His songwriting was influenced by his mother, who, with lyricist Tommy Durden, composed Elvis Presley's first number-one single, "Heartbreak Hotel." Axton studied classical piano as a child, but he soon switched to guitar. A talented football player, he attended Oklahoma State University on a football scholarship, but he left school to join the Navy in 1958. While in the Navy, he remained athletically active as a boxer, becoming the heavyweight champion for his fleet.

After his discharge in 1961, Axton was drawn to the folk and coffeehouse scenes in San Francisco and Los Angeles. In 1962 the folk group the Kingston Trio recorded Axton's "Greenback Dollar," leading him to consider seriously a career in

music. By the end of the 1960's, Axton was touring as the opening act for Three Dog Night. In the 1970's, based on the success of the songs he had written for other artists, his musical career began to soar. In 1979 he established his own record label, Jeremiah Records.

A talented artist, Axton published three books of drawings. A talented character actor, he appeared in numerous roles, in such television series as *Bonanza*, *McCloud*, *Murder, She Wrote*, and *WKRP in Cincinnati*. He was featured in the films *The Black Stallion* (1979), *Gremlins* (1984), and *We're No Angels* (1989).

A man of strong social conscience, Axton contributed to many causes, including the United Nations Children's Fund (UNICEF) and programs supporting drug and alcohol rehabilitation, the environment, prison-inmate welfare, and animal rights. He suffered a stroke in 1996, after which he was confined to a wheelchair and his health steadily declined. Axton died after a series of heart attacks in 1999 at the age of sixty-one.

The Music

Axton's voice was a rich baritone that he could infuse with a throaty, gravelly sound. His fairly narrow singing range and his slight Oklahoma twang fit the mood of his songs. Axton wrote mostly narrative songs, with clearly defined characters and situations. His chord progressions were simple, fusing elements of country, folk, rock, and pop, and his songs featured catchy hooks and memorable melodies. Though many of his songs are humorous, he also wrote serious songs about the dangers of substance abuse, including "The Pusher," "Snowblind Friend," "Boozers Are Losers," and "No No Song."

Songwriter. Although a talented singer, Axton is best known for his songs that were recorded by others. Axton's first big hit was "Greenback Dollar," cowritten with Ken Ramsey and recorded in 1962 by the folk group the Kingston Trio. His antiheroin song, "The Pusher," was recorded in 1968 by the hard-rock group Steppenwolf on its self-titled first album; the song was also featured prominently on the sound track to the film *Easy Rider* (1969). Steppenwolf then recorded Axton's anticocaine song, "Snowblind Friend," on the album *Steppenwolf 7* (1971). While opening for Three Dog Night in 1969, Axton offered the group the song "Joy to the World," which rose to the number-one spot on the *Billboard* pop chart. The group later recorded Axton's song "Never Been to Spain," which hit the Top 20. Ringo Starr recorded Axton's "No No Song" for his album *Goodnight Vienna*; and the single placed on the *Billboard* Top 20 chart.

Albums. Axton's development as a songwriter can be traced through his numerous recordings. His earliest were on small labels and demonstrated his folk style of writing. In 1962 he signed on with Horizon Records, which released *The Balladeer* (with his version of "Greenback Dollar"), *Thunder and Lightnin'*, and *Saturday's Child*. He signed to Vee-Jay Records in 1964 and released *Explodes* and *Greenback Dollar*. He moved to Surrey Records the next year to release *Mr. Greenback Dollar Man*. Axton later signed with Columbia Records for the album *My Griffin Is Gone* and recorded *Joy to the World* and *Country Anthem* for Capitol Records.

In 1973 Axton signed with A&M Records and released a series of successful recordings: *Less than the Song*, *Life Machine*, *Southbound*, *Fearless*, and *Road Songs*. *Life Machine* contained the songs "When the Morning Comes" and the humorous "Boney Fingers," both of which hit the Top 10 on the *Billboard* country-music chart. He signed to MCA Records and released *Snowblind Friend* and *Free Sailin'*. In 1979 Axton started his own label, Jeremiah Records, the name and logo taken from the opening line of his huge hit "Joy to the World." He released the album *Rusty Old Halo*, which was immensely popular, remaining on the country-album chart for a year. Also popular were the singles "Della and the Dealer" and "Rusty Old Halo," both Top 20 hits. He followed *Rusty Old Halo* with *Where Did the Money Go?* (including the hit singles "Where Did the Money Go?" and "Evangelina") and *Pistol Packin' Mama*. In between his numerous film and television appearances, Axton toured in the 1980's and early 1990's, until his death in 1999.

Musical Legacy

On stage, Axton defied categorization: He was not just a country singer or a folksinger or a rock performer. He managed to combine all these traditions in his popular performances. He is better known for the songs he wrote that were recorded by others, especially "Joy to the World," which is

heard frequently in film sound tracks and on television commercials. As a songwriter, he created works that spanned a number of different styles: folk, folk-rock, rock, country, and pop. He worked with a variety of musicians, from Johnny Cash and Linda Ronstadt to Elvis Costello. His face is recognizable from his many appearances on television and in films.

Stephen Valdez

Further Reading

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See also: Cash, Johnny; Costello, Elvis.

Charles Aznavour

French pop and cabaret vocalist, songwriter, and film-score composer

A major figure in French popular music, Aznavour continued the tradition of the chanson, expanding the art form by incorporating musical elements of various ethnic traditions.

Born: May 22, 1924; Paris, France
Also known as: Shahnour Varenagh Aznavourian (birth name)

Principal works

FILM SCORES: *Délit de fiute*, 1959; *Gosse de Paris*, 1961; *Zarte Haut in Schwarzer Seide*, 1961; *Le Diable et les dix commandments*, 1962; *Les Quatre Vérités*, 1962; *Caroline chérie*, 1968.

MUSICAL THEATER (music and lyrics): *Lautrec*, 2000 (libretto by Shaun McKenna).

Principal recordings

ALBUMS: *La Mamma*, 1963; *'65*, 1965; *The World of Charles Aznavour*, 1965; *Of Flesh and Soul*, 1969; *A Tapestry of Dreams*, 1974; *Charles Aznavour*, 1983; *Aznavour*, 1986; *Aznavour*, 1990; *En Español*, Vol. 1, 1991; *En Español*, Vol. 2, 1991; *En Español*, Vol. 3, 1991; *Memento si, momenti no*, 1991; *'92*, 1992; *Old Fashioned Way*, 1992; *Yesterday When I Was Young*, 1992; *Tu te laisses aller*, 1992; *Toi et moi*, 1994; *La Bohème*, 1995; *Hier encore*, 1995; *Idiote je t'aime*, 1995; *Il faut savior*, 1995; *Je m'voyais déjà*, 1995; *Aznavour*, 2000; *Charles Aznavour/Pierre Roche*, 2003; *Je voyage*, 2003; *Plus bleu que tes yeux*, 2003 (*Bluer than Your Eyes*); *Qui?*, 2004; *Insolitement votre*, 2005; *Premiéres chansons*, 2006; *Colore ma vie*, 2007.

SINGLES: "Sur ma vie," 1955; "Les Deux Guitars," 1962 ("Two Guitars"); "Je bois," 1965; "La Bohème," 1965; "Comme ils disent," 1972; "Hier encore," 1972; "Les Plaisirs démodés," 1972; "She," 1974; "Tous les visages de l'amour," 1974; "Pour toi Armenie," 1989.

WRITINGS OF INTEREST: *Aznavour by Aznavour*, 1972; *Yesterday When I Was Young*, 1979.

The Life

Shahnour Varenagh Aznavourian, later to be known as Charles Aznavour (az-nuh-vohr), was born into an artistic family: His father was a singer, and his mother was an actress. Through his parents, Charles and his sister, Aïda, were introduced to the theater. Aznavour's first appearance was at the Champs Élysées Studio at the age of nine in the play *Emil and the Detectives*, based on a 1929 book for children. After that, he worked as an extra in various films, and he appeared in plays at the performing school for boys that he attended. At one of the rehearsals for *Ça c'est Marseille*, Aznavour encountered Charles Trenet, a singer-songwriter, who became his role model.

During the German occupation of France in the early 1940's, Aznavour met pianist Pierre Roche, and they formed a duo, often performing at Club de la Chanson in Paris. Because Aznavour could not find enough suitable songs and Roche was not motivated enough to look for them, Aznavour started writing himself. First he would write the lyrics, and then he would compose the melody, to which Roche would add the harmonies. In 1941 Aznavour and Roche wrote the song "J'ai bu," which brought them to the attention of Édith Piaf. She recognized a

great talent in Aznavour, and she took the singer and pianist on a tour throughout France as her opening act. Eventually, the duo followed Piaf to the United States, where they first performed at the Society Room in New York. However, Aznavour and Roche were laughed at because the audience thought they were trying to imitate French singers. When they went on to Montréal, they enjoyed success. Influenced by Piaf, Aznavour stopped working with Roche, and Aznavour returned to Paris to become Piaf's secretary and companion. During this period he made several successful stage appearances.

At the same time, Aznavour appeared in many films, among them *Adieu, Cherie* (1946), *Une Gosse Sensass* (1957), *Paris Music Hall* (1957), and *La Tête contre les murs* (1959). His most notable role was that of a piano player, Charlie Kohler/Edouard Saroyan, in François Truffaut's adaptation of David Goodis's novel *Tirez sur le pianiste* (1960). This film became a box-office hit in France and in the United States. For many films Aznavour also served as a composer and arranger: *Gosse de Paris*, *Les Quatre Vérités*, and *Caroline chérie*. In 1986 he cowrote and provided music for the film *Yiddish Connection* (1986), and he starred in the Canadian-French film *Ararat* (2002).

An advocate for his parents' homeland, Armenia, Aznavour founded a charity organization, Aznavour pour Armenie. Following the devastating 1988 earthquake in Armenia, Aznavour and his brother-in-law Georges Garvarentz wrote the song "Pour toi Armenie."

In the autumn of 2006, Aznavour started his global farewell tour, which continued into 2007 with concerts in Japan and Asia. During the second half of 2007, Aznavour returned to Paris for twenty concerts at Le Palais des Congrés.

Charles Aznavour. (AP/Wide World Photos)

The Music

Known for his interest in various musical styles, Aznavour has pursued a diverse career. He collaborated with opera singer Plácido Domingo and Norwegian soprano Sissel Kyrkjebø in a Christmas in Vienna concert in the 1994. Aznavour recorded a song from the eighteenth century Armenian poet Sayat Nova, and in 2006 he recorded with Cuban pianist Chucho Valdes in the album *Colore ma vie*. Aznavour appeared in the musical *Monsieur Carnaval* (1965), featuring his hit "La Bohème," and he wrote the music and lyrics for the musical *Lautrec* (2000).

Despite his untrained voice and noncommercial style, Aznavour maintained a successful career. His songs are usually written with a simple melody and basic harmonies. The early songs, written with Roche in swing style, responded to the musical trends of the time. Later, he wrote self-reflective ballads, many based on everyday experiences. "Hier encore," written in 1961, was inspired by the romance between Piaf and actor Eddie Constantine.

"Les Deux Guitars." Written on a Russian tune, the song consists of five verses with short refrains, in which one line is repeated. Aznavour uses this form often for his songs; other examples are "La Bohème" and "Comme ils disent." In addition to the text inspired by Gypsy music, the arrangement recalls the group Hot Five Club of France, which was popular in the 1930's.

"Les Plaisirs démodés." Written in 1972 by Garvarentz and Aznavour, this song is a mix of the modern rock sound and the French chanson of the 1930's. Both correspond with the text. In the rock section, Aznavour uses words such as trance, spectacle, curious propriety, and psychedelic. The second section has more intimate language, and it becomes tender and elegant, describing the mood of lovers dancing in a quiet setting. In this way it corresponds to the title, which translates to "Old Fashioned Way." This song, along with "She," brought Aznavour international acclaim.

"Fado." On *Colore ma vie*, Aznavour combines Cuban traditional music with French prose. Songs present short stories, and this particular track juxtaposes an element of fado music, the urban folk music of Portugal, with a lyrical nostalgia.

Musical Legacy

Aznavour wrote close to a thousand songs. Some were great successes for Piaf, including *Il Pleut* (1949), *C'est Un Gars* (1949) and *Il y avait* (1950). He wrote *Je hais les dimanches* in 1950 for Piaf. When she refused it, the song went to Juliette Greco, who made it a hit. In his work Aznavour followed the style of the chanson genre: sentimental lyrics that are more important than the melody. He often used instruments such as the accordion to evoke a sense of nostalgia. His influence is felt in the continuing art of French song, which incorporates elements such as rap, world music, and rock.

Daniela Candillari

Further Reading

Aznavour, Charles. *Memories of My Life*. London: Omnibus, 2005. Accounting of Aznavour's life in a series of sketches.

Crosland, Margaret. *Piaf*. New York: G. P. Putnam's Sons, 1985. Biography of Piaf includes information about her relationship with Aznavour.

See also: Domingo, Plácido; Piaf, Édith; Reed, Jimmy.

B

Milton Babbitt

American classical composer

A progenitor of integral serialism, Babbitt is a pioneer in the field of electroacoustic music. His work has had a profound influence on composers in Europe and America, and his compositions reflect his philosophy that music is an evolving, increasingly complex, and specialized art form.

Born: May 10, 1916; Philadelphia, Pennsylvania
Also known as: Milton Byron Babbitt (full name)

Principal works

CHAMBER WORKS: *Composition for Four Instruments*, 1948; Woodwind Quartet, 1953; *All Set*, 1957; *Sextets*, 1966 (for violin and piano); *Arie da capo*, 1974; *Dual*, 1980 (for cello and piano); *The Head of the Bed*, 1982 (for soprano, wind, and strings); *The Joy of More Sextets*, 1986 (for violin and piano); *The Crowded Air*, 1988; *Consortini*, 1989; *Soli e Duettini*, 1989 (for flute and guitar); *Soli e Duettini*, 1990 (for violin and viola); *None but the Lonely Flute*, 1991; *Swan Song No. 1*, 2003 (for wind and strings).

INSTRUMENTAL WORKS: *Three Compositions for Piano*, 1947; *Partitions*, 1957 (for piano); *Composition for Synthesizer*, 1961 (for synthesizer and four-track tape); *Reflections*, 1975 (for piano and synthesized tape); *My Ends Are My Beginnings*, 1978 (for clarinet); *Beaten Paths*, 1988 (for marimba); *Play It Again, Sam*, 1989 (for viola).

MUSICAL THEATER (music): *Fabulous Voyage*, 1946 (lyrics by Richard S. Childs; libretto by Richard Koch; based on Homer's *Odyssey*).

ORCHESTRAL WORKS: *Composition for Twelve Instruments*, 1948; *Relata I*, 1965; *Relata II*, 1968; *Ars combinatoria*, 1981; Concerto for Piano and Orchestra, 1985; Concerto for Orchestra, 2004.

VOCAL WORKS: *Philomel*, 1964 (for soprano and four-track tape); *Phonemena*, 1970 (for soprano and piano); *Phonemena*, 1975 (for soprano and tape); *A Solo Requiem*, 1977 (for soprano and two pianos).

WRITINGS OF INTEREST: *Milton Babbitt: Words About Music*, 1987 (edited by Stephen Dembski and Joseph N. Straus); *The Collected Essays of Milton Babbitt*, 2003 (edited by Stephen Peles).

The Life

Milton Byron Babbitt (BAB-biht) was born in Philadelphia, but he grew up in Jackson, Mississippi. The members of his immediate family were active in both music and mathematics, two fields whose influences are readily apparent in Babbitt's career and compositional output. He began his musical studies at an early age on the violin and later the clarinet and saxophone. While his compositions and writings are rooted primarily in the world of classical music, his knowledge of American popular music and his formidable skills in jazz are widely known. Early in his career he composed both jazz and popular music.

Babbitt began his college career as a mathematician at the University of Pennsylvania. However, he soon changed both the location and the focus of his studies, transferring to New York University and taking up music composition under the tutelage of Marion Bauer and Philip James. He took an early interest in the music of Igor Stravinsky, Edgard Varèse, and the composers of the Second Viennese School (Arnold Schoenberg, Anton von Webern, and Alban Berg). He earned the bachelor of arts in 1935, after which he began studying with Roger Sessions privately. He continued his studies with Sessions at Princeton University, earning a master of fine arts in 1942. While his dissertation for the Ph.D. was completed in 1946, the degree was not conferred until 1992. Apocryphal accounts assert that the dissertation was so complex that it lay unread on the desk of Oliver Strunk, the music faculty member involved in its consideration.

Babbitt's first academic post was at Princeton in 1943, not as a member of the music faculty but rather in the mathematics department. He later joined the music faculty in 1948 and the composi-

tion faculty at the Juilliard School in 1973. In addition to writing compositions during this time, some using electronic instruments, he composed theoretical works involving the development of the twelve-tone system.

Babbitt's interest in the electronic medium is of significant historical importance as he was instrumental in the establishment of the Columbia-Princeton Electronic Music Center, one of the most important institutions of its kind. It was originally founded as the Columbia University Studio in 1952 by Otto Luening and Vladimir Ussachevsky. The merger occurred in 1959 and was facilitated by the acquisition of the RCA Mark II synthesizer, an instrument that Babbitt had a hand in developing.

His numerous awards include a Guggenheim Fellowship (1960-1961), a Pulitzer Prize Special Citation in 1982 for "his life's work as a distinguished and seminal American composer," and a MacArthur Foundation Fellowship in 1986. He was also appointed Conant Professor of Music at Princeton (succeeding Sessions in this post). His students include many prominent composers, such as Paul Lanky, Peter Westergaard, and Stephen Sondheim.

The Music

Three Compositions for Piano. Completed in 1947, this stands as the earliest work in which the relationships of a twelve-tone row are applied systematically to other musical parameters. Many of Babbitt's European contemporaries (Olivier Messiaen, Pierre Boulez, and Karlheinz Stockhausen) did the same, but this piece is the first completed work. It stands as evidence supporting Babbitt's assertion that the first steps toward integral serialism, as it became known, were taken in America. Schoenberg's twelve-tone method ordered a row oftwelve pitches and expressed their various transformations (transposition, inversion, retrograde, and combinations of these, such as retrograde inversion), which kept their intervallic content largely intact. Integral serialism (heretofore referred to simply as serialism) applied the properties of the row to musical parameters other than just pitch (such as rhythm, dynamics, articulation, and instrumentation).

In this piece, Babbitt serialized a set of rhythms throughout. The sequence 5-1-4-2 is inverted (in this case. by subtracting the number from 6) to get 1-5-2-4. The retrograde is simply the sequence backward, or 2-4-1-5, and the retrograde inversion is the inversion backward, or 4-2-5-1. These four combinations are used in the different "voices" of the work. For example, the first phrase in the lowest voice in the piano has a statement of five pitches, then one, then four, and then two, each grouping separated with tied notes or rests. Each variant is also imbued with a different character using other musical parameters such as articulation and dynamics.

In this work Babbitt also utilized combinatoriality, a technique created by Schoenberg, which gives the work a high degree of chromaticism. This technique is utilized in nearly every work of Babbitt since and is discussed in many of his theoretical publications.

Composition for Four Instruments *and* Composition for Twelve Instruments. These works display Babbitt's progression to a system where the materials are all inherently related. Both signifi-

Milton Babbitt. (© Oscar White/CORBIS)

cantly advanced and refined the method by which Babbitt would derive rhythms from the pitch material in the twelve-tone row. After *Three Compositions for Piano*, 1948's *Composition for Four Instruments* displays a technique that Babbitt referred to as partitioning, splitting the musical material of the row into different voices. Each voice so derived then exhibits a certain character as determined by other musical parameters. His *Composition for Twelve Instruments* explores the use of a duration scale. These explorations led to his development of the time-point system.

All Set. Babbitt was fond of puns, and the title of this piece represents several. Written for jazz ensemble, it is often what the bandleader asks of the band before beginning (many conductors of this piece cannot resist the temptation to do so in good humor). Jazz ensembles also often perform their numbers in sets, with breaks in between. The title also refers to the twelve-tone set used by Babbitt in its construction. *All Set* is one of the first of Babbitt's works to use his time-point system, in which rhythms are derived explicitly from the intervals of the twelve-tone set and relationships are directly proportional. Partitioning is used here as well, dividing the six solo instruments into voices (alto saxophone, tenor saxophone, trumpet, trombone, vibraphone, and piano). The piano, bass, and drums form the rhythm section, as is typical in a traditional jazz tune (although this is not). The main body of the work is then followed by a drum solo and a bass solo, then a coda with all of the instruments. *All Set* stands as one of the first examples of third-stream music. "Third stream" was coined by Gunther Schuller in 1957 (the same year *All Set* was completed) to describe a new category of music that embodied basic elements of jazz and Western art music.

Philomel. Many of the most important works of the early pioneers in the field of electroacoustic music have a vocal component, and *Philomel* is a pivotal one. Its inclusion of a soprano is only one of the aspects that gives it a human quality one might not expect from a work in which electronic synthesis and processes are integral. It is written for soprano, recorded soprano, and synthesized sound. The soprano's voice in the recorded part is processed using various electronic enhancements, creating an unusually otherworldly effect. The synthesized part utilizes many complex serial techniques for which Babbitt is known—the electronic medium provided him with the possibility for unparalleled complexity, as the limitations of the human performer are not in effect here.

John Hollander wrote the text for this work, which is based on the sixth book of Ovid's *Metamorphoses*, which describes the legend of Philomel, princess of Athens. Tereus, king of Thrace, is sent by his wife, Procne, to bring her sister Philomel back from Athens. During the return, Tereus forces Philomel into the woods, where he rapes her and cuts out her tongue, rendering her unable to tell the tale. Upon their return, she weaves a tapestry that depicts the events, and the sisters exact their revenge: Tereus is served the limbs of his son for dinner. He chases them into the woods, and the gods intercede, changing them all into birds—Tereus becomes a hoopoe, Procne becomes a swallow, and Philomel is transformed into a nightingale. The work was commissioned by Bethany Beardslee, whose premiere performance of the work in 1964 and whose virtuosic recording indelibly mark this piece.

Musical Legacy

Babbitt took Schoenberg's twelve-tone method and developed it into a full-fledged system in which all of the aspects of a musical composition are intrinsically connected. Through his explorations with synthesizers, he was able to fully realize his vision of integral serialism. The impact of his music and of the Columbia-Princeton Electronic Music Center is clear: Among the list of prominent composers who have studied there are Varèse, Luciano Berio, Charles Wuorinen, Wendy Carlos, and Mario Davidovsky. Nearly all of the composers who worked there were influenced not only by Babbitt's techniques with electronic music synthesizers but also by his compositional methods and philosophies in general.

In an unfortunate turn of events, he will always be remembered as the author of an article he entitled "The Composer as Specialist." Without Babbitt's consent or knowledge, the editors of the magazine *High Fidelity* renamed the article "Who Cares If You Listen?" It is likely that the new title helped sell many magazines, although it did not reflect Babbitt's true message. In the article he asserted

that the field of the contemporary composer had become very specialized, analogous to what had occurred in other fields, such as philosophy and mathematics. He encouraged composers to withdraw from mainstream venues, as they placed unreasonable demands and limitations on their creative expression. Just as math professors and other scholars should not edit an academic journal so that, if read aloud, it would sell a sufficient number of seats at Lincoln Center, composers should not simplify or alter their compositional vision to do the same. Babbitt's musical output and philosophy influenced and emancipated many composers, resulting in a generation whose compositions exhibit remarkable complexity.

David J. Weisberg

Further Reading

Babbitt, Milton. *The Collected Essays of Milton Babbitt*. Edited by Stephen Peles, Stephen Dembski, Andrew Mead, and Joseph N. Strauss. Princeton, N.J.: Princeton University Press, 2003. Essays written by Babbitt himself, dating from 1949 to 1999. His writing is often extremely technical, although the topics in this collection range from highly complex descriptions of his compositional methods and analyses to heartfelt memorials.

Boretz, Benjamin. "Milton Babbitt." In *Dictionary of Contemporary Music*, edited by John Vinton. New York: E. P. Dutton, 1974. General article about Babbitt's life and work by a former student of the composer and cofounder of *Perspectives of New Music*.

Mead, Andrew Washburn. *An Introduction to the Music of Milton Babbitt*. Princeton, N.J.: Princeton University Press, 1994. Discusses Babbitt's influences, theories, and compositions. Excellent introduction to the twelve-tone method and Babbitt's development of it.

See also: Berg, Alban; Boulez, Pierre; Carlos, Wendy; Carter, Elliott; Dodge, Charles; Messiaen, Olivier; Rzewski, Frederic; Schoenberg, Arnold; Sondheim, Stephen; Stockhausen, Karlheinz; Stravinsky, Igor; Webern, Anton von.

Babyface

American rhythm-and-blues vocalist, guitarist, keyboardist, and songwriter

Babyface revolutionized the soul and rhythm-and-blues genres during the late 1980's and into the 1990's, crossing over into pop and rock spectrums with his own material and outside collaborations. In all arenas, he has found massive sales and widespread acclaim, making him a consistently sought-after talent in the studio, onstage, and behind the scenes.

Born: April 10, 1958; Indianapolis, Indiana
Also known as: Kenneth Brian Edmonds (birth name)
Member of: Manchild; the Deele

Principal recordings

ALBUMS (solo): *Lovers*, 1986; *Tender Lover*, 1989; *A Closer Look*, 1991; *For the Cool in You*, 1993; *The Day*, 1996; *Christmas with Babyface*, 1998; *Face2Face*, 2001; *A Love Story*, 2004; *Grown and Sexy*, 2005; *Playlist*, 2007.

ALBUMS (with Manchild): *Manchild 1*, 1972; *Power and Love*, 1977; *Feel the Phunn*, 1978.

ALBUMS (with the Deele): *Street Beat*, 1984; *Material Thangz*, 1985; *Eyes of a Stranger*, 1987.

The Life

Kenneth Brian Edmonds was born in the working-class environment of Indianapolis, Indiana, the fifth of six brothers. Soul, gospel, and rhythm and blues were regular listening staples in his household, and they fostered interests in songwriting and performance as Edmonds tipped into his teenage years. Though several local projects did not blossom outside the area, the hopeful Edmonds became a prolific songwriter while attending North Central High School.

His first major break came during a stint backing Bootsy Collins, the funk-soul star who gave Edmonds the moniker "Babyface," inspired by the teen's boyish looks. After finding footing as a session player, Babyface joined the funk outfit Manchild in 1977, though after a few unsuccessful albums, they parted company. From there, he joined

the funk-flanked rhythm-and-blues group the Deele, along with fellow hopeful Antonio "L.A." Reid. The pair quickly formed a songwriting partnership that led to superstardom.

Babyface and Reid found fame as songwriters outside The Deele and quickly became highly sought after, while Babyface kept a solo career going, which surged into the 1990's. During his ascent to fame, Babyface met Tracey McQuarn; they were married on September 5, 1992, and had two sons, Brandon and Dylan Michael. The couple forged a business partnership as the Edmonds Entertainment Group, Inc., which specialized in producing movies.

During the late 1990's into the 2000's, the pair's personal and professional lives flourished, but in 2005 Tracey filed for divorce. Since then Babyface has been writing, recording, and touring.

Babyface. (AP/Wide World Photos)

The Music

Babyface's career took off in the mid-1980's, starting with the 1986 solo debut *Lovers*, which placed four rhythm-and-blues singles moderately on the charts. A double dose of chart success came with songwriting partner Antonio "L.A." Reid and their late-1980's radio staples "Girlfriend" (recorded by dance-diva Pebbles) and "Rock Steady" (cut by vocal group The Whispers). With the momentum behind these singles, Babyface scored credits for Bobby Brown's "Every Little Step," Sheena Easton's "The Lover in Me," plus Karyn White's "Superwoman" and "The Way You Love Me."

Tender Lover. Babyface's stock continued to rise with the rhythm-and-blues-chart-topping solo singles "It's No Crime" and "Tender Lover," along with Top 5 tunes "Whip Appeal" and "My Kinda Girl," from the album *Tender Lover*. In 1989 Babyface and Reid started their own record label, LaFace, which soared at the turn of the decade thanks to breakout albums from Toni Braxton and TLC (both of which benefitted from the pair's songwriting skills). The early 1990's found Babyface balancing his solo career with cowriting for other established artists, including New Edition member Johnny Gill's "My, My, My," Whitney Houston's "I'll Be Your Baby Tonight" (and later "Queen of the Night" from the sound track for the film *The Bodyguard*, 1992), plus harmony-heavy foursome Boyz II Men's "End of the Road" (which sat at the number-one spot for an astounding thirteen weeks).

For the Cool in You. By the time 1993's solo release *For the Cool in You* hit stores, Babyface's hitmaking was unstoppable, and he received the Best Male R&B Vocal Grammy Award for the acoustically slanted "When Can I See You." The stylistic shift also expanded Babyface's contributions outside rhythm-and-blues contexts, quickly leading to writing and producing credits on Madonna's "Take a Bow" and Houston's "Exhale (Shoop Shoop)."

The Day. In 1996 Babyface again played both sides of the street, releasing his album *The Day* (featuring guests as diverse as Mariah Carey, Stevie Wonder, and Kenny G) and producing Eric Clapton's "Change the World" on the sound track for

the movie *Phenomenon* (1996). Working with Clapton expanded Babyface's audience and earned him a Record of the Year Grammy Award. That coveted honor came in the midst of a three-year Producer of the Year Grammy streak.

Soul Food. Babyface and then wife Tracey Edmonds produced their first movie, the comedy *Soul Food*, in 1997. Its sound track boasted new songs by Boyz II Men and Dru Hill, with production and cowriting by Babyface. Additional diversity came courtesy of a television taping and subsequent release, *MTV Unplugged NYC 1997*, in which Babyface tapped into acoustic interests and produced stripped-down reworkings of "Whip Appeal," "Exhale (Shoop Shoop)," "End of the Road," and "Change the World."

Christmas with Babyface. During the late 1990's, Babyface slowed his recording, writing, and sound-track streak to concentrate on family life, though he maintained his presence across the board. In 1998 he issued *Christmas with Babyface*, featuring several traditional holiday favorites and the original song "You Were There."

Face2Face *and* Grown and Sexy. In 2001 Babyface switched to Arista Records, where Reid was an executive. His album *Face2Face* balanced a handful of ballads with songs rooted in soul-funk and spawned the singles "What If" and "There She Goes." In 2005 Babyface released *Grown and Sexy*, a testament to his personal growth and maturity.

Playlist. Despite his divorce, Babyface stayed active on the road, headlining and occasionally sharing the spotlight with Anita Baker. He also wrote the song "Not Going Nowhere" about staying close to his kids (even though split from their mother), which eventually surfaced on the 2007 album *Playlist* (his first for Mercury Records). Outside of that track and "The Soldier Song" (inspired by a family separated by war), the project covered several of Babyface's unexpected acoustic influences, including James Taylor, Dan Fogelberg, and Bob Dylan. Once again, the artist expanded his fan base, leaving listeners curious about the stylistic direction he would take in the future.

Musical Legacy

While Babyface is well regarded for his steady stream of singles and blockbuster album sales, versatility is his most enduring trait. His tenacity and unflinching dedication to the arts allowed him to progress from session man to solo star, songwriter, and producer. Babyface transcended style and culture lines, starting in the soul, rhythm-and-blues, and funk worlds and branching out to the pop and rock markets. His collaborations with such performers as Madonna and Eric Clapton refreshed their sounds and broke down sonic and racial stereotypes. Several like-minded stars—among them Jay-Z, Kanye West, and Timbaland—have followed Babyface's profitable formula of being simultaneously artist, writer, producer, and entrepreneur. An innovator in the late 1980's and early 1990's, Babyface continue to push the creative envelope and increasing his impact on almost every facet of music well into the twenty-first century.

Andy Argyrakis

Further Reading

Brackett, Nathan, and Christian Hoard, eds. *The New Rolling Stone Album Guide*. New York: Simon & Schuster, 2004. Though there are references to his work with other artists, this text also provides reviews and star ratings for Babyface's solo albums.

Collier, Aldore. "Babyface Explains the Inspiration for His Hot New Album, *Grown and Sexy*." *Jet*, August 1, 2005. Cover story featuring Babyface, discussing his career and the personal and professional maturity behind his *Grown and Sexy*.

_____. "Babyface: Singer/Songwriter." *Ebony* (April 1, 1996). Discusses Babyface's ongoing rotation between the worlds of solo singing and writing for other artists.

George-Warren, Holly, Patricia Romanowski, and Jon Pareles, eds. *The Rolling Stone Encyclopedia of Rock and Roll: Revised and Updated for the Twenty-first Century*. New York: Fireside, 2001. Entry relating to Babyface's musical contributions, tracking his pursuits on the front lines and behind the scenes.

Whitburn, Joel. *The Billboard Book of Top 40 Hits*. New York: *Billboard* Books, 2004. Given Babyface's wealth of singles across several genres, he appears often in this exhaustive analysis of *Billboard* charting hits.

See also: Blige, Mary J.; Clapton, Eric; Dylan, Bob; Madonna; Taylor, James; Wonder, Stevie.

Burt Bacharach

American pop vocalist, pianist, songwriter, film-score composer, and arranger

An innovative and prolific composer of popular music, Bacharach used new chord progressions, shifting meters, and irregular phrasing in his compositions, which captivated listeners and enticed top vocalists.

Born: May 12, 1928; Kansas City, Missouri

Principal works

FILM SCORES: *What's New Pussycat?*, 1965; *After the Fox*, 1966; *Alfie*, 1966; *Casino Royale*, 1967; *Butch Cassidy and the Sundance Kid*, 1969; *Lost Horizon*, 1973; *Arthur*, 1981; *Night Shift*, 1982; *Love Hurts*, 1991; *Isn't She Great?*, 2000.

MUSICAL THEATER (music): *Promises, Promises*, 1968 (lyrics by Hal David; libretto by Neil Simon; based on Billy Wilder's film *The Apartment*).

Principal recordings

ALBUMS: *Hit Maker! Burt Bacharach Plays His Hits*, 1965; *Reach Out*, 1967; *Make It Easy on Yourself*, 1969; *Burt Bacharach*, 1971; *Living Together*, 1973; *Futures*, 1977; *Painted from Memory*, 1998 (with Elvis Costello); *At This Time*, 2005.

The Life

Born in Kansas City, Missouri, to nationally syndicated newspaper columnist Bert Bacharach and his wife Irma Freeman, Burt Bacharach (BAK-uh-rak) grew up in Queens, New York, where his family moved when he was four. He did not show an early affinity for music; at age twelve his mother insisted he study piano. Bacharach dreamed of playing football, a dream he was not physically adapted to fulfill. It was jazz, however, that turned his musical talent to a passion. As an underage teen with a fake identification card, he sneaked into the Fifty-second Street jazz clubs to soak up the experimental rhythms and time signatures of Charlie Parker and Dizzy Gillespie. Bacharach reproduced those sounds in his high school band, which he joined at the age of fifteen. Bacharach graduated from Forest Hills High School, and he went to McGill University in Montreal, where he studied music. Later he took classes in music theory and composition at the Berkshire Music Center and the New School of Social Research, where he studied composition with, among others, Darius Milhaud.

In 1950 Bacharach joined the Army, where his piano skills won him a comfortable billet as the featured entertainer at the officers' club on New York's Governors Island. The following year he was stationed in Germany, where he met the rising pop singing star Vic Damone. Upon his discharge in 1952, Bacharach toured with Damone as his accompanist. Tirelessly working at the nightclubs, Bacharach played for the big-name singers of the day. One young singer, named Paula Stewart, married Bacharach in 1953.

When Bacharach and Stewart divorced in 1958, the pianist, now becoming known in the music industry as a composer, joined film star and vocalist Marlene Dietrich as musical director for her world tour. He remained with Dietrich until 1962, by which time his songs were becoming popular hits for many singers. Over the next five years Bacharach wrote more than one hundred songs, many of which would continue to be performed for decades.

In 1966 he married film actress Angie Dickinson, who gave birth to their daughter Nikki later that year. Born prematurely, Nikki had fragile health, and she was later diagnosed with the autistic-spectrum disorder Asperger's Syndrome. Bacharach's instrumental composition "Nikki," which became the theme song for the ABC Movie of the Week in the 1970's, was written for his daughter.

Dickinson and Bacharach divorced in 1980, and Bacharach married lyricist Carole Bayer Sager, with whom he had written several songs. Their son Christopher was born in 1986. They divorced in 1991, and Bacharach married Jane Hanson in 1993, with whom he had a son and a daughter.

The Music

When Bacharach began writing music (he wrote his first song, "Night Plane to Heaven," while he was an undergraduate at McGill University), popular music was primarily three-chord progressions based on the twelve-bar blues structure. Bacharach's exploration of new chord progressions,

shifting meters, and irregular phrasing was experimental; nevertheless, his music, accented with the heavy syncopation of jazz and pop standards, was popular. His compositions were so melodically interesting that talented vocalists favored Bacharach compositions to showcase their skill in phrasing.

Bacharach and David, 1957-1975. Bacharach paired with a number of talented lyricists over the years, but the Bacharach sound of the 1960's and 1970's was developed in collaboration with lyricist Hal David. The two met at the famous Brill Building in New York, which had been a magnet for songwriters since the 1930's. They landed immediately on the country charts with "The Story of My Life," which reached number one for Marty Robbins in 1957, and on the pop charts with "Magic Moments," which reached number four for Perry Como in 1958. At a recording session with the Drifters in 1961, one of the singers in the studio, Dionne Warwick, showed an unusual ability to articulate Bacharach's interesting chord and tempo progressions (probably because of her conservatory training), and Bacharach engaged her to record demos for the Bacharach-David songs that were accumulating. Thirty-eight of those would become popular recordings over the next decade, twenty-two of them Top 40 hits for Warwick. Almost every major singer of the late 1960's and early 1970's recorded Bacharach-David music, including the Beatles, Tom Jones, Dusty Springfield, Gene Pitney, the Carpenters, the Fifth Dimension, and Herb Alpert. A box-office, critical, and legal disaster with the Bacharach-David score for the 1973 film *Lost Horizon* caused the pair to split. They collaborated again in 1975, but they never equaled the success of their pre-*Lost Horizon* partnership.

Promises, Promises. In 1968 Broadway producer David Merrick hired Bacharach to work on a proposed adaptation of Billy Wilder's 1960 film *The Apartment*. Merrick had been impressed by the dramatic quality of Bacharach's music in film scores and by its commercial power in spinning off Top 40 radio hits, such as the title songs for *What's New Pussycat?* (a hit for Tom Jones, reaching number five), *Alfie* (a hit for Cilla Black in England and winner of the Academy Award for Best Song), and *Casino Royale* (a hit for Herb Alpert, although Bacharach's "The Look of Love" from the same film was a bigger hit for Springfield). Bacharach's instrumental sound track for *Butch Cassidy and the Sundance Kid* had won an Academy Award and a Grammy Award, and the B. J. Thomas single "Raindrops Keep Fallin' on My Head" hit number one in 1967. Bacharach and David wrote sixteen musical numbers for Merrick's show, which ran for three years on Broadway, won a Tony Award for Best Musical, and a Drama Desk for Outstanding Music, and, as Merrick had hoped, produced two Top 20 hits for Warwick: the title song (on the charts for nine weeks and peaking at number nineteen) and "I'll Never Fall in Love Again," which hit number six on the *Billboard* Hot 100.

Burt Bacharach. (AP/Wide World Photos)

Bacharach and Bayer Sager. In the second half of the 1970's, Bacharach did not have a single Top 40 hit ("I Don't Need You Anymore" reached number eighty-six for Jackie DeShannon). However, Bacharach's first song with lyricist Bayer Sager, the title song for the 1981 film *Arthur*, reached number one for Christopher Cross, and it launched a series of hits for Bacharach and Bayer Sager. Their next film theme, "That's What Friends Are For," from *Night Shift* (1982), was a number-one hit for Warwick when she covered it for the Disney film *The Fox and the Hound*, and it was the top-selling single of 1986. "Heartlight," from *E.T.: The Extra-Terrestrial*, was a number-five hit for Neil Diamond in 1982. Bacharach and Bayer Sager also produced non-film hits for popular vocalists, such as Patti LaBelle's "On My Own," which spent twenty-three weeks on the *Billboard* Hot 100 in the summer of 1986, peaking at number one, and Roberta Flack's "Making Love," which reached the number-six spot on the *Billboard* adult contemporary chart in 1982.

Painted from Memory. In 1995 Bacharach worked with Elvis Costello on a song for the film *Grace of My Heart* (1996). When the result, "God Give Me Strength," was nominated for a Grammy Award, Costello asked Bacharach to continue writing with him, resulting in Costello's 1998 album *Painted from Memory*, with twelve Bacharach-Costello songs (including the film hit), and in a Costello-Bacharach tour. Popularity of the album and tour received a boost from the *Austin Powers* 1960's spy-film spoofs, which recognized Bacharach's contribution to the genre (1967's *Casino Royale*) with cameo appearances for Bacharach in three of the popular films, in 1997, 1998, and 2002.

New Music from an Old Friend. In 2007 Bacharach produced an album of original songs written with a variety of popular songwriters, including Kris Kristofferson, Paul Williams, Carole King, Willie Nelson, and Brian Wilson. For each of these long-established writers, this album marked the first collaboration with Bacharach.

Musical Legacy

With more than seventy Top 40 hits in a career spanning more than half a century, Bacharach has made an important contribution to American popular music. He was inducted into the Songwriters Hall of Fame in 1971, before he had composed some of his best work. Many top songwriters have acknowledged Bacharach's influence on their compositions, particularly Jimmy Webb and Tony Banks. Bacharach's jazz influences reasserted themselves late in his career, and Bacharach recorded jazz albums with pianist McCoy Tyner in 1997 and with vocalist Trijntje Oosterhuis in 2006. Several jazz artists, notably Stan Getz and Wes Montgomery, have recorded jazz interpretations of Bacharach songs, attracted by their jazz-inspired rhythmic versatility. An all-star tribute to Bacharach at London's Royal Albert Hall in 2000 included performances by Costello, Warwick, and Petula Clark. With his more than five hundred compositions, Bacharach has reached the Top 10 forty-eight times, with nine number-one hits. His music has won three Academy Awards and seven Grammy Awards. His 2005 Grammy Award for the album *At This Time* marked the first time Bacharach had written his own lyrics and the first time his songs offered political and social commentary. When TNT Cable Network launched its *TNT Masters Series* in 1998, it selected Bacharach to be the first featured artist. Though best known as a composer, Bacharach has since the mid-1960's recorded and performed his own music.

John R. Holmes

Further Reading

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Kasha, Al, and Joel Hirschhorn. *Notes on Broadway: Conversations With the Great Songwriters*. Chicago: Contemporary Books, 1985. This book of interviews with a dozen top songwriters opens with Bacharach.

Lohof, Bruce. "Celebrity: The Rise and Fall of Burt Bacharach." In *American Commonplace: Essays on the Popular Culture of the United States*. Bowling Green, Ohio: Bowling Green State University Popular Press, 1982. An essay that is representa-

tive of the many premature announcements of the waning of Bacharach's career.

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Platts, Robin. *Burt Bacharach and Hal David: What the World Needs Now*. Burlington, Ont.: Collector's Guides, 2002. A thorough study of the famous collaboration, including commentary on most of the Bacharach-David hits.

See also: Alpert, Herb; Carpenter, Karen; Costello, Elvis; David, Hal; Dietrich, Marlene; Gillespie, Dizzy; Milhaud, Darius; Parker, Charlie; Warwick, Dionne.

Erykah Badu

American rhythm-and-blues vocalist

Badu drew from jazz and soul in her instrumentals and vocal delivery, and her lyrics were often driven by narrative, in the tradition of blues and folk-singers. Expanding her musical vocabulary, she also embraced rap and hip-hop.

Born: February 26, 1971; Dallas, Texas
Also known as: Erica Abi Wright (birth name)

Principal recordings

ALBUMS: *Baduizm*, 1997; *Mama's Gun*, 2000; *Worldwide Underground*, 2003; *The Kabah*, 2007; *Badu*, 2007; *New Amerykah, Part One (Fourth World War)*, 2008.

The Life

Erykah Badu (EH-rihk-uh ba-DOO) was born in Dallas, Texas, in 1971. Her mother, Kolleen Wright, was an actor who encouraged her daughter's interest in performance, and Badu began performing at age four in her mother's theater company. Later, Badu landed a regular spot on a Dallas-area radio station, where she met future collaborator and trumpeter Roy Hargrove. Her early ambitions focused on dance, which was her concentration at both Booker T. Washington High School, a magnet arts school in Dallas, and Grambling State University, in Louisiana. Around this time, Badu changed her name from Erica Wright, in part to replace her slave name, Wright, and in part to demonstrate her Five Percenter convictions (showing her to be in the population group that is enlightened). Before completing her degree, she left Grambling to pursue a career in music.

After touring with her cousin Robert Bradford and circulating a demo called *Country Cousins*, Badu landed a record deal with Universal Records and released her debut album, *Baduizm*, in 1997. Badu took time off from her career to spend with her child, Seven, and in 2000 she returned with the release of *Mama's Gun*. *Worldwide Underground, The Kabah, Badu*, and *New Amerykah, Part One (Fourth World War)* were released between 2003 and 2008.

The Music

Badu's music features a blend of soul and funk instrumentals, and her albums have been mixed to produce a crisp, clean sound heavy in bass and sparse in higher registers. The themes of her albums progressed inward, with *Mama's Gun* presenting more intimate lyrics than *Baduizm*. She won four Grammy Awards: Best Rhythm and Blues album (*Baduizm*), Best Female Rhythm and Blues Vocal Performance ("On and On"), Best Rap Performance by a Duo or Group ("You Got Me," with the Roots featuring Erykah Badu, from *Things Fall Apart*), and Best Rhythm and Blues Song ("Love of My Life," from the *Brown Sugar* sound track).

"On and On." Badu's first commercial hit, "On and On" (from *Baduizm)*, features her signature sound. The instrumental track is a simple combination of drum kit, bass, and guitar, mixed with a slight echo and a bass foreground that drives the song forward. The lyrics reflect Badu's worldview of enlightenment, including references to numerology.

"Love of My Life." Subtitled "Ode to Hip-Hop," the song "Love of My Life," which Badu performed with Common, is from the sound track for the 2002 film *Brown Sugar*. It extends a metaphor introduced by Common (with whom Badu was romantically involved) in his 1994 song "I Used to Love H.E.R.," in which he laments the fate of hip-hop, personify-

ing the musical form as a woman who has been corrupted by worldly pleasure. The music video for "Love of My Life" traces the history of hip-hop through Badu's life, including scenes that feature famous rap artists. One scene cuts away from the progression of the song to show Badu rapping alongside MC Lyte, one of hip-hop's first commercially successful female rappers. The instrumental track marries Badu's usual soul sound with a more traditional drum sample.

"I Want You." On *Worldwide Underground*, each song tends to bleed into the next, and in the center is the extended "I Want You." Like most of Badu's songs, "I Want You" is driven by the bass line, which throbs along to the words "I" and "you," which are repeated seven times in each iteration of the chorus's line "I want you." The lyrics describe Badu's effort to ignore her urges, but the music builds toward a climax that finally wears itself out and gasps to a halt just before giving way to a futuristic guitar riff. The song ends with Badu singing almost inaudibly, "Just because I tell you I love you don't mean I do." The song's melody, reminiscent of "Love of My Life," joins with a heavy soul sound to suggest ambivalence about her former lover.

Erykah Badu. (AP/Wide World Photos)

Musical Legacy

Blending diverse black musical styles, Badu's work expresses the independent strength of rap and an overt yet closely guarded sexuality. Her musical development has served as a template for emerging soul and rhythm-and-blues singers.

Justin D. Burton

Further Reading

Emerson, Rana. "'Where My Girls At?' Negotiating Black Womanhood in Music Videos." *Gender and Society* 16, no. 1 (2002): 115-135. Emerson explores the ways in which black female musicians express their womanhood in music videos, discussing several examples of Badu's work.

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Thomas, Greg. "Queens of Consciousness and Sex Radicalism in Hip-Hop: On Erykah Badu and the Notorious K.I.M." *The Journal of Pan-African Studies* 1, no. 7 (2007): 23-37. Thomas compares the sexuality displayed by Badu and Lil' Kim.

See also: Holiday, Billie; Latifah, Queen.

Joan Baez

American folksinger and songwriter

An icon for the alienated generation of the 1960's, Baez used her considerable influence to promote peace, civil rights, human rights, and the environment. Her public performances spanned fifty years, and she released more than thirty albums. She is well known for her long relationship with Bob Dylan and for interpreting his work, as well as that of Paul Simon, the Rolling Stones, the Beatles, and many others.

Born: January 9, 1941; Staten Island, New York
Also known as: Joan Chandos Baez (full name)

Principal recordings

ALBUMS: *Joan Baez*, 1960; *Joan*, 1967; *Any Day Now*, 1968; *The First Ten Years*, 1970; *Blessed Are*, 1971; *Come from the Shadows*, 1972; *Where Are You Now, My Son?* 1973; *Gracias a la Vida*, 1974; *Diamonds and Rust*, 1975; *Speaking of Dreams*, 1989; *Play Me Backwards*, 1992; *Day After Tomorrow*, 2008.

WRITINGS OF INTEREST: *And a Voice to Sing With*, 1987; *Daybreak: An Intimate Journal*, 1968.

The Life

The second child of Albert Baez, a physics professor, and Joan Bridge Baez, a homemaker, Joan Chandos Baez (BI-ehz) moved around frequently with her family because of her father's work with UNESCO, the United Nations Educational, Scientific, and Cultural Organization. A key influence was the year she spent in Iran when she was ten, where she saw severe poverty and a great deal of public brutality. Another influence was her Quaker faith, to which her family converted when she was a child.

Baez attended high school in Palo Alto, California, and moved with her family in 1958 to Boston, then the center of the growing folk-music scene. She started singing locally in coffeehouses and clubs and attended the Fine Arts School of Drama at Boston University. She left the university to pursue her career at Club 47 in Cambridge, where she performed twice a week. She met the singer Bob Gibson, who invited Baez to perform with him at the 1959 Newport Jazz Festival. This performance generated a certain amount of publicity and led to Baez's signing with Vanguard Records the following year. In 1967, arrested for supporting the right to refuse military induction, Baez met David Harris in jail. They soon wed, but Harris was arrested for refusing induction in July, 1969, leaving his pregnant wife to appear at the Woodstock Festival and other events. Their son, Gabriel Harris, was born in December, 1969. On Harris's release the marriage began to fail, and the couple divorced in 1973. Baez never remarried.

In 1980 Baez received the Honorary Doctorate of Humane Letters from both Rutgers University and Antioch University for her political activism and the universal appeal of her music. She also helped with the 1985 Live Aid concert to help relieve famine in Africa and toured for many other humanitarian causes, including Amnesty International. In 1987 Baez traveled to the Middle East to sing songs of peace for Israelis and Palestinians, the same year that her autobiography, *And a Voice to Sing With*, appeared and became a *New York Times* best seller.

The Music

Early Works. Baez recorded her first album, *Joan Baez*, for Vanguard Records in 1960, a mix of blues, laments, and traditional folk ballads sung to her own guitar accompaniment. The album had moderate sales, but the following year her second release, titled *Joan Baez, Vol. 2*, was a big hit. During the next few years Baez emerged at the forefront of the American folk song revival, culminating her work at Vanguard with the Top 10 song, "The Night They Drove Old Dixie Down."

Where Are You Now, My Son? Baez switched to A&M records in 1972, where she stayed four years and recorded six albums. Among the notable ones were 1973's *Where Are You Now, My Son?*, which featured a twenty-three-minute title song that documented Baez's visit to Hanoi, North Vietnam, in December of 1972.

Diamonds and Rust. The political climate was beginning to change, and Baez began flirting with pop music and writing her own songs. In 1975 she released *Diamonds and Rust*, her first album that was not political. This album turned out to be the biggest seller of Baez's career. The title song, a senti-

Joan Baez. (National Archives)

mental piece about her relationship with Bob Dylan, became the second Top 10 hit of her career.

In 1983 Baez appeared on the Grammy Awards for the first time, where she sang Bob Dylan's hit "Blowin' in the Wind," a song she had first performed twenty years earlier. When her music career foundered during the 1980's, Baez acquired her first voice coach, Robert Bernard. Seeking therapy during these years, she divided her time between social activism and singing. She looked for a manager and settled on Mark Spector, who signed her with Virgin Records.

Gracias a la Vida. The title song of this Spanish-language album was written and first recorded by Chilean folksinger Violeta Para. Baez's album, released in 1974, was a success in both the United States and Latin America, a first for her. The success of Baez's album was cited by Linda Ronstadt as the inspiration to record her own Spanish-language album, 1987's *Canciones de Mi Padre*. In 2006, while participating in a tree sit-in on the property of South Central Farm in Los Angeles, Baez sang several songs from *Gracias a la Vida* to an audience that included immigrant workers from South America, activists, and celebrities. The large group was protesting the imminent eviction of the community farmers. The songs included the title track and "No nos Moveron" ("We Shall Not Be Moved"), an anthem of the Civil Rights movement of the 1960's.

Play Me Backwards. This 1992 album, her first recording with Virgin Records, was Baez's first release with a major label in more than ten years. It was critically acclaimed, sold well, and marked a new path for her. The music was sophisticated and contemporary country rock, with acoustic guitar, electric bass, and percussion accompanying Baez singing songs by Janis Ian and Mary Chapin Carpenter. Carpenter's folk-rock ballad "Stones in the Road" is included in this album, and it gave Baez a musical opportunity to criticize the generation that followed her of being selfish materialists. Baez herself wrote several of the songs with her producers Wally Wilson and Kenny Greenberg, and her singing reached a new level of maturity and expressiveness. Virgin records was sold shortly afterward, however, and Baez switched record companies again, to Guardian.

Musical Legacy

Baez had a direct influence on such artists as Emmylou Harris, Judy Collins, Bonnie Raitt, and Joni Mitchell. In 2007 Baez's live album *Ring Them Bells* was rereleased by Proper, a European label, with a six-page booklet and five unreleased song tracks from the original recording sessions. Also, Baez was the recipient of 2007's Grammy Lifetime Achievement Award.

Sheila Golburgh Johnson

Further Reading

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The Dial Press, 1968. Not many people publish an autobiography when they are twenty-six years old, but Baez had a strong sense of her own destiny and tells about it.

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See also: Collins, Judy; Dylan, Bob; Guthrie, Woody; Hopkins, Lightnin'; Mitchell, Joni; Odetta; Robertson, Robbie; Scruggs, Earl; Travis, Merle; Watson, Doc.

Samuel Barber

American classical composer

Barber's compositions are characterized by sweeping melodies and changing meters. Audiences love his music, in part, because it is direct and easy to understand. He is best known for his Adagio for Strings.

Born: March 9, 1910; West Chester, Pennsylvania
Died: January 23, 1981; New York, New York

Principal works

BALLET (music): *Medea*, 1946.
CHAMBER WORK: *Summer Music*, Op. 31, 1955 (for wind quintet).
CHORAL WORKS: *Prayers of Kierkegaard*, 1954.
OPERAS (music): *Vanessa*, Op. 32, 1958 (libretto by Gian Carlo Menotti); *A Hand of Bridge*, Op. 35, 1959 (libretto by Menotti); *Antony and Cleopatra*, Op. 40, 1966 (libretto by Franco Zeffirelli).
ORCHESTRAL WORKS: *Overture to "The School for Scandal,"* Op. 5, 1931; Adagio for Strings, 1936; Symphony No. 1, Op. 9, 1936; First Essay for Orchestra, 1937; String Quartet, Op. 11, 1938; Violin Concerto, Op. 14, 1939; *Capricorn Concerto*, Op. 21, 1944; Piano Concerto, Op. 38, 1962.
PIANO WORKS: *Excursions*, Op. 20, 1942-1944; Sonata for Piano, Op. 26, 1949.
VOCAL WORKS: *Knoxville: Summer of 1915*, Op. 24, 1947; *Hermit Songs*, Op. 29, 1953; *Despite and Still*, Op. 41, 1969.

The Life

Samuel Barber grew up in West Chester, Pennsylvania, in what was once a Quaker neighborhood. He wrote his first piece at age seven and attempted his first opera at age ten. His father, a Presbyterian minister, did not encourage Barber's musical abilities. Undeterred, Barber continued his pursuit of composition, with the encouragement of his uncle, Sidney Homer. At fourteen Barber entered the Curtis Institute, where he studied voice, piano, composition, and conducting. While at Curtis, Barber met fellow composer Gian Carlo Menotti, who would write the librettos for Barber's Pulitzer Prize-winning operas *Vanessa* and *A Hand of Bridge*. Barber's work was championed by such world-renowned artists as pianist Vladimir Horowitz and conductor Arturo Toscanini. He received many awards and prizes during his career, including the American Prix de Rome, two Pulitzer Prizes, and election to the American Academy of Arts and Letters. Barber composed throughout his life, though his output diminished greatly after his opera *Antony and Cleopatra* failed to gain audience or critical acclaim. Barber died in 1981 with longtime friend Gian Carlo Menotti at his bedside.

The Music

Barber's musical style remained relatively unchanged throughout his life, and he was often criticized for this lack of experimentation. He did occasionally employ some twentieth century styles such as polytonality, but overall his works are quite tonal and neo-Romantic in style. Audiences find his accessible music appealing. Throughout his career, Barber showed a particular love of composing for voice. In total, Barber composed three operas, two ballets, more than one hundred songs, several choral works, various works for orchestra, and concerti for both piano and violin.

Adagio for Strings. Perhaps Barber's best known work, Adagio for Strings, originated in his String Quartet, Op. 11, composed in 1936 and premiered in 1938 by the NBC Symphony Orchestra under the baton of Arturo Toscanini. Considered by many America's national song of mourning, it was played after the deaths of Presidents Franklin Roosevelt and John Kennedy and following the attacks of September 11, 2001. Barber later used an arrangement of the Adagio for Strings in a choral composition on the text of the Agnus Dei from the Requiem Mass. The work pervades American culture: It has appeared in movies such as *Platoon* (1986) and *The Elephant Man* (1980), in television shows such as *The Simpsons*, and even in a videogame sequence.

Violin Concerto. Barber wrote his Violin Concerto when he was thirty years old, a commission for fellow Curtis Institute graduate Iso Briselli. Although Briselli approved of the first two movements, he encouraged Barber to change the third movement, saying it did not match the sensibilities of the previous movements. Subsequently, Briselli did not play the premiere of the work. Instead, the concerto premiered later with the Philadelphia Orchestra. Though the third movement remains controversial to some virtuoso violinists, the work ranks as a favorite among American audiences and is one of the most frequently performed concerti in the modern repertoire.

Samuel Barber. (Library of Congress)

Knoxville: Summer of 1915. This song cycle, based on the poetry of James Agee, tells the story of life in small-town America. The work mimics the simplicity of everyday activities and opens with the description of sitting on a porch swing in early evening. Within the work Barber moves freely among American music idioms—folk, jazz, and blues—and evokes nostalgia for early America. Eleanor Steber commissioned and premiered the work in 1948 with the Boston Symphony. Though often performed with voice and piano, the original score was for voice and orchestra, then later transcribed for voice and chamber orchestra. Its imagery and text make this perhaps Barber's most American composition.

Hermit Songs. This ten-song cycle uses texts found in the margins of manuscripts copied by Irish monks of the eighth to twelfth centuries. The poems range from boisterous to humorous to deeply religious, and, indicative of Barber's style, the pieces move freely between meters, always conforming to the rhythm of the texts. Each song is quite different in mood and style, but together they create one of the greatest song cycles of the twentieth century. It was first performed by American soprano Leontyne Price, then relatively unknown, with Barber at the piano. This collaboration led to a lifelong friendship, and later Barber composed for her the song cycle *Despite and Still*. She also starred in his last major work, the opera *Antony and Cleopatra*.

Vanessa. This 1958 opera earned Barber his first Pulitzer Prize. Neo-Romantic in style, it shows Barber's deft ability to move between meters and write melodies that conform to the speaking rhythm of the English language. With libretto by Gian Carlo Menotti, the opera is about Vanessa, a woman tortured by the memory of a past love. She is deter-

mined to relive the past instead of accepting the reality of her unhappy situation. The characters in the opera are emotionally flawed, and Barber's music captures that mood expertly. Overwhelming sadness is especially evident in the beloved aria "Must the Winter Come So Soon." This haunting aria has become part of the standard repertoire for mezzo-sopranos. Though Barber originally conceived the role of Vanessa for Maria Callas, the role eventually went to Steber. The opera was a great success and led to a commission for the 1966 opening of the Lincoln Center.

Piano Concerto. The publishing company G. Schirmer commissioned Barber to write a piano concerto to commemorate its hundredth year. The work premiered on September 24, 1962, with pianist John Browning and the Philadelphia Orchestra. The concerto is in three movements, and though Barber completed the first two movements in 1960, Browning received the third movement just fifteen days before the premiere. The work was critically acclaimed, and for it Barber received the 1963 Pulitzer Prize (his second) and a Music Critics Circle Award in 1964.

Antony and Cleopatra. Riding the success of his second Pulitzer Prize, Barber accepted a commission from the Lincoln Center to celebrate the opening of the Metropolitan Opera's stage. Barber's opera opened on September 16, 1966, but failed to win the audience approval that *Vanessa* had, despite its all-star cast, including Price as Cleopatra. Though the opera exhibits some of his most dramatic writing, the production was marred by director Franco Zeffirelli's staging, which was too grand for Barber's sensitive musical style. This imbalance seems to have been its downfall. The failure of the opera greatly affected Barber, and although *Antony and Cleopatra* had some later success on smaller stages, the composer never regained the success he had prior to the premiere of *Vanessa*. He continued to compose, but his output was greatly diminished. He wrote a relatively small number of compositions between 1966 and his death from cancer in 1981.

Musical Legacy

Though Barber composed in the heart of the twentieth century, his style rarely reflected many of the trends of the era. Barber's music was always lyrical and expressive and loved by audiences for beautiful melodies. Whether writing for strings, as in the famous Adagio for Strings, or for voice in his songs, Barber always displayed a refined taste. His music showed a love of lyricism and simplicity that wooed American audiences and made Barber one of the most beloved classical composers of the twentieth century. Though sometimes criticized for not being as experimental and forward-thinking as some of his contemporaries—namely Igor Stravinsky and Arnold Schoenberg—Barber remained committed to the composition of beautiful melodies. He received many awards for his music, including the American Prix de Rome Award, the Pulitzer Prize, a Guggenheim Fellowship, and election to the American Academy of Arts and Letters. His love of poetry created a legacy of melodic and lyrical writing.

Diane M. Ricks

Further Reading

Bredeson, Carmen, and Ralph Thibodeau. *Ten Great American Composers*. Berkeley Heights, N.J.: Enslow, 2002. A collection on American composers, with useful information on Barber and his contemporaries.

Felsenfeld, Daniel. *Britten and Barber: Their Lives and Their Music*. Pompton Plains, N.J.: Amadeus Press, 2005. Interesting comparison of English composer Benjamin Britten and American composer Samuel Barber.

Heyman, Barbara B. *Samuel Barber: The Composer and His Music*. New York: Oxford University Press, 1992. Most comprehensive book about Barber and his life, including anecdotes about his childhood and early aspirations to become a composer. Supplemented with articles, interviews, letters, and original manuscripts.

Lee, Douglas A. *Masterworks of Twentieth Century Music: The Modern Repertory of the Symphony Orchestra*. New York: Routledge, 2002. Discusses the standard repertoire of modern-day orchestras and considers Barber's rarely discussed contributions to orchestral repertoire.

Simmons, Walter. *Voices in the Wilderness: Six American Neo-romantic Composers*. Lanham, Md.: Scarecrow Press, 2006. Comprehensive assessments of composers who created significant, artistically meaningful bodies of work without

abandoning traditional principles, forms, and procedures. Biographical overview, assessment of body of work and current place in the pantheon of American composers.

See also: Burton, Gary; Horowitz, Vladimir; Kander, John; Menotti, Gian Carlo; Price, Leontyne; Rota, Nino; Schoenberg, Arnold; Serkin, Rudolf; Solti, Sir Georg; Stravinsky, Igor; Toscanini, Arturo.

Daniel Barenboim

Argentine Israeli classical conductor and pianist

Pianist and conductor Barenboim became a fixture on world stages soon after his European debut in 1952, performing and recording most of the best-known works in the pianistic, operatic, and symphonic repertoire. Barenboim's passion for music and its power to unite people have also promoted peace by bringing young Israeli and Palestinian musicians together in concert.

Born: November 15, 1942; Buenos Aires, Argentina

Principal recordings

ALBUMS (as conductor): *Boulez: Notations 1-4/ Rituel/Messagesquisse*, 1992; *Bruckner: Symphony 7*, 1995; *Franz Liszt: A Faust Symphony*, 1999; *Wagner: Overtures, Preludes, and Great Scenes*, 2000.

ALBUMS (as pianist): *Beethoven: Piano Sonatas*, 1990; *Mozart: Complete Piano Concertos*, 1990 (with English Chamber Orchestra); *Liszt: Dante Symphony*, 1994 (as pianist and conductor; with Berliner Philharmoniker); *Chopin: The Complete Nocturnes*, 1998; *Beethoven: Piano Concertos Nos. 1-5; Choral Fantasia*, 2002 (with New Philharmonia Orchestra).

WRITINGS OF INTEREST: *A Life in Music*, 1991.

The Life

Daniel Barenboim (BAHR-ehn-boym) began piano lessons at the age of five with his mother and continued his musical education with his father as his only teacher until he was seventeen. He gave his first public recital in Buenos Aires in 1950 at the age of seven. Barenboim's parents immigrated to Israel in 1952. Two years later the family traveled for the summer to Salzburg, where young Daniel took conducting lessons from Igor Markevitch. It was during this summer that Barenboim met the legendary conductor Wilhelm Furtwängler, whose letter stating that "the eleven-year-old Barenboim is a phenomenon" served as the young pianist's letter of introduction for the next twenty years.

In 1955 the family traveled to Paris, where Barenboim studied composition with Nadia Boulanger. By age sixteen, Barenboim could boast of an international career with annual concert tours in Europe and the United States. In 1967 he married the uniquely talented British cellist Jacqueline du Pré.

Few musicians can lay claim to the political importance that Barenboim's career continues to command. In 2001 he angered some Israelis by conducting the overture to Richard Wagner's *Tristan und Isolde* (1859) in Jerusalem; Wagner was and remains a controversial figure among Jews for his philosophy and the Nazis' use of his music to further their cause. Together with Edward Said, the famous Palestinian-American literary theorist and cultural critic, Barenboim founded the West-Eastern Divan Workshop, a program for young musicians from the Middle East that provides a forum on neutral ground for cultural exchange and mutual understanding through music and discussion.

Barenboim believes this unique arrangement will promote a peaceful future for both Israelis and Palestinians. He became the first Israeli citizen to receive honorary Palestinian citizenship, in 2008.

The Music

Few musicians have combined pianistic and conducting careers as successfully as Barenboim, and he has emerged in both areas as one of the most important performers of the late twentieth and early twenty-first centuries.

Paris Debut. Barenboim made his Paris debut playing Wolfgang Amadeus Mozart's *Jeunnehomme* piano concerto (Köchel listing 271) in 1955 and his New York debut with Sergei Prokofiev's Piano Concerto No. 1 (1912) in 1956. In 1960, he performed the

complete cycle of Ludwig van Beethoven sonatas in Tel Aviv. His conducting debut took place in 1962 with the Israel Philharmonic Orchestra.

The English Chamber Orchestra and Bayreuth. In 1964, Barenboim initiated a long-lasting relationship with the English Chamber Orchestra during which he toured the world with the ensemble, performing both as a pianist and as a conductor. The Edinburgh Festival provided Barenboim his operatic conducting debut in 1973 with a performance of Mozart's *Don Giovanni* (1787). He first conducted the Bayreuth Festival in 1981 with Wagner's *Tristan und Isolde* and would return regularly thereafter, notably for a production of Wagner's *Der Ring des Nibelungen* (comprising *Das Rheingold*, 1869; *Die Walküre*, 1870; *Siegfried*, 1871; and *Götterdämmerung*, 1874), which ran from 1988 to 1992.

Conducting and Performing. In 1991, Barenboim officially succeeded George Solti as the music director of the Chicago Symphony and kept the post for fifteen years. He also accepted the position of music director at the Staatsoper in Berlin in 1992. Barenboim undertook the extraordinary feat of performing the complete cycles of Beethoven's piano sonatas and symphonies in London in 1998 and, two years later, in Vienna, Berlin, and New York.

Barenboim has performed and recorded much of the mainstream piano, symphonic, and operatic works and has had greater success than many musicians who have attempted dual careers in performing and conducting. Although he sometimes cedes the piano to another soloist and simply conducts a concerto, Barenboim more commonly leads the orchestra from the piano bench.

Musicianship. Barenboim is especially noted for his mastery of the German repertoire, for his sensitivity to musical structure, and for his interest in harmonic nuance. He shows little interest in the performance practice movement, which seeks fidelity, based on historical evidence, to particular instruments, dynamics, tempi, and other aspects of music as originally performed. He believes that the traditions of performance that grew around music are valid and interesting in their own right and that it is not necessary to imitate music as it might have been heard around the time it was composed.

Some critics have taken issue with Barenboim's "overly Romantic" phrasings, slow tempi, or his overuse of pedal in works by Johann Sebastian Bach, but he is far from radical in this regard, and many of these choices reflect a mainstream, early twentieth century tradition. Nevertheless, Barenboim's performances are always personalized, never dull or trite, and they generally provoke strong reactions, either positive or negative, from his listeners. Overall, Barenboim is widely viewed as a meticulous musician with sensitive instincts and a keen intelligence that is evident in his interpretations as a conductor and as a pianist.

Barenboim is an advocate of new music and does not limit himself to the standard repertoire. During his tenure at the Chicago Symphony he especially championed the music of Elliott Carter. Barenboim also conducted the premieres of works by Luciano Berio, Pierre Boulez, Alexander Goehr, and Hans Werner Henze and expanded his repertoire to include African American music, Argentinian tango, jazz, and Brazilian music.

Recordings. Throughout his career, Barenboim has recorded both as a conductor and a pianist for many labels including Westminster, EMI, Deutsche Grammophon, Decca, Philips, Sony Classical (CBS Masterworks), BMG, Erato Disques, and Teldec Classics International. He began recording in 1954, and he soon recorded complete cycles of the piano sonatas and concertos of Beethoven and Mozart. He signed an exclusive contract with Warner Classics International in 1992, which led to more than 130 discs. His recording of Wagner's *Tannhäuser* won a Grammy Award in 2002.

Musical Legacy

Performances by Daniel Barenboim are greeted with wild enthusiasm by his audiences, and his appearances have been known to evoke a response similar to that of a religious event. His acclaim as a "cultural messiah" is undoubtedly due in part to his musicianship but also to his role as an ambassador of peace who uses music as his means of communication.

In 2006, Barenboim accepted the title of Maestro Scaligero at the Teatro La Scala in Milan, and he was named conductor of the Vienna Philharmonic Orchestra's New Year's Day Concert for 2009. An active chamber musician, his recordings include collaborations with the best performers, such as Pinchas Zukerman, Isaac Stern, Yo-Yo Ma, Maxim Vengerov, and Dietrich Fischer-Dieskau. He won

Grammies for violin sonatas by Johannes Brahms performed with Itzhak Perlman (1990) and for his Mozart quintets (1994).

As one of the most influential and talented musicians of his time, Barenboim continues to move the world through his performances both on the podium and at the piano. His ability to bring music as an effective and universal language of peace to war-stricken countries has brought hope to musicians and audiences worldwide.

Lisa de Alwis

Further Reading

Barenboim, Daniel. *A Life in Music*. Rev. ed. New York: Arcade, 2002. Although it does not include much about his personal life, this autobiography covers Barenboim's career in his own words and includes both photographs and philosophical musings.

Barenboim, Daniel, and Edward Said. *Parallels and Paradoxes: Explorations in Music and Society*. New York: Pantheon Books, 2002. The best source in print for understanding Barenboim's views on music, culture, and politics. Said lends his thoughts on Barenboim and the "Wagner taboo" in Israel.

See also: Argerich, Martha; du Pré, Jacqueline; Perlman, Itzhak; Poulenc, Francis.

Ray Barretto

American Latin jazz percussionist, bandleader, and songwriter

Barretto was the first musician to integrate the African conga drum into jazz performances, and he is widely considered to be the most important and influential Latin percussionist in the history of jazz; he is also considered the "godfather" of Latin jazz in America.

Born: April 29, 1929; Brooklyn, New York
Died: February 17, 2006; Hackensack, New Jersey
Member of: The Fania All Stars; New World Spirit

Principal recordings

ALBUMS: *Barretto para bailar*, 1961; *Charanga moderna*, 1962; *Concinando suave*, 1962; *La moderna & el watussi*, 1962; *Pachanga*, 1962; *Latino!*, 1963; *On Fire Again (Encendido otra vez)*, 1963; *The Big Hits Latin Style*, 1963; *Guajira y guaguanco*, 1964; *Swing la moderna & los cueros*, 1964; *Viva watusi!*, 1965; *El Ray criollo*, 1966; *Señor 007*, 1966; *Alma alegre*, 1967; *Soul Drummer*, 1967; *Acid*, 1968; *Fiesta en el barrio*, 1968; *Hard Hands*, 1968; *Together*, 1970; *From the Beginning*, 1971; *Barretto Power*, 1972; *Carnaval*, 1972; *Concinando*, 1972; *Head Sounds*, 1972; *The Message*, 1972; *The Other Road*, 1973; *Barretto*, 1975; *Energy to Burn*, 1977; *Eye of the Beholder*, 1977; *Can You Feel It?*, 1978; *Gracias*, 1978; *La cuna*, 1979; *Rican/Struction*, 1979; *Giant Force*, 1980; *Que viva la musica*, 1982; *Rhythm of Life*, 1982; *Todo se va poder*, 1984; *Aqui se puede*, 1987; *Irresistible*, 1989; *Ray Barretto*, 1990; *Ritmo en el corazón*, 1990; *Handprints*, 1991; *Soy dichoso*, 1991; *Ancestral Messages*, 1992; *Latino con soul*, 1994; *Taboo*, 1994; *Descarga criolla*, 1995; *Moderna de siempre*, 1995; *My Summertime*, 1995; *Contact!*, 1997; *Portraits in Jazz and Clave*, 2000; *Trancedance*, 2001; *Bomba bomba*, 2002; *Homage to Art*, 2003; *Time Was—Time Is*, 2005; *Standards Rican-ditioned*, 2006.

The Life

Ray Barretto (bah-REHT-toh) was born in New York City of parents who were recent immigrants from Puerto Rico. His father left when Barretto was four years old, leading his mother to relocate Barretto and her two other children from Spanish Harlem to the South Bronx. While his mother worked and went to school, Barretto, an asthmatic, listened to radio broadcasts of the music of big bands led by Duke Ellington, Count Basie, Benny Goodman, and Glenn Miller. In 1946, at the age of seventeen, he joined the Army to escape the confines of school and the racial intolerance of the streets, and while stationed in Germany he was inspired by the album *Manteca*, by bebop trumpeter Dizzy Gillespie. Determined to become a jazz musician, Barretto chose percussion because, lacking previous musical training, he believed that he could master its technique most easily. Discharged from military service in 1949, Barretto returned to

New York and joined jam sessions in Harlem with established musicians; he went on to achieve recognition as a major artist in his own right, rising from the barrio to stardom in the world of jazz and Latin music.

In 1978 Barretto married Annette "Brandy" Rivera, with whom he had a son; an earlier marriage had produced three other children. After his death in 2006, Barretto's body was flown to Puerto Rico, where he was memorialized with official honors by the Institute of Puerto Rican Culture.

Ray Barretto. (AP/Wide World Photos)

The Music

Barretto first learned to play drums in the style of the American swing and bebop bands, beginning his career working with jazz musicians in New York. Reconnecting with his roots in the New York Latin music of the same period, Barretto became an early crossover artist, fusing Afro-Caribbean rhythms with bebop's revolutionary improvisatory style.

"El Watusi." "El Watusi," from Barretto's *Charanga moderna* album, was his first and only major commercial hit. One of the earliest Latin songs to become a success in the United States, "El Watusi" featured the violins and flutes associated with charanga music but foregrounded the new boogaloo rhythm, an infectious blend of Caribbean rhythms and African American soul music that appealed to both Latin and rhythm-and-blues audiences. Written to accompany the popular Watusi dance of the day, the vocal featured an amusing *macho rodomontade* of street Spanish over a background of unbridled party sounds, clapping hands, and a catchy Latin beat. A high-spirited convergence of Cuban and Puerto Rican rhythms and African American soul, "El Watusi" remains a song that defined a cultural moment and introduced new energies into American music.

Acid. In 1967 Barretto joined Fania Records, the legendary New York record company synonymous with the blend of traditional Latin dance music and American jazz known as salsa. In 1968 he became a member of the Fania All Stars orchestra, composed of the leading Latin jazz artists of the day, eventually becoming its music director. He remained associated with the Fania All Stars for the rest of his life and is credited with helping form the group's musical identity as well as helping create the distinctive identity of the Fania label itself.

The move to Fania Records gave Barretto the opportunity to take his jazz-oriented percussive style beyond popular dance music into greater improvisation and more musically sophisticated compositions. He also began to infuse other musical currents into salsa and to experiment with electronic music and unusual instrumental combinations. The first example of Barretto's new musical direction was his highly successful 1968 album *Acid*, considered perhaps his most influential work. An innovative blend of soul, Latin, and jazz music, *Acid* has been praised as the best of all Latin jazz albums and was considered by Barretto himself a major advance, even a rebirth, of his musical identity.

Between 1968 and 1975, Barretto made eight more adventurous and eclectic albums for Fania, including *Carnaval*, *Rican/Struction*, and 1975's *Barretto*, his most popular album. His work during these years came to be considered the very life and soul of Latin jazz in America, Latin America, and the world.

New World Spirit. Throughout his career, Barretto played on recording sessions for many dif-

ferent kinds of musicians, especially major jazz musicians such as Sonny Stitt, Wes Montgomery, Kenny Burrell, Art Blakey, Cal Tjader, Lou Donaldson, Cannonball Adderly, and the musician who had first inspired him, Dizzy Gillespie. Barretto achieved the distinction of becoming the jazz world's most widely recorded conga player. Having always considered himself at heart a jazz musician, in 1992 Barretto turned from his salsa-based work to form the jazz sextet New World Spirit. This later period of Barretto's musical career produced such highly regarded albums as 1992's *Ancestral Messages* and 1994's *Taboo*, which blended Latin soul, salsa, and Afro-Cuban music with the genres with which Barretto most closely identified, hard bop and bebop.

Musical Legacy

Ray Barretto is considered one of the most influential Latin musicians of all time, not only a major presence in all of the developments in Latin music in the last half of the twentieth century but also a significant force in the integration of Latin music with such American idioms as bebop, rock, soul, funk, and dance music. His interpretive drumming pioneered the role of the conga in jazz, establishing its legitimacy as a jazz instrument. Instrumental in the flowering of fusion music such as boogaloo and salsa, Barretto fostered a multicultural cross-fertilization between American jazz and Latin American/Afro-Cuban music. With Puerto Rican roots but steeped in New York's bebop music, Barretto also made a major place for himself in the world of mainstream American jazz.

Barretto won many awards, including a Grammy for the album *Ritmo en el corazón* (with vocals by Cuban salsa legend Celia Cruz). He was inducted into the International Latin Music Hall of Fame in 1999, and in 2006, the National Endowment for the Arts gave Barretto its Jazz Masters Award for lifetime achievement.

Margaret Boe Birns

Further Reading

Alava, Silvio H. *Spanish Harlem's Musical Legacy, 1930-1980*. New York: Arcadia, 2007. Addresses Barretto's contributions to Spanish Harlem's musical development from the 1930's and 1980's in New York City.

Flores, Juan. *From Bomba to Hip-Hop*. New York: Columbia University Press, 2000. This examination of the progression of Puerto Rican culture in the United States over the past half century discusses Barretto among other artists.

Morales, Ed. *The Latin Beat: The Rhythms and Roots of Latin Music, from Bossa Nova to Salsa and Beyond*. New York: Da Capo Press, 2003. Includes a discussion of Barretto in the context of the roots of Latin music in Africa, Europe, and Latin America.

Roberts, John Storm. *The Latin Tinge: The Impact of Latin American Music on the United States*. New York: Oxford University Press, 1999. Includes Barretto in an examination of the role Latin American rhythms, musical forms, and musicians have played in shaping American culture.

Waxer, Lise. *Situating Salsa: Global Markets and Local Meanings in Latin Popular Music*. New York: Routledge, 2002. A comprehensive consideration of salsa music and its global social impact.

See also: Blades, Rubén; Cruz, Celia.

Béla Bartók

Hungarian classical composer and ethnomusicologist

Bartók was the first Western composer to scientifically collect folk music. His innovative composition style fused established Western techniques and rigorously organized formal patterns with traditional folklike structures. Bartók had an active career as a virtuoso pianist in both Europe and the United States and was a fervent advocate of new music.

Born: March 25, 1881; Nagyszentmiklós, Austro-Hungarian Empire (now in Sânnicolau Mare, Romania)

Died: September 26, 1945; New York, New York

Principal works

BALLETS (music): *A fából faragott királyfi*, 1917 (*The Wooden Prince*); *A csodálatos mandarin*, 1926 (*The Miraculous Mandarin*).

CHAMBER WORKS: String Quartet No. 1, 1910; String Quartet No. 2, 1918; Violin Sonata No. 1, 1921; Violin Sonata No. 2, 1922; String Quartet No. 3, 1929; String Quartet No. 4, 1929; String Quartet No. 5, 1935; Sonata for Two Pianos and Percussion, 1938; *Contrasts*, 1939 (for violin, clarinet, and piano); String Quartet No. 6, 1939; Sonata for Violin Solo, 1944.

OPERA (music): *A Kékszakállú herceg vára*, 1918 (*Bluebeard's Castle*; libretto by Béla Balázs).

ORCHESTRAL WORKS: *Kossuth*, 1904; Fourteen Bagatelles, Op. 6, 1908; Violin Concerto No. 1, 1908; *Románian kolinda-dallamok*, 1915 (*Romanian Christmas Songs*); *Román népi tánccock*, 1915 (*Romanian Folk Dances*); Suite, Op. 14, 1918; Four Orchestral Pieces, Op. 12, 1921; *Táncszit*, 1923 (*Dance Suite*); *Three Village Scenes*, 1926; String Quartet No. 3, 1927; Rhapsody No. 1, 1929 (for violin and orchestra); Rhapsody No. 2, 1929 (for violin and orchestra); Music for Strings, Percussion, and Celesta, 1937; Violin Concerto No. 2, 1939; *Divertimento*, 1940 (for strings); Concerto for Orchestra, 1944.

PIANO WORKS: *For Children*, 1910; *Improvisations on Hungarian Peasant Songs*, 1918; *Out of Doors*, 1926 (suite); Piano Sonata, 1926; *Mikrokosmos*, 1926-1939 (6 volumes); *Nine Small Piano Pieces*, 1926; Piano Concerto No. 1, 1926; Piano Concerto No. 2, 1931; Suite, Op. 4, 1941; Piano Concerto No. 3, 1945.

VOCAL WORK: *Cantata profana*, 1934.

WRITINGS OF INTEREST: "The Influence of Peasant Music on Modern Music," 1931 (essay).

The Life

Béla Bartók (BEH-lah BAHR-tok) was born to Béla and Paula in the small town of Nagyszentmiklós, Hungary (today's Sânnicolau Mare, Romania). After a series of short-term residencies in various areas of the Austro-Hungarian Empire, the family settled in 1894 in Bratislava, where the young Bartók frequented the Catholic Gymnasium. In 1899, upon being admitted to the Academy of Music in Budapest, he became the piano pupil of István Thóman, who had studied under Franz Liszt. Concurrently, he took composition with Hans Koessler.

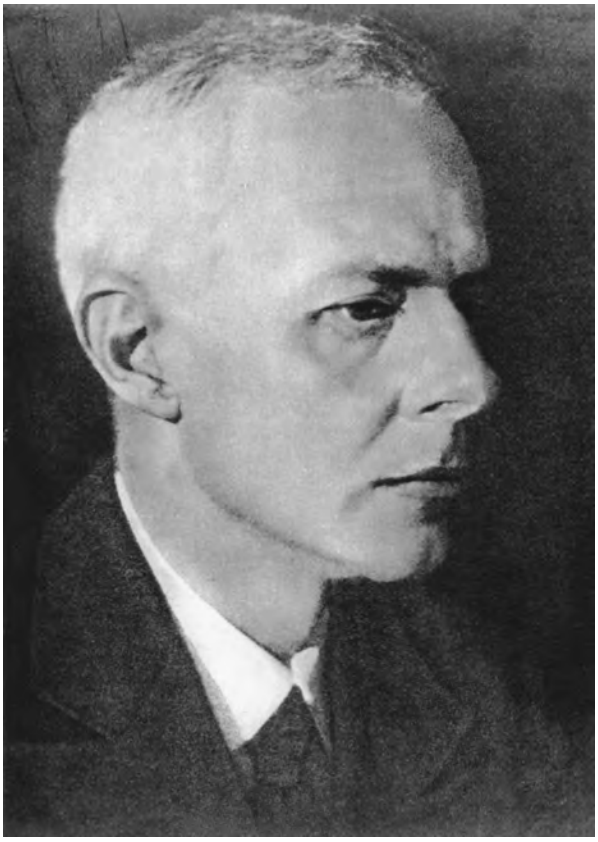
Seen as a brilliant young pianist by his contemporaries, Bartók launched upon a concert career while still a student of the Academy, from which he graduated in 1903. Notable performances were those given in Spain and Portugal in the spring of 1906, when he had the opportunity to play a few Hungarian *czardas* at the request of the Spanish queen.

In the fall of the same year, he was appointed as a piano teacher at the Budapest Academy of Music. Although he was granted tenure in 1909 and occupied the position until 1934, he found composing, performing, and collecting folk music more rewarding than teaching. His didactic efforts materialized not so much in turning out a string of virtuoso pupils as in producing educational editions of Johann Sebastian Bach's *Well-Tempered Clavier*, Ludwig van Beethoven's piano sonatas, and Frédéric Chopin's waltzes and in composing original piano works of pedagogical scope, of which the most notable is the six-volume *Mikrokosmos*.

Bartók's career as a composer was intricately linked with his ethnomusicological activities, which required frequent travel. From 1906 through 1917 he devoted his summers to collecting, recording, transcribing, and analyzing folk music from Central and Eastern Europe as well as North Africa. His interest in this area led to his taking a position—which he occupied well into the mid-1920's—with the ethnographic section of the Hungarian National Museum. In 1909 he married Márta Ziegler, a former piano student who became his close assistant in the enormous task of transcribing and systematizing the collected folk material; their son Béla was born in 1910.

After World War II Bartók's concert career took off: Solo and chamber recitals and orchestral concerts, many of which promoted his own works, were scheduled between 1918 and 1938 in most European countries, including the Soviet Union. His first contact with the United States was occasioned by an extended lecture-recital and concert tour in 1927-1928 and was renewed in the spring of 1940.

By the autumn of that year, disgusted with the nazification of Europe in general and of Hungary in particular, and pained by the recent death of his mother, Bartók decided to emigrate: He left for New York in October, in the company of his second wife, Ditta Pásztory, an excellent pianist in her own



Béla Bartók. (Library of Congress)

right, whom Bartók had married in 1923 and with whom he had a son, Peter, born in 1924.

He spent the remaining years of his life in the United States, where he was awarded an honorary doctorate by Columbia University, whose collection of Serbo-Croatian music he had worked on in 1941-1942. In 1943 Harvard University engaged his expertise as an ethnomusicologist. Concurrently, he performed piano recitals across the country and completed work on his volumes of Romanian folk music. Suffering from leukemia and ailing rapidly during the American years, he died in New York in September, 1945.

The Music

In 1931 Bartók described his own music as stemming from three sources—Hungarian, Romanian, and Slovakian—and suggested that "it might be regarded as the embodiment of the very concept of integration so much emphasized in Hungary today."

Collecting Folk Songs. Field research begun in the summer of 1907 among the Székelys of the Eastern Transylvanian area of Csík led to the discovery of "examples of tunes which," Bartók wrote, "I had believed were now lost." These revealed that the most ancient layer of Hungarian folk music rested on pentatonic modes with no semitones and displayed characteristics of what Bartók termed the "old" style, free tempo (*parlando rubato*) and form, as opposed to the "new" style, possessed of rigorous tempo (*tempo giusto*) and clear formal structures.

In August, 1909, under the auspices of the Hungarian Ethnographic Museum, Bartók engaged in yet another collecting campaign among the Romanians of the Mezőség district. Writing enthusiastically about the "most exotic Wallachian (Romanian) songs" and their "striking melismas," he likened these melodies to "real coloratura arias." In a letter sent in 1910 to Romanian composer Dumitru G. Kiriac, Bartók put the total of the Romanian songs collected by then at six hundred. By January, 1912, he was again in Bihor to record and transcribe dances, ceremonial music, and instrumental performances. The following year, his book of Romanian folk songs from Bihor county was published under the auspices of the Romanian Academy.

Further field research was performed in 1913 on Arab and Berber music from Biskra in North Africa, where Bartók noticed the complicated rhythmic patterns executed on percussion instruments as well as the limited range of most songs and the "peculiar scales" of wind instruments. Bartók took his phonograph—a tool he had not used since his previous exploration of Romanian music in 1917—to Turkey in the fall of 1936. This was his last field trip; from then on he devoted his efforts to the systematic analysis of what he had already collected, meanwhile giving talks on the Budapest radio on the body of songs assembled in Anatolia.

A meticulously devised, original system of musical notation enabled Bartók to transcribe minuscule variations in pitch, tone, and vocal or instrumental color. By September, 1937, he had revised all the transcriptions from more than a thousand phonograph cylinders and had systematized, for comparative purposes, the song material collected from Bulgarians, Serbs, Croatians, Slovaks, Poles, and

Ukrainians. He anticipated 1940 as the date of completion for the colossal compendium of twelve thousand.

Style. In Bartók's youth, late Romanticism was the style of choice: In 1903 the composer detailed the project of a ten-part orchestral work inspired by Hungarian history; this was the symphonic poem *Kossuth*, with a program based on the figure of the national hero and the music influenced by Richard Strauss's *A Hero's Life*, which Bartók had earlier transcribed for piano.

By 1931 Bartók had for more than twenty years distilled, absorbed, and remolded the melodic contours, rhythms, and meters of folk songs into original compositions of increasing sophistication: thus a progression can be seen in his works from simple piano arrangements (*For Children*, on Slovak and Hungarian tunes) to overt use of pentatonic themes (the fourth movement of the Suite, Op. 4 for small orchestra; the final movement of the String Quartet No. 1, Op. 7); direct quotations from Hungarian and Slovak folk songs alongside a highly unorthodox treatment of the seventh as a consonance (Fourteen Bagatelles, Op. 6 for piano); characteristic melodic and rhythmic patterns of Romanian vocal *colinde* (*Romanian Christmas Songs* for piano) and instrumental music (*Romanian Folk Dances* for piano); elements of North African music (the inner movement of the String Quartet No. 2; the third movement of the Suite, Op. 14). Still from this period, *Allegro barbaro* for piano adopts a percussive, abrasive treatment of the instrument.

Debussy's influence on Bartók's music is quite obvious in the Four Orchestral Pieces, Op. 12, as well as the one-act opera *Bluebeard's Castle*, Op. 11; in addition, and alongside brilliant orchestration indebted to Strauss, the latter makes consistent use of a Wagnerian leitmotif (a device Bartók had already exploited in the incomplete "First" Violin Concerto dedicated to Stefi Geyer and reworked in 1908 as *Two Portraits*, Op. 5).

The overall formal design as well as more minute structural details employed in works from the second through the fourth decades of the century relied heavily on symmetry, especially of the mirror kind: For instance, the last section of the one-act ballet *The Wooden Prince*, Op. 13 is designed as a retrograde reiteration of thematic material from the first. Symmetry extends to encompass the spectrum of modal relationships in the opening and closing of the *Cantata profana*, and that of key relationships among the movements of the Music for Strings, Percussion, and Celesta. In addition, it permeates the architecture of String Quartet No. 4 and String Quartet No. 5. In the latter, the first two and last two movements are strategically arranged with respect to the third, which provides the axis of symmetry. The five parts of Piano Concerto No. 2 display a similar formal outline.

Compositions of the 1920's involving subtly distilled folk-song traits were the orchestral *Dance Suite* (an assortment of structures invoking Arab chromaticism, as well as Hungarian and Romanian folk tunes) and the five-song cycle *Village Scenes* (on Slovak themes). In sharp contrast with these works, Bartók described his *Cantata profana* as "a setting to music of a Romanian *colinda* (Christmas song) text" whose music did not in involve imitation of folk music.

In the late 1920's and early 1930's the composer adopted an idiom that—within the general framework of Expressionism while preserving traces of tonal thinking and folk-derived structures—promoted a more overtly atonal language. Thus the pantomime *The Miraculous Mandarin*, Op. 19, the Piano Sonata, Piano Concerto No. 1, and String Quartet No. 3 involve the persistent use of dissonant layers to create harmonic tension that is never resolved.

A marked change in style is noticeable in works of the late 1930's; this is especially true about the Violin Concerto No. 2, dedicated to violinist Zoltán Székely, who gave it its 1939 world premiere in Amsterdam. Bartók's lyrical treatment of both the violin and orchestra has a Romantic quality foreign to his works of the previous decade, and while the concerto's second theme is based on a twelve-tone row, the whole movement revolves within a quasi-pentatonic, quasi-modal framework reminiscent of old Hungarian folk music. The composer's own description of such an approach as "polymodal chromaticism" is perhaps the best encapsulation of this newly found synthesis, arguably best represented in the modally derived, chromatic fugal theme employed in the opening of the Music for Strings, Percussion, and Celesta.

In a different vein, the 1930's were also devoted to the writing of piano pieces that would form the

six-volume *Mikrokosmos*; these were arranged in increased order of difficulty and designed to cover a variety of technical skills. Concurrently, several of the 153 pieces involved both folk-based material and some of Bartók's preferred compositional devices, such as canon (a form of symmetry), variations, and ostinato.

Musical Legacy

More than once in his life Bartók expressed displeasure at the lack of receptivity of his music by Budapest audiences and performing ensembles, and so he vowed to keep his original works on his desk while dedicating all his energies to collecting folk music. Yet abroad he was revered as the quintessential Hungarian composer. His merits were recognized when, in 1930, he was elected to the International Committee of Cultural Cooperation of the League of Nations and was the recipient of the French government's Legion of Honor. Still, in 1930, the Hungarians did accord him the Corvin Wreath.

His legacy endures as one who skillfully forged a completely new musical style from traditions as different as ancient folk song, German and Italian Baroque counterpoint, nineteenth century Romantic lyricism, and twentieth century polytonality, chromaticism, and dissonance. Bartók did not initiate or lead a new, cohesive school of composition; rather, he traversed a variety of different styles and experimented with a variety of structures and techniques. His compositional excursions led to the complete artistic maturity achieved in works of the 1930's and influenced to a great extent the music of another prominent twentieth century composer, György Ligeti.

Luminita Florea

Further Reading

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See also: Argerich, Martha; Ashkenazy, Vladimir; Beecham, Sir Thomas; Berio, Luciano; Carter, Elliott; Chávez, Carlos; Chung, Kyung-Wha; Crumb, George; Debussy, Claude; Fleck, Béla; Glass, Philip; Goldsmith, Jerry; Golijov, Osvaldo; Grusin, Dave; Hindemith, Paul; Ives, Charles; Janáček, Leoš; Karajan, Herbert von; Kodály, Zoltán; Leonhardt, Gustav; Ligeti, György; Lutosławski, Witold; Menuhin, Sir Yehudi; Nielsen, Carl; Norman, Jessye; Parker, Charlie; Piazzolla, Astor; Rózsa, Miklós; Schnittke, Alfred; Shaw, Artie; Solti, Sir Georg; Strauss, Richard; Szigeti, Joseph; Watts, André; Williams, Mary Lou; Xenakis, Iannis; Zappa, Frank.

Count Basie

American jazz composer and pianist

As the leader of one of the most renowned jazz swing bands, Basie showed a graceful touch on piano, created blues-oriented compositions, demonstrated a perpetual sense of swing, and displayed the talent for developing great jazz musicians.

Born: August 21, 1904; Red Bank, New Jersey
Died: April 26, 1984; Hollywood, Florida
Also known as: William Basie (full name)
Member of: The Barons of Rhythm

Principal recordings

ALBUMS: *Dance Parade*, 1950; *Count Basie at the Piano*, 1950; *Dance Session*, 1952; *Count Basie and His Orchestra Collates*, 1952; *King of Swing*, 1953; *Basie*, 1954; *Basie Jazz*, 1954; *Blues Backstage*, 1954; *Count Basie Big Band*, 1954; *Count Basie Dance Session, Vol. 1*, 1954; *The Count Basie Sextet*, 1954; *April in Paris*, 1955; *Basie*, 1955; *Basie's Back in Town*, 1955; *Count Basie Dance Session, Vol. 2*, 1955; *Count Basie Swings—Joe Williams Sings*, 1955; *Jazz Royalty*, 1955; *Lester Leaps In*, 1955; *Let's Go to Prez*, 1955; *The Old Count and the New Count*, 1955; *Rock the Blues*, 1955; *The Band of Distinction*, 1956; *Basie Bash*, 1956; *Basie Rides Again*, 1956; *Basie Roars Again*, 1956; *The Count*, 1956; *Count Basie Sings Standards*, 1956; *The Swinging Count*, 1956; *Switzerland*, 1956; *Atomic Mr. Basie*, 1957; *Basie Plays Hefti*, 1958; *Basie Swings, Bennett Sings*, 1958; *Chairman of the Board*, 1958; *Memories Ad-Lib*, 1958; *One More Time*, 1958; *Sing Along with Basie*, 1958; *Basie and Eckstine, Inc.*, 1959; *Breakfast Dance and Barbecue*, 1959; *Dance with Basie*, 1959; *Every Day I Have the Blues*, 1959; *Hall of Fame*, 1959; *Strike up the Band*, 1959; *Benny Carter's Kansas City Suite*, 1960; *Count Basie and Sarah Vaughan*, 1960; *Easin' It*, 1960; *Just the Blues*, 1960; *Kansas City Suite*, 1960; *Not Now—I'll Tell You When*, 1960; *String Along with Basie*, 1960; *Back with Basie*, 1962; *Count Basie and the Kansas City 7*, 1962; *Lil' Ol' Groovemaker*, 1962; *On My Way and Shoutin' Again*, 1962; *Basie Land*, 1963; *Frankly Basie: Count Basie Plays the Hits of Frank Sinatra*, 1963; *Pop Goes the Basie*, 1964; *The World of Count Basie*, 1964; *Basie Meets Bond*, 1965; *Basie Picks the Winners*, 1965; *Basie's Beat*, 1965; *Basie's Beatle Bag*, 1966; *Basie's Swingin', Voices Singin'*, 1966; *Count Basie with Arthur Prysock*, 1966; *Inside Basie Outside*, 1966; *Showtime*, 1966; *Hollywood . . . Basie's Way*, 1967; *Straight Ahead*, 1967; *Basie's in the Bag*, 1968; *Basic Basie*, 1969; *Afrique*, 1970; *Basie on the Beatles*, 1970; *High Voltage*, 1970; *Have a Nice Day*, 1971; *Loose Walk*, 1972; *Basie Jam*, 1973; *The Bosses*, 1973; *For the First Time*, 1974; *Satch and Josh*, 1974; *Basie and Zoot*, 1975; *The Basie Big Band*, 1975; *For the Second Time*, 1975; *Basie Jam 2*, 1976; *Basie Jam 3*, 1976; *I Told You So*, 1976; *The Gifted Ones*, 1977; *Kansas City 5*, 1977; *Prime Time*, 1977; *Satch and Josh . . . Again*, 1977; *Big Bands, an Old Manuscript*, 1978; *Count Basie* Meets Oscar Peterson, 1978; *Milt Jackson and Count Basie and the Big Band, Vol. 1*, 1978; *Night Rider*, 1978; *The Timekeepers*, 1978; *Yessir, That's My Baby*, 1978; *Get Together*, 1979; *Milt Jackson and Count Basie and the Big Band, Vol. 2*, 1979; *On the Road*, 1979; *Kansas City Shout*, 1980; *Kansas City, Vol. 7*, 1980; *Kansas City Vol. 6*, 1981; *Warm Breeze*, 1981; *Farmer's Market Barbecue*, 1982; *88 Basie Street*, 1983; *Fancy Pants*, 1983; *Me and You*, 1983; *Mostly Blues . . . and Some Others*, 1983; *Long Live the Chief*, 1986; *Blues for Basie*, 1991; *Kansas City*, 1991; *Basie's Bag*, 1992; *Corner Pocket*, 1992; *Big Bank Basie*, 1995; *Count Basie Encounters Oscar Peterson*, 1998; *Swing Shift*, 1999; *Blue Skies*, 2002; *Good Time Blues*, 2004; *On the Sunny Side of the Street*, 2006.

SINGLES: "One o'Clock Jump," 1937; "Jumpin' at the Woodside," 1938; "Lester Leaps In," 1939; "Taxi War Dance," 1939; "Twelfth Street Rag," 1939.

The Life

William "Count" Basie (BAY-see) was born William Basie in 1904 to coachman Harvey Lee Basie and his wife Lillian Ann Childs, who were also musicians. Basie took piano lessons from an early age, and his knowledge of music was also influenced by the vaudeville shows, carnivals, and films he saw in New Jersey and in New York City. Basie did not attend high school, working at various jobs while developing his musical talents.

At about the age of twenty, he moved to Harlem, which was experiencing a musical renaissance. Pianists such as Willie "The Lion" Smith, James P. Johnson, and Fats Waller were developing the stride style of piano playing. Basie learned from them, receiving informal lessons from Waller and eventually replacing him as an accompanist in the vaudeville show Kate Crippen and Her Kids. As Basie traveled the country with various bands, he was accorded the nickname "Count." In 1928 he joined Walter Page's Blue Devils in Kansas City, and in 1929 he was invited to be the pianist with the Bennie Moten band. During this time, Basie briefly fronted his first big band, Count Basie and His Cherry Blossom Orchestra. After Moten died in 1935, Basie formed a big band composed largely of Moten's band musicians. The Basie band was one of the star performers in John Hammond's From Spirituals to Swing concerts in 1937, bringing the band national recognition. The Basie band played extended engagements in such famous New York venues as the Apollo Theater, the Roseland Ballroom, the Savoy Ballroom, and the Famous Door Nightclub. After a brief first marriage, Basie wed Catherine Morgan on August 21, 1942, and they moved to Queens, New York. They had a daughter, Diane.

With its popular recordings and its national tours, the Basie band became one of the most popular in the nation. Nevertheless, the postwar period saw the decline of big band and swing jazz, and Basie disbanded his band, and for several years he performed in small combos. In 1952 Basie reformed his big band, which would perform continually for the rest of his life. The Basie band became internationally famous, and many preeminent musicians passed through its ranks. Basie suffered a heart attack in 1979 that slowed but did not stop his performing career. His wife died in 1983, and the following year Basie died of pancreatic cancer in Hollywood, Florida.

Count Basie at the piano. (AP/Wide World Photos)

The Music

Basie's characteristics as a musician were developed early in his life, and they remained remarkably consistent throughout his career. As a pianist, his style was noted for its spare, simple, understated technique. As a composer and bandleader, he was noted for blues-oriented, Kansas City-based rhythms, exemplifying an inimitable sense of swing.

Basie learned his piano style in New York City and his big band swing in Kansas City. In Harlem in the 1920's, Basie studied with the creators of the stride style, especially the inimitable Waller. The complexities of stride piano had evolved from ragtime music, and Basie further developed the technique in his own fashion. His piano playing was oriented toward accompaniment rather than soloing. Economical and light-fingered, his style emphasized only a few but absolutely critical notes.

In the Kansas City bands of Page and Moten, Basie learned the techniques of blues-inflected big band style. Jazz flourished in Kansas City in the 1920's in highly competitive jam and "cutting" sessions. Kansas City jazz was indebted to the new phrasing and rhythms pioneered by Louis Armstrong that had come to be called swing, and it added an infectious, fast-paced jumping meter originating in the rhythm section and echoing in the horns. That sound would be a trademark of the Count Basie Barons of Rhythm, formed from alumni

of the Bennie Moten Band in 1935, and would continue through all the incarnations of the Count Basie bands. Characteristically, the Basie band based its music on "head" arrangements, in which the band would play a chorus of the main theme at the beginning and end of the song. The soloists would play extended improvisations, and the band sections would accompany with swinging riffs (repeated short, melodic variations of the head).

The first Basie band featured top-rate jazz musicians and vocalists, a trait that continued for all Basie bands. The rhythm section that provided the propulsive power of the Basie swing sound consisted of Jo Jones on drum, Freddie Greene on guitar, and Page on bass. Horn players included Herschel Evans and Lester Young on saxophone, Buster Smith and Earl Warren on alto saxophone, Buck Clayton and Harry "Sweets" Edison on trumpet, and Benny Morton and Dickie Wells on trombone. The extraordinary blues singer Jimmy Rushing was the vocalist, and Basie's piano provided contrapuntal accents for the soloists. The extraordinary quality of these musicians and the infectious "jumping" beat that Basie coaxed from them were noted by legendary jazz promoter John Hammond, who heard the Basie band on radio. Hammond arranged in the latter half of the 1930's for the Basie band to make its first recordings, for it to travel to New York to engage in a legendary January 16, 1938, swing showdown with the Chick Webb band, and for it to appear in the nationally known Carnegie Hall concerts From Spirituals to Swing.

"One o'Clock Jump." During this period the Basie band recorded such artistic gems as "Jumpin' at the Woodside," "Taxi War Dance," and "Lester Leaps In." The band's first national hit was Basie's composition, "One o'Clock Jump." The original July 7, 1937, recording featured a blues-oriented riff suggested by lead saxophonist Buster Smith, which was derived from Fats Waller's song "Six or Seven Times." Basie plays the opening riff, which is the head arrangement around which the soloists improvise, for eight bars followed by a two-chorus solo. Evans solos in the fourth chorus with his strong, large tone contrasting with the thinner trumpets and trombones. Young solos on the fifth chorus, his horizontal, lyrical, relaxed improvisation contrasting with that of Evans. Clayton provides an outstanding solo on the sixth chorus before Basie choruses in a restrained duet with bassist Page. "One o'Clock Jump," which would become the Basie band's theme song, perfectly illustrates the band's Kansas City swing style, with its alteration of creative solos and up-tempo ensemble riffs by the different sections of the band. The Basie band also recorded a live version of "One o'Clock Jump" at the From Spirituals to Swing concert of December 23, 1938.

The extraordinary quality of the Basie band continued in the 1940's, when such talented jazz musicians as saxophonists Don Byas, Buddy Tate, Illinois Jacquet, and Paul Gonzales played with the band, along with trumpeters Joe Newman and Emmett Berry and trombonist Vic Nickerson. Certainly the most influential of Basie musicians, however, was Young. (Acclaimed vocalist Billie Holiday sang with the Basie band only in the year 1937.) Young's light, airy, floating tenor saxophone sound is the typical cool sound in jazz; his influence on jazz saxophonists is exceeded only by that of Charlie Parker.

"Twelfth Street Rag." The classic "Twelfth Street Rag" was recorded by the Basie band on March 19, 1939. It exemplifies the flexibility with which Basie accompanied his musicians' solos as well as the opportunity his band provided a great musician such as Young to shine. The Basie band introduces the "Twelfth Street Rag" in an old-fashioned manner. However, the song is not arranged in a rag or in a stride format, which developed from ragtime, but in a classic four-beat Basie swing. Young and Edison solo, and Basie provides exquisite accompaniment, alternating between sharp treble chords over an ostinato bass and staccato patterns. Basie's solid support provides the perfect accompaniment for his stars to take extended improvisations. Here Young's imaginative solo exemplifies his linear, spacious style of saxophone play, which would have such a great influence on jazz.

The decline of big band swing forced Basie to disband his group in 1950 and to perform in smaller combos. Basie reformulated his big band in 1952, going on to new artistic and commercial success. The Basie band moved from an emphasis on the riff—the repetition of short, highly swinging phrases—for a newfound focus on precise ensemble playing, disciplined preparation, and arranged

charts by such talented composers as Neal Hefti. Its best-known recordings include "April in Paris" (with multiple false endings), "Shiny Stockings," "L'il Darling," and "Corner Pocket." The tradition of great Basie vocalists continued with the versatile Helen Humes.

"Every Day I Have the Blues." Another talented Basie singer was Joe Williams, who, while not as profound a vocalist as Rushing or Holiday, was able to bring both a blues earthiness and a flexible, nimble styling. Williams's biggest hit with the Basie band was his March 17, 1955, recording of "Every Day I Have the Blues." Its commercial success brought an even wider audience to the reconstituted Basie band. Basie begins the song with a stride-like piano introduction, before the horns take over in a brassy Ernie Wilkins arrangement. Williams delivers a bold, brassy vocal of his own, bringing virtuosic blues inflections to key phrases of his lyric.

In the 1960's the Basie band had become a fixture of the international jazz scene. If no longer reaching the dazzling artistic heights of earlier years, the Basie band never lost the driving, beat-oriented sound that had made it famous. The Count Basie band appeared numerous times on television, and it recorded popular tunes in big band arrangements. Basie remained an inspiring bandleader, and his restrained, attenuated piano stylings remained as poignant and supportive as ever. Displaying his abilities as a piano soloist and as an accompanist, Basie made numerous well-received recordings with small groups and with famous jazz musicians and singers.

Musical Legacy

Basie left an outstanding legacy as both a pianist and a bandleader. The hallmark of both legacies is his simplicity, as Basie highlighted the essence of his music in a straightforward, rhythm-oriented manner. As a pianist, he was a minimalist, choosing the few notes that brought out the blues essence of his melodies and accentuated the excellent musicians he was accompanying. As a bandleader, he eschewed the complex orchestral arrangements increasingly popular in swing for the infectious, swinging rhythms of Kansas City, allowing for extended improvisations by band members. This blues-oriented style was organized around short, melodic patterns known as riffs, played by the lead or head, and rhythmically repeated by the band, often in a call-and-response format. Basie's talent for accommodating and developing great talent made his band a progenitor of great jazz musicians. Certainly, Young and Holiday stand out at the top of the list, but other jazz musicians and singers were nourished by Basie's generous playing and his managerial effectiveness.

Howard Bromberg

Further Reading

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Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1991. An in-depth and analytical jazz history, this second volume of Schuller's comprehensive coverage of jazz offers extensive treatment of Basie.

Williams, Martin. *Jazz Heritage*. New York: Oxford University Press, 1985. Various chapters on jazz musicians by an insightful musical critic explore the extraordinary jazz developments in Kansas City in the 1920's and 1930's and the changing course of the Basie band in the 1950's.

See also: Barretto, Ray; Bennett, Tony; Carter, Benny; Davis, Sammy, Jr.; Ellington, Duke; Fitzgerald, Ella; Garner, Erroll; Getz, Stan; Gillespie, Dizzy; Goodman, Benny; Hampton, Lionel; Holiday, Billie; Jones, Hank; Jones,

Quincy; Lee, Peggy; Lewis, John; Lucier, Alvin; Parker, Charlie; Peterson, Oscar; Reed, Jimmy; Sinatra, Frank; Tormé, Mel; Turner, Big Joe; Vaughan, Sarah; Waller, Fats; Wilson, Jackie; Young, Lester.

Amy Beach

American classical composer

Beach is credited with being the first American female to compose a symphony and a piano concerto and have her music performed by Boston's prestigious Handel and Haydn Society. Her music reflects the conservative European styles of the late Romantic era, the prevailing style in Boston at that time.

Born: September 5, 1867; Henniker, New Hampshire
Died: December 27, 1944; New York, New York

Principal works

CHAMBER WORKS: Sonata for Violin and Piano in A Minor, Op. 34, 1897.
CHORAL WORK: Mass in E-Flat, 1892.
OPERA (music): *Cabildo*, Op. 149, 1945 (libretto by Nan Bagby Stephens).
ORCHESTRAL WORKS: Symphony in E Minor, Op. 32, 1897 (*Gaelic Symphony*); *The Canticle of the Sun*, Op. 123, 1928.
PIANO WORKS: Piano Concerto in C-sharp Minor, 1900; Piano Quintet in F-sharp Minor, Op. 67, 1907; *The Hermit Thrush at Eve*, 1922; *The Hermit Thrush at Morning*, 1922; Piano Trio, Op. 150, 1939.

The Life

Amy Marcy Cheney was born into a musical family of some social status and as a youth took up the piano as a "socially acceptable" instrument for a young lady. She began playing the piano at age four and published her first musical composition at age thirteen: "The Rainy Day," a song based on Henry Wadsworth Longfellow's poem of the same name.

Her precocious talent propelled her through several concert appearances, including a debut with the Boston Symphony in 1885 at age eighteen, performing Frédéric Chopin's F Minor Concerto. In Victorian America, however, it was still a woman's role to be a wife, and so that year she married Dr. H. H. A. Beach, a respected Boston physician twenty-five years her senior. By most accounts this marriage was somewhat stifling to Beach, in part because her husband expected her to limit her public piano performances to one annual recital with proceeds given to charity, even though critics had been unanimous in praise for her pianism up to that point. She still managed to compose and perform in a curtailed manner until her husband died in 1910.

Her husband's curtailment of her active musical life can be seen both as a negative and a positive for Beach. While it temporarily stopped her public success as a pianist, it gave her more time to absorb the elements of compositional style and almost certainly enhanced her abilities as a composer, for which she is most remembered.

Following her husband's death, Beach scheduled a three-year tour of Europe as a performing pianist and returned to greater compositional activity as well, ultimately leaving behind a corpus of approximately three hundred compositions in the genres of song, solo piano pieces, sonatas, chamber music, symphony, choral music, and opera. Additionally, she became the first president of the Society of American Women Composers, and this role, combined with her compositional ability, established the almost heroic aura she held among women of her day. Beach retired in 1940 and died of heart disease in 1944.

The Music

Beach was largely self-taught, though in her youth she studied harmony for one year with composition teacher Junius W. Hill. Her musical education evolved in large part from her individual study of other composers' music and especially her translation of Hector Berlioz's *Treatise on the Art of Orchestration* (1843-1844). Social mores of her day dictated that she keep a lower profile and emphasize her role as a wife over music and career. It was a common belief at the end of the nineteenth century in New England that women made poor composers because they were too emotional and not cerebral enough. While Beach's music is emotive, it manifests great skill in structure, style and content, eas-

Amy Beach. (Library of Congress)

ily rising to or above that of her peers. Beach's first recognition as a composer may have come from her inclusion of several of her piano character pieces in adolescent recitals, but her Mass in E-Flat, performed by the Handel and Haydn Society of Boston in 1892, was her first unqualified success.

Gaelic Symphony. Beach began work on one of her most important instrumental works, her Symphony in E Minor, Op. 32—subtitled *Gaelic Symphony* because of its reliance on four Irish melodies as themes—in 1894 at age twenty-seven. She completed the work in 1896, when it received its premiere by the Boston Symphony, an orchestra with which she had had a long-standing affiliation. She embarked upon its composition in part as a response to a challenge issued by Antonìn Dvořák while he was in America from 1892 to 1895 that American composers turn to their folk music (by which he meant principally African American spirituals and slave music) as a source for their classical compositions, in much the same way that European composers from Modest Mussorgsky and Edvard Grieg to Bedřich Smetana and Dvořák himself used their national folk melodies as the basis for many of their important compositions.

Beach took the challenge in a broader light. The immigrant folk population in Boston was mostly Irish, and so she turned toward Irish melodies for inspiration. In so doing, she placed herself in a large historical group of American composers (including Stephen Foster) who relied to some extent upon Irish tunes—going back to 1808, when Thomas Moore published the first American collection of Irish melodies.

Beach described the *Gaelic Symphony* in loosely programmatic terms, indicating that it represented multiple facets of the lives and struggles of the Irish—"the laments of a primitive people, their romance and their dreams"—who in the late nineteenth and early twentieth centuries were one of the largest immigrant groups in America and, especially on the East Coast, one of the most oppressed. Irish folk tunes from an 1841 collection can be found in the first three movements of this symphony. The fourth movement's melodies, though Irish in style, are original. Of the melodies themselves, she wrote:

> Their simple, rugged and unpretentious beauty led me . . . to develop their ideas in symphonic form. Most of the themes are actual quotations from this collection of folk music, and those which are original I have tried to keep in the same idiom and spirit.

The second movement's theme is a particularly lovely and lilting Irish melody entitled "The Little Field of Barley." It is presented first in the oboe but later heard in a rhythmically diminished variant at a faster tempo in the strings as the central section of the ternary movement.

This symphony follows a four-movement design Beach frequently used to advantage and demonstrates in part her reliance on instrumental models of such earlier composers as Felix Mendelssohn, Robert Schumann, and Grieg. Her Violin Sonata, also in four movements and similar in style to the symphony, represents another excellent alternative to the earlier European composers' music. It is well

crafted, melodious, technically challenging, and in every way a worthy composition.

Cabildo. As she matured as a composer, Beach's style changed subtly, adding chromaticism, modulations by thirds, and increased use of secondary dominants and modal harmonies. She retained her nationalist leanings throughout her career, however, quoting later from Inuit melodies for her String Quartet and Creole melodies for her one-act opera *Cabildo*. Some of her last pieces verge on atonality and explore the complete nonresolution of chords, particularly dominant sevenths. Such a move was bold for her, yet in the context of history, her music still seems more tied to older models when compared to the music of Franz Liszt, then later Arnold Schoenberg, Igor Stravinsky, Aaron Copland, and others who were her contemporaries.

Cabildo, on a libretto by Nan Bagby Stephens, concerns pirate Pierre Lafitte, who was imprisoned at the Cabildo in New Orleans and mysteriously escaped. Beach composed it in 1932, yet it was not performed until 1945. It was revived in 1995 by the "Great Performers at Lincoln Center" in New York. Ransom Wilson, who organized its revival, stated that the opera exhibited "the same vocal graciousness and solid word setting" that Beach brought to her individual songs and shows clear unity with the use of motifs "which are largely derived from Creole folk tunes."

Piano Works. Two piano pieces, *The Hermit Thrush at Eve* and *The Hermit Thrush at Morning*, deserve mention. These character pieces have a quasi-improvisational mood evoking a personal experience with nature at both ends of the day. The harmonic language is largely tonal, but modal inflections bring a post-Impressionist aura to moments within the pieces. One hears references to Edward MacDowell's *Woodland Sketches* (1896) and the harmonic language of Charles Tomlinson Griffes.

Musical Legacy

Beach's greatest legacy remains her songs, of which she composed more than a hundred. Her larger works, including the *Gaelic Symphony*, Piano Concerto in C-sharp Minor, and the Violin Sonata, are experiencing a modest revival. In the year 2000 her name was added to the granite wall of the Hatch Shell in Boston alongside those of Johann Sebastian Bach, Ludwig van Beethoven, Frédéric Chopin, and composers of similar musical stature. It remains the only female name on the wall.

Jonathan A. Sturm

Further Reading

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Block, Adrienne Fried. *Amy Beach, Passionate Victorian: The Life and Work of an American Composer, 1867-1944*. Oxford, England: Oxford University Press, 1998. A leading authority on Beach presents a thorough biography.

Brown, Jeanell Wise. *Amy Beach and Her Chamber Music: Biography, Documents. Style*. Metuchen, N.J.: Scarecrow Press, 1994. Within the context of a biography, Beach's chamber music is analyzed theoretically and discussed historically.

Jenkins, Walter S. *The Remarkable Mrs. Beach, American Composer: A Biographical Account Based on Her Diaries, Letters, Newspaper Clippings, and Personal Reminiscences*. Edited by John H. Baron. Warren, Mich.: Harmonie Park Press, 1994. Portrait of Beach from the vantage point of another composer, which includes primary sources for Beach, especially relating to her time at the MacDowell Colony.

Jezic, Diane Peacock. *Women Composers: The Lost Tradition Found*. 2d ed. New York: The Feminist Press, 1994. From a feminist perspective on many female composers, including Beach.

See also: Copland, Aaron; Schoenberg, Arnold; Stravinsky, Igor.

Sidney Bechet

American jazz composer, clarinetist, and saxophonist

Bechet was a jazz soloist with an expressive but forceful style, and his interpretations of repertoire from blues to ragtime and jazz to Tin Pan Alley were valued as stylistic benchmarks.

Born: May 14, 1897; New Orleans, Louisiana
Died: May 14, 1959; Paris, France

Principal recordings

ALBUMS: *Port of Harlem Jazzmen*, 1939; *Bechet, Bunk, and Boston*, 1945; *Jazz Nocturne, Vol. 1*, 1945; *Jazz Nocturne, Vol. 2*, 1945; *Jazz Nocturne, Vol. 3*, 1945; *Jazz Nocturne, Vol. 4*, 1945; *Jazz Nocturne, Vol. 5*, 1945; *Jazz Nocturne, Vol. 6*, 1945; *Jazz Nocturne, Vol. 7*, 1945; *Jazz Nocturne, Vol. 8*, 1945; *Jazz Nocturne, Vol. 9*, 1945; *Jazz Nocturne, Vol. 10*, 1945; *Jazz Nocturne, Vol. 11*, 1945; *Jazz Nocturne, Vol. 12*, 1945; *Masters of Jazz, Vol. 4*, 1945; *Giants of Jazz*, 1949; *We Dig Dixieland*, 1949; *Sidney Bechet's Blue Note Jazzmen*, 1950; *Days Beyond Recall*, 1951; *The Fabulous Sidney Bechet and His Hot Six*, 1951; *His Way*, 1951; *Sidney Bechet, Vol. 1*, 1951; *Sidney Bechet, Vol. 2*, 1951; *Immortal Performances*, 1952; *New Orleans Style, Old and New*, 1952; *Sidney Bechet Solos*, 1952; *Sidney Bechet*, 1952; *Wally Bishop's Orchestra*, 1952; *Dixie by the Famous Sidney Bechet*, 1953; *Jazz at Storyville*, 1953; *New Orleans Feetwarmers*, 1954; *Jazz á la Creole*, 1955; *King of the Soprano Saxophone*, 1955; *La Nuit est une sorcière*, 1955; *Back to Memphis*, 1956; *Creole Reeds*, 1956; *Grand Master of the Soprano Sax and Clarinet*, 1956; *Sidney Bechet Duets*, 1956; *Sidney Bechet with Sammy Price's Bluesicians*, 1956; *When a Soprano Meets a Piano*, 1957; *Young Ideas*, 1957; *Sammy Price and Sidney Bechet in Paris*, 1958; *The Fabulous Sidney Bechet*, 1958; *Parisian Encounter*, 1958; *Sidney Bechet and Friends*, 1972; *Perdido Street Blues*, 2002; *Sidney Bechet et Claude Luter*, 2007.

The Life

Sidney Bechet (beh-SHAY) was one of ten children born to Omar and Josephine Michel Bechet in New Orleans's Seventh Ward. As African American Creoles, the Bechets spoke French at home, and they had aspirations of social advancement, reflected in their love of music. Bechet's older brother Leonard was active as a trombonist, and he encouraged Bechet, who as a boy surreptitiously learned to play on Leonard's discarded clarinet.

After acquiring his own instrument, Bechet practiced diligently, although mostly without traditional instruction. Possessing a remarkable ear, he learned by listening to established clarinetists in the New Orleans idiom, such as Lorenzo Tio, Jr., and George Baquet. It was in the playing of Louis "Big Eye" Nelson, however, that Bechet found his inspiration. Nelson was also self-taught, and he played with a more bluesy, vocalized style than did other clarinetists. Bechet later recalled being influenced by music he heard during trips to the New Orleans Opera House and to the circus and from street bands.

Even as a youth, Bechet was considered influential. Clarinetists of his generation—such as Jimmie Noone, Albert Nicholas, and Barney Bigard—recalled being impressed with his development and paying attention to his style. At this time, Bechet began playing cornet, earning renown for his range and volume, although he shortly ceased playing the instrument. By the early 1910's, Bechet was playing in top-tier bands, and he was a fixture on the musical landscape of New Orleans. He also had developed a reputation for an explosive temper, hedonistic lifestyle, and disregard for authority.

Bechet began traveling in 1916, going first to Texas for a short tour. In 1917 he left home for good, going to Chicago to work with other New Orleans expatriates, including Joe Oliver and Freddie Keppard. By this time, New Orleans-style jazz had become tremendously popular across the country, largely because of the white Original Dixieland Jazz Band recordings and of the vaudeville tours by black groups such as the Creole Jazz Band. Bechet steadfastly refused to learn to read music, but his improvisational abilities were recognized, and he never wanted for work.

In June, 1919, Bechet was engaged by Will Marion Cook to go to England with his Southern Syncopated Orchestra. This large group, which played little jazz, was more along the lines of a pops orchestra. Following the breakup of the group in 1920, Bechet performed with a small band called the Jazz Kings. It was during this period that he bought his first soprano saxophone, although in New Orleans he had apparently experimented with a C-melody saxophone owned by a friend. Other than a short trip to Paris in 1921, Bechet remained in London until he was convicted of assault in November, 1922, and he was deported back to New York.

Once in New York, Bechet was almost immediately engaged to play and to act in a black stage show called *How Come?*, with which he toured until

April, 1923. Several other shows followed, suggesting Bechet was valued for his acting as well as his musical abilities. It was during this time that he began making recordings, mostly produced by New Orleans pianist Clarence Williams.

In September, 1925, Bechet sailed for Paris with the Revue Negre, and later he went to Russia, where he remained until May, 1926. Following this was an extended period of travel around Europe as a soloist. In Paris, Bechet again ran afoul of the law, and he was jailed after a gun battle in December, 1928. He stayed in prison for a year, moving to Berlin in December, 1929, to play and to appear in several films.

By the end of 1930, Bechet was back in New York, featured with Noble Sissle and His Orchestra. Sissle used him as a soloist on clarinet and soprano saxophone and as a member of the rhythm section, playing bass saxophone. In early 1932, Bechet decided to strike out on his own, and he played numerous freelance jobs throughout the New York area, including several weeks featured with Duke Ellington, before forming a sextet with former Sissle trumpeter Tommy Ladnier. Calling themselves the New Orleans Feetwarmers, they played for a few months and made several recordings before the lack of work and the realization that their New Orleans-styled music was out of fashion compelled them to disband. For an unsuccessful period the two ran a tailoring establishment, but Bechet returned to Sissle's band in May, 1934.

Bechet remained with Sissle until October, 1938, before deciding to become a leader himself. After a series of short engagements, he freelanced on numerous recordings, and he performed at various establishments in the New York and the Philadelphia area for the rest of the decade.

The 1940's represented more freelancing around New York, but often Bechet was called on to be a guest soloist with other bands. Bandleader Eddie Condon thought highly of him, using him frequently on his radio and early television broadcasts. Bechet was also a regular visitor to jazz clubs in both Philadelphia and Boston, and his efforts are well preserved by location recordings.

By the late 1940's, Bechet was looking beyond New York. In November, 1947, he began a long engagement as featured artist at Jazz Ltd. in Chicago, extending with some interruptions through January, 1949. He made a brief trip to Paris that May, and he resolved to return permanently. In this last phase of his career, Bechet found almost universal adulation among European jazz fans. Except for a few short visits to America in 1950 and 1951, he remained in Europe until his death, playing and recording as often as he wished.

Bechet's musical influence is his recorded legacy, which began in the 1920's. These early works announced his abilities to the public, and they served as influences for many musicians who were not able to hear him in person. While he had some success composing songs such as "Ghost of the Blues" and "Pleasure Mad," it was the application of his improvisational abilities to popular tunes of the day, blues, and jazz standards that gained him attention. The same was true in the 1930's and 1940's when he recorded frequently under his own name and as a sideman with various leaders. Although he recorded compositions of his own, such as "When the Sun Sets Down South" and "Blackstick" (and occasionally took credit for work composed by others), it was in his recordings for Blue Note (of Dixieland repertoire) and for Victor (of jazz tunes) from the 1920's that he became known.

After Bechet repatriated to France, he began featuring his own compositions more. Works such as "Les Oignons" and "Si tu vois ma mere" are tributes to the jazz style of his early years. During this time Bechet also experimented with composing longer forms. *La Colline du Delta* was a rhapsody for soprano sax and orchestra left incomplete at his death, and *La Nuit est une sorcière* was a ballet score that Bechet recorded featuring himself.

The Music

"Wild Cat Blues." Bechet's first appearance on record was "Wild Cat Blues," on *Clarence Williams's Blue Five*. From the first note, Bechet's passionate soprano dominates the record, pushing the cornet and the trombone into the background. While not containing any formal solo passages, this recording features numerous two-bar breaks, which Bechet carries off with a rhythmic security and flair for the dramatic usually associated with Louis Armstrong on his later pieces, such as "Cornet Chop Suey." This recording was made exactly one year before Armstrong appeared in New York to nationalize

his reputation playing with Fletcher Henderson and His Orchestra.

"Maple Leaf Rag." "Maple Leaf Rag" probably began as a reminder of the repertoire Bechet had played in New Orleans in his youth. Eventually, it became an expression of his volcanic power with his soprano, again overwhelming the other members of the front line. Except for a short piano solo, the performance is driven by Bechet, culminating in a long, pulsating high note over an ensemble riff.

"Characteristic Blues." Of the many recordings Bechet made during his time with Sissle, "Characteristic Blues" is the closest example of straight-ahead jazz. Accompanied by only the rhythm section, Bechet (on clarinet) produces a passionate blues statement. Beginning at a languid tempo, the performance ends with Bechet quoting from the traditional "High Society" clarinet solo as the arrangement moves into double-time for the final chorus.

"Summertime." Although not released under his name, "Summertime" is one of Bechet's most famous recordings. The George Gershwin tune had previously been recorded by others, but here it found its definitive version. Bechet had been playing the number for some time, evolving a series of soprano variations that he featured for the rest of his life. His approach is both melodic and harmonic, the latter suggesting what Coleman Hawkins supposedly pioneered with his record of "Body and Soul" of nine months later. "Summertime" also marks the beginning of his association with Blue Note, which would continue for the next fourteen years.

"Egyptian Fantasy." Although credited to Bechet, this number was in fact "Egyptia," an Abe Olman tune featured by the Creole Jazz Band as early as 1914. Well adapted to Bechet's affection for exotic themes, "Egyptian Fantasy" features his low-register clarinet at its most atmospheric. This recording is representative of the higher degree of organization generally to be found on his Victor series, which ran concurrently with his Blue Note output in 1940 and 1941.

Musical Legacy

Swiss conductor Ernest Ansermet, who heard Bechet with the Southern Syncopated Orchestra in 1919, called him a "clarinet virtuoso" who "composed perfectly formed blues on the clarinet." It was through the blues that Bechet initially came to music, although his natural lyricism marked him as a melodist first and foremost. Numerous strands of influence combined within him to create, with Armstrong, the first prototype of the jazz soloist. During the 1920's, Bechet's influence on musicians was largely confined to New York. While he undoubtedly had his admirers in Europe, his circle there was limited, and so were his opportunities to play jazz. His American recordings and personal appearances advanced his fame, and so did his personal reputation. Ellington was generous in praising Bechet for helping to develop the "jungle" style of his early band, with which he played briefly in 1925. It was perhaps only his combative nature and his lack of reading ability (a key to playing popular music at the time) that kept Bechet's influence from being as pervasive as that of Armstrong.

Nevertheless, Bechet maintained a remarkable degree of consistency over the course of his career. He never ceased trying new techniques, new instruments, new repertoire, and new musical associates. His voice on clarinet and especially soprano saxophone was intensely personal, demonstrating a highly vocalized tone with a completely individual concept of sound and vibrato. Bechet's playing was imitated by scores of musicians, though his originality was not easily reproduced.

John L. Clark, Jr.

Further Reading

Bechet, Sidney. *Treat It Gentle: Sidney Bechet, an Autobiography*. New York: Da Capo Press, 1978. While this is a highly entertaining and anecdotal account of his life, this book is also self-serving and somewhat unreliable on dates and chronology.

Chilton, John. *Sidney Bechet: The Wizard of Jazz*. New York: Oxford University Press, 1987. This source is meticulously researched and presented. The early chapters are the most important contribution, while the post-1930's sections are overly dependent on recordings.

Lyttleton, Humphrey. *The Best of Jazz: Basin Street to Harlem*. New York: Penguin Books, 1980. The chapter devoted to Bechet is restricted to the 1920's, but it is valuable for its perspective from another performing jazz musician.

Williams, Martin. *Jazz Masters of New Orleans*. New York: Da Capo Press, 1979. The chapter on Bechet is a thorough examination of his career, with six pages being a transcribed interview with his student, Bob Wilber.

See also: Armstrong, Louis; Ellington, Duke; Gershwin, George; Hawkins, Coleman; Henderson, Fletcher; Hunter, Alberta; Kirk, Rahsaan Roland.

Beck

American rock singer, guitarist, and songwriter

Using influences from blues, hip-hop, country, and funk, Beck coupled his music with clever and witty lyrics to create a unique alternative rock sound.

Born: July 8, 1970; Los Angeles, California

Principal recordings

ALBUMS: *Mellow Gold*, 1994; *One Foot in the Grave*, 1994; *Stereopathetic Soul Manure*, 1994; *A Western Harvest Field by Moonlight*, 1995; *Odelay*, 1996; *Deadweight*, 1998; *Mutations*, 1998; *Midnite Vultures*, 1999; *Maximum Beck*, 2000; *Steve Threw Up*, 2001; *Sea Change*, 2002; *Guero*, 2005; *Guerolito*, 2005; *Remix EP #1*, 2005; *Venom Confection*, 2005; *The Information*, 2006; *Timebomb*, 2007.

The Life

Beck Hansen was born to David Campbell and Bibbe Hansen, who were living in downtown Los Angeles, where Campbell worked as a bluegrass street musician. His mother, once associated with Andy Warhol's Factory in New York, worked in an office. The family moved to a declining neighborhood in Hollywood, and thereafter Beck spent his childhood and adolescence staying with different members of his extended family. He spent time with his paternal grandparents in Kansas; he visited his maternal grandfather Al Hansen, an artist who lived in Europe; and, after his parents separated, he lived in a Salvadoran neighborhood in the Los Angeles area. Beck dropped out of school, which was located in an unsavory area, in ninth grade to work as a busker, playing music for money on the streets. At age eighteen he took a bus trip from Los Angeles to New York, where he participated in the antifolk movement on the Lower East Side. A year later, tired of being cold and having no place to live, he moved back to Los Angeles. There he worked in a video store and played regularly in local punk dives.

In 1994 his song "Loser," released by Bong Load Custom Records, became an immediate success, making the Top 40 and getting continuous play on MTV. Two years later he experienced even greater success with the album *Odelay*, earning three Grammy nominations and winning two Grammy Awards. In 2004 he married Marissa Ribisi, and they had a son, Cosimo Henri. He and his wife became members of the Church of Scientology.

The Music

The places Beck spent his childhood influenced his music: Kansas, where he heard down-home church hymns; Los Angeles, where he experienced the 1980's punk culture; and Germany, where he was exposed to the artistic philosophy of his grandfather, Al Hansen, a member of the avant-garde Fluxus art movement. Often mislabeled as a spokesperson for the so-called slacker generation of the 1990's, Beck claimed he never had time to sit around and complain about being miserable. Instead, he produced music that was positive and life-affirming. Taking to heart the philosophy of his grandfather, who often created art out of disposable objects, Beck transformed musical ideas and styles of the past into something entirely new.

Early Works. At an early age, Beck was impressed by the blues music of Mississippi John Hurt, and Beck taught himself how to play Hurt's songs on an acoustic guitar he had found. Once he had mastered the music, he improvised lyrics and forced himself to perform on city buses in order to overcome the shyness he felt playing in public. After returning to Los Angeles from New York, Beck's talent was noticed by Tom Rothrock of Bong Load Custom Records. Rothrock saw potential in Beck as a recording artist and put him in touch with hip-hop producer Karl Stephenson. In

Stephenson's living room one afternoon, Beck improvised "Loser," with a looped slide-guitar riff over a hip-hop beat and rap lyrics in the style of Public Enemy that made fun of Beck's poor rapping skills. Bong Load Custom Records released only five hundred copies of "Loser," but soon radio stations everywhere were playing it. Although Beck was unhappy with the way people misinterpreted the song as a "slacker anthem," its success led to major record labels bidding for his services. He chose to work with David Geffen's DGC label, which gave him an unusual contract that allowed him to produce other records on independent labels. He made *Mellow Gold* for DGC Records in 1994, shortly followed by *One Foot in the Grave* and *Stereopathic Soul Manure* on independent labels.

Odelay. Beck's second release for DGC was produced in 1996 by the Dust Brothers. Making the *Billboard* Top 200, where it peaked at number sixteen, the album went platinum, selling a million units. Videos for its songs "Where It's At," "Devil's Haircut," and "The New Pollution" were staples on MTV's playlist. A fusion of hip-hop, rock, country-western, blues, reggae, punk, funk, and polka, the album had a remarkable continuity despite its many styles. Beck earned two Grammy Awards for this album: Best Alternative Music Performance and Best Male Vocal Performance for "Where It's At." Rolling Stone named *Odelay* its 1996 Album of the Year, and Beck was *Spin* magazine's Artist of the Year.

Guero. Released in March of 2005 by DGC Records and produced by the Dust Brothers, this album incorporates Brazilian pop influences and a healthy dose of the multiple styles featured on *Odelay*. Beck used new keyboard and percussion instruments that he would add to his regular repertoire. Noteworthy on this album is a forehead-slap solo by actress Christina Ricci on the song "Hell Yes." The album title refers to a Mexican slang term that Beck was called in his childhood, and it means a pale-skinned person, usually a white American. The album track "Qué Onda Guero" translates as "What's up, blond boy?"

Musical Legacy

Beck's genius lies in taking traditional music styles and melding them into something fresh. Seeking to perform for the pleasure of his audience rather than for self-glorification, he won the appreciation of lovers of all musical styles. His albums reflected a constant search for new ways to be creative.

Beck. (AP/Wide World Photos)

Staci A. Spring

Further Reading

Beck, and Al Hansen. *Beck and Al Hansen: Playing with Matches*. Santa Monica, Calif.: Smart Art Press, 1998. A look at the personal and professional relationship between Beck and his grandfather, showing the influence of Hansen's artistic philosophy on Beck's music and artwork.

Jovanovic, Rob. *Beck! On a Backwards River: The Story of Beck*. London: Virgin, 2000. Full-length biography recounts Beck's early life and dedicates a chapter to each of the four major-label albums released up to the date of publication.

Kemp, Mark. "Beck." *Rolling Stone*, April 17, 1997, 58. Insightful interview with Beck after the success of his album *Odelay*. Includes comments on

his professional history, family, lyrics, influences, and musical style.

Martell, Nevin. *Beck: The Art of Mutation*. New York: Pocket Books, 2001. This comprehensive portrait explores Beck's childhood, musical history, performances, and recording sessions. Includes complete discography, with listings of rare collaborations and appearances.

Palacios, Julian. *Beck: Beautiful Monstrosity*. London: Boxtree, 2000. In-depth look at Beck's music and his extraordinary life.

See also: Hurt, Mississippi John; Mitchell, Joni.

Jeff Beck

English rock guitarist and songwriter

Influenced by the sonic experimentations of guitarist Les Paul, Beck is noted for his use of distortion and controlled feedback, presaging the sounds of psychedelic rock and fusion.

Born: June 24, 1944; Wallington, Surrey, England
Member of: The Yardbirds; the Deltones

Principal recordings

ALBUMS (solo): *Truth*, 1968; *Beck-Ola*, 1969; *Rough and Ready*, 1971; *Jeff Beck Group*, 1972; *Shapes of Things*, 1972; *Beck, Bogert, and Appice*, 1973; *Blow by Blow*, 1975; *Wired*, 1976; *There and Back*, 1980; *Flash*, 1985; *Jeff Beck's Guitar Shop*, 1989; *Frankie's House*, 1992; *Crazy Legs*, 1993; *Up*, 1995; *Who Else!*, 1999; *You Had It Coming*, 2001; *Jeff*, 2003.

ALBUMS (with the Yardbirds): *For Your Love*, 1965; *Having a Rave Up*, 1965; *Roger the Engineer*, 1966; *Over Under Sideways Down*, 1966; *Blow-Up*, 1967; *Little Games*, 1967; *Birdland*, 2003; *Little Games*, 2003.

The Life

Jeff Beck began learning piano at age eight, and he later studied violin and cello before discovering rock and roll. At thirteen, he built his first electric guitar; at fifteen, he joined his first band, the Deltones. Beck was influenced by rock-and-roll guitarists of the late 1950's, and he discovered the blues in 1962 after listening to recordings by Chicago bluesmen Otis Rush and Buddy Guy.

Beck briefly attended Wimbledon Art College before turning his attention full time to music. He was a sideman for Screaming Lord Sutch before joining the Tridents in 1963. While with the Tridents, Beck began to experiment with distortion and feedback. He joined the Yardbirds in 1965, replacing Eric Clapton as lead guitarist. Beck continued his sonic experiments with the Yardbirds and remained with that group until December, 1966.

Continuing Beck's quest for a new sound, the Jeff Beck Group was formed in 1967 with singer Rod Stewart and bassist Ronnie Wood. The group released two albums before Stewart and Wood left to join Faces. Beck reorganized the group in the early 1970's, and it released two albums before Beck dissolved that collaboration. In the process of forming a power trio with ex-Vanilla Fudge rhythm section Tim Bogert (bass) and Carmine Appice (drums), Beck was injured in a car accident that stalled his career for eighteen months. When he recovered, the trio released only one album, *Beck, Bogert, and Appice* (1973).

Drawn to the sounds of jazz fusion, Beck released the critically acclaimed albums *Blow by Blow* and *Wired*. His work with keyboardist Jan Hammer led to more experimentation with electronics. A fairly reclusive individual, Beck took lengthy sabbaticals throughout his career, releasing albums sporadically.

The Music

Beck's guitar style, while inspired by sonic experimentation with distortion and feedback, was not dependent on electronic devices. Instead, Beck preferred to work with the natural physics of the electric guitar. He plucked the strings with his fingers and nails and produced a variety of sounds on his Stratocaster. Along with the Stratocaster, Beck frequently played a Fender Telecaster and a Gibson Les Paul. He used the volume and tone control knobs to shape his notes and employed the vibrato (whammy) bar for extensive string bends. He was also one of the first to experiment with two-handed fretting, or tapping technique.

Early Influences. When first introduced to rock and roll, Beck was influenced by guitarists Hank Marvin of the Shadows; Cliff Gallup, the lead gui-

tarist for Gene Vincent; and James Burton, lead guitarist for Ricky Nelson. Discovering the blues in the early 1960's, Beck was impressed by the guitar work of Chicago bluesmen Guy and Rush. He was also familiar with the overdubbing effects used by Paul. His exposure to Paul's sonic experiments led Beck, while a member of the Tridents, to try his hand at distortion and feedback. When he moved to the Yardbirds, he continued his experiments and defined what is perhaps the most successful period of the Yardbirds' career. Beck's use of fuzz tone, controlled feedback, the whammy bar, and other distortion devices can be heard on the songs "Heart Full of Soul" and "Shapes of Things" (later reworked in 1967 with a heavy psychedelic sound by the first Jeff Beck Group). For a brief time, the Yardbirds enjoyed a lead guitar duo: Beck and Jimmy Page (originally hired as bass player). Only two recordings with both guitarists were released: "Happenings Ten Years' Time Ago" and "Psycho Daisies."

Blow by Blow *and* Wired. After the breakup of the second Jeff Beck Group, Beck worked for a brief time in the early 1970's as a session guitarist for Stevie Wonder. Already inspired by the rhythmic quality of Bo Diddley's music, Beck found that his work with Wonder clarified the importance of a strong rhythmic groove for the guitarist. Particularly influential was the rhythm groove on "Superstition," a song originally composed for Beck and recorded with Bogert and Appice. In 1975, with the release of *Blow by Blow*, Beck began to fuse the sound of hard rock with the freedom of jazz improvisation. With this album and its follow-up, *Wired*, Beck opened the door for such rock instrumentalists as Steve Vai and Joe Satriani. *Wired* featured a solid approach to jazz, especially with the covers of jazz bassist Charles Mingus's "Goodbye Pork Pie Hat" and Narada Michael Walden's "Love Is Green." Beck's interest in electronics was enhanced by his collaboration with Hammer on these two albums and on *Live with the Jan Hammer Group* (1977).

Later Works. Following a brief hiatus, Beck returned to music in 1980 with the release of *There and Back*. This was followed by another hiatus, which Beck broke with the release of *Flash*. After another period of inactivity in the later 1980's, Beck released *Jeff Beck's Guitar Shop*. In the 1990's Beck recorded in the studio and composed sound-track music. He created the sound track for BBC Television's film *Frankie's House* (1992) and performed on several sound tracks. He guested as a session guitarist for numerous performers. He released the solo albums *Crazy Legs*, *Jeff Beck Session Works*, *Who Else!*, *You Had It Coming*, and *Jeff*.

Musical Legacy

Beck influenced guitarists, particularly instrumental-oriented soloists, with his forays into jazz fusion. With the Yardbirds, Beck introduced several novel sounds to rock, including fuzz distortion and overdriving amplifiers, and he employed such devices as the wah-wah pedal and guitar knobs to control feedback. He earned Grammy Awards for Best Rock Instrumental for the songs "Escape" from *Flash* and "Dirty Mind" from *You Had It Coming* and Best Rock Instrumental for the album *Jeff Beck's Guitar Shop*. He was awarded *Guitar Player* magazine's Lifetime Achievement Award in 1995 and was inducted into the Rock and Roll Hall of Fame in 1992 as a member of the Yardbirds.

Stephen Valdez

Further Reading

Carson, Annette. *Jeff Beck: Crazy Fingers*. San Francisco: Backbeat Books, 2001. Although unauthorized, this biography is thoroughly researched and readable.

Clifford, Mike, ed. *The Harmony Illustrated Encyclopedia of Rock*. New York: Harmony Books, 1992. A brief entry on Beck contains a discography from the first Jeff Beck Group through 1989's *Jeff Beck's Guitar Shop*.

DeCurtis, Anthony, and James Henke with Holly George-Warren. *The Rolling Stone Illustrated History of Rock and Roll*. New York: Random House, 1992. Several articles mention Beck's career.

Hedges, Dan. *British Rock Guitar*. New York: Guitar Player Books, 1977. This book contains coverage of Beck drawn from articles previously published in *Guitar Player* magazine.

See also: Clapton, Eric; Diddley, Bo; Dixon, Willie; Eddy, Duane; Guy, Buddy; Howlin' Wolf; Mingus, Charles; Page, Jimmy; Paul, Les; Plant, Robert; Rush, Otis; Sibelius, Jean; Stewart, Rod; Sting; Van Halen, Eddie; Vaughan, Stevie Ray; Vincent, Gene.

Sir Thomas Beecham

English classical conductor and arranger

A leading conductor of classical music in Britain, Beecham promoted English composers within the classical repertoire.

Born: April 29, 1879; St. Helens, England
Died: March 8, 1961; London, England

Principal recordings

ALBUMS: *Atterberg: Symphony No. 6*, 1928; *Mozart: Symphony No. 34*, 1928; *Gounod's Faust*, 1929; *Chabrier's España*, 1932; *Mozart: Symphony No. 31 in D Major*, 1939; *Handel: The Faithful Shepherd Suite*, 1943; *Famous Overtures*, 1946; *Handel: Messiah*, 1947; *Handel: The Gods Go A-Begging*, 1947; *Sibelius: Symphony No. 2 in D Major, Op. 43*, 1947; *Sibelius: Symphony No. 6 in D Minor, Op. 104*, 1947; *Sibelius: Tapiola, Op. 112*, 1947; *Strauss: Ein Heldenleben*, 1947; *Sir Thomas Beecham Conducts Music from the Eighteenth Century*, 1948; *Delius: Brigg Fair: An English Rhapsody*, 1948; *Handel: The Great Elopement*, 1951; *Royal Festival Hall Concert*, 1959; *Handel: Love in Bath*, 1961; *Handel: Solomon*, 1969; *Sir Thomas Beecham Conducts Rossini*, 1979; *Beecham Plays Strauss*, 1980; *Sir Thomas Beecham Conducts Classical Symphonies*, 1981; *Thomas Beecham and the London Philharmonic Orchestra*, 1996; *Beecham Conducts*, 1997; *Beecham Conducts Sibelius*, 1998; *Sibelius: Symphony No. 4; Pelléas et Mélisande; Tapiola, Swanwhite; Symphony No. 7*, 2000.

WRITINGS OF INTEREST: *A Mingled Chime*, 1943 (autobiography); *Frederick Delius*, 1959.

The Life

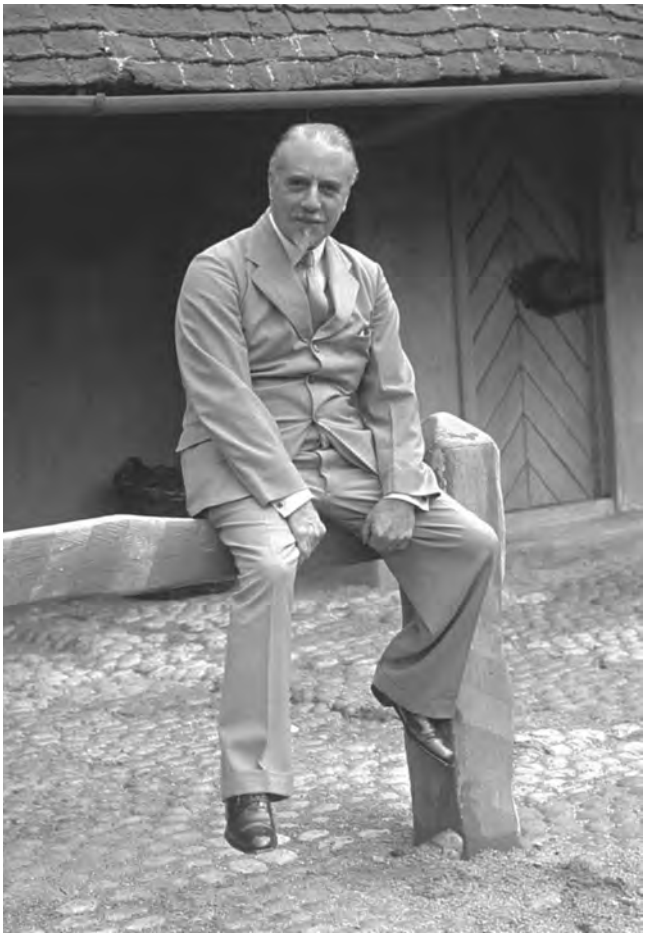
Thomas Beecham (BEE-chuhm) came from a family that prized music as an avocation but did not practice it professionally. His father, Sir Joseph Beecham, a chemist and pill manufacturer, was made a baronet by Queen Victoria. Beecham grew up in Huyton, near Liverpool, but at the age of thirteen, he was sent to the newly founded Rossall School in Lancashire, a rigorous but experimental school that pioneered a modern approach to education. Beecham then attended Wadham College of the University of Oxford, from which he withdrew after a year to study music in Paris. Beecham studied music composition in England, with Irish composer Charles Wood, and in France, with exiled Polish-Jewish pianist Moritz Moszkowski. This combination of insular and Continental influences was a hallmark of Beecham's versatile and inclusive approach to the repertoire. Although Beecham had no formal training as a conductor, he founded his own symphony orchestra, named after himself, in 1909. He recruited young instrumentalists and used his verve and business acumen to put the fledgling orchestra on the musical map. He also became interested in conducting opera and ballet, performing frequently at Covent Garden in London as a prelude to founding his own opera company in 1915. This eventually became the British National Opera Company.

In 1903 Beecham married an American woman, Utica Wells; they had two children. In 1911 Beecham separated from his wife. When she refused to grant him a divorce, he had a widely publicized relationship with the noted socialite Maud Alice (Emerald) Cunard, and this brought him in touch with much of the British avant-garde and intelligentsia. As his children matured, Beecham was limited financially because his father, for reasons of spite, had cut off the flow of family money. His own idiosyncratic taste, which put his preferences ahead of the ticket-buying public's, rendered his musical ventures often short of cash.

In 1916, at the height of the carnage of World War I, he was knighted by King George V, becoming Sir Thomas. Ironically, he would have become that anyway later that year when his father died, bequeathing to Beecham the baronetcy (in which, unlike a knighthood, the title of Sir can be inherited). Beecham was particularly noted for his busy schedule during the war years, and he declined fees for many appearances. In the 1920's he became known as the man who brought serious music to England's provinces, especially the British industrial city of Manchester, for whose Hallé Orchestra he had made one of his first appearances. A cultured man who took the arts seriously, Beecham made it his mission to bring the best of classical music to the ordinary middle- and working-class Englishman, establishing him as a well-known and

popular figure among a broad audience. Despite this fame and the considerable estate left to him by his wealthy father, Beecham faced fiscal problems, as his multiple commitments often left his financial affairs in a confusing tangle.

In the 1930's Beecham's interests once again focused on symphonic music. With funding from the prominent Courtauld family, he founded the London Philharmonic Orchestra in 1932 and returned to Covent Garden as principal opera conductor. Controversially, Beecham toured Nazi Germany in 1936, during which he played the works of the anti-Semitic opera composer Richard Wagner (to whose works Beecham became increasingly dedicated in the 1930's) while complying with a Nazi request not to play the Jewish German composer Felix Mendelssohn. However, after meeting Adolf Hitler, Beecham was repelled. His detestation of the Nazi leader nullified any attempt to use his visit as propaganda. The onset of war in 1939 and the heavy German bombing of England that started a year later hindered most London cultural institutions, so Beecham spent most of World War II in the United States, conducting the Metropolitan Opera in New York and spending time in Seattle, and even crossed the Pacific to Australia. He was not much criticized for choosing to leave England to pursue his career elsewhere during the war; indeed, his service in New York as a cultural ambassador, undertaken before the United States and Britain were allied in the war, was perceived as an important advertisement for Britain's cause in the war within the American cultural sphere. During these years Beecham's wife, Utica, finally agreed to divorce him. In 1943 he married the concert pianist Betty Thomas, who was born in 1900.



Sir Thomas Beecham. (AP/Wide World Photos)

Beecham's energy was still undiminished in his sixties, and upon returning to London Beecham undertook the task of founding a new orchestra, the Royal Philharmonic. His relations with the London Philharmonic had cooled in his absence, during which the personnel had experienced more artistic independence and were then intolerant of Beecham's martinet-style management. In 1957 Queen Elizabeth II made him a Companion of Honour. Beecham made one last ambitious tour in 1958, conducting operas at the Teatro Colón in Buenos Aires, Argentina. That same year Betty died, and Beecham married his secretary, Shirley Hudson, the following year. He visited the United States and Canada the last time in 1959. Beecham was able to experience many tributes accorded him on his eightieth birthday before dying in 1961.

The Music

Beecham did not see music as merely a technical or virtuoso exercise—it was simply a part of culture. He lectured on music, making many public appearances that increased the visibility of classical music, and he championed such British composers as Charles Villiers Stanford, Ethel Smyth (a rare instance of a woman composer being widely performed in this era), Joseph Holbrooke, and especially Frederick Delius. As impresario and entrepreneur, Bee-

cham was a pivotal figure in English culture whose erudition and high standards brought the grandeur of the nineteenth century in touch with the rigor and complexity of the twentieth.

Frederick Delius. Delius's lush, chromatic work depends crucially on tempo for its effects, and Beecham delighted in his interpretive role as its conductor. In the second movement of Delius's 1887 *Florida Suite*, "By the River," for example. Beecham used a persistent set of beats, about a second apart, to establish the natural and folk-culture milieu of the piece, and then accelerated the rhythm, leading to a thunderous clash of joy and release. Strongly programmatic, Delius's music depicted a specific scene or historical setting, and Beecham excelled at using it to paint pictures for the audience, achieving, more simplistically, the sort of total artistic effect aimed for by Wagnerian opera.

Beecham and Delius became close friends, both rooted in the north of England (Delius was from Yorkshire) but cosmopolitan with significant Continental influences and (unusually for cultured Englishmen of their generation save Winston Churchill) a great love of the United States. Beecham was far more sociable and business-minded than Delius and found surer footing in the salons of metropolitan London. It could be argued, however, that Delius's friendship strengthened Beecham's intellectual side. Delius influenced Beecham to read the works of Friedrich Nietzsche (whose *Also Sprach Zarathustra* provided the text for Delius's 1905 *A Mass of Life*).

Other Composers. Beecham's empathetic advocacy was not restricted to Delius. Such Continental composers as Mendelssohn and Camille Saint-Saëns were among his favorites, and he argued for the importance of less conspicuous French composers such as Vincent d'Indy, Emmanuel Chabrier, and André Gretry. Beecham also put effort into performing works by more renowned composers such as Ludwig van Beethoven, though his interpretations of Beethoven did not meet with universal praise. This was also true of his performances, castigated as too enthusiastic, of Finnish composer Jean Sibelius. More lauded were his performances of Hector Berlioz, whose Romanticism and intelligence found their perfect expositor in Beecham. Beecham was famed as a conductor of Mozart operas and tried also to give the French opera tradition, as exemplified by comparative unknown Étienne Méhul, a beachhead among a generally unreceptive English audience.

An opera and ballet as well as a symphonic conductor, Beecham promoted a pioneering composer not necessarily associated with conventional ideas—Richard Strauss, whose major operas all received their British premieres under Beecham's direction. He also conducted the first British appearance of Serge Diaghilev's Ballets Russes, an important moment in legitimating modern approaches to the arts in the United Kingdom. He also sponsored the first British appearance of the Russian opera singer Feodor Chaliapin, one of the most iconic musical figures of the early twentieth century.

Beecham's musical tastes, however, were not ecumenical. He paid little or no attention to such giants as Igor Stravinsky, Arnold Schoenberg, and Béla Bartók, and Baroque music was not accorded much of his attention.

Conductor and Writer. Part of Beecham's success as a conductor lay in winning the loyalty, admiration, and, most of all, involvement of his musicians. His often capricious temperament was exacting, but Beecham's musicians found him challenging and provocative and worthy of their effort. This is all the more compelling given that Beecham's outsize ego—in many ways emblematic of nineteenth century musical tradition—had the potential to alienate people.

Beecham linked music to the other arts, especially literature, one of his great interests. He was more than just a student of literature; he was an author as well, although his memoir is not as colorful as his legendary hilarious aphorisms.

Musical Legacy

Beecham was so active and mercurial a force on the musical scene that inevitably his influence would fade with his death. His recordings are still listened to today, and his reintroduction of British music into the standard classical repertoire has had a permanent impact. Sir Thomas Beecham societies in the United States and the United Kingdom still pay tribute to and study the great conductor's achievements.

Nicholas Birns

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See also: Björling, Jussi; Melchior, Lauritz; Schoenberg, Arnold; Strauss, Richard; Stravinsky, Igor.

Bix Beiderbecke

American jazz cornetist

Beiderbecke forged his own legend as an early and influential white jazz musician of the 1920's. His symphonic tone and melodic approach to improvisation were a precursor to the cool era of jazz.

Born: March 10, 1903; Davenport, Iowa
Died: August 6, 1931; New York, New York
Also known as: Leon Bismark Beiderbecke (full name)

Principal recordings

ALBUMS: *Bix Beiderbecke and the Chicago Cornets*, 1924; *Bix Beiderbecke and the Wolverines*, 1924; *Riverboat Shuffle*, 1924; *Davenport Blues*, 1925; *Bix Beiderbecke, Volume 1: Singin' the Blues*, 1927; *Bix Beiderbecke, Volume 2: At the Jazz Band Ball*, 1927; *Bixology*, 1927; *Jazz Me Blues*, 1927; *Bix Beiderbecke with Paul Whiteman, 1927-1928*, 1928.

The Life

Leon Bismark "Bix" Beiderbecke (BI-dur-behk) was born in Davenport, Iowa. His father, Bismark Herman Beiderbecke, supported the family by operating a fuel and lumber business. His mother, Agatha Jane Hilton, was an accomplished pianist who gave Beiderbecke piano lessons.

Although highly intelligent, Beiderbecke never applied himself in his high school studies, and consequently his parents enrolled him in Illinois's Lake Forest Academy. Because of poor grades, he was dismissed in 1922. From 1923 to 1925 he drifted from one orchestra to another, then enrolled at the University of Iowa in 1925 in an attempt to major in music. His college career lasted just eighteen days because he failed to comply with academic requirements.

Beiderbecke then traveled with various jazz bands around the country, ultimately joining the famous Paul Whiteman Orchestra in 1927. For two years he and his saxophonist friend Frankie "Tram" Trumbauer toured the country with small groups. Although his personal life was in disorder, he was enjoying increasing popularity. While playing college engagements, Bix met many notable jazz musicians, including Benny Goodman, Jimmy and Tommy Dorsey, Artie Shaw, and Gene Krupa. His last years were consumed with hospital stays because of his alcoholism and his deteriorating health. In August, 1931, an ailing Beiderbecke moved to Queens and died from his lifelong excess intake of bootleg liquor and pneumonia.

The Music

At a time when the rage was hot jazz with energetic tempi and forceful beat, Beiderbecke offered an alternative with his expressive tone and style based on European classical traditions. During a brief twelve-year career, he established a new sound in his improvisations, heavily influenced by

composer Claude Debussy. Beiderbecke chose restraint, clean technique, and a mellow tone while still delivering powerful musical statements.

Hot Jazz. Beiderbecke's first exposure to jazz was a recording of "Tiger Rag" by the all-white Original Dixieland Jass (after 1917 spelled Jazz) Band. He was particularly influenced by trumpet player Nick La Rocca. By 1919 he owned his own Conn Victor cornet and was playing on a truck with his high school band at football games. Two years later he formed his first band, the Bix Beiderbecke Five.

The early 1920's was the era of hot jazz with a driving beat, featuring individual and collective improvised solos at incredibly quick tempi. Hot jazz ignited careers of such luminaries as Louis Armstrong and Jelly Roll Morton. The Benson Orchestra personified hot jazz, and in 1923 Beiderbecke performed with it professionally. A year later Beiderbecke became the featured soloist with the newly formed Wolverine Orchestra housed at the Stockton Club in Hamilton, Ohio. The Wolverines completed their first recordings in 1924 with "Fidgety Feet" on one side and the classic "Jazz Me Blues" on the other. Several more recordings followed, which further enhanced his reputation among jazz musicians.

Departing the Wolverines in 1924, Beiderbecke joined the Jean Goldkette Orchestra. His tenure with this group was a frustrating experience because this orchestra employed trained musicians who could read music, a skill in which Beiderbecke never gained proficiency. After two months he was fired and then remarkably rehired. Goldkette valued his improvised solos, and by then Beiderbecke had learned some of the music by memory.

On the Road. Beiderbecke then drifted around the country from one prominent orchestra to another, performing with Red Nichols and the Five Pennies, the California Ramblers, the Charlie Straight Orchestra, and the Breeze Blowers. In late 1926 Beiderbecke rejoined the Goldkette Orchestra, which now employed arranger Bill Challis. Challis's arrangements proved to be a catalyst for Beiderbecke because they provided space for his gifted improvisations, showcasing Beiderbecke's lyrical and mellow tone and his considerable technique tempered by subtlety.

In 1927, a productive period in his life, Beiderbecke performed in ballrooms, on radio broadcasts, and in recordings for the Victor Company. On February 4, Beiderbecke recorded the critically acclaimed "Singin' the Blues"; the other side featured the classic "Clarinet Marmalade," with his friend Tram. Another series of recordings followed, with different combinations of musicians producing "Way Down Yonder in New Orleans," "Riverboat Shuffle," "Royal Garden Blues," and "Jazz Me Blues."

Bix Beiderbecke. (AP/Wide World Photos)

The Goldkette Orchestra was in financial ruin by the middle of 1927 and disbanded. Beiderbecke briefly experimented with the New Yorkers, but after a few weeks that group disbanded as well. In October, Beiderbecke joined the famous Paul Whiteman Orchestra. Although Whiteman was nicknamed the King of Jazz, he was the leader of a commercial brand of jazz, far removed from the hot jazz so popular a few years earlier. (Whiteman was renowned for commissioning George Gershwin to compose and perform the epic *Rhapsody in Blue*.)

Beiderbecke achieved a significant milestone of his own when his composition for solo piano, "In a Mist," was recorded by the Okeh Record Company and performed with the Whiteman Orchestra at Carnegie Hall in October, 1928.

His body ravaged by alcohol, Beiderbecke was still able to perform with Whiteman on the Old Gold radio broadcasts and for a few more recordings. Fittingly, his last Whiteman recording in September, 1929, was "Waiting at the End of the Road," presaging Beiderbecke's death. His final endeavors were recording "I'll Be a Friend with Pleasure"—one of his best, according to critics, which also hinted at the emerging swing style of the 1930's—and copyrighting "Candlelights," "Flashes," and "In the Dark" with the Robbins Music Company in 1930 and 1931. They were published in 1938.

Musical Legacy

Some jazz historians maintain that Beiderbecke was the only cornet player ever to rival the proficiency and popularity of Louis Armstrong during the decade of the 1920's. Some even assert that Beiderbecke surpassed Armstrong. Comparisons are inevitable but unnecessary. Ultimately, a jazz musician's legacy is defined by influences, contributions, and innovations. Beiderbecke's improvisations provided a foundation for the cool movement in jazz, popularized in the 1950's, with its uncluttered textures and lighter approach.

Douglas D. Skinner

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See also: Armstrong, Louis; Debussy, Claude; Dorsey, Thomas A.; Goodman, Benny; Nichols, Red; Shaw, Artie; Whiteman, Paul.

Harry Belafonte

American calypso and folk vocalist, arranger, and songwriter

Belafonte popularized the integration of traditional folk melodies into the pop music lexicon when his 1956 album, Calypso, *sold a million copies and launched the craze for calypso music.*

Born: March 1, 1927; Harlem, New York
Also known as: Harold George Belafonte, Jr. (full name)

Principal recordings

ALBUMS: *Mark Twain and Other Folk Favorites*, 1955; *Three for Tonight*, 1955; *Belafonte*, 1956; *Calypso*, 1956; *Belafonte Sings of the Caribbean*, 1957; *Belafonte Sings the Blues*, 1958; *Presenting the Belafonte Singers*, 1958; *Belafonte at Carnegie Hall*, 1959; *Cheers: Drinking Songs Around the World*, 1959; *Love Is a Gentle Thing*, 1959; *Porgy and Bess*, 1959; *Belafonte Returns to Carnegie Hall*, 1960; *My Lord What a Mornin'*, 1960; *Swing Dat Hammer*, 1960; *At Home and Abroad*, 1961; *Jump Up Calypso*, 1961; *The Many Moods of Belafonte*, 1962; *The Midnight Special*, 1962; *To Wish You a Merry Christmas*, 1962; *Streets I Have Walked*, 1963; *Ballads, Blues, and Boasters*, 1964; *Calypso in Brass*, 1966; *In My Quiet Room*, 1966; *Belafonte on Campus*, 1967; *Belafonte Sings of Love*, 1968; *Homeward Bound*, 1969; *By Request*, 1970; *Calypso Carnival*, 1971; *The Warm Touch*, 1971;

Play Me, 1973; *Turn the World Around*, 1977; *Loving You Is Where I Belong*, 1981; *Paradise in Gazankulu*, 1988; *Belafonte '89*, 1989; *The Tradition of Christmas*, 1991; *American Wintertime*, 2006; *An Evening with Miriam Makeba*, 2006.

The Life

Harold George Belafonte, Jr. (behl-uh-FON-tee) was born in the Harlem section of New York City to immigrant parents. His father, Harold Belafonte, Sr., was a chef from Martinique, and his mother, Melvine, was a domestic from Jamaica. Because his parents were struggling to make ends meet, Belafonte went to live with his grandmother in Kingston, Jamaica, from 1935 to 1940. In 1943 Belafonte dropped out of high school to join the U.S. Navy and fight in World War II. Following his return from World War II in late 1945, Belafonte emulated the jazz crooning style of Frank Sinatra and the contemporary pop style of Perry Como. Belafonte spent the early part of his career surrounded by jazz musicians, often sharing the stage with Charlie Parker, Miles Davis, and Max Roach. Belafonte enrolled in acting classes at Erwin Piscator's famous dramatic workshops at the New School for Social Research. Belafonte honed his craft as an actor alongside such legendary figures as Marlon Brando, Sidney Poitier, Tony Curtis, and Walter Matthau, and he performed with the American Negro Theater. However, it was his success as a singer that catapulted Belafonte's career as an entertainer. In 1949 Belafonte signed with Jubilee Records, a relationship that yielded little success. Later that year Belafonte teamed with guitarist Millard Thomas, and they performed jazz-influenced pop tunes and folk music in many New York jazz clubs, including the Village Vanguard.

Belafonte debuted on the music scene with a successful engagement at the Royal Roost, a popular nightclub in New York. In his first singing engagements, the fledgling Belafonte was backed by jazz legends Parker, Roach, and Davis, and the young singer's early repertoire consisted primarily of jazz and pop standards. Between late 1949 and 1950 Belafonte became interested in tunes from the Archive of American Folk Song in the Library of Congress. Intrigued by African, Asian, American, and, most important, West Indian folk music, Belafonte abandoned pop and jazz music to focus on hybrid versions of folk music. He secured a recording contract with RCA in 1952, and he enjoyed success with the single "Matilda," followed by bigger success with his album *Calypso* in 1956.

Belafonte's popularity on the music scene paved the way for lead roles in films and Broadway shows. His acting performance in *Island in the Sun* (1957) solidified his status as a viable leading man, and his 1959 television special, *Tonight with Belafonte*, earned him an Emmy Award, the first for an African American man. Throughout his life, Belafonte has been an outspoken activist, and he was deeply involved in the Civil Rights movement of the 1950's and 1960's.

The Music

Belafonte's career took off when he recorded the single "Matilda," so he began to focus on folk tunes, especially from the West Indies. His *Calypso* album,

Harry Belafonte. (Library of Congress)

which followed in 1956, combined the gentle, floating West Indian melodies of calypso patois with the infectious West Indian dance beats of limbo. Belafonte stripped the traditional expository song style from calypso as sung by Lord Kitchener and Mighty Sparrow, taming the lyrics. He delivered them in a smooth, crooning voice, in contrast to the percussive sound favored by most West Indians. Finding his niche, Belafonte made few changes to this style throughout the rest of his career, and his later albums of the 1970's and 1980's are similar in style to the ones of the 1950's.

Calypso Albums. Despite his early work singing jazz and pop standards from 1949 to 1951, Belafonte never felt truly comfortable in those styles. Although Belafonte had a string of engagements in 1951 as a balladeer singing British folk songs, winning acclaim from critics, he slowly began including "ditties," as he called them, which were calypsos and other up-tempo West Indian songs such as "Hold 'Em Joe."

Calypso. Building on the muscle of the RCA label following the success of "Matilda" and the self-titled album *Belafonte*, the singer collaborated with William Attaway on *Calypso*. The sound Belafonte created for this album would define his career and establish a musical phenomenon. Several songs on the album became instant classics, such as "Brown Skin Girl," "Jamaica Farewell," "Man Smart (Women Smarter)," and the ever-popular "Banana Boat Song (Day-O)," a West Indian version of the John Henry legend. Instead of driving steel, the black workmen toiled through the evening loading ships with fruit. Interestingly, only two songs from the album were traditional calypsos in form. However, the album's intense popularity led to any English-language Caribbean-influenced song being labeled a calypso. The *Calypso* album was on the *Billboard* Top 100 for ninety-nine weeks, spending thirty-one weeks at number one.

Musical Styles. Belafonte released several other calypso-flavored albums during the late 1950's and early 1960's. These included *Belafonte Sings of the Caribbean*, *Swing Dat Hammer*, and *Jump Up Calypso*, all stylistically similar to *Calypso*. However, during these years, Belafonte released several albums reflecting a broad and eclectic spectrum of blues, folk, pop, and gospel music influences, including *Belafonte Sings the Blues*, *Porgy and Bess*, *The Midnight Special*, and *The Many Moods of Belafonte*. These albums paled in comparison to the commercial and critical success of two live concert recordings, *Belafonte at Carnegie Hall* and *Belafonte Returns to Carnegie Hall*.

Later Releases. After the decline of the calypso craze, Belafonte explored different musical projects, including extended collaborations and film and television sound tracks. During the late 1960's and 1970's, he collected songs recorded by various African American artists in order to produce *The Long Road to Freedom: An Anthology of Black Music*. The critically acclaimed packaged set was released in 2001.

Musical Legacy

By integrating traditional folk melodies with popular musical styles of the 1950's, Belafonte set a precedent for a new style of songwriting. He tapped his island musical heritage and created a popular genre. The cross-appeal of Belafonte's music to white audiences furthered the integration of African American music into American popular music. He received the National Medal of Arts, two Grammy Awards, and a Grammy Lifetime Achievement Award.

Andrew R. Martin

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two early marriages, and chronicles the rise and fall of the calypso craze.

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See also: Davis, Miles; Fender, Freddy; Jordan, Louis; Lewis, John; Makeba, Miriam; Masekela, Hugh; Odetta; Parker, Charlie; Roach, Max; Seeger, Pete; Sinatra, Frank.

Tony Bennett

American vocalist

A popular singer of standard and jazz music, Bennett has entertained generations of listeners with his easy, down-to-earth style since the 1940's.

Born: August 13, 1926; Queens, New York
Also known as: Anthony Dominick Benedetto (birth name); Joe Bari

Principal recordings

ALBUMS: *The Beat of My Heart*, 1957; *Basie/Bennett*, 1958 (with Count Basie and His Orchestra); *Because of You*, 1959; *Blue Velvet*, 1959; *In Person!*, 1959; *A String of Harold Arlen*, 1960; *To My Wonderful One*, 1960; *I Left My Heart in San Francisco*, 1963; *I Wanna Be Around*, 1963; *When Lights Are Low*, 1964; *The Movie Song Album*, 1966; *Tony Sings the Great Hits of Today*, 1970; *The Rodgers and Hart Songbook*, 1973; *Life Is Beautiful*, 1975; *Tony Bennett with the McPartlands and Friends Make Magnificent Music*, 1977; *The Art of Excellence*, 1986; *Bennett/Berlin*, 1987; *Astoria*, 1990; *Perfectly Frank*, 1992; *Steppin' Out*, 1993; *MTV Unplugged*, 1994; *Here's to the Ladies*, 1995; *Isn't It Romantic?*, 1995; *My Romance*, 1995; *Tony Bennett on Holiday*, 1997; *The Playground*, 1998; *Bennett Sings Ellington: Hot and Cool*, 1999; *Playin' with My Friends: Bennett Sings the Blues*, 2001 (duets with others); *A Wonderful World*, 2002 (with K. D. Lang); *The Art of Romance*, 2004; *Duets: An American Classic*, 2006.

WRITINGS OF INTEREST: *The Good Life*, 1998 (autobiography).

The Life

Tony Bennett was born Anthony Dominick Benedetto, the son of Italian immigrants Giovanni and Anna Benedetto. Bennett's father, a grocer, died when he was ten years old, and his mother, Anna, took a job as a seamstress to support her children. Bennett attended New York City's School of Industrial Art (now known as the High School of Art and Design), where he trained as a painter. He dropped out of school at sixteen to help support his family by working a series of jobs, including as an elevator operator and a copyboy for the Associated Press. He did not last long at these jobs, and they only reinforced his desire to become a professional singer. He gave himself the stage name of Joe Bari and did whatever he could to start his career.

In 1944, at eighteen, Bennett was drafted into the Army and served in the infantry until the Germans surrendered to the Allies at the end of World War II. He found combat difficult and was glad to be reassigned to a division that provided entertainment for the troops. He performed with many talented musicians, singers, and arrangers, some of whom helped Bennett later in his career.

Bennett returned home from the military in 1946 determined to make it as a singer. He used his G.I. Bill benefits to go back to school, attending the American Theatre Wing. In 1952 Bennett married a young art student from Ohio named Patricia Beech. Together they had two sons, D'Andrea (Danny) and Daegal (Dae). The marriage suffered from Bennett's spending too much time on the road, and they separated in 1965. The divorce was made final in 1971.

While portraying the role of Hymie Kelly in the movie *The Oscar* in 1965, Bennett met Sandra Grant. Eventually they married and had two daughters, Joanna and Antonia. He moved the family to Hollywood, but the lifestyle began to takes its toll. He and Sandra fell behind in taxes, and the Internal Revenue Service (IRS) prepared to take away their home. Bennett's mother died, his own record label folded, and Bennett became depressed. A near-fatal drug overdose propelled him to reexamine his life and career. He called his sons, Danny and Dae, for help. In their twenties and familiar with the busi-

ness side of the music industry, they came to Bennett's aid, Danny taking over as his manager. Unfortunately, Bennett and Sandra divorced.

This was a turning point for Bennett professionally and personally. With his second marriage over, he moved back to New York and revived his singing career. In addition to his musical success, Bennett gained acclaim as an artist. Painting under his birth name of Anthony Benedetto, he exhibited his works in art galleries across the country. He published an art book featuring many of his paintings, *Tony Bennett: What My Heart Has Seen* (1996).

The Music

Bennett's early years were spent listening to such greats as Al Jolson, Bing Crosby, and Maurice Chevalier. From these talented artists he learned a relaxed attitude that would appeal to every audience. At thirteen he developed a love for jazz, and at sixteen he dropped out of school to help support his family. He tried several jobs but ended up working as a singing waiter in an Italian restaurant, where he learned the standard songs from the other waiters and deduced what it took to be a performer.

During World War II Bennett served in the infantry, then was transferred to the 255th Regiment Band and the 314th Army Special Services Band of the European Theater, traveling around Germany entertaining the troops, often in the trenches. This experience provided Bennett with a great deal of artistic freedom since he could sing any song in any style, such as the new bebop. Many of the songs he performed in Germany—such as "Body and Soul" and "Sunny Side of the Street"—remained part of his repertoire for years.

After returning from the war, Bennett spent his days knocking on the doors of booking agents, club owners, and promoters. He received many rejections, which was a shock after the success he had experienced in the Army. At night he frequented clubs, singing for free and hoping someone would hear him. Performers such as Milton Berle and Jan Murray helped by arranging for him to sing when agents were in the audience.

"Boulevard of Dreams." Bennett's first demonstration disc featured "Crazy Rhythm" and "Boulevard of Dreams." The recording was not a huge success, but it attracted the attention of entertainment columnist Walter Winchell and singer Frank Sinatra. Mitch Miller of Columbia Records also found the disc interesting and offered Bennett a contract. Getting signed with a label was a positive step in Bennett's career. "Boulevard of Dreams" became his first Top 10 hit.

The songs recorded after "Boulevard of Dreams" were not as successful, and he was told that if he did not get a hit soon he would be dropped from the label. In 1951 he recorded "Because of You." It was not aired immediately on the radio, but it was a popular jukebox choice. Soon listeners from all over the country were calling their radio stations requesting the song. It was Bennett's first number-one hit on the *Billboard* pop chart, ultimately selling a million copies. It stayed on the chart for thirty-two weeks, ten at number one.

"Cold, Cold Heart." Bennett's second number-one hit was "Cold, Cold Heart," written by country singer Hank Williams. This was the first time a country song had crossed over to the Top 40 mainstream chart before becoming an international hit. Bennett was invited to perform it on the *Grand Ol' Opry* television show to pay tribute to Williams after his death.

Cloud 7. By 1955 Bennett had become dissatisfied with trying to beat the other pop singers for the number-one spot on the charts. He wanted to record a long-playing disc of jazz songs. Miller initially said no, but after the success of "Cold, Cold Heart," he finally agreed. *Cloud 7* was one of the first concept albums and one of Columbia's first twelve-inch long-playing discs. It featured jazz and classical inspiration, such as "My Reverie," based on classical composer Claude Debussy's *Reverie*. *Cloud 7* was not a smash hit, but it proved that Bennett was capable of doing something beyond singles and that he was ready for major changes in his career.

Mr. Broadway. The producers of the Broadway play *Kismet* asked Bennett to record "Stranger in Paradise" as a way to promote the play during a newspaper strike. It worked so well that several years later he was asked to record "Just in Time" from *Bells Are Ringing*. He eventually recorded enough songs for his 1962 album release *Mr. Broadway*.

"In the Middle of an Island." At first Bennett refused to record "In the Middle of an Island," which he did not like. He and Miller argued about it, but

Bennett finally gave in, managing to get through it in one take. Surprisingly, the song made the Top 10. Although the experience reinforced Bennett's belief that he should sing only songs that he liked in order to give the best he had to give to his listeners, giving in to Miller allowed him the freedom to record something more ambitious.

The Beat of My Heart. Bennett's next project was a compilation of standard songs using different kinds of rhythm, performed by all the great drummers Bennett could find. *The Beat of My Heart* attracted a whole new audience of jazz fans. With the success of the album, Bennett was allowed to make albums regularly.

"I Left My Heart in San Francisco." While preparing for his first concert in the city of San Francisco, Bennett's piano player, Ralph Sharon, handed him a song written by two unknown songwriters. Bennett liked the tune immediately, and so did audiences all over the country. It quickly became his signature song. The album of the same name was a Top 5 hit, and in 1962 the single won a Grammy Award for Record of the Year and Best Male Solo Vocal performance.

Tony Sings the Great Hits of Today. In 1967 rock and roll became the mainstay of most record labels. Columbia was no different and embraced the new sound, insisting all their artists record rock-and-roll tunes. Once again Bennett protested. He could not understand why he should sing songs that were definitely not his style. Bennett gave in again and recorded *Tony Sings the Great Hits of Today*. He was glad that his success in the 1950's had already established his career.

Improv. Bennett left Columbia in 1972 and signed with Polygram Records. His albums were released on the Philips label in England and on MGM/Verve in America. Two years later he started Tobill Enterprises and the record label Improv with Bill Hassett. Bennett produced four albums using different styles, something he would never have been able to do with a major label. The venture proved to be more difficult than they had expected, and it folded.

The Art of Excellence. Bennett's career began to slip in the 1970's. He was in debt from closing the record company and was having trouble with the IRS. He had been performing in Las Vegas but did not want to be labeled a Vegas act. He moved back to New York, and with Danny's help he refocused his career on a younger generation of music fans by booking shows at colleges and small theaters. The response was better than they had expected, without Bennett having to change his style of singing, his songs, or his trademark tuxedo. He re-signed with Columbia Records and recorded his first album with the label in fourteen years. *The Art of Excellence* was created with state-of-the-art digital equipment. A great album, it also attracted the attention of high-tech enthusiasts.

MTV Generation. Bennett and his son found another way to attract the attention of younger listeners. They convinced Columbia that he should do an MTV video. "Steppin' Out" was shot in black and white and featured all styles of dance with visual editing cut on the beat. Response to the video was so positive that Bennett was asked to co-present an award at that year's MTV Video Awards, and in 1994 he was invited to appear on *MTV Unplugged*. An album of the evening's performance became one of the top sellers of his career. With guest appearances by K. D. Lang and Elvis Costello, it won Grammy's Album of the Year in 1995.

Musical Legacy

By studying masterful entertainers, Bennett learned how to attract and maintain the public's interest. Keeping great songs alive and providing quality entertainment for all ages are significant parts of his legacy. As a representative of a beloved line of American vocalists, such as Frank Sinatra, Dean Martin, and Andy Williams, Bennett has preserved their art for a twenty-first century audience who revere him for his music and his enduring youthfulness.

Maryanne Barsotti

Further Reading

Bennett, Tony. *The Good Life*. New York: Pocket Books, 1998. Autobiographical account of Bennett's rise as one of the world's most enduring pop and jazz singers. Includes anecdotes, photographs, and discography.

Bennett, Tony, and Robert Sullivan. *Tony Bennett in the Studio: A Life of Art and Music*. New York: Sterling, 2007. A reflection of Bennett's careers as singer and painter. Includes memories, inspirations, and illustrations of his artwork.

Hoffman, Matthew. *Tony Bennett: The Best Is Yet to Come*. New York: MetroBooks, 1997. Describes Bennett's rise from singing waiter to international sensation. Includes photographs of Bennett at every stage of his career.

See also: Arlen, Harold; Basie, Count; Burke, Johnny; David, Hal; Ellington, Duke; Evans, Bill; Hart, Lorenz; Lang, K. D.; McFerrin, Bobby; Newley, Anthony; Rodgers, Richard; Streisand, Barbra; Webb, Jimmy; Williams, Hank.

Alban Berg

Austrian classical composer

Berg was one of the influential trio of Austrian composers known as the Second Viennese School. He artfully combined Romanticism with atonal and twelve-tone compositional techniques.

Born: February 9, 1885; Vienna, Austro-Hungarian Empire (now in Austria)
Died: December 24, 1935; Vienna, Austria

Principal works

CHAMBER WORKS: String Quartet, Op. 3, 1911; *Kammerkonzert*, 1925 (*Chamber Concerto*; for piano, violin, and thirteen wind instruments); *Lyrische Suite*, 1927 (*Lyric Suite*; for string quartet).

OPERAS (music): *Wozzeck*, Op. 7, 1924 (libretto by Berg; based on Georg Büchner's play *Woyzeck*); *Der Wein*, 1930 (libretto by Berg; based on Charles Beaudelaire's collection of poems translated by Stefan George, *Die Blumen des Bösen*); *Lulu*, 1937, revised and expanded 1979 (libretto by Berg; based on Frank Wedekind's play *Erdgeist*).

ORCHESTRAL WORKS: Piano Sonata, Op. 1, 1911; *Drei Orchesterstücke, Op. 6*, 1923 (*Three Orchestral Pieces*); Violin Concerto, 1936 (*To the Memory of an Angel*).

VOCAL WORKS: *Sieben Frühe Lieder*, 1908 (*Seven Early Songs*; for voice and piano, or orchestra); *Vier Lieder*, Op. 2, 1910 (*Four Songs*); *Fünf Orchesterlieder nach Ansichtkartentexten von Peter Altenberg*, 1913 (*Five Songs on Picture Postcard Texts by Peter Altenberg*).

The Life

In his youth, Alban Berg (AL-bahn behrg), the third of four children in an affluent Viennese family, studied piano and, without formal training, composed songs. His father's death in 1900 caused a downturn in the family's fortunes, but an aunt assisted, permitting Alban to continue his education. Academic, health, and romantic difficulties (he had recently fathered an illegitimate child) led him to attempt suicide in 1903.

In 1904 Berg began compositional studies with Arnold Schoenberg, who was a respected leader of the Viennese avant-garde. Anton von Webern, a fellow student, was the third member of the triumvirate dubbed the Second Viennese School. The synergy among these three musicians was crucial to Berg's artistic life, and by the age of twenty-one he was devoting himself to composition full time.

By the time he composed his String Quartet, Op. 3, his music was completely atonal in nature. He dedicated the quartet to Helene Nahowski, whom he wed in 1911. Schoenberg left Vienna for Berlin shortly thereafter, and Berg inherited some of his master's students.

Berg's first work after the apprenticeship with Schoenberg was *Five Songs on Picture Postcard Texts by Peter Altenberg*, which demonstrated Berg's orchestrational prowess and at times hinted at twelve-tone techniques that were still a decade away. The 1913 Vienna premiere (conducted by Schoenberg) was marred by audience disruptions—not unlike the furor that would greet Igor Stravinsky's *The Rite of Spring* two months later—and only two of the five movements were attempted. Berg found the experience disheartening.

In 1914 Berg attended the Vienna premiere of Georg Büchner's play *Woyzeck*, about a hapless soldier brutalized to the point of madness. Compelled to create an operatic version of the story, Berg began to edit the script into a libretto.

After his own miserable military experiences in the Austrian army during World War I, he found new inspiration to complete *Wozzeck*, dedicating most of the next five years to the work. Premiered in Berlin in 1925, *Wozzeck* nearly caused a riot, but un-

like the orchestral songs, the opera was soon recognized as a masterwork. With its condemnation of society and authority, *Wozzeck* was eventually banned by both the Nazis and the Communists but continued to receive regular performances in the West.

Following the success of *Wozzeck*, Berg completed his *Lyric Suite*, delving further into twelve-tone technique, first in a string-quartet version, then in one for string orchestra. The *Lyric Suite* was the first of several works to conceal cryptic references to Berg's love affair with Hanna Fuchs-Robettin.

In 1929 Berg began to develop the libretto for his second opera, *Lulu*, which dominated his efforts for the next six years (with a short break to fulfill a commission for a concert aria, *Der Wein*). In 1935 Berg again interrupted his work on *Lulu* for a commission—a violin concerto dedicated to the recently deceased daughter of Gustav Mahler's widow. With this inspiration, Berg wrote at an uncharacteristic rate of speed, creating the concerto (*To the Memory of an Angel*) in only four months. In the meantime, however, he failed to complete the orchestration of the third act of *Lulu*.

Only days after finishing the concerto, Berg suffered an insect bite that resulted in blood poisoning. Berg's health began a steady decline, and he died four months later, even before the premiere of the violin concerto and leaving *Lulu* incomplete. His widow refused to allow the completion of the third act during her lifetime, and so the full opera was not premiered until 1979, more than forty years after the composer's death.

Alban Berg. (Hulton Archive/Getty Images)

The Music

Berg's compositions following the theories of the Second Viennese School are more accessible than Schoenberg's or Webern's and thus offer the listener a better window on these important aspects of twentieth century musical innovation. Nevertheless, some critics favor Schoenberg for his invention of the twelve-tone system and for *Sprechstimme* (the cross between singing and speech) and Webern for the miniaturization of form and the development of *Klangfarbenmelodie* (literally, tone-color-melody, a succession of notes characterized by rapid timbre changes). However, Berg's superior craftsmanship and attention to detail best demonstrate the potential of these techniques as expressive tools.

Early Works. Before his study with Schoenberg, Berg was primarily a songwriter in the style of Hugo Wolf. Berg's one-movement Piano Sonata, Op. 1, considered extremely mature for an initial offering, is occasionally performed. His *Three Orchestral Pieces*, Op. 6, combined the atonal compositional techniques of Schoenberg with the expansive orchestration and deep emotional expression of Mahler.

Wozzeck. Büchner's play *Woyzeck* (1836) was an account based on the true story of a beleaguered army private and his disintegration into madness. As father of an illegitimate child, as a harassed underling in the military, and as a troubled soul, Berg must have felt sympathy for the main character. Based on the atonal techniques Berg learned from Schoenberg, *Wozzeck* is the first opera to succeed without relying on tonality to organize the harmonic language.

The opera, in *aba* form, consists of three acts, each divided into five scenes and connected by instrumental interludes. The five character pieces forming act 1 demonstrate the relationships Wozzeck has with the other main characters. Act 2 is a symphony in five movements illustrating the deterioration of his relationship with Marie, his common-law wife and mother of his child. Act 3 consists of five variations on ostinatos, creating the climax of the opera. Berg's complex method of organizing the opera allowed him to create a unity and structure for an extended work without the use of tonal landmarks.

The opera uses three distinct vocal techniques to portray different aspects of the characters: dialogue underscored by the orchestra, direct song, and *Sprechstimme*. The range of musical styles is equally broad, including passages that sound post-Romantic and sections that are clearly atonal juxtaposed with folk elements and popular music. Berg even employed a honky-tonk piano to snatch the audience out of the mesmerizing "Invention on the Note B."

The opera's carefully devised structure employs fugal techniques, inventions, symphonic form, and passacaglias, but it was never Berg's intention that the formal organization be the focus. He wanted the music to underscore the dramatic themes in Büchner's text, and the results are indisputable. Despite initial criticism of the demanding score both in the theater and in the press, the power of the opera overcame the objections, and the revenue from performances of *Wozzeck* provided Berg with a comfortable income for the rest of his life.

Lulu. Berg first developed interest in the drama of Frank Wedekind in 1905. It was not until 1928, however, that Berg began combining two Wedekind scripts into the libretto of *Lulu*. After an interruption to compose *Der Wein*, Berg dedicated most of the next six years to writing this opera about the rise and fall of Lulu. Although he completed the libretto and a piano score through the end of the third act, the orchestration was completed only through the end of the second act at the time of Berg's death. Because of objections from his widow, the final section was not orchestrated until after her death in 1976.

In act 1 Lulu is entangled in affairs with every male character, and most of them meet ignominious ends. When Dr. Schön hands Lulu his gun and orders her to kill herself, she shoots him instead, precipitating her imprisonment—the climax and turning point of the opera. The entire work is a large palindrome and hinges on a remarkable scene. The director is instructed to prepare a silent film of Lulu's trial and incarceration. This scene is accompanied by two minutes of frighteningly expressionistic score, which then, at the peak of the palindrome, turns around and reverses upon itself. In the second half of the opera, double-casting brings back the actors who played Lulu's lovers in the first half, now as progressively more disturbing partners, until finally the actor who played Dr. Schön portrays Jack the Ripper and murders Lulu. The opera has come full circle.

The music of *Lulu* was created entirely by manipulation of the twelve-tone system. Experts debate the exact way the tone rows are used, and whether there are multiple rows or a single row. Berg's sketches for the opera suggest that, while he used Schoenberg's system as a departure point, he adapted it to his own purposes, employing it to create music that met his dramatic needs.

Violin Concerto: To the Memory of an Angel. In 1935, when he was struggling to complete *Lulu* despite continual health problems, Berg was approached by a young American violin virtuoso, Louis Krasner, to compose a concerto. Berg, who had turned down other commissions in his effort to complete *Lulu*, was reticent at first. Krasner suggested that Berg's lyricism might help overcome the impression that music created using the twelve-tone system was cerebral and dry. Progress was slow, however, until the emotional impetus arrived in a tragic fashion.

Berg and his wife, Helene, were good friends with Mahler's widow, Alma. Alma's daughter, Manon Gropius, had contracted polio and succumbed to the disease in April, 1935. Berg asked Alma's permission to dedicate the concerto "to the memory of an angel." Berg now had the inspiration to create an expressive twelve-tone violin concerto that would disprove any assumption that such music was without passion.

Berg worked feverishly on the concerto, putting aside his work on *Lulu*, creating a tone row that gave the music tonal references, using a series of triads followed by a fragment of the whole-tone scale.

When properly manipulated, the row allowed for inclusion of various tonal materials: the sound of the open strings of the violin, quotes from Viennese folk song, and passages from Johann Sebastian Bach's harmonization of the chorale *Es ist genug* (It is enough). The four-movement concerto shows the full range of emotion—sorrow, anger, resignation—achieving the purpose that Krasner had suggested to Berg and at the same time achieving Berg's purpose of memorializing Gropius. The result is a tour de force that many consider the most significant violin concerto of the twentieth century and a fitting tribute to Berg's masterful fusion of technique and art.

Musical Legacy

While several other works, like the *Chamber Concerto* and the *Lyric Suite*, are occasionally performed, the bulk of Berg's reputation rests on *Wozzeck*, *Lulu*, and his violin concerto *To the Memory of an Angel*. Clearly the most significant works of Berg's career, they are often performed and recorded. Berg demonstrated the lyrical and expressive possibilities inherent in the use of atonality and of Schoenberg's twelve-tone system in ways that neither Webern nor even Schoenberg himself was able to achieve. His music influenced generations of composers to come.

William S. Carson

Further Reading

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Hall, Patricia. *A View of Berg's Lulu Through the Autograph Sources*. Berkeley: University of California Press, 1996. Hall's scholarly volume, based primarily on Berg's sketches, analyzes the technical aspects of his second opera. Musical examples, bibliography.

Jarman, Douglas. *Alban Berg: Lulu*. Cambridge, England: Cambridge University Press, 1991. Historical, analytical, but not overly technical information about Berg's opera. Illustrations, bibliography.

_____. *Alban Berg: Wozzeck*. Cambridge, England: Cambridge University Press, 1989. Detailed introduction to *Wozzeck*, in accessible language. Illustrations, bibliography.

Pople, Anthony. *Berg: Violin Concerto*. Cambridge, England: Cambridge University Press, 1991. Like the Jarman studies (and part of the same series of Cambridge Music Handbooks), Pople's guide to the Violin Concerto introduces the work in language appropriate for concertgoers and students.

Simms, Bryan R. *Alban Berg: A Guide to Research*. New York: Garland, 1996. Thorough annotations aid the reader in locating and selecting materials.

See also: Babbitt, Milton; Berio, Luciano; Boulez, Pierre; Britten, Benjamin; Crumb, George; Fischer-Dieskau, Dietrich; Gould, Glenn; Hindemith, Paul; Mahler, Gustav; Nono, Luigi; Poulenc, Francis; Schoenberg, Arnold; Schreker, Franz; Solti, Sir Georg; Webern, Anton von.

Alan Bergman

American film and musical-theater composer/lyricist

In writing lyrics for stage and motion-picture songs, Bergman focused on drama, using the words to tell the story as well as depict the mood and the action.

Born: September 11, 1925; Brooklyn, New York

Principal works

MUSICAL THEATER (lyrics): *Something More!*, 1964 (with Marilyn Bergman; music by Sammy Fain; libretto by Nate Monaster); *Ballroom*, 1978 (with Marilyn Bergman; music by Billy Goldenberg; libretto by Jerome Kass).

Principal recordings

ALBUMS: *Lyrically, Alan Bergman*, 2007.

SONGS (lyrics; written with Marilyn Bergman): "Yellow Bird," 1966 (music and lyrics); "Bowlegged Polly," 1967; "In the Heat of the

Night," 1967; "It Sure Is Groovy," 1967; "The Windmills of Your Mind," 1968; "What Are You Doing for the Rest of Your Life?," 1970 (music and lyrics); Theme from *Maude*, 1972; "The Way We Were," 1973; Theme from *Good Times*, 1974; "You Don't Bring Me Flowers," 1977; "How Do You Keep the Music Playing?," 1982 (music and lyrics); "If We Were in Love," 1982 (music by John Williams); "It Might Be You," 1982 (music by David Grusin); "No Matter What Happens," 1983; "No Wonder," 1983; "Papa Can You Hear Me?," 1983; "A Piece of Sky," 1983; "This Is One of Those Moments," 1983; "Tomorrow Night," 1983; "The Way He Makes Me Feel," 1983; "Where Is It Written?," 1983; "Will Someone Ever Look at Me That Way?," 1983; "I Knew I Loved You," 1984 (music and lyrics).

The Life

Alan Bergman (BURG-man) began writing music at the age of eleven. His strongest musical influence was Johnny Mercer, who became his mentor. While in high school Bergman wrote shows that were original works or parodies. Later, Bergman studied music and theater at the University of North Carolina, Chapel Hill, and continued his studies at University of California, Los Angeles, where he met Mercer. They worked together for two years, and Bergman said this was the most significant part of his education. Mercer taught him to understand the craft of singing and how to use words to create specific images.

During World War II Bergman started writing and directing shows for the Army's Special Services, and from 1945 to 1953 he directed television shows for CBS in Philadelphia. During this time he wrote musical production numbers for singer Jo Stafford's shows as well as songs for Fred Astaire, for revues, and for nightclub acts.

In 1958 Bergman married Marilyn Keith, who became his career partner. Marilyn and Alan were born in the same hospital in Brooklyn and raised in the same neighborhood, but they did not meet until they both had relocated to Los Angeles.

The Music

Bergman's lyrics are connected to and drawn from the dramatic context for which he is writing. As an exercise he would find specific scenes in short stories to illustrate with his lyrics. This prepared him for professional film work. Bergman would prefer to write the lyrics once the melody has been created, because lyrics are on the tip of the melody. While writing, he would always sing the lyrics aloud in order to diagnose problems in the text. He found it easier to write for someone with an established performance character, for example, Frank Sinatra.

"The Windmills of Your Mind." This was one of Bergman and his wife's first big successes. With music by Michel Legrand, it was written for the 1968 film *The Thomas Crown Affair*. The film's director, Norman Jewison, asked Legrand to write both the score and the theme song. Initially, Legrand approached composer-arranger Quincy Jones to write the lyrics to the song. Instead, Jones recommended a young couple, with whom he had just finished working. After meeting with Legrand and deciding on the style of the song, Bergman and his wife watched the motion picture with the director and discussed the point of the song as well as its function in the film. The crucial scene for the song was the protagonist flying in a glider as he plans the robbery. Jewison shot six minutes of the scene with only the sound of the wind, no dialogue and no sound effects. He did not want a song that would depict part of the plot or identify the character; rather, he wanted a stand-alone song that would enhance the character's restlessness. Initially, Legrand wrote six different melodies from which to choose, and the Bergmans, captivated by one, started the lyrics with just a line or phrase. The melody they chose had a circular quality, reflecting the action on the screen and portraying a mood with rhyming words, such as wheel and reel, spinning and running, sweeping and whirling. It earned the first Academy Award for the Bergmans and for Legrand.

"The Way We Were." In "The Way We Were," from the motion picture of the same title directed by Sydney Pollack, composer Marvin Hamlisch wanted to depict the life cycle of the main characters in the film: how they met, fell in love, started a life together, and finally separated. Following the story line, Hamlisch wanted to express a feeling of hope in what became a tragic development. Bergman and his wife were recommended to Hamlisch

by film producer Ray Stark, and at this point the Bergmans already had a long-standing relationship with Barbra Streisand, who starred in the film and sang the theme song. When they initially presented the song to Streisand, Bergman suggested that he and his wife could improve it. Before the film was finished, Streisand and the Bergmans crafted a second version of the song, which the singer preferred. Pollack decided to put both songs on the sound track to compare them in the context of the scene. The original version seemed to work better, with its change in rhythm as it moves through three sections. The movement of the melody is enhanced by the text: On the chromatic change, Bergman sets the word color; in the B section, the stress of the words falls when the melody ascends. In 1973 Hamlisch and the Bergmans won the Academy Award for Best Song for "The Way We Were."

Musical Legacy

Bergman's career started rising as Broadway and Hollywood musicals were beginning their decline. His writing style belonged to a new generation of songwriters, whose roots were not set deeply in the Broadway musicals or the New York music scene. Bergman and his wife created a new school of writing lyrics and influenced a younger generation of composers of film music and of musicals.

In 1983 Bergman and his wife wrote an unprecedented three of the five songs that were nominated for an Academy Award for Best Song: "How Do You Keep the Music Playing?" (with Legrand, from the 1982 motion picture *Best Friends*); "It Might Be You" (with Dave Grusin, from the 1982 motion picture *Tootsie*); and "If We Were in Love" (with John Williams, from the 1982 motion picture *Yes, Giorgio*). Over the span of their careers, Bergman and his wife have been nominated for many Academy Awards. Among their main collaborators have been Legrand, Grusin, Hamlisch, Lew Spence, and Henry Mancini.

Bergman was inducted into Songwriters Hall of Fame in 1980, and in 1995 he was awarded an honorary doctorate from Berklee College of Music. In 2007 Bergman and the Berlin Big Band and Radio Orchestra recorded an album, *Lyrically, Alan Bergman*, featuring his and his wife's songs.

Daniela Candillari

Further Reading

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Hamlisch, Marvin, and Gerald Gardner. *The Way I Was*. New York: Charles Scribner's Sons, 1992. Hamlisch talks about his life and career, and he includes information about his main collaborators, Alan and Marilyn Bergman.

Pohly, Linda. *The Barbra Streisand Companion: A Guide to Her Vocal Style and Repertoire*. Westport, Conn.: Greenwood Press, 2000. A discussion of Streisand's interpretive style of singing, with references to songs by the Bergmans. Includes discography and bibliography.

See also: Fain, Sammy; Hamlisch, Marvin; Legrand, Michel; Mancini, Henry; Mercer, Johnny.

Luciano Berio

Italian classical composer

An important avant-garde and electronic composer, Berio is best known for the quotation, the deconstruction, and the transformation of preexisting musical materials.

Born: October 24, 1925; Imperia, Oneglia, Italy
Died: May 27, 2003; Rome, Italy

Principal works

BALLETS (music): *Linea*, 1974 (for two pianos, vibraphone, and marimba; choreography by Félix Blaska); *Per la dolce memoria di quel giorno*, 1974 (choreography by Maurice Bejart).

CHAMBER WORKS: *Toccata*, 1939 (for two pianos); *Divertimento*, 1946 (for string trio); *Tre pezzi*, 1947 (for three clarinets); *Différences*, 1959 (for flute, clarinet, harp, viola, cello, and tape); *Sincronie*, 1964 (for string quartet); *Memory*, 1970 (for electric piano and electric

harpsichord); *Musica leggera*, 1974 (for flute, viola, and cello); *Duetti*, 1983 (thirty-four pieces for two violins); *Accordo*, 1981 (for four groups of wind instruments); *Voci*, 1984 (for viola and instrumental ensemble); *Call*, 1985 (for brass quintet); *Naturale*, 1986 (for viola, tam-tam, and tape); *Ricorrenze*, 1987 (for wind quartet); String Quartet No. 3, 1993 (*Notturno*).

OPERAS (music): *Mimusique No. 2*, 1955 (libretto by Roberto Leydi); *Allez-Hop!*, 1959 (libretto by Italo Calvino); *Esposizione*, 1963 (libretto by Edoardo Sanguineti); *Passaggio*, 1963 (libretto by Sanguineti); Opera, 1970 (libretto by Alban Berg); *Diario immaginario*, 1975 (radio opera for chorus, orchestra, and tape; libretto by Vittorio Sermonti); *Duo (teatro immaginario)*, 1982 (radio opera for baritone, two violins, choir, and orchestra; libretto by Calvino); *La vera storia*, 1982 (libretto by Calvino); *Un re in ascolto*, 1984 (libretto by Calvino); *Outis*, 1996 (libretto by Dario del Corno); *Cronaca del luogo*, 1999 (libretto by Talia Pecker-Berio).

ORCHESTRAL WORKS: *Preludio a una festa marina*, 1944; *Concertino*, 1949; *Nones*, 1954; *Variazioni*, 1954; *Allelujah I*, 1955; *Variazioni "Ein Mädchen oder Weibchen,"* 1956; *Serenata I*, 1957 (for flute and fourteen instruments); *Allelujah II*, 1958; *Sequenza* series, 1958-2002; *Tempi concertati*, 1959; *Quaderni I*, 1959; *Quaderni II*, 1961; *Quaderni III*, 1962; *Chemins I*, 1964; *Chemins II*, 1967; *Chemins III*, 1968; Concerto, 1973 (for two pianos and orchestra); *Still*, 1973; *Eindrücke*, 1974; *Points on the Curve to Find*, 1974; *Chemins IV*, 1975; *Corale on Sequenza VIII*, 1975 (for violin, two horns, and strings); *Il ritorno degli snovidenia*, 1977; *Encore*, 1978; *Chemins V*, 1980; *Fanfara*, 1982; *Requies*, 1985; *Formazioni*, 1987; Concerto II, 1989 (*Echoing Curves*); *Continuo*, 1989; *Festum*, 1989; *Rendering*, 1989; *Alternatim*, 1997 (for clarinet, viola, and orchestra); *SOLO*, 1999 (for trombone and orchestra).

PIANO WORKS: *Wasserklavier*, 1965; *Luftklavier*, 1985; *Feuerklavier*, 1989; *Brin*, 1990; *Leaf*, 1990; Sonata, 2001.

INSTRUMENTAL WORKS: *Gesti*, 1966 (for recorder); *Comma*, 1987 (for clarinet); *Psy*, 1989 (for double bass).

TAPE WORKS: *Mimusique No. 1*, 1953; *Ritratto di città*, 1954 (with Bruno Maderna; for one-track tape); *Mutazioni*, 1955 (for one-track tape); *Perspectives*, 1957 (for two-track tape); *Thema: Omaggio a Joyce*, 1958 (for two-track tape); *Momenti*, 1960 (for four-track tape); *Visage*, 1961 (for two-track tape); *A-Ronne*, 1975 (radio documentary for five actors; based on Edoardo Sanguineti's poem).

VOCAL WORKS: *O bone Jesu*, 1946 (for chorus); *Tre canzoni popolari*, 1947 (for female voice and piano); *Tre liriche greche*, 1948 (for solo voice and piano); *Due pezzi sacri*, 1949 (for two sopranos, piano, two harpsichords, timpani, and bells); *Magnificat*, 1949 (for two sopranos and orchestra); *Opus Number Zoo*, 1951 (for speakers, wind instruments, and French horn; lyrics by Rhoda Levine); *El mar la mar*, 1952 (for two sopranos and instruments; based on texts by Rafael Alberti); *Chamber Music*, 1953 (for female voice, cello, clarinet, and harp; based on James Joyce's poetry); *Circles*, 1960 (for female voice, harp, and percussion; based on texts by E. E. Cummings); *Epifanie*, 1961 (for female voice and orchestra; based on texts by Marcel Proust, James Joyce, Antonio Machado, Claude Simon, Bertolt Brecht, and Edoardo Sanguineti); *Folk Songs*, 1964 (for soprano and seven instruments); *Traces*, 1964 (for soprano, mezzo-soprano, two actors, chorus, and orchestra); *Laborintus II*, 1965 (for voices and orchestra; libretto by Sanguineti); *Rounds*, 1965 (for solo voice and harpsichord); *O King*, 1967 (for solo voice and instruments); *Air*, 1969 (for soprano and orchestra; libretto by Alessandro Striggio); *Questo vuol dire che*, 1969 (for three female voices, small chorus, instruments, and tape); *Sinfonia*, 1969 (for eight solo voices and orchestra); *Agnus*, 1971 (for two female voices, three clarinets, and a drone); *Bewegung*, 1971 (for baritone and orchestra); *E vo'*, 1972 (for soprano and instruments); *Recital I*, 1972 (for solo voice and instruments; libretto by Berio, Andrea Mosetti, and Sanguineti); *Folk Songs*, 1973 (for soprano and orchestra); *Calmo*, 1974 (for soprano and instruments; based on texts by Homer); *Cries of London*, 1974 (for six solo voices); *Chants parallèles*, 1975; *Coro*, 1976 (based on folk texts by Pablo Neruda); *Ofanim*, 1988 (for female voice, children's chorus, instruments, and electronics); *Canticum*

novissimi testamenti, 1989 (for voices, four clarinets, and four saxophones).

The Life

Luciano Berio (lew-CHYAH-noh BEH-ree-oh) was born in Oneglia, Italy on October 24, 1925. His father and grandfather were organists, and Berio received both formal and informal music training. Studying piano, Berio performed in chamber settings from the age of nine, and though he began composing in his teens, he remained primarily a pianist until young adulthood. Forced into military service in Italian leader Benito Mussolini's army, Berio injured his hand in an explosion during his military training, ending his career prospects as a pianist.

After the war, Berio returned to study composition at the Milan Conservatory. Accompanying provided a small income for him, and it was while accompanying a voice class that he met Cathy Berberian, an American studying voice in Milan on a Fulbright Fellowship. They were married in 1950, and she was extremely influential on his compositional development, premiering several of his most important works in the 1960's.

After Berio returned from a trip to the United States in 1951, where he studied with Luigi Dallapiccola at the Berkshire Music Festival at Tanglewood, he took on work at RAI, an Italian radio and television network. In 1955, along with Bruno Maderna, he cofounded Studio Fonologia, and he invited important composers such as John Cage to work there. In 1960 Berio returned to the United States to teach at Tanglewood. Later he substituted for Darius Milhaud at Mills College in Oakland, California, and in 1965 he began teaching at the Juilliard School, where he remained until 1972. He was an important teacher, and his students included Louis Andriessen, Steve Reich, and Bernard Rands.

While teaching, Berio also maintained an active traveling schedule, attending premieres around the world. Divorced from Berberian, Berio married an American psychologist, Susan Oyama, in 1965, with whom he had two children. Eventually his busy traveling schedule caused him to stop teaching, and he returned to Italy in 1972. He was the director of IRCAM, the institute for the scientific study of music and sound, in Paris from 1974 to 1980, at the invitation of Pierre Boulez. Berio founded the Tempo Reale studio in Florence in 1987 after he and his third wife, the musicologist Talia Pecker, settled outside Siena. Though he served as the Distinguished Composer in Residence at Harvard University from 1994 until 2000, it was primarily at his Italian home that he composed until his death in 2003.

The Music

Berio actively composed from the 1950's until his death in 2003, and he remained intellectually curious throughout his life. Berio held a lifelong fascination with reinterpretation and transformation, both in individual pieces as well as between pieces. Parts of works reappear in later works, and many works were later revised, reorchestrated, or arranged for different performance mediums. Ideas or themes from electronic works influenced his acoustic ones and vice versa. He composed fourteen *Sequenzas* for solo instruments from 1958 through 2002. For each one he fastidiously studied the physical components and requirements of performance on each instrument. Thus, many embody the extreme possibilities of performance virtuosity.

Early Works. At the Milan Conservatory, Berio was a member of the composition class of Giorgio Federico Ghedini, an Italian composer who proved a major influence on him. Berio studied the works of Igor Stravinsky, Béla Bartók, Arnold Schoenberg, and Sergei Prokofiev, among others, and he experimented with serialism. As was the case for many other young Italian composers, Dallapiccola served as the model for serial composition. After Berio studied with him at Tanglewood, many of his works displayed Dallapiccola's influence. *Chamber Music* is the most well known of these. In the early 1950's, Berio also began to experiment with electronic music, and *Mimusique No. 1* for tape was his first electronic work. However, the three most important stylistic works from the 1950's are *Thema: Omaggio a Joyce* for tape, in which Berio electronically manipulated the words of James Joyce and Cathy Berberian's voice to provide an aural parallel to Joyce's textual world; *Sequenza No. 1* for flute and the first of fourteen *Sequenzas* for solo instruments; and *Différences* for flute, clarinet, harp, cello, and tape, in which Berio manipulated recordings of the

instruments to merge the tape with the acoustic instruments rather than juxtaposing the two.

Circles. Written for Berberian in 1960, *Circles* takes its text from three poems by E. E. Cummings. Employing the same compositional techniques used two years earlier in the tape work *Thema: Omaggio a Joyce*, but using only acoustic instruments, Berio scored this for female voice, harp, and two percussionists. The work stands as a testament to Berio's fascination with cycles, symmetry, and intertextuality.

As the detailed performance notes specify, the singer is positioned at the front of the stage for the beginning of the piece, but, as the song cycle progresses, the singer gradually recedes into the ensemble. The vocalist is asked to play various percussion instruments, such as finger cymbals and claves, and the instrumentalists are asked to imitate the voice throughout, blurring the division between the singer and the players. As is found in later Berio works, the text is broken into phonemes that the singer is asked to sing, whisper, or speak. Eventually the line between poetry and music, singer and instrumentalist has been erased as the percussionists sing and the singer is simply a member of the ensemble.

Luciano Berio. (© Christopher Felver/CORBIS)

Composed as an *abcb'a'* arch, the musical material is recycled throughout. When the second poem reappears, it is accompanied by fragments from the first song, and musical themes are interwoven. This type of intertextuality is an important aspect of Berio's style, a technique he used throughout his life. For example, the *Sequenzas* were recycled and transformed into another series, *Chemins*, and in his opera *La vera storia*, the text from one act is musically reinterpreted in another.

Sinfonia. Having established himself as an important composer through his work in the 1950's and 1960's, Berio received many commissions in the late 1960's. *Sinfonia* was commissioned by the New York Philharmonic on the occasion of its 125th anniversary, and it was dedicated to its conductor, Leonard Bernstein. The first four movements premiered on October 10, 1968, with the Swingle Singers, the New York Philharmonic, and Berio conducting. It was originally written in four movements, and a fifth movement was added in 1969.

Throughout the five movements, Berio quotes not only text but also music from earlier composers, such as Hector Berlioz, Ludwig van Beethoven, and Gustav Mahler, as well as Berio's contemporaries, such as Pierre Boulez and Karlheinz Stockhausen. The second movement is an earlier work, *O King*, written in 1967 in memory of Martin Luther King, Jr., and using the vowels and consonants from his name. *Sinfonia* is often called the first postmodern work because the most salient features of the piece are its references to preexisting musical sources rather than the resultant harmony or texture. The music of Arnold Schoenberg may be heard with text from the theorist Claude Levi-Strauss, and the singers sometimes seem to comment on the musical references themselves. Whereas Berio engages in textual deconstruction in *Circles* and the tape work *Visage*, here he deconstructs the music, creating not a pastiche or collage so much as a transformation of the

sonic elements. In doing so, Berio calls into question the definition of an original musical work.

Points on the Curve to Find. With *Sinfonia*, Berio received unusually wide popularity for a contemporary composer. However, many of Berio's works from the 1970's emphasize less his deconstructionist techniques and more his interest in musical process and static harmonic fields. *Points on the Curve to Find* is scored for piano and twenty instruments. The title refers to a geometric curve, and in the work, the piano functions as the curve.

The piece lasts just more than eleven minutes, and the piano part features rapid thirty-second notes and other figures that Berio designates should be played as quickly as possible. The other instruments resonate aspects of the piano's curve, by doubling it in spots, echoing it in others, and frequently passing it back and forth among themselves. The piano part consists entirely of a ten-note musical sequence that cycles throughout. During each cycle, different pairs of the sequence are trilled, so that different harmonic fields are emphasized. What emerges is a constantly evolving, fanciful work, full of frenetic energy and ornamentation. It is often linked to other works from this period, such as *Linea*, for two pianos, vibraphone, and marimba, because of its emphasis on limited pitch material, musical process, and static harmonic fields. Berio remained committed to traditional formal structures, and this work exhibits a remarkable ability to fuse strict compositional methods with traditional dramatic formal shape.

Sequenzas I-XIV. Beginning in 1958 with *Sequenza I* for solo flute, Berio finished his last *Sequenza*, written for cello, in 2002. The fourteen *Sequenzas* provide a rare insight into the wide-ranging compositional interests and styles of the composer over an almost forty-five-year period. Each is intended as a study in what is possible on the instrument, and all require virtuosic performers. For each, Berio fastidiously studied the possibilities for performance. For *Sequenza III* for solo voice, Berio mapped out various resonant spots inside the mouth, and he requires the soloists to perform octave jumps, arpeggios, glissandi, and trills. *Sequenza XII* for bassoon solo requires circular breathing, among other extended techniques. The last cello *Sequenza* has a melancholy quality and folklike pizzicato rhythms.

Musical Legacy

Berio's intellectual curiosity led him in many stylistic directions over his career, but throughout he recognized the theatricality inherent in any musical performance. He sought to blur boundaries, using serialism if it suited the work, but he never prescribed to a specific orthodoxy. Credited with being hugely influential in electronic music, not only because of his work in founding his own electronic studios but also because of his employment of new electronic techniques to musical ends, he also influenced later generations of composers through his refusal to restrict his music to a singular style. Rather than capitalizing on the huge success of *Sinfonia* by continuing to write music that deconstructed the musical canon, he turned to more traditional compositional concerns, such as harmony and economy of musical means. Though he was the Italian representative of the Darmstadt School generation in the late 1950's, he was not part of the political infighting that characterized many composers from that period. He actively collaborated with other composers, and his work will forever be linked with his intellectual contemporaries in other fields, such as Bertolt Brecht, Levi-Strauss, and Umberto Eco.

Mary J. King

Further Reading

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Osmond-Smith, David. *Berio*. Oxford, England: Oxford University Press, 1991. A thorough overview of Berio's life and works, including a description of his musical language, his use of computers at IRCAM and Tempo Reale, the importance of folk music, and more.

See also: Babbitt, Milton; Barenboim, Daniel; Bartók, Béla; Berg, Alban; Bernstein, Leonard; Boulez, Pierre; Cage, John; Milhaud, Darius; Nono, Luigi; Reich, Steve; Schaeffer, Pierre; Schnittke, Alfred; Stockhausen, Karlheinz; Stravinsky, Igor; Watts, André.

Irving Berlin

Russian American musical-theater composer and lyricist

Composer of fifteen hundred songs, Berlin wrote in many styles—ragtime, swing, waltz, country, and classic Broadway—with an ear attuned to popular melody and lyrics and finding favor with generations of listeners.

Born: May 11, 1888; Mogilyov, Russia (now in Belarus)
Died: September 22, 1989; New York, New York
Also known as: Israel Baline (birth name)

Principal works

MUSICAL THEATER (music and lyrics): *Ziegfeld Follies of 1911*, 1911; *Watch Your Step*, 1914 (libretto by Harry B. Smith); *Stop! Look! Listen!*, 1915 (libretto by Smith); *The Century Girl*, 1916; *Yip, Yip, Yaphank*, 1918; *Ziegfeld Follies of 1919*, 1919; *Ziegfeld Follies of 1920*, 1920; *Music Box Revue of 1921*, 1921; *Music Box Revue of 1922*, 1922; *Music Box Revue of 1923*, 1923; *Music Box Revue of 1924*, 1924; *The Cocoanuts*, 1925 (libretto by George S. Kaufman); *Ziegfeld Follies of 1927*, 1927; *Face the Music*, 1932 (libretto by Moss Hart); *As Thousands Cheer*, 1933 (libretto by Hart); *Louisiana Purchase*, 1940 (libretto by Morrie Ryskind); *This Is the Army*, 1942; *Annie Get Your Gun*, 1946 (libretto by Herbert Fields and Dorothy Fields); *Miss Liberty*, 1949 (libretto by Robert E. Sherwood); *Call Me Madam*, 1950 (libretto by Howard Lindsay and Russell Crouse); *Mr. President*, 1962 (libretto by Lindsay and Crouse).

SONGS (music and lyrics): "Marie from Sunny Italy," 1907; "Alexander's Ragtime Band," 1911; "When I Lost You," 1913; "God Bless America," 1918; "Lazy," 1924; "Always," 1925; "Blue Skies," 1927; "Puttin' on the Ritz," 1929; "How Deep Is the Ocean (How High Is the Sky)," 1932; "Say It Isn't So," 1932; "Maybe It's Because I Love You Too Much," 1933; "Cheek to Cheek," 1935; "Top Hat, White Tie, and Tails," 1935; "I'm Putting All My Eggs in One Basket," 1936; "Let's Face the Music and Dance," 1936; "White Christmas," 1942; "Love and the Weather," 1947.

The Life

The youngest of eight children born to Moses and Leah Lipkin Baline in western Siberia, young Israel moved with his family to America in 1893 when their village was destroyed in a pogrom. Moses was unable to find work as a cantor, so he supported his large family as a kosher meat inspector and teacher. Life was hard in the shadow of the Manhattan Bridge and got worse when Moses died in 1901. Israel dropped out of school, left home, and supported himself as a street performer when he was just thirteen years old. With his innate musical talent, he was hired to be a singing waiter at Chinatown's Pelham Café. When the owner requested an Italian song, eighteen-year-old Israel Baline supplied the lyrics and house pianist Mike Nicholson the music in order to create "Marie from Sunny Italy." While the song was not a success—the lyricist earned thirty-seven cents—it was published and gave the wordsmith a new name: I. Berlin. The young songwriter embraced the Berlin typo and decided that the "I" would become Irving, replacing Israel and his nickname Izzy.

As songwriting clearly did not pay, Berlin returned to being a singing waiter, graduating to Jimmy Kelly's on Union Square in 1908. Publisher Ted Snyder was so impressed by Berlin's parodies of popular songs that in 1909 he signed the performer for twenty-five dollars a week as staff lyricist. Almost immediately, a Berlin/Snyder creation ("She Was a Dear Little Girl") was put into the Broadway musical *The Boys and Betty*. Berlin went from homeless street urchin to professional lyricist in only seven years, evidence of a fierce work ethic that was to serve him for the rest of his life.

After some success in popular music and on Broadway, Berlin had financial stability for the first time in his life. He married Dorothy Goetz in 1912, but she caught typhoid while on their honeymoon in Cuba and died five months after their wedding. Berlin channeled his grief into "When I Lost You," a heartrending ballad that went on to sell two million copies. Berlin was a private man, and this is the only lyric he ever acknowledged to have come from direct personal experience.

Plunging himself into work, Berlin became the

most prolific Broadway composer from 1914 to 1926. He allowed himself to be distracted when he met journalist Ellin Mackay in 1924. Ellin's Catholic father was not going to lose his daughter to a Jewish immigrant, Tin Pan Alley musician—albeit an amazingly successful one—so he shipped his daughter off to Europe. The two lovers were not deterred, however, and eloped on January 4, 1926. Enraged, Mackay cut his daughter out of his will; Berlin responded by signing over to his bride the copyright (and royalties) of his newly minted "Always," a song that made a small fortune. The loving couple had four children.

The 1920's were very good to Berlin personally and professionally, but with the death of his son, the looming Great Depression, and a growing insecurity about this own talent, he became depressed, a condition that would plague him for the rest of his life. It was in evidence much later, in the 1960's, when the relative failure of his last Broadway show, *Mr. President*, and Metro-Goldwyn-Mayer's cancellation of the film *Say It with Music* prompted Berlin to remark, "It was as if I owned a store, and people no longer wanted to buy what I had to sell." After singing "God Bless America" at the White House for prisoners of war returning from Vietnam in 1973, Berlin never made another public appearance. He kept in touch with friends and conducted business affairs by phone and lost his beloved wife Ellin in 1988, after sixty-two years of marriage. Berlin died in his sleep at his home in Beekman Place, New York City, a year later at the age of 101.

The Music

A chronic insomniac, Berlin wrote primarily at night. He set a personal goal of writing at least five songs a week, freely admitting that most were not good, estimating that only one song out of ten would be a success. This relentless motivation to work on his craft resulted in more than eight hundred high-quality songs copyrighted by Berlin. He never learned to read or write music, so he employed music secretaries to write down what he played (or sang to them over the phone).

Early Works. When ragtime was popular, Berlin turned out more than two dozen rags, including "That Mesmerizing Mendelssohn Tune," "Yiddle on Your Fiddle Play Some Rag Time," "That Beautiful Rag," "Everything in America Is Ragtime," and "That Revolutionary Rag." Ironically, his "Alexander's Ragtime Band" is not a rag but a song about ragtime. Nevertheless, with its syncopated rhythms and vernacular syntax, it was completely American in tone and became an international hit. It sold two million copies of sheet music in its first eighteen months, before the age of radio.

Influenced by his mentor and idol, George M. Cohan, Berlin set out to write songs that were accessible, succinct, and conversational in tone. His work added another Cohan dimension in 1918, when patriotism became a major theme in his lyrics. That year he was naturalized as a U.S. citizen,

Irving Berlin. (Library of Congress)

was drafted into the Army, and wrote the Army fund-raiser *Yip, Yip, Yaphank*. In the cast of three hundred servicemen (and one woman), Sergeant Berlin stopped the show every night with "Oh! How I Hate to Get Up in the Morning." During World War II, Berlin wrote a new fund-raiser, *This Is the Army* (for stage and film), which reprised "Oh! How I Hate to Get Up in the Morning" and introduced "I'm Getting Tired So I Can Sleep" and "I Left My Heart at the Stage Door Canteen." (The show's racially integrated cast of military personnel was the first such unit in World War II.) *This Is the Army* raised more than $15 million for the Army Relief Emergency Fund to aid wives and parents of U.S. servicemen.

Music Business. While most songwriters find managing their career to be the extent of their interest in business, Berlin established a music publishing firm, built and managed a theater, was a theatrical producer, and in 1914 helped establish the American Society of Composers, Authors, and Publishers (ASCAP).

From World War I to 1943, Berlin partnered with Saul Bornstein to create and run Irving Berlin, Inc., which published thousands of songs by others, including Buddy DeSylva, Lew Brown, Ray Henderson, and scores from early Disney films. The company was reorganized in 1943 to only publish songs by Berlin; the Berlin catalog was turned over to the Rodgers and Hammerstein Organization by his daughters after his death in 1989.

In 1921 Berlin (in conjunction with producer Sam Harris) built the Music Box Theatre on 45th Street in New York City. Elegant and intimate, this was the first theater built exclusively to showcase revues written by one composer. Even though there were only four editions of the *Music Box Revues*, these lavish, intricately crafted shows put the theater in the black within a year and yielded another collection of Berlin standards: "Say It with Music," "Lady of the Evening," "I'm Looking for Daddy Long Legs," "What'll I Do?," and "Don't Send Me Back to Petrograd." Before 1940 Berlin preferred the revue format over book musicals and revolutionized the form with *Face the Music* and *As Thousands Cheer*. The former introduced "Let's Have Another Cup of Coffee," while the latter showcased "Easter Parade" and three numbers for Ethel Waters: "Harlem on My Mind," "Supper Time," and "Heat Wave." Berlin was involved as a producer with shows booked into his Music Box Theatre, and he also coproduced some of his own shows. As successful in business as he was in art, he made another fortune in this arena.

In publishing, the standard practice is that the lyricist gets 25 percent, the composer 25 percent, and the publisher 50 percent—so songs sold through Irving Berlin, Inc., collected 100 percent of their sales. He was also the first Hollywood songwriter to get a percentage of a film's gross.

Even though "Blue Skies" was written as a pop song, it soon found its way into the Broadway musical *Betsy* (the rest of the score was by Richard Rodgers and Lorenz Hart) and was sung by Al Jolson in the first sound film, *The Jazz Singer* (1927). Other independent blockbusters include "Lazy," "How Deep Is the Ocean (How High Is the Sky)," "Say It Isn't So," and "Love and the Weather." It had been originally written (but never used) for *Yip, Yip, Yaphank*, but Berlin rewrote "God Bless America" for Kate Smith in 1938. He gave the copyright of the country's "unofficial national anthem" to the Boy Scouts and Girl Scouts of America, who continue to benefit from its royalties ($500,000 in 2004). Celine Dion's recording of "God Bless America" reached number one in 2001.

Hollywood and Broadway. Berlin spent the bulk of the 1930's and 1940's in Hollywood, where "White Christmas" won the Academy Award. Bing Crosby's original recording of "White Christmas" became the best-selling single in history, and, encompassing all versions of the song, it has sold more than one hundred million units. Other standards written for the silver screen include "Puttin' on the Ritz," "Maybe It's Because I Love You Too Much," "Top Hat, White Tie, and Tails," "Cheek to Cheek," and "Let's Face the Music and Dance." Responding to the introduction of the integrated book Broadway musical, Berlin wrote *Louisiana Purchase*, *Annie Get Your Gun*, *Miss Liberty*, *Call Me Madam*, and *Mr. President*. Demonstrating that he could write for character and story, Berlin moved past Tin Pan Alley and proved he belonged in the golden age of American musical theater. Even though some critics were unimpressed with the production, *Annie Get Your Gun* surprised even the most dedicated of Berlin fans. Almost every song became a classic, and "There's No Business Like Show Busi-

ness" is now the unofficial anthem of show business. Averaging 450 productions annually in the United States and Canada, the musical enjoyed a rousing Broadway revival in 1999 (with an altered book).

For a composer who worked hard to make a song sound simple, once in a while Berlin wrote a quodlibet or "double" song. "Play a Simple Melody" was his first polyphonic duet in which two melodies are introduced in separate stanzas, and then are sung together. Other counterpoint songs include "You're Just in Love," "Empty Pockets Filled with Love," and "An Old Fashioned Wedding," written for the 1966 Lincoln Center revival of *Annie Get Your Gun*. Berlin continued to copyright new songs until 1987, two years before his death.

Musical Legacy

The songwriter who personified Tin Pan Alley pop songs, helped define the Broadway musical and revue, and gave eighteen Hollywood film musicals many classic songs could not read or write music, could play in only one key at the piano, and yet knew the strength of his lyrics was appealing to emotions rather than intellect. In his twenty-one Broadway scores (books and revues), Berlin set out not to revolutionize the Broadway musical but to continue the trend started by Cohan, moving it away from its European roots and embracing the musical melting pot that was New York. Nearly three hundred of his songs—from Tin Pan Alley, Broadway, and Hollywood—made the Top 10 on the pop charts. The Berlin catalog earned seven million dollars in royalties in 2004. His songs have pleased the public for decades.

Showered with awards, Berlin received the Congressional Medal of Honor in 1954, a Grammy Lifetime Achievement Award in 1968, and the Medal of Freedom in 1977. Composer Jerome Kern commented that Berlin

> honestly absorbs the vibrations emanating from the people, manners, and life of his time and, in turn, gives these impressions back to the world—simplified, clarified, glorified. In short . . . Irving Berlin has no *place* in American music, he *is* American music.
>
> *Bud Coleman*

Further Reading

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See also: Arlen, Harold; Armstrong, Louis; Burke, Johnny; Cohan, George M.; Crosby, Bing; Fields, Dorothy; Fitzgerald, Ella; Goodman, Benny; Grappelli, Stéphane; Guthrie, Woody; Hammerstein, Oscar, II; Hart, Lorenz;

Henderson, Fletcher; Herbert, Victor; Kern, Jerome; Kreisler, Fritz; Lee, Peggy; Lerner, Alan Jay; Mercer, Johnny; Merman, Ethel; Newman, Alfred; Peterson, Oscar; Porter, Cole; Rodgers, Richard; Ronstadt, Linda; Smith, Kate; Steiner, Max; Tiomkin, Dimitri; Vaughan, Sarah; Whiteman, Paul; Williams, Mary Lou.

Elmer Bernstein

American film-score and musical-theater composer

One of Hollywood's most prolific and versatile composers, Bernstein wrote music for more than two hundred film and television productions, pioneering the use of jazz and electronic music.

Born: April 4, 1922; New York, New York
Died: August 18, 2004; Ojai, California

Principal works

FILM SCORES: *Saturday's Hero*, 1951; *Boots Malone*, 1952; *Sudden Fear*, 1952; *Cat-Women of the Moon*, 1953; *Robot Monster*, 1953; *The Man with the Golden Arm*, 1955; *The Ten Commandments*, 1956; *The Magnificent Seven*, 1960; *To Kill a Mockingbird*, 1962; *The Making of the President 1960*, 1963; *The Hallelujah Trail*, 1965; *Hawaii*, 1966; *Thoroughly Modern Millie*, 1967; *I Love You, Alice B. Toklas!*, 1968; *True Grit*, 1969; *Blind Terror*, 1971; *Cahill U.S. Marshal*, 1973; *From Noon Till Three*, 1976; *Animal House*, 1978; *Little Women*, 1978; *Airplane!*, 1980; *An American Werewolf in London*, 1981; *Stripes*, 1981; *Ghost Busters*, 1984; *¡Three Amigos!*, 1986; *The Good Mother*, 1988; *My Left Foot*, 1989; *The Grifters*, 1990; *Cape Fear*, 1991; *Rambling Rose*, 1991; *The Age of Innocence*, 1993; *Lost in Yonkers*, 1993; *Devil in a Blue Dress*, 1995; *The Rainmaker*, 1997; *Wild Wild West*, 1999; *Far from Heaven*, 2002; *The Rising of the Moon*, 2002.

MUSICAL THEATER: *How Now, Dow Jones*, 1967 (lyrics by Carol Leigh; libretto by Max Shulman); *Merlin*, 1983 (lyrics by Don Black; libretto by Richard Levinson).

The Life

Elmer Bernstein (BURN-steen) received encouragement from his family to pursue the arts. He performed as a professional dancer, won prizes for painting, and received a piano scholarship at age twelve. He represented the United States as a pianist and conductor from 1939 through 1950, performing in concerts throughout the world. During World War II, he did arrangements for American folk music and wrote dramatic scores for military-broadcast radio shows. This led to writing music for two United Nations radio shows, and Bernstein's compositions drew the interest of Sidney Buchman, a vice president at Columbia Pictures.

Buchman hired him to compose scores for *Saturday's Hero* and *Boots Malone*. His score for *Sudden Fear* in 1952 drew even more attention. Bernstein's career stalled, however, during the blacklisting of Hollywood celebrities by the supporters of U.S. Senator Joseph McCarthy, because Bernstein was identified with some left-wing causes. Consequently, Bernstein found himself reduced to scoring low-budget science-fiction films, although he set new trends in this capacity with his use of electronic music. Hired to compose dance music for Cecil B. DeMille's blockbuster *The Ten Commandments*, he ended up scoring the entire motion picture and went on to an award-winning career. He died of cancer in 2004.

The Music

The amazing variety of Bernstein's motion-picture scores makes him one of the most recognized composers of Hollywood's golden age. Nominated for fourteen Academy Awards plus many Emmy, Tony, Golden Globe, Western Heritage, and Grammy Awards, he had one of the longest careers of any composer in Hollywood history. He also helped establish many musical trends in film as he moved from one form to another. He was not related to composer Leonard Bernstein, but the two became known as "Bernstein West" (Elmer) and "Bernstein East" (Leonard).

Cat-Women of the Moon. Because he was swept up in the anti-Communist witch hunts of the early 1950's, Bernstein was blacklisted from scoring major motion pictures, and he was forced to find work on such films as this 3-D science-fiction adventure released in 1953. Despite the film's plot holes, the

bad acting, and the low-budget production values, Bernstein's score generally gets high marks from critics. It helped meld science fiction with electronic music.

The Man with the Golden Arm. Once again, Bernstein's composing set a trend with this all-jazz score (utilized by other composers in many films that followed and in such television series in the late 1950's and early 1960's as *Peter Gunn*). The film, in which Frank Sinatra plays a heroin addict, received an Academy Award nomination in 1955 for Best Original Score.

The Ten Commandments. This score brought Bernstein back to the top rank of film composers. The 1956 epic was the last film directed by DeMille, who sought a composer who could achieve the Richard Wagner opera concept of blending action, setting, and dialogue through the background music. He hired Bernstein, who composed symphonic themes for each of the biblical events depicted.

The Magnificent Seven. If Bernstein had scored no other film, this 1960 Western would have assured his fame. One of the most recognized scores in cinema, it ranks in familiarity with the Lone Ranger, a popular radio and television cowboy, and his accompanying music, Gioacchino Rossini's overture to his opera *William Tell* (1829). For *The Magnificent Seven*, Bernstein was nominated for an Academy Award, and he won the Western Heritage Award for Best Original Score. The music was used in commercials for Marlboro cigarettes and Victoria Bitter beer, in three film sequels, and in a television series, further cementing its place in popular culture. Bernstein also scored the 1986 parody of this film, *¡Three Amigos!* He went on to score other popular Westerns, including many starring John Wayne, but he never eclipsed the popularity of the music from *The Magnificent Seven*.

Thoroughly Modern Millie. This 1967 musical comedy brought Bernstein an Academy Award for Best Original Score, even though he did not write all the music. This musical comedy featured tunes from other sources, such as *Jazz Baby* (1919), which had been acquired and adapted by General Mills to advertise the Wheaties breakfast cereal. However, the original scoring for the comedic and dramatic events of the story, ranging from love stories to white slavery kidnappings, is what earned the award.

Animal House. This raucous 1978 National Lampoon comedy gave Bernstein another challenge, composing musical themes reflecting the time in which the story is set (1962). One piece of background music begins like "A Summer Place" (the theme of the 1952 film of the same name), but then it goes off into a comedic spree. Bernstein used other sly musical tricks to punch up the goofiness that made the picture so popular.

Cape Fear. When the composer learned that director Martin Scorsese was going to do a remake of *Cape Fear*, Bernstein wanted to adapt Bernard Herrmann's score from the 1962 original for the 1991 version. Bernstein estimated that he wrote about six minutes of original music in this suspense thriller; the rest was a rearrangement of Herrmann's music to fit the revised script.

Musical Legacy

One of Hollywood's most innovative composers, Bernstein utilized all styles of music in his work, and his innovations often changed the direction of other composers' music. Even his scoring of low-budget science-fiction films helped pave the way for the genre's electronic-style music, just as his work in *Man with the Golden Arm* did for jazz scores. *The Magnificent Seven* score is one of the most famous Western films scores. Bernstein's half-century career, among Hollywood's longest running, covered many forms of music, ranging from the ballet music in the 1954 stage production of *Peter Pan* to the score for the 2002 drama of social taboos of the 1950's, *Far from Heaven*. That was his last film score, and it was nominated for the Academy Award and the Golden Globe for Best Original Score.

Paul Dellinger

Further Reading

Bernstein, Elmer. *Elmer Bernstein: An American Film Institute Seminar on His Work*. Glen Rock, N.J.: Microfilming Corporation of America, 1977. Presents views from various scholars of film music on Bernstein's work and his influence on cinema.

Faulner, Robert R. *Music on Demand: Composers and Careers in the Hollywood Film Industry*. Piscataway, N.J.: Transaction, 2003. An overview of the careers of various composers for motion pictures, including a discussion of Bernstein.

McGilligan, Patrick, and Paul Buhle. *Tender Comrades: A Backstory of the Hollywood Blacklist*. New York: St. Martin's Press, 1999. Collection of interviews with Hollywood figures affected by the proceedings of the 1947 House Un-American Activities Committee and its blacklist, which for a time included Bernstein.

Morgan, David. *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema*. New York: HarperEntertainment, 2000. Interviews and discussions with well-known film composers, including Bernstein.

See also: Andrews, Dame Julie; Diamond, Neil; Green, Adolph, and Betty Comden; Grusin, Dave; Herrmann, Bernard; Mancini, Henry; Sinatra, Frank; Waxman, Franz.

Leonard Bernstein

American classical, musical-theater, and film-score composer and conductor

Conductor, composer, pianist, and educator, Bernstein was passionate about sharing his enthusiasm about music with all ages. He discussed music in terms people could easily understand and encouraged in young people an appreciation of music with a series of well-regarded televised concerts.

Born: August 25, 1918; Lawrence, Massachusetts
Died: October 14, 1990; New York, New York
Also known as: Lenny Bernstein

Principal works

BALLETS (music): *Fancy Free*, 1944; *Facsimile*, 1946; *Dybbuk*, 1974.

CHORAL WORKS: *Chichester Psalms*, 1965 (for boy soloist, chorus, and orchestra); *Songfest*, 1977 (for six singers and orchestra).

FILM SCORES: *On the Waterfront*, 1954.

MUSICAL THEATER (music): *On the Town*, 1944 (lyrics by Betty Comden and Adolph Green); *Peter Pan*, 1950 (music and lyrics by Bernstein; based on James M. Barrie's play); *Wonderful Town*, 1953 (lyrics by Comden and Green); *The Lark*, 1955 (incidental music; libretto by Lillian Hellman; based on Jean Anouilh's play *L'Alouette*); *West Side Story*, 1957 (lyrics by Stephen Sondheim; libretto by Arthur Laurents); *The Firstborn*, 1958 (incidental music; based on Christopher Fry's play); *Mass*, 1971 (lyrics by Bernstein and Stephen Schwartz); *1600 Pennsylvania Avenue*, 1976 (lyrics and libretto by Alan Jay Lerner); *The Madwoman of Central Park West*, 1979 (lyrics by various composers; libretto by Phyllis Newman and Laurents).

OPERAS (music): *Trouble in Tahiti*, 1952 (libretto by Bernstein); *Candide*, 1956 (lyrics by Richard Wilbur, John La Touche, Bernstein, Dorothy Parker, and Lillian Hellman; libretto by Hellman); *A Quiet Place*, 1983 (libretto by Stephen Wadsworth).

ORCHESTRAL WORKS: Symphony No. 1, 1942 (*Jeremiah*); Symphony No. 2, 1949 (*The Age of Anxiety*; based on W. H. Auden's poem); *Prelude, Fugue and Riffs*, 1949 (for solo clarinet and jazz ensemble); *Serenade*, 1954 (based on Plato's *Symposium*); *Fanfare I*, 1961; *Fanfare II*, 1961; Symphony No. 3, 1963 (*Kaddish*); *Slava! (A Political Overture)*, 1977; *Divertimento*, 1980; *A Musical Toast*, 1980; *Halil*, 1981; *Jubilee Games*, 1986; Concerto for Orchestra, 1989 (revision of *Jubilee Games*).

WRITINGS OF INTEREST: *The Joy of Music*, 1959; *Young People's Concerts*, 1962; *The Infinite Variety of Music*, 1966; *The Unanswered Question*, 1976.

The Life

On August 25, 1918, Louis Bernstein (BURN-stin) was born into a family of Russian immigrants. His parents, Samuel and Jesse Resnick Bernstein, had fled the anti-Semitism and pogroms that threatened Jews in Russia. One of three children, Bernstein was raised in a fervently religious, not notably musical family, although the family participated in the singing, clapping, and dancing that were part of the worship ceremonies at their synagogue. Bernstein, whose parents always called him Lenny, changed his name to Leonard at age sixteen.

His first exposure to music was accidental. His Aunt Clara was moving and needed a place to store her piano. The Bernsteins let her leave it with them.

Intrigued by this instrument, Bernstein immediately began to play it and soon got his parents to arrange piano lessons.

Although fascinated by music, Bernstein was expected to work at the family wholesale beauty-supply business when he finished high school rather than seek a career in music, which his father strongly opposed. By this time, the family had moved from Lawrence, Massachusetts, where Bernstein had been born, to Boston, where he entered the prestigious Boston Latin School. Upon graduation, he qualified for entrance to Harvard University, from which he graduated in 1939. He then went to Philadelphia, where he studied music with Frederick "Fritz" Reiner at the Curtis Institute of Music.

In 1940 Bernstein attended the Berkshire Music Festival at Tanglewood in Massachusetts, where he first met and favorably impressed legendary conductor Serge Koussevitzky, who recommended to music director Artur Rodzinski that he offer the young man a then-vacant post as assistant conductor for the New York Philharmonic Orchestra, an awesome position for one not yet twenty-five.

Leonard Bernstein. (AP/Wide World Photos)

On November 14, 1943, conductor Bruno Walter, felled by influenza, was unable to conduct the orchestra, so Bernstein was brought in on short notice. Trembling from stage fright, Bernstein soon transfixed the audience with the virtuosity of his performance. The following day, a front-page account in *The New York Times* heaped lavish praise on his conducting. Such approbation led to Bernstein's receiving invitations from practically every major symphony orchestra in the United States to be guest conductor.

In 1957 Bernstein was appointed co-conductor with Dimitri Mitropoulos of the New York Philharmonic Orchestra; in 1958 he became its first full-fledged American conductor. He remained in this position until 1969, when, to the dismay of many, he resigned to devote more time to composing and engaging in work that would introduce young people to music. Bernstein remained fully engaged in musical activities for the rest of his life, conducting a concert at Tanglewood in August, 1990, just two months before he died in New York City on October 14.

The Music

Few musicians in the twentieth century possessed the versatility and enthusiasm that characterized Bernstein. An outstanding orchestral conductor, he was also a gifted and multifaceted composer, a pianist who sometimes played the piano portions in works he was conducting, and a musical educator who taught at such institutions as Harvard and Brandeis and wrote and performed for general audiences. Bernstein sought passionately to awaken in young people an appreciation for music and teach them the benefits of participating in and understanding it. Not only did he write books and compose musical pieces specifically directed at young people, but he also spent a great

deal of time organizing and conducting a series of young people's concerts.

The Conductor. Bernstein started at the bottom rung of the musical ladder: as assistant conductor of the New York Philharmonic Orchestra, though the job had more to do with paperwork and organizational skills than with music making. Nevertheless, Bernstein persevered, realizing that the position could lead to the creative work he fervently yearned to do.

As an assistant, Bernstein knew that he could be called upon to fill in for the conductor on short notice. He took that responsibility seriously, renting an apartment directly above the concert hall so that he could be available almost instantly were he called upon to fill in for a scheduled conductor. He studied the scores that were slated for performance and went so far as to buy himself a tuxedo, prescribed conductor attire.

Finally, in November, 1943, twenty-five-year-old Leonard Bernstein was called upon to replace an ailing Bruno Walter in an intricate program at Carnegie Hall. He had less than twenty-four hours' notice.

Although Walter's special performance was to be broadcast all over the United States, there was not enough time for his replacement to rehearse the program. A nervous Bernstein was backstage, trembling and perspiring, when the audience was told that he was to replace the celebrated Walter.

Instead of being discouraged when the audience groaned, Bernstein was energized. Coming on stage determined to win the audience's adulation, he proceeded to do so. That performance established Bernstein as an outstanding talent and led to his being invited by almost every major orchestra in the United States to guest-conduct.

Despite his initial success, it was not until 1958, fifteen years later, that Bernstein was named musical director of the New York Philharmonic Orchestra, where he served as conductor until 1969, when he resigned to devote his energies to proselytizing for music among a broad range of audiences.

As conductor of the New York Philharmonic, Bernstein introduced new and imaginative concert programs to audiences. He catered to popular tastes, often to the dismay of more conservative concertgoers, but by doing so he attracted vast new audiences. He became the internationally acknowledged specialist on Gustav Mahler, bringing Mahler's major works before American audiences and reviving enthusiasm for his music all over the world.

The Composer. When he was just twenty-six, Leonard Bernstein wrote *On the Town*, his earliest musical-theater piece. He followed it with *Wonderful Town* in 1953 and *Candide* in 1956, which he revised in 1973. His first resounding hit, however, a Broadway production more successful than *Wonderful Town*, was his redaction of William Shakespeare's *Romeo and Juliet*, which Bernstein moved from Shakespeare's Verona, Italy, to the streets of New York, where the star-crossed lovers are not from noble families but involved with opposing street gangs.

West Side Story was remarkable for its ability to intermingle a modern musical genre such as jazz with serious opera and to deal simultaneously with such contrasting emotions as hatred and love. More than any other Bernstein production, this musical demonstrated how entertaining and moving such a marriage can be.

Bernstein's religious roots are found in many of his compositions, most notably in his Symphony No. 3 (titled *Kaddish*), the *Chichester Psalms*, and *Mass*. He also incorporated ballet into many of his compositions, including *Fancy Free*, *West Side Story*, and *Facsimile*. His incidental music for the film of *Peter Pan* (1953), which was made after Bernstein's stage production of the J. M. Barrie play, also capitalized on his understanding of dance.

His technical knowledge of opera is easily discernible in his short operas *Trouble in Tahiti* and *A Quiet Place*. Among his film scores, the incidental music for *Peter Pan* and the score for *On the Waterfront* are the most celebrated and reflect the scope of his musical knowledge.

The Performer and Educator. Bernstein dazzled audiences with his ability to perform in some of the concerts he conducted, leaving the podium to position himself at the keyboard and play piano in the work he was conducting. Although he is better known as a conductor, his performances were impressive. From the beginning of his musical career, however, Bernstein was most committed to sharing with others his enchantment with music. From the day he first struck the keys of his Aunt Clara's piano, this enchantment became a integral part of his being.

After he established himself as a notable in musical circles, Bernstein worked actively to spread his enthusiasm to diverse audiences of all ages. He was especially concerned with young people and reached out to them in seminars at Brandeis University from 1952 until 1957.

During this period, while still teaching at Tanglewood, he was preparing material for television programs he began offering in the mid-1950's and gathering material for his 1959 book, *Joy of Music*, which was directed at lay people. His liveliness and ability to discuss music in terms they could easily understand appealed to huge audiences, particularly in the Young People's Concerts he conducted around the country. A book that grew out of his television presentations, *The Infinite Variety of Music*, followed in 1966. In 1973 Bernstein delivered six Norton Lectures at Harvard University, which were gathered in a volume, *The Unanswered Question*, published in 1976.

Musical Legacy

Leonard Bernstein almost single-handedly democratized music in ways that increased its public acceptance. His early association with Koussevitzky, who brought music to the masses through the famed Boston Pops Concerts, made Bernstein realize the value of involving as many people as possible in musical adventures. Bernstein will probably be best remembered for his humanity and for his ability to reach audiences of every age. His musical compositions will also be long remembered for their versatility and breadth of impact, and his musical theater—particularly the timeless *West Side Story*—will endear him to young audiences always.

R. Baird Shuman

Further Reading

Burton, Humphrey. *Leonard Bernstein*. New York: Doubleday, 1994. Comprehensive study of Bernstein with valuable information gleaned from extended interviews with family and friends.

Ewen, David. *Leonard Bernstein*. London: W. H. Allen, 1967. Early consideration of Bernstein, his work, and his contributions to music.

Myers, Paul. *Leonard Bernstein*. London: Phaidon Press, 1998. Focuses on how he democratized music by adapting it for the masses.

Peress, Maurice. *Dvořák to Duke Ellington: A Conductor Explores America's Music and Its African American Roots*. New York: Oxford University Press, 2004. Chapter 9 offers a brief biographical sketch of Bernstein; chapter 14 provides a fifteen-page analysis of Bernstein's *Mass*.

Peyser, Joan. *Bernstein: A Biography*. Rev. and updated ed. New York: *Billboard* Books, 1998. Interesting psychological insights into Bernstein's relationship with his father who initially opposed his career in music.

Venezia, Mike. *Leonard Bernstein*. New York: Children's Press, 1997. This book, with pleasant illustrations, is directed toward young readers. Despite some unfortunate inaccuracies, it provides a readable starting point for youths unfamiliar with Bernstein and his work.

See also: Anderson, Leroy; Berio, Luciano; Bernstein, Elmer; Boulanger, Nadia; Copland, Aaron; Elliot, Cass; Gould, Glenn; Green, Adolph, and Betty Comden; Ives, Charles; Koussevitzky, Serge; Lerner, Alan Jay; Ma, Yo-Yo; McPartland, Marian; Mahler, Gustav; Messiaen, Olivier; Nielsen, Carl; Previn, Sir André; Rampal, Jean-Pierre; Rota, Nino; Shaw, Artie; Sondheim, Stephen; Stern, Isaac; Thomas, Michael Tilson; Tippett, Sir Michael; Watts, André; Weill, Kurt; Willson, Meredith.

Chuck Berry

American singer, guitarist, and songwriter

Berry is an early architect of the rock-and-roll sound. To the three-chord Delta blues on which he grew up, he ingeniously added the drive, rhythm, and spirit that have come to define rock and roll.

Born: October 18, 1926; St. Louis, Missouri
Also known as: Charles Edward Anderson Berry (birth name)

Principal recordings

ALBUMS: *After School Session*, 1958; *One Dozen Berrys*, 1958; *St. Louis to Liverpool*, 1964; *Chuck*

Berry in London, 1965; *From St. Louis to Frisco*, 1968; *San Francisco Dues*, 1971; *Bio*, 1973; *Chuck Berry '75*, 1975; *Rockit*, 1979.

WRITINGS OF INTEREST: *Chuck Berry: The Autobiography*, 1987.

The Life

Charles Edward Anderson Berry (BEH-ree) grew up in St. Louis, Missouri, spending most of his formative years attending school during the day and in his spare time working in his father's carpentry business. While still in junior high he developed a liking for the blues, eventually performing a racy but well-received version of Jay McShann's "Confessin' the Blues" for his classmates at a school assembly. Legend has it that from this point he was hooked on performing and quickly learned the basic guitar chords and licks that would later propel him to international stardom.

Chuck Berry. (AP/Wide World Photos)

Berry embarked on a long history of run-ins with authority when he was arrested and jailed for armed robbery while still a teenager. He served a three-year sentence, got married, and started a family within a year after his release.

In 1952 a St. Louis pianist invited Berry to perform at a New Year's Eve gig at a local nightspot, the Cosmopolitan Club. The gig led to a three-year stint at the popular St. Louis Club, which attracted hundreds of people excited to see Berry perform his unique hybrid of high-energy rhythm-and-blues and onstage antics such as the notorious "duck walk."

In 1955 Berry traveled to Chicago to watch his idol Muddy Waters perform. After the show, Berry asked Waters for advice on how to further his professional career. Waters told Berry to arrange an audition with Leonard and Phil Chess of the famous Chess Records. Impressed by Berry's youthful, original sound, the Chess brothers later that year released Berry's first hit, "Maybellene." By 1961 he had amassed ten more Top 10 hits and become one of the most popular and influential guitarists in rock and roll.

At the height of his popularity, Berry ran into legal trouble. Convicted in 1962 of taking an underage girl across state lines for immoral purposes under a statute known as the Mann Act, he spent the better part of 1962 and 1963 in prison in Springfield, Missouri. Berry publicly denied his incarceration for years. However, later he acknowledged it in his autobiography and claimed that he wrote some of his most memorable hits, including "Nadine" and "No Particular Place to Go," behind bars.

When Berry left prison and resumed his musical career, he was amused to find that younger artists were recording successful covers of his songs. Several American acts released Chuck Berry compositions in the early 1960's, earning him enormous recognition and lucrative songwriting royalties. During the British invasion of 1964 through 1967, major artists such as the Rolling Stones and the Beatles paid homage to their favorite American rock-and-roll artist by covering many of Berry's hits.

Berry continued to perform actively throughout the 1960's, 1970's, and 1980's. He had several hit albums during this period, and a number-one single,

"My Ding-a-Ling," in 1972. *Hail, Hail Rock 'n' Roll*, a documentary about his life and legacy, was released in 1987.

The Music

Chuck Berry's songs are characterized by a simple but relentlessly driving three-chord structure and insightful, witty lyrics. He developed his unique style by emulating the techniques of great Chicago bluesmen such as Howlin' Wolf and Muddy Waters, but substituting their woeful, ponderous approach with danceable, upbeat rhythms. Berry played the juke joints of St. Louis for nearly a decade for mere dollars a night honing the signature sound that the world would soon know as rock and roll.

"Maybellene." The first single Berry recorded for Chess Records in July, 1955, "Maybellene" was originally a country-flavored number entitled "Ida Red." The Chess brothers suggested the title change, along with a few minor alterations in instrumentation, and a rock-and-roll classic was born. The song laments the actions of an unfaithful lover, a theme that proved to be a staple for Berry throughout his career. A stripped-down but infectiously propulsive rhythm also defines the track.

"Roll Over, Beethoven!" This song, another signature Berry classic released by Chess in June, 1956, both commemorates and lampoons classical music. Initially its lyrics seem to deride the music of such sacred cows as Peter Ilich Tchaikovsky and Ludwig van Beethoven as hopelessly stuffy and obsolete, but a closer listening reveals that the song's incisive lyrics acknowledge the indisputable debt that rock and roll and other contemporary genres of music—including modern jazz and pop—owe to traditional classical music. This fresh and provocative message in the confines of a three-chord rock song makes "Roll Over, Beethoven!" an unforgettable standard.

"School Days (Ring! Ring! Goes the Bell)." When it comes to Berry's songwriting, his obvious strength is an uncanny ability to connect with his audience. Recognizing and commiserating with teens with such humor and verve as Berry does in "School Days (Ring! Ring! Goes the Bell)" made this tune one of his biggest early hits. Released in March, 1957, it depicts the typical day of high school as a bothersome, yet somehow worthwhile series of obstacles. Its engaging rhythm and stellar guitar work contribute to its appeal.

"Sweet Little Sixteen." Unlike "Maybellene," "Sweet Little Sixteen" (released in January, 1958) presents a playful, tender, and at times rollicking view of young women. The heroine of its tongue-in-cheek lyrics worships two things above all else: rock-and-roll music and rock-and-roll musicians. The song is personal and anthemic, upbeat and tender, and one of the first of Berry's hits to appeal directly to the concerns of his target audience: American teenagers.

"Johnny B. Goode." Deemed by critics and musicians the world over as Berry's masterpiece, "Johnny B. Goode," released in April, 1958, with its memorable and often imitated opening guitar riff, is one of the most widely recognized rock-and-roll tunes ever written. Lyrically, the song narrates the tale of a young boy—implicitly modeled after Berry—whose talent for music brings him fame and fortune. Catchy and ebullient, "Johnny B. Goode" can be called a rock-and-roll classic.

"Almost Grown." Similar to "School Days," "Almost Grown" directs Berry's playful lyrics at a different teenage nemesis: parents. More than a one-dimensional rant against parental authority, the song depicts adulthood as a time of hope and promise.

"C'est la Vie." Although it may not have been intended as a sequel to "Almost Grown," "C'est la Vie" provides an affirmative view of the young adult world that is alluded to but never reached in "Almost Grown." In the song's endearing narrative, "Pierre" and his "mademoiselle" marry at a young age but, to the surprise of everyone, go on to lead an exceptionally happy married life. Granted, the lifestyle they pursue is fueled by a rock and jazz sound track, but Berry's lyrics suggest that the rock-and-roll generation can thrive and positively reshape tomorrow's world.

Musical Legacy

Fittingly, in 1986, Berry was one of the first musicians to be inducted into the Rock and Roll Hall of Fame. The unique shuffle rhythm and guitar hooks that characterize "Johnny B. Goode" and "Sweet Little Sixteen" made them some of the most popular rock-and-roll songs in history. Berry's innovative musicianship, lighthearted lyrics, and irresist-

ible showmanship make him a giant of twentieth century pop. Although Berry's disdain for authority led him to several skirmishes with the law, this rebellious spirit enlivens his rock-and-roll lyrics. Echoes of his guitar style can be heard in the work of Eric Clapton, George Thorogood, Albert Lee, and scores of other guitarists. The vitality evoked in his lyrics is present in the songs of artists as diverse as the Beach Boys, the Beatles, the Clash, the Sex Pistols, and Green Day. Even today those who pick up a guitar to try their hand at rock and roll undoubtedly want to master Berry's arsenal of licks.

Gregory D. Horn

Further Reading

Berry, Chuck. *Chuck Berry: The Autobiography*. London: Faber & Faber, 2001. Filled with interesting anecdotes and facts about Chuck Berry's life—professional and otherwise—this book remains a primary source.

Collis, John. *Chuck Berry: The Biography (Illustrated)*. London: Aurum Press, 2002. Biography has lots of photographs and provides an informative and unbiased account of the major events of his musical career.

DeWitt, Howard. *Chuck Berry: Rock 'n' Roll Music*. 2d ed. Ann Arbor, Mich.: Pierian Press, 1985. A straightforward, readable biography of Berry, concentrating primarily on his musical career.

Pegg, Bruce. *Brown-Eyed Handsome Man: The Life and Hard Times of Chuck Berry*. London: Routledge, 2002. An unflinching and sometimes less-than-flattering portrait of Berry, this focuses primarily on the more unfortunate incidents—financial, social, and otherwise—that Berry experienced throughout his checkered career.

Ward, Ed, Geoffrey Stokes, and Ken Tucker. *Rock of Ages: The Rolling Stone History of Rock and Roll*. New York: Summit Books, 1986. Includes an extensive analysis of Berry's influence on the early development of the genre.

See also: Blackwell, Otis; Clapton, Eric; Diddley, Bo; Dixon, Willie; Domino, Fats; Eddy, Duane; Garcia, Jerry; Howlin' Wolf; Jagger, Sir Mick; James, Etta; Jett, Joan; Jordan, Louis; Lennon, John; McCartney, Sir Paul; Memphis Minnie; Neville, Aaron; Richards, Keith; Stanley, Ralph; Tosh, Peter; Van Halen, Eddie; Waters, Muddy; Wilson, Brian.

Jussi Björling

Swedish opera singer

As a singer gifted with a voice of unsurpassed beauty and impeccable technique, Björling set a high standard for operatic tenors.

Born: February 2, 1911; Stora Tuna, Sweden
Died: September 9, 1960; Siarö, near Stockholm, Sweden
Also known as: Johan Jonaton Björling (full name)

Principal works

CHORAL WORKS: Tenor soloist in *Requiem*, 1939 (by Giuseppe Verdi); tenor part in Ludwig van Beethoven's *Missa Solemnis*, 1940.

OPERATIC ROLES: Don Ottavio in Wolfgang Amadeus Mozart's *Don Giovanni*, 1930; Lamplighter in Giacomo Puccini's *Manon Lescaut*, 1930; Romeo in Charles Gounod's *Romeo et Juliette*, 1933; Duke of Mantua in Giuseppe Verdi's *Rigoletto*, 1937; Rodolfo in Puccini's *La Bohème*, 1938; Manrico in Verdi's *Il trovatore*, 1939; King Gustav III in Verdi's *Un ballo in maschera*, 1940; Don Carlo in Verdi's *Don Carlo*, 1950.

Principal recordings

ALBUMS: *Romeo et Juliette*, 1947; *Operatic Duets*, 1952; *Il Trovatore*, 1952 (with Zinka Milanov); *Cavalleria Rusticana*, 1953 (with Milanov); *Verdi: Aida*, 1955; *La Bohème*, 1956 (with Victoria de Los Angeles); *Verdi: Rigoletto*, 1956; *Tosca*, 1957; *Verdi's Requiem*, 1960 (with Leontyne Price and Giorgio Tozzi).

WRITINGS OF INTEREST: *Med bagaget i strupen*, 1945 (autobiography).

The Life

Johan Jonaton "Jussi" Björling (JUH-see BYUR-lihng) was born into a musical family in Sweden in 1911. His father, David, was a singer, and Björling's older brother, Olle, and his younger brother, Gosta, both pursued musical careers within their native Sweden. Baptized as Johan, Björling became known personally and professionally as Jussi. His voice can be heard in an early recording by the

Björling Male Quartet, and he made his first solo recordings in 1929. From then, until his premature death in 1960, he produced a steady stream of recordings of operatic arias, Swedish art songs and popular tunes, and complete operatic recordings with the finest international casts.

He made his stage debut in the small role of the Lamplighter in Giacomo Puccini's opera *Manon Lescaut* (1893), at the Swedish Royal Opera in 1930. His international operatic debuts came in swift succession in the mid-1930's: the Vienna Staatsoper in 1936, in New York and in Chicago in 1937, and at the Metropolitan Opera in 1938, in one of his signature roles, Rodolfo in Puccini's *La Bohème* (1896). He was awarded his first opening night at the Metropolitan Opera in 1940, when he portrayed King Gustav III in Giuseppe Verdi's *Un ballo in maschera* (1859), but then he returned to his native Sweden for the duration of World War II.

His choice of repertory was conservative, and even in an era of cautious and unimaginative stage productions he was known as a stolid stage performer. Nevertheless, he was a hardworking and conscientious performer, and he had fifty-five leading roles in his repertory. He most frequently appeared as Rodolfo in *La Bohème*, as title role in Charles Gounod's *Faust* (1859), and as Manrico in Verdi's *Il trovatore* (1853). He commanded an impressive one thousand dollars for a performance in the 1950-1951 season.

In 1957 Björling was diagnosed with serious heart problems, probably the result of his longtime chronic alcoholism, and he died suddenly of a massive heart attack during the summer of 1960, at age forty-nine. Despite his severe alcoholism, he was said never to have given a bad performance.

The Music

Among the great operatic tenors of his generation, including Richard Tucker, Jan Peerce, and Mario del Monaco, Björling was recognized for the purity of his vocal production, his thoroughness of technique, and his sheer beauty of voice. Anna-Lisa Björling, in her biography *Jussi* (1997), compares the sound of her husband's voice to "a silver bell struck by a crystal hammer," and enthusiasts of Björling's artistry, who often evoke the metaphors of silver and velvet, have always marveled at the purity of his technique.

Performance. His reputation for hard work is proven by his activities in November, 1950. He sang six performances, in New York and Philadelphia, of the title role of Verdi's *Don Carlos* (1867), in a spectacular new production at the Metropolitan Opera under the auspices of its new general director, Rudolf Bing; he sang at a memorial concert for the king of Sweden; and he appeared in a live television performance on *The Voice of Firestone*, a half-hour showcase for opera singers. On the television show, Björling sang Franz Schubert's "Was Ist Sylvia?" (1826), Georges Bizet's "Flower Song" from *Carmen* (1875), and a song by Victor Herbert, as well as the show's opening and closing maudlin theme songs, which show how uncomfortable he was singing in English. Björling shows effortless charm, as when he spontaneously awards the rose he held during the "Flower Song" to a woman in the chorus. As one of the relatively few visual records of Björling on stage, the videotape of this performance confirms Björling's astonishing vocal technique and personal appeal.

Recordings. Björling's most endearing album is probably a set of operatic duets with the American

Jussi Björling. (Hulton Archive/Getty Images)

baritone Robert Merrill; the duet from Bizet's *The Pearl Fishers* (1863) on that album still turns up in movies and television commercials. Björling's final complete operatic recording, of Puccini's *Turandot* (1926), with the Swedish soprano Birgit Nilsson (who was then at the beginning of a great international career), shows no diminution of the tenor's ability, except for an uncharacteristic avoidance of a couple of high C's.

Björling was comfortable singing in Italian, French, and German. He recorded one of his signature arias, known as "Lenski's Aria" from Peter Ilich Tchaikovsky's *Eugen Onegin* (1879), in Swedish rather than Russian. For some listeners, Björling's greatest musical legacy lies in his recordings of Swedish songs by such composers as Jean Sibelius, Hugo Alfven, Wilhelm Stenhammer, and Tűre Rangstrom.

Musical Legacy

Because of the great number of his recordings, Björling is widely cherished by opera enthusiasts, and his musical excellence sets a high standard for operatic tenors. His complete operatic recordings are his most enduring legacy. He recorded Puccini's *La Bohème* and *Madama Butterfly* (1904) with the Spanish soprano Victoria de Los Angeles, with Sir Thomas Beecham conducting. Both recordings retain their immense charm and youthful energy. This moving ardor is plentifully on display in Björling's live-performance recording in 1947 from the Metropolitan Opera Saturday broadcast of Gounod's *Romeo et Juliette* (1867), where he is partnered by the Brazilian soprano Bidu Sayão. Björling is a dashing Duke of Mantua, with Roberta Peters as Gilda, in a recording of Verdi's *Rigoletto* (1851). Best of all, perhaps, are the complete recordings of Verdi's *Il trovatore* and *Aida* (1871) with the Yugoslavian soprano (and Met mainstay of the 1950's) Zinka Milanov. The *Aida* boasts possibly the most impressive top-to-bottom cast of any operatic recording, with every singer at his or her peak: Milanov, Fedora Barbieri, Björling, Leonard Warren, and Boris Christoff. As Radamès, the doomed young Egyptian commander, Björling conveys the utter collapse into despair of his character in the pivotal third act, when he discovers the true identity of his lover, Aida, and the full extent of his inadvertent betrayal of his country.

Björling capitalized on the tradition set by an earlier generation of tenors, such as Enrico Caruso, John McCormack, and Leo Slezak, to record great operatic arias as well as popular songs and ballads. However, the latter have not retained much musical interest, although they are still worth hearing for the integrity of their performance. The greatest legacy of Björling lies in his recordings of complete operas, individual arias, and Swedish art songs. Few singers have ever matched the thoroughness of his vocal technique, and listeners continue to marvel at the purity of Björling's voice.

Byron Nelson

Further Reading

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Björling, Anna-Lisa, and Andrew Farkas. *Jussi*. Portland, Oreg.: Amadeus Press, 1997. Provides an insider's affectionate view of the Swedish tenor, although it is frank about Björling's shortcomings as a stage actor and about his difficult struggle with alcoholism.

Steane, J. B. *The Grand Tradition: Seventy Years of Singing on Record, 1900 to 1970*. London: Duckworth, 1974. Celebrates the splendor of Björling's voice, while showing less enthusiasm for his dramatic skills.

See also: Beecham, Sir Thomas; Caruso, Enrico; Herbert, Victor; Price, Leontyne; Puccini, Giacomo.

Otis Blackwell

American blues pianist, singer, and songwriter

A prolific songwriter during the early years of rock and roll, Blackwell wrote many classics, including Elvis Presley's "Don't Be Cruel" and Jerry Lee Lewis's "Great Balls of Fire."

Born: February 16, 1932; New York, New York
Died: May 6, 2002; Nashville, Tennessee

Principal recordings

ALBUMS: *Singin' the Blues*, 1956; *These Are My Songs*, 1978; *All Shook Up*, recorded 1976, released 1995; *They Called It Rock 'n' Roll*, 2003.

The Life

Otis Blackwell's introduction to music was gospel songs his family sang at home. While working as an usher in a Brooklyn motion-picture theater, Blackwell took an interest in the career of his favorite singer, Tex Ritter, a singing cowboy of the 1940's. Later, Blackwell won a talent contest at the legendary Apollo Theater in Harlem. While working as a presser in a Brooklyn tailor shop, he began singing, in New York clubs, songs that had been recorded by Larry Darnell and Chuck Willis. He was signed by RCA Victor in 1952, switching to Joe Davis's Jay-Dee label the following year and recording the hit "Daddy Rollin' Stone." Because Davis paid him only twenty-five dollars a week, Blackwell augmented his income by writing songs for other singers.

On December 24, 1955, Blackwell sold six songs for $150. When one, "Don't Be Cruel," became a hit for Elvis Presley in 1956, the demand for Blackwell's writing skills increased. Few of those who kept "Don't Be Cruel" and its flip side, Jerry Leiber and Mike Stoller's "Hound Dog," at number one on the pop charts for eleven weeks suspected that its creator was an African American.

Though the two never met because the songwriter feared their working relationship would collapse if he did not like Presley, Blackwell wrote for the popular singer such hits as "All Shook Up," "Paralyzed," and "Return to Sender." As stipulated in the contract, Presley received cowriting credit for those songs. Many of Blackwell's songs were written with others, and some were composed under pseudonyms, because of his contract with Jay-Dee, and that complicates compiling an accurate account of his work. One of his most lasting songs, "Fever," was cowritten with Eddie Cooley under the name John Davenport, after Blackwell's stepfather. In addition to Cooley, Blackwell collaborated with Jack Hammer and Winfield Scott.

Blackwell's other hits during the 1950's and early 1960's included "Great Balls of Fire" and "Breathless" for Jerry Lee Lewis, "Just Keep It Up" for Dee Clark, and "Handy Man" for Jimmy Jones. He wrote Clark's "Hey Little Girl" for his childhood sweetheart, Josephine Peoples, who became his wife and the mother of his seven children.

Others who recorded Blackwell's songs included Pat Boone, Solomon Burke, the Coasters, Bobby Darin, Ben E. King, Clyde McPhatter, and Gene Vincent. Blackwell also produced recordings by Connie Francis and Mahalia Jackson, and he even gave actor Sal Mineo a hit song. When rock groups, inspired by the Beatles, began writing their own songs, Blackwell's influence diminished.

In 1976 Blackwell recorded *All Shook Up*, a collection of his hits, and toured. Because he recorded frequently in Nashville, he moved there in 1988, opened an office, and provided free advice for struggling songwriters. Shortly after marrying his second wife, Mamie Wiggins, in 1991, Blackwell suffered a stroke, leaving him paralyzed and having to communicate through a computer. He was inducted into the Songwriters Hall of Fame in 1991 and received a Pioneer Award from the Rhythm and Blues Foundation in 1994. Blackwell died of a heart attack in Nashville in 2002.

The Music

Blackwell combined elements of country music and rhythm and blues, particularly in the songs he wrote for Presley and Lewis, with driving tempi and simple, catchy lyrics. The songs were essentially more danceable variations of country songs.

"Don't Be Cruel." "Don't Be Cruel" was a perfect match for Presley's alternately snarling and smooth style. With a greater vocal range than most of the singers of Blackwell's songs, Presley easily shifted from a high pitch to a smooth baritone on "Don't Be Cruel." Blackwell's lyrics perfectly matched rock and roll, the music of youthful rebellion.

As was the practice of the day, Blackwell recorded demonstration versions of the songs he wrote for Presley, and some sources, such as Stoller, claim that Presley, as well as Lewis and others, copied the songwriter's vocal inflections. Blackwell said Presley had him record demos of songs written by others, such as "Teddy Bear," in order to imitate Blackwell's styling.

"All Shook Up." One of Presley's biggest hits, "All Shook Up," was a prime example of the rock and country merger known as rockabilly. In this song Presley constantly altered the tempo—speed-

ing up, slowing down, and pausing—and mingled nonverbal sounds with the lyrics. The song's broad appeal resulted in its climbing to number one on the pop, country, and rhythm-and-blues charts. "All Shook Up" embodied both the physical gyrations made famous by Presley and the powerful emotional and sexual effect he had on his fans. Blackwell created a perfect song for the king of rock and roll.

"Great Balls of Fire." "Great Balls of Fire" is arguably Blackwell's greatest rock anthem. With Lewis's patented pumping piano style, "Great Balls of Fire" demonstrated that love songs had entered a new age. The sedate "moon" and "June" love-song lyrics were replaced by a rampaging passion, threatening, as with "All Shook Up," to consume the singer. Just as "All Shook Up" conveys the image of the hip-shaking Presley, "Great Balls of Fire" captures Lewis's hair-flopping, keyboard-pounding intensity.

"Handy Man." Blackwell's "Handy Man" was a hit three times: for Jimmy Jones in 1959, for Del Shannon in a raucous version in 1964, and for James Taylor as a tender ballad in 1977. Such style flexibility shows the genius of Blackwell's songwriting.

"Fever." Blackwell's most famous song is closer to jazz than rock and roll. "Fever" was first recorded by Little Willie John in 1956, hitting number one on the rhythm-and-blues charts. However, when Peggy Lee gave it her distinctive sultry spin two years later, the song became a pop classic. In the conservative 1950's, "Fever" was notable for its sexual suggestiveness.

Musical Legacy

By blending an array of influences, Blackwell enriched the burgeoning genre of rock and roll. Along with Chuck Berry and Sam Cooke, he was one of a handful of black songwriters who paved the way for such genres as soul and rap. Accepting an award in 1976, Stevie Wonder acknowledged his debt to Blackwell. The versatility of Blackwell's music is illustrated by the diverse performers who have recorded his songs: Michael Bublé, Cheap Trick, Rita Coolidge, Budd Guy, Billy Joel, Madonna, Dolly Parton, the Who, and Johnny Winter. A 1994 tribute to Blackwell, *Brace Yourself*, included new recordings by Dave Edmunds, Debbie Harry, Chrissie Hynde, Kris Kristofferson, Graham Parker, Jon Spencer, Ronnie Spector, and others.

Michael Adams

Further Reading

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Strauss, Neil. "Otis Blackwell." *Rolling Stone* (June 20, 2002): 35. Overview of Blackwell's life, with a discussion on the origins of "All Shook Up."

Tosches, Nick. *Country: Living Legends and Dying Metaphors in America's Biggest Music*. New York: Charles Scribner's Sons, 1985. Brief assessment of Presley's debt to Blackwell.

See also: Berry, Chuck; Cooke, Sam; Lewis, Jerry Lee; Presley, Elvis; Ritter, Tex.

Rubén Blades

Panamanian Latin jazz and salsa guitarist, singer, and songwriter

Blades revolutionized salsa music by incorporating into his compositions new instrumentation, adventurous arrangements, other world music, and socially and politically relevant lyrics.

Born: July 16, 1948; Panama City, Panama
Also known as: Rubén Blades Bellido de Luna (full name)
Member of: Rubén Blades y Seis del Solar; Rubén Blades y Son del Solar

Principal recordings

ALBUMS (solo): *From Panama to New York*, 1970 (with Pete Rodriguez); *Bohemio y poeta*, 1979; *Maestra vida: Primera parte*, 1980; *Maestra vida: Segunda parte*, 1980; *Buscando América*, 1984; *Mucho mejor*, 1984; *Antecedente*, 1988; *Nothing but the Truth*, 1988; *Doble filo*, 1992; *El que la hace la paga*, 1992; *Rubén Blades with Strings*, 1992;

Joseph and His Brothers, 1993 (with Jorge Strunz and Ardeshir Farah); *Rosa de los vientos*, 1996; *Tiempos*, 1999; *Mundo*, 2002; *Salsa caliente de Nu York*, 2002; *Una década*, 2003; *O Melhor, Vol. 1*, 2004; *O Melhor, Vol. 2*, 2004.

ALBUMS (with Seis del Solar): *Escenas*, 1985; *Agua de luna*, 1986.

ALBUMS (with Son del Solar): *Caminando*, 1991; *Amor y control*, 1992.

ALBUMS (with Willie Colón): *Willie Colón Presents Rubén Blades*, 1977; *Siembra*, 1978; *Canciones del solar de los aburridos*, 1981; *The Last Fight*, 1992; *Sembra y otros favoritos salsa para siempre*, 2001.

The Life

Rubén Blades Bellido de Luna (rew-BEHN blaydz) was born in the barrio of San Felipe in Panama City, the second of five children in a family of immigrants. His mother, Anoland Bellido de Luna, was a Cuban singer and pianist, and his father, Rubén Blades, Sr., was a Colombian percussionist, basketball player, and detective. Blades's paternal grandfather was an English citizen from Saint Lucia who migrated to Panama to work on the canal. Although Blades and his family use the English pronunciation of their last name, the Spanish pronunciation (BLAH-dehs) is widely used.

His upbringing in a musical family proved fruitful for the development of Blades's skills and sensitivity, which were also nurtured by the diverse musical environment present in Panama City. While growing up, Blades lived through the height of rock and roll, listening not only to Elvis Presley and the Beatles but also to such jazz performers as Dizzy Gillespie and Duke Ellington. Blades was exposed to many popular Latin American musicians, such as Benny Moré, Perez Prado, Cheo Feliciano, and the Joe Cuba Sextet, all of whom proved influential to his career.

Blades performed onstage for the first time as a teenager, substituting for the vocalist in his brother's rock band, the Saints. The 1964 Panama Canal riots had an enduring effect on Blades, leading him to pursue his interests in politics and law over music. He decided to seek degrees in law and political science at the University of Panama, while singing with fellow university students in Los Salvajes del Ritmo (the rhythm savages) and working as a guest composer-singer for the professional Latin music group Bush y sus Magnificos (Bush and his magnificents). The University of Panama closed in 1969 because of political unrest, and Blades used this time to travel to New York, where he recorded his first album, *From Panama to New York*, with the popular orchestra of Pete Rodriguez. The album was a commercial failure, and, as soon as the University of Panama reopened, Blades returned to continue his studies, graduating in 1972.

After his father was accused by the Panamanian government of working as a spy for the Central Intelligence Agency (CIA), Blades's family moved to Miami in 1973. In 1973 and 1974 Blades worked as an attorney for the National Bank of Panama, but he became dissatisfied with his law career and moved to New York after visiting his family in Florida. In New York Blades worked for the Panamanian consulate and in the mail room of Fania, a salsa record label. There he auditioned as a singer and composer and began singing for the band of Ray Barretto, debuting at Madison Square Garden in 1974. After that, his musical career soared. He composed more hits for the Fania label and joined forces with trombone player, producer, and bandleader Willie Colón.

The collaboration of Blades and Colón was sensational, uniting Blades's compositional and poetical skills and Colón's amazing ear for arranging and producing albums. They began to compose *salsa conciente*, a type of salsa that communicated social and political issues through outspoken lyrics, stimulating both thought and dancing. Together, Blades and Colón recorded many albums for the Fania label, including *Siembra* (sow) and *Canciones del solar de los aburridos* (songs from the tenement of the bored).

During the early 1980's, Blades ended his artistic collaboration with Colón and went on to have a successful solo career as a musician and as an actor. He signed with Elektra Records, and in 1984 he released the album *Buscando América* (looking for America), which became a big hit. Blades's social activism, reflected in his lyrics, persevered throughout the 1980's. He continued his law career and earned a master's degree in international law from Harvard University in 1985.

Blades had a productive film career in the 1980's and 1990's. He appeared in Robert Redford's 1988 film *The Milagro Beanfield War*, and he collaborated

Rubén Blades. (AP/Wide World Photos)

on the sound track for Spike Lee's 1989 film *Do the Right Thing*. In 1994 Blades became a candidate for president of Panama. With 18 percent of the vote, he finished in third place. Continuing his successful career as a musician, Blades recorded albums through the 1990's and into the 2000's, including *Amor y control* (love and control) and *Mundo* (world). In 2004 Blades became Panama's minister of tourism.

The Music

Blades was a pioneer in blending intricate salsa arrangements with socially aware lyrics, creating *salsa conciente*. Addressing issues such as poverty, exploitation, sovereignty, and pan-Americanism, his music had much in common with Latin American *nueva canción* (new song, often protest songs). However, in contrast to *nueva canción* artists, who often perform solo, Blades used salsa orchestras or small Latin jazz ensembles to deliver his songs. Although he is largely an autodidact, Blades's compositions demonstrate great harmonic, melodic, and rhythmic understanding. Throughout his career he would tastefully incorporate a diverse palette of styles and genres into his compositions, including jazz, rumba, Cuban *son*, Puerto Rican bomba, bossa nova, reggae, and Celtic. Blades's independent and innovative spirit is evident in his music, which defies the limitations of genres by breaking with compositional and performance stereotypes.

"Plástico." An example of *salsa conciente*, "Plástico" (plastic) opened the best-selling album *Siembra*, and its inventive arrangement and lyrics reflect the multicultural environment present in 1970's New York. "Plástico" satirizes and condemns the vanity, materialism, racism, and superficiality that threaten to overpower the moral values of the Latin communities. In format and rhythm, the song presents the listener with surprises, beginning with an instrumental disco-funk section and switching to Afro-Cuban patterns and Puerto Rican bomba backing up Blades's verses. Typical of salsa, after the verses is a *coro y soneo* (chorus and lead singer) section, during which Blades improvises lyrics. The coda uses a bomba pattern, while Blades sends an outspoken pan-American message.

"Pedro Navaja." Also from *Siembra*, "Pedro Navaja" (Peter Pocketknife) became a top-selling salsa single. A subtle tribute to Bertolt Brecht's "Mack the Knife," this song is a masterpiece of narrative. With a tight arrangement by Luis Ortíz, "Pedro Navaja" uses studio effects (sirens and police radio) to support the story surrounding Navaja's death, the song portraying the life of the Latin barrios in New York and the Caribbean cities, where criminal activity is a constant threat. The song brilliantly balances tragedy and humor, while supporting the album's motto, "you reap what you sow." It was a huge hit that, seven and half minutes in length, defied radio format. After a full-orchestra introduction, the narrative starts with congas and voice, adding more instruments in subsequent stanzas, until all instruments join in the chorus and leader section. This song was a breakthrough for Blades as a singer and lyricist.

"Tiburón." With its expressed disapproval of U.S. intervention in Latin American affairs, "Tiburón" (shark) produced some enemies for Blades, especially in the community of Cuban exiles who approve U.S. efforts to stamp out communism. Nevertheless, "Tiburón" was a hit in many

Latin American countries and remains one of Blades's emblematic compositions. Opening the 1981 album *Canciones del solar de los aburridos*, "Tiburón" uses studio effects to its advantage. Blades sings over a traditional *guaguancó* pattern through the verses, while the chorus and leader section presents the usual salsa *son montuno* pattern, both examples of Afro-Cuban rhythms.

"El Padre Antonio y el Monaguillo Andrés." A song from the 1984 album *Buscando América*, "El Padre Antonio y el Monaguillo Andrés" (Father Anthony and altar boy Andrew) is another of Blades's great narrative songs. Based on the assassination of Oscar Romero, a priest in El Salvador, it tells the story of a government's repression of justice and the innocent casualties of civil war. Like the rest of the album, this song pushes the boundaries of salsa by using synthesizers in place of horns. The introduction and ending present an unusual musical pattern, reminiscent of Cuban *bembe* and Venezuelan *gaitas*, patterns rarely heard on salsa arrangements. With its adventurous instrumentation and arrangement, this innovative song hinted at the musical direction that Blades would follow for the next two decades.

"Primogenio." An experiment in world music, "Primogenio" (beginnings) successfully combined Celtic melodies played by Scottish pipes and fiddles with the sounds of a small Latin jazz ensemble. "Primogenio" appeared on *Mundo*, the album that won the Grammy Award for Best World Music Album in 2002. In it, Blades consolidates music from Brazil, North Africa, Spain, Great Britain, the United States, and the Caribbean. For "Primogenio" Blades uses the *tumbao*, the constant rhythmic relation between congas and bass typical of salsa. He also adds the Cuban rumba pattern in the middle and ending sections. Rumba patterns are often used to honor Cuban deities from the Yoruba pantheon, such as Eleguá, the deity Blades praises in "Primogenio." An impressive work of world-music juxtaposition, "Primogenio" serves as a great example of musical multiculturalism.

Musical Legacy

Following Blades's lead, many musicians in salsa and related genres, such as merengue, incorporated thought-provoking lyrics that address socially relevant issues. This significantly expanded the audience for these genres, inviting both dancers and non-dancers alike to listen, think, and enjoy. Beyond the lyrics, the elegant and sometimes unusual compositions of Blades have influenced such musicians as Mark Anthony, Juan Luis Guerra, Gilberto Santa Rosa, and Ricky Martin. Beyond salsa, Blades's influence was seen in his varied collaborations with such musicians as Sting, Lou Reed, Los Fabulosos Cadillacs, Guerra, Maná, and Sun City.

After years of working under contract with record labels such as Fania and Elektra, Blades went independent, pioneering new ways to promote and sell records and encouraging younger generations of Latin musicians to follow his path. In the early 2000's Blades explored the idea of selling records on the Internet for a price determined by the listener-consumer, a practice later popularized by bands such as Radiohead.

Daniel Nuñez

Further Reading

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Randel, Don Michael. "Crossing Over with Rubén Blades." *Journal of the American Musicological Society* 44, no. 2 (Summer, 1991): 301-323. An insightful musicological analysis of the innovative aspects of Blades's music and the source of his crossover appeal.

Wald, Elijah. *Global Minstrels: Voices of World Music*. New York: Routledge, 2007. A short chapter discusses Blades's character, ideas, and impact.

See also: Colón, Willie; Cruz, Celia; Ellington, Duke; Gillespie, Dizzy; Presley, Elvis; Price, Leontyne; Simon, Paul; Sting.

Eubie Blake

American jazz pianist and composer

A virtuoso ragtime pianist, Blake cowrote and produced in 1921 the all-black show Shuffle Along, *which helped establish the legitimacy of black actors on the Broadway stage.*

Born: February 7, 1887; Baltimore, Maryland
Died: February 12, 1983; New York, New York
Also known as: James Hubert Blake (full name)

Principal works

MUSICAL THEATER (music): *Shuffle Along*, 1921 (lyrics by Noble Sissle; libretto by Flournoy Miller and Aubrey L. Lyles); *Elsie*, 1923 (with Alma M. Sanders; lyrics by Sissle; libretto by Charles W. Bell); *The Chocolate Dandies*, 1924 (lyrics by Sissle; libretto by Sissle and Lew Payton); *Lew Leslie's Blackbirds*, 1930 (lyrics by Andy Razaf; libretto by Miller); *Swing It*, 1937 (with Milton Reddie; lyrics by Cecil Mack and Reddie; libretto by Mack); *Eubie!*, 1978 (lyrics by Sissle, Razaf, Johnny Brandon, Miller, and Jim Europe).

Principal recordings

ALBUMS: *Sissle and Blake: Early Rare Recordings, Vol. 1*, 1920 (with Noble Sissle); *Sissle and Blake: Early Rare Recordings, Vol. 2*, 1920 (with Sissle); *The Wizard of Ragtime Piano*, 1958; *The Marches I Played on the Old Ragtime Piano*, 1959; *Golden Reunion in Ragtime*, 1962; *The Eighty-six Years of Eubie Blake*, 1969; *Eubie Blake and His Friends*, 1973 (with others); *Eubie Blake Introducing Jim Hession*, 1973 (with Jim Hession); *Eubie Blake and His Protégés*, 1974 (with others); *Eubie Blake Song Hits*, 1976.

The Life

James Hubert "Eubie" (YEW-bee) Blake was born in Maryland to John and Emma Blake, one of eight children and the only one to survive to adulthood. His parents were freed slaves, and his father worked at the Baltimore docks, while his mother was a washerwoman. Blake manifested an early talent for music, and, after some early keyboard lessons from a neighbor, he began playing the piano at local brothels in Baltimore at age fifteen (first at Aggie Shelton's bordello and later at Annie Gilly's sporting house), gaining skill, repertoire, and a reputation as a keyboard wizard. In these positions, Blake listened to and was strongly influenced by other pianists, such as Jesse Pickett, C. Luckeyeth Roberts, and One Leg Willie.

Both of these jobs were done surreptitiously, without the knowledge of his parents. Blake recalled in interviews that he would typically go upstairs to bed, then sneak out his bedroom window, rent a pair of long pants from a man for twenty-five cents to cover the youthful shorts he wore, and play piano into the night for a small salary and generous tips. He also remembered that, one morning at his home, he was practicing the music he performed while his religious mother had left home for several hours. When she returned unexpectedly, she heard his music and threw him out of the house, stating, "Get that ragtime out of my house!" It was the first time he had heard the word ragtime.

Blake was married twice: first in 1910 at age twenty-three, to Avis Lee, who died in 1938; and second in 1945 to Marion Tyler. At age sixty-three, Blake enrolled in New York University's composition program, graduating in 1950 with a music degree. He continued to perform, to great adulation from audiences, until the 1980's. Suffering from pneumonia, Blake died in 1983.

The Music

Blake's musical career divides into three recognizable units—he began as a ragtime pianist, in his early twenties he became an important Broadway composer-producer, and he concluded his life as a musical legend.

Ragtime. Blake's music sprang from the sounds of the sporting house, or brothel. His energetic ragtime style, often approaching boogie-woogie—especially in the bass line patterns—was captivating to audiences, and it was impressive to other musicians. Blake's large hands could span the interval of a tenth, enabling voicing possibilities that other pianists could not manage. Additionally, he composed music with more complex harmonies than some of the less-inventive tonic-dominant-based rags, and his rhythms were buoyant and infectious. Improvisation was integral to the style

and practice of ragtime in the early 1900's, and many rags were not written down at the moment of composition. Blake once stated that he composed his "Charleston Rag" in 1899, yet he wrote it down in 1915 when he had learned to write musical notation. Its original name was "Sounds of Africa," and it was renamed "Charleston Rag" in 1917 at its publication, four years before it became a staple number in *Shuffle Along*.

Broadway. When Blake met Noble Sissle (a lyricist and vocal performer who also conducted an early twentieth century dance orchestra) in 1915, his career shifted toward Broadway composing and producing for twelve years. Sissle and Blake first formed a vaudeville act called the Dixie Duo that initiated Blake's stage career, gave him a working knowledge of the stage, and created his first hit song: "It's All Your Fault." In 1921 Blake composed the songs (set to Sissle's lyrics) for *Shuffle Along*, a Broadway show for an all-black cast. *Shuffle Along* created such a sensation with its numerous hit songs (among them "I'm Just Wild About Harry," "Charleston Rag," "Bandana Days," and "Love Will Find a Way") that it required three touring companies to present it across the country. Its performance run extended to nearly five hundred nights, broke through racial barriers on the theater stages, presented the first love song between black characters in stage history, and helped establish the singing careers of Josephine Baker, Florence Mills, and Paul Robeson. *Shuffle Along* was successful in part because its infectious rhythms and melodies set it apart from the more traditional, stereotyped revues to which Broadway audiences were accustomed.

Sissle and Blake collaborated on several other shows, including *Elsie* and *The Chocolate Dandie*, and their work together continued until about 1927, when they parted ways. Blake composed for several shows without Sissle's involvement, including *Swing It*, *Lew Leslie's Blackbirds*, and *Eubie!* (a retrospective revue of his songs that premiered in 1978).

Legend. Blake retired from performing around 1946, but he returned to make an album in 1969 entitled *The Eighty-six Years of Eubie Blake*, a retrospective of his life. He toured the world following its release, talking about ragtime and his career. By the 1970's, he had become a musical legend, appearing in numerous concerts and as a guest on television, on *The Tonight Show with Johnny Carson* several times and on *Saturday Night Live*.

Musical Legacy

Blake's life coincided with a time when ragtime was a national rage in music, and it lasted through two resurgences of interest in the style in the 1950's and 1970's. His name as a performer and composer is best known to aficionados of early jazz and Broadway history. In the broader spectrum of ragtime and jazz, his name is mentioned along with Fats Waller and Jelly Roll Morton. Blake's important legacy rests in his bold efforts in the 1920's to compose music for African American performers and audiences on African American topics and to create *Shuffle Along*, which broke the racial barrier on Broadway by moving black Americans and their music into the entertainment mainstream in New York.

For his musical accomplishments, he received an honorary doctorate from Brooklyn College in 1973,

Eubie Blake. (AP/Wide World Photos)

followed by honorary degrees from Dartmouth College, Rutgers University, the New England Conservatory, and the University of Maryland. He received the Presidential Medal of Freedom in 1981. He was inducted posthumously into the American Theater Hall of Fame, he had his likeness placed on a U.S. postage stamp, and he had his recording from 1969 entered in the Library of Congress National Recording Registry.

Jonathan A. Sturm

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See also: Cole, Nat King; Goodman, Benny; Hunter, Alberta; Morton, Jelly Roll; Robeson, Paul; Still, William Grant; Waller, Fats.

Art Blakey

American jazz composer and drummer

A leading drummer of the modern jazz movement, Blakey was influential in developing the hard-bop style. His band, the Jazz Messengers, was a training ground for musicians, from Clifford Brown to Wynton Marsalis.

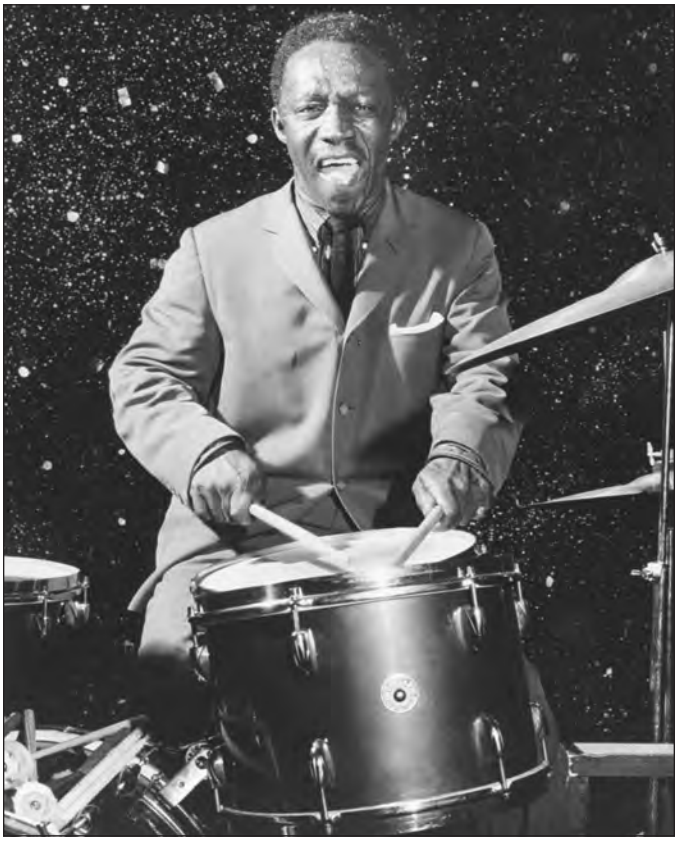
Born: October 11, 1919; Pittsburgh, Pennsylvania
Died: October 16, 1990; New York, New York
Member of: Art Blakey and the Jazz Messengers

Principal recordings

ALBUMS (with the Jazz Messengers): *Art Blakey and the Jazz Messengers*, 1953; *Art Blakey Quintet, Vol. 2*, 1954; *Blakey with the Jazz Messengers*, 1954; *Jazz Messengers*, 1954; *Art Blakey and the Jazz Messengers*, 1956; *Art Blakey with the Original Jazz Messengers*, 1956; *Drum Suite*, 1956; *Hard Bop*, 1956; *Hard Drive*, 1956; *The Jazz Messengers*, 1956; *Originally*, 1956; *Art Blakey and His Rhythm*, 1957; *Art Blakey Big Band*, 1957; *Art Blakey and the Jazz Messengers*, 1957; *Art Blakey/John Handy: Messages*, 1957; *Art Blakey's Jazz Messengers with Thelonious Monk*, 1957; *Cu-Bop*, 1957; *Dawn on the Desert*, 1957; *Jazz Messengers Play Lerner and Loewe*, 1957; *Midnight Session*, 1957; *Mirage*, 1957; *Night in Tunisia*, 1957; *Once Upon a Groove*, 1957; *Orgy in Rhythm, Vol. 1*, 1957; *Orgy in Rhythm, Vol. 2*, 1957; *Reflections on Buhania*, 1957; *Ritual: The Modern Jazz Messengers*, 1957; *Theory of Art*, 1957; *Second Edition*, 1957; *Art Blakey and the Jazz Messengers*, 1958; *Des femmes disparaissent*, 1958; *Drums Around the Corner*, 1958; *Holiday for Skins, Vol. 1*, 1958; *Moanin'*, 1958; *Africaine*, 1959; *Les Liaisons dangereuses*, 1959; *A Night in Tunisia*, 1960; *The Big Beat*, 1960; *Lausanne 1960, Pt. 1*, 1960; *Like Someone in Love*, 1960; *A Jazz Hour with Art Blakey's Jazz Messengers: Blues March*, 1961; *Art Blakey*, 1961; *Art Blakey!!!!! Jazz Messengers!!!!!*, 1961; *Buhaina's Delight*, 1961; *The Freedom Rider*, 1961; *Mosaic*, 1961; *Pisces*, 1961; *Roots and Herbs*, 1961; *The Witch Doctor*, 1961; *The African Beat*, 1962; *Caravan*, 1962; *Thermo*, 1962; *Three Blind Mice, Vol. 1*, 1962; *A Jazz Message*, 1963; *Selections from the Film Golden Boy*, 1963; *Blues Bag*, 1964; *Free for All*, 1964; *Indestructible*, 1964; *Kyoto*, 1964; *'S Make It*, 1964; *Soul Finger*, 1965; *Buttercorn Lady*, 1966; *Hold On, I'm Coming*, 1966; *Tough!*, 1966; *Art Blakey and the Jazz Messengers*, 1970; *For Minors Only*, 1971; *Anthenagin*, 1973; *Buhaina*, 1973; *Backgammon*, 1976; *Percussion Discussion*, 1976; *Gypsy Folk Tales: Art Blakey and the Jazz Messengers*, 1977; *In My Prime, Vol. 1*, 1977; *Reflections in Blue*, 1978; *A Night in Tunisia*, 1979; *One by One: Art Blakey and the Jazz Messengers*, 1979; *Album of the Year*, 1981; *Killer Joe: Art Blakey and George Kawaguchi*, 1981; *Straight Ahead*, 1981; *Art Blakey and the All Star*

Messengers, 1982; *Oh, by the Way*, 1982; *New York Scene*, 1984; *Blue Night*, 1985; *Buhaina: The Continuing Message*, 1985; *Farewell*, 1985; *Hard Champion: Art Blakey and the Jazz Messengers*, 1985; *Feeling Good*, 1986; *I Get a Kick out of Bu*, 1988; *Not Yet*, 1988; *Standards: Art Blakey and the Jazz Messengers*, 1988; *Feel the Wind*, 1989; *Art Blakey and Clifford Brown*, 1990; *Chippin' In*, 1990; *Jazz Messengers*, 1990; *One for All*, 1990; *Hot Licks: One by One*, 1993; *Are You Real*, 1995; *Art Blakey and the Jazz Messengers*, 1997; *Jazz in Paris: Jazz and Cinéma, Vol. 2*, 2002; *Recuerdo*, 2002; *Workshop*, 2002.

ALBUMS: *A Night at Birdland, Vols. 1-3*, 1954.



Art Blakey. (AP/Wide World Photos)

The Life

Art Blakey (BLAY-kee) was born in 1919 in Pittsburgh, Pennsylvania. His father had abandoned his mother before Blakey was born, and his mother died before his second birthday. At age fourteen, Blakey went to work in Pittsburgh's steel mills, and he played piano and led a jazz band in the evenings. The turning point in his musical life came when pianist Erroll Garner joined his band, which forced Blakey to switch to drums.

Blakey left Pittsburgh in 1939 to join Fletcher Henderson's band, and he played with Mary Lou Williams before returning to Henderson in 1943. In 1944 Blakey became the drummer for Billy Eckstine's big band, the incubator for the new bebop style. Dizzy Gillespie was the band's music director and trumpeter, and Eckstine's band included such future luminaries as Charlie Parker, Thelonious Monk, and Sarah Vaughan. With Gillespie's coaching, Blakey came of age as a bop drummer. When Eckstine's band dissolved in 1947, Blakey organized a rehearsal band called the Seventeen Messengers, and he recorded with an octet called the Messengers. When these groups proved unfeasible financially, Blakey traveled to Africa to study religion in 1948 and 1949.

In 1953 Blakey formed a cooperative group with pianist Horace Silver, saxophonist Hank Mobley, and trumpeter Kenny Dorham, and this group became the first Jazz Messengers. When Silver and the other members left in 1956, Blakey retained the name and began the legacy of the Jazz Messengers as a training ground for young musicians. Highlights of Blakey's later career include the Jazz Messengers' first tour of Japan in 1961 and the drummer's involvement in the Giants of Jazz world tour in 1971. Blakey continued to lead and perform until just before his death from lung cancer in 1990.

The Music

In the mid-1950's, Blakey's collaborations with Silver resulted in a new style of jazz known as hard bop, which fused elements of bebop with rhythm and blues and black gospel. Its beginnings were inspired by artists such as Mahalia Jackson and Ray Charles, and it had a funky, earthy feel that was extremely popular and widely imitated. Throughout the thirty-five years he led the Jazz Messengers, Blakey remained faithful to the blues and to the swinging rhythms that defined hard bop.

Blakey's drumming was characterized by in-

tense, driving rhythms and by his forceful and insistent two and four beat on the hi-hat. The influence of African drumming can be heard in Blakey's experimentations with altering the pitch of his drums and with complex polyrhythms. Blakey's best work was as leader of the Jazz Messengers, where he sought to teach and inspire through his strong leadership and tough playing.

A Night at Birdland. With *A Night at Birdland*, Blakey burst onto the jazz scene as a leader, and these recordings are still among the most favored by jazz fans. They were recorded live at the jazz nightclub Birdland in New York City on February 21, 1954, and they feature Blakey with Clifford Brown, trumpet; Lou Donaldson, alto saxophone; Silver, piano; and Curly Russell, bass. In addition to bop standards such as "A Night in Tunisia" and "Confirmation," *A Night at Birdland* includes several compositions by Silver. Highlights include Blakey's playing on "Quicksliver," the solos by Donaldson and Brown on "Wee-Dot," and Blakey's solo on "Mayreh."

At the Café Bohemia. These two volumes were made in Greenwich Village on November 23, 1955, and they feature the original group to take the name Jazz Messengers: Dorham, trumpet; Mobley, tenor saxophone; Silver, piano; Doug Watkins, bass; and Blakey, drums. The first volume features swinging tunes by Dorham, while the strength of the second volume is in its ballads. Throughout both volumes, Blakey is at his best, both as a drummer and as a leader. Notable is how Blakey perfectly complements and propels Dorham's solo on "Minor's Holiday," then explodes into a masterful solo of his own before the final chorus.

Moanin'. Considered by many to be Blakey's finest recording, *Moanin'* epitomizes characteristics of the Jazz Messengers that shaped the group for years to come: the hard-swinging, blues-based style, the intense solos, and the compositions by band members. The funky title track by pianist Bobby Timmons evokes gospel music, and it employs African American call-and-response refrains. Four of the five tracks of the album were composed by Messenger saxophonist Benny Golson; especially notable are his "Along Came Betty" and "Blues March." In addition to Blakey, Golson, and Timmons, the recording features Lee Morgan, trumpet, and Jymie Merritt, bass.

A Night in Tunisia. This album features one of the finest configurations of the Jazz Messengers, with Blakey joined by Lee Morgan, trumpet; Wayne Shorter, tenor saxophone; Timmons, piano; and Merritt, bass. The title track begins with Blakey accompanied by other band members on auxiliary percussion before the other instruments gradually join to state the tune. Blazing solos by Shorter and Morgan are supported by fabulous playing by Blakey, Timmons, and Merritt. After Merritt and then Blakey solo, the auxiliary percussion joins again to lead into the closing statement of the tune. The Jazz Messengers, however, are not yet done with "A Night in Tunisia": The piece continues with spectacular unaccompanied interludes first by Morgan and then by Shorter before the band joins for the closing. The remainder of this outstanding album features compositions by band members Shorter, Timmons, and Morgan.

Musical Legacy

Blakey left decades of outstanding jazz performances, many of which survive in recordings, and a long line of outstanding musicians. The list of Blakey's more than 150 Jazz Messengers sidemen reads like a "who's who" of jazz, and it includes such stars as trumpeters Brown, Dorham, Morgan, Freddie Hubbard, Chuck Mangione, Wynton Marsalis, and Terence Blanchard; saxophonists Mobley, Jackie McLean, Golson, Shorter, Bobby Watson, and Branford Marsalis; trombonist Curtis Fuller; pianists Silver, Timmons, Cedar Walton, JoAnne Brackeen, Mulgrew Miller, and Benny Green; and bassists Watkins, Merritt, and Lonnie Plaxico.

Mark A. Peters

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See also: Adderley, Cannonball; Barretto, Ray; Brown, Clifford; Charles, Ray; Garner, Erroll; Gillespie, Dizzy; Gordon, Dexter; Hancock, Herbie; Henderson, Fletcher; Jackson, Mahalia; Jarrett, Keith; Jones, Hank; Marsalis, Wynton; Monk, Thelonious; Parker, Charlie; Rollins, Sonny; Shorter, Wayne; Vaughan, Sarah.

Mary J. Blige

American rhythm-and-blues singer

A noted singer and songwriter, Blige combined rap and hip-hop in her empowering songs that center on self-esteem.

Born: January 11, 1971; Bronx, New York
Also known as: Mary Jane Blige (full name); Queen of Hip-Hop Soul

Principal recordings

ALBUMS: *What's the 411?*, 1992; *What's the 411? Remix*, 1992; *My Life*, 1994; *Share My World*, 1997; *Mary*, 1999; *No More Drama*, 2001; *Dance for Me*, 2002; *Love and Life*, 2003; *The Breakthrough*, 2005; *Growing Pains*, 2007.

The Life

Born in the Bronx, Mary Jane Blige (blij) spent her early years in Savannah, Georgia, where she had her first singing experiences in church. Soon she moved back to New York with her mother and sister, residing in a housing project since her broken family's budget was strained. Music was a positive influence in Blige's underprivileged life, though she dropped out of high school by junior year, a decision she regretted later. On a trip to a local mall, Blige recorded a cover of Anita Baker's "Caught Up in the Rapture" at a karaoke station. When that tape reached a local music industry executive, she got work as a background vocalist and a record deal with Uptown Records. Later, she was discovered by Sean "Puffy" Combs, who produced Blige's 1992 debut disc *What's the 411?* on Uptown/MCA. While her music career was launching, her personal life was making headlines—for several romantic relationships, including a tumultuous one with Cedric "K-Ci" Hailey (singer for soul group Jodeci), and for her abuse of drugs and alcohol. In 2000 she met music industry executive Martin Kendu Isaacs, and he helped free her from addictions. They married in 2003 in a private ceremony.

Blige has had success in other pursuits. She has acted, appearing in the television series *The Jamie Foxx Show*, in the independent film *Prison Song* (2001), and in the Off-Broadway play *The Exonerated* (2004). In addition, she started a record label, Matriarch Records, and she invested in the Carol's Daughter line of beauty products.

The Music

Early in her career, Blige was described as a combination of Aretha Franklin, Chaka Khan, and Patti LaBelle. In fact, Blige evolved from rhythm-and-blues and soul styles to rap and hip-hop.

Early Works. Thanks to the diverse sound offered in her debut *What's the 411?*, Blige attracted many listeners. The album featured the production talents of Combs, and it introduced her singular blend of hip-hop and soul, resulting in a wide array of sounds (including the danceable "Real Love" and a streetwise cover of "Sweet Thing," originally by Khan's group Rufus). Its widespread popularity paved the way for *My Life*, inspired in part by her stormy personal relationships, and it sold more than three million copies. Momentum continued with "Not Gon' Cry" on the sound track for *Waiting to Exhale* (1995) and a duet with Method Man on "I'll Be There for You/You're All I Need to Get By," for which she won her first Grammy Award for Best Rap Performance by a Duo or Group.

Share My World. On *Share My World*, Blige worked with such prominent producers as Jimmy Jam, Terry Lewis, R. Kelly, and Babyface Edmonds.

The project ran the stylistic gamut from rhythm and blues to hip-hop, and it included collaborators as diverse as the soulful Kelly, rapper Nas, and jazz artist George Benson. The album sold five million copies, and it won an American Music Award for Favorite Soul/Rhythm & Blues Music. The project also propelled Blige onto the concert circuit, which in 1998 resulted in another album, the sound track *The Tour*.

Mary. In 1999 Blige interjected pop into her urban sound, simultaneously expanding her fan base without alienating her core fans. On *Mary*, Blige sampled from or had direct contributions from Elton John, Aretha Franklin, Eric Clapton, and Lauryn Hill. This album showcased her vocal talents beyond the rap and hip-hop style.

No More Drama. Though Blige was never shy about sharing her personal emotions or admitting her faults (such as struggles with alcohol and in relationships), *No More Drama* is arguably her most forthright lyrical project. In it she sings about dismissing the harmful forces and relationships in her life, and its empowering songs (such as the title cut) became anthems for self-esteem. Besides debuting at number two on the *Billboard* album charts, it had a number-one single, "Family Affair." It sold more than three million copies in the United States.

Love and Life. As the title implies, this project centers on happy themes. With the involvement of producer Combs, the album reached back to her early sound stylings. She also reunited with Method Man on "Love @ 1st Sight"—which, along with the other singles, "Ooh!," "It's a Wrap," and "Not Today" (with Eve)—led to a chart-topping debut on the *Billboard* 200.

The Breakthrough. *The Breakthrough*, which found a top spot on the album charts, had several contributors, including urban superstars Jay-Z, 50 Cent, and the Game. Blige broke new ground by teaming up with U2, covering its hit single "One," recording it with the band, and trading vocal lines with front man Bono. It had eight nominations for Grammy Awards, and it won three, including Best Female Rhythm and Blues Vocal Performance, Best Rhythm and Blues Song, and Best Rhythm and Blues album.

Reflections: A Retrospective. After such a consistent and prolific album streak, the performer was due for a break, while her fans requested a career-spanning singles collection. Outside of radio hits such as "Real Love," "Not Gon' Cry," "No More Drama," and "Family Affair," it included four new tracks (including a duet with John Legend called "King and Queen").

Growing Pains. Blige returned in late 2007 with a thematic continuation of her prior two studio albums. *Growing Pains* discusses her lifelong struggles, and it showcases the spiritual realizations that led to her healing. The tone is old-school soul and rhythm and blues, with an occasional hip-hop and rap undercurrent. The lead single "Just Fine" was another of her odes to self-esteem. The collection was followed by an extensive concert tour with Jay-Z, which sold out several arenas across the United States.

Musical Legacy

Whether in rap, hip-hop, soul, rhythm-and-blues, or pop style, Blige's impassioned vocals are unmistakable. Her versatility has allowed her to cross over on a variety of charts. She is an inspiration to artists performing in all those styles, and she has successfully reached the success of her models, Chaka Khan and Patti LaBelle. Blige rose above her underprivileged roots and her troubles with addictions, chronicling her struggles in her songs.

Andy Argyrakis

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Hardy, Ernest. "Mary J. Blige Has Something to Tell You About Fighting AIDS, Creating a Hot New Album, and Doing the Hard Work of Living with Joy." *The Advocate*, December 4, 2007. A cover story interview in which Blige addresses issues for the gay community, along with anecdotes about her album *Growing Pains*.

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detailed account, tracing Blige's early struggles at home through her professional discovery and eventual international success.

Waldron, Clarence. "Mary J. Blige Roars Back with Hit CD *The Breakthrough* and Testifies 'You Can't Hold a Good Woman Down.'" *Jet* (January 23, 2006): 54-55. Timed for the release of *The Breakthrough*, this cover story discusses Blige's personal struggles and how she rose above her underprivileged background.

See also: Babyface; Bono; Clapton, Eric; Combs, Sean; Elliott, Missy; 50 Cent; Franklin, Aretha; Jay-Z; John, Sir Elton; LaBelle, Patti; Simone, Nina; Sting.

Kurtis Blow

American rap singer, songwriter, and keyboard player

One of the creators of the rap genre, Blow distinguished himself as a disc jockey and emcee. He was the first rapper to sign a deal with a major record label and the first rapper to have a gold record.

Born: August 9, 1959; Harlem, New York
Also known as: Curtis Walker (birth name); Kool DJ Kurt

Principal recordings

ALBUMS: *Kurtis Blow*, 1980; *Deuce*, 1981; *Tough*, 1982; *Ego Trip*, 1984; *Rapper in Town*, 1984; *America*, 1985; *Kingdom Blow*, 1986; *Back by Popular Demand*, 1988; *Only the Strong Survive*, 1988.

SINGLES: "The Breaks," 1979; "Christmas Rappin'," 1979; "Party Time?," 1983; "The Breaks 94," 1994; "Freak Rock Til the Break of Dawn," 1995.

The Life

Kurtis Blow was born as Curtis Walker in Harlem in 1959. As a teen, he attended New York's High School of Music and Art, although he was expelled for poor attendance. At his next school he was caught selling drugs, and the dean suggested that Blow skip high school and enroll in college. Blow entered the City College of New York to study vocal performance and started programming at the radio station there. He was also working block parties as a break dancer and disc jockey, going by the name Kool DJ Kurt. Around this time he met Russell Simmons, future rap entrepreneur and cofounder of Def Jam Recordings, who persuaded him to move to Queens, another section of New York City, and change his name to Kurtis Blow.

Blow released a number of albums in the 1980's, but after his initial hits, his star waned and he began producing other rappers, such as the Fearless Four and the Fat Boys. In the early 1990's he moved to California with his wife and three children in order to pursue an acting career. However, he found success as a radio disc jockey, hosting an old-school rap show. Later he joined Sirius Satellite Radio, and he created a hip-hop ministry featuring Christian-themed rap.

The Music

When Blow first began performing as a disc jockey and emcee in the 1970's, rap was an underground genre. It was mostly heard at block parties in Harlem and Brooklyn and was traded on cassette tapes or recorded on independent labels for extremely limited release. Major record companies believed rap would be a passing fad and were not interested in adding rappers to their rosters. Surprised by the success of Sugarhill Gang's "Rapper's Delight," which became a crossover hit in 1980, Mercury Records discovered Blow's independently produced "Christmas Rappin'." It signed him, making Blow the first rapper with a major record deal. His first album sold well, but his popularity declined as the artists for whom he paved the way came up with more successful innovations in the genre. Blow's work swiftly lost its fresh sound, as rap became faster, edgier, wittier, and more rhythmically complex.

"Christmas Rappin'." Blow cowrote this song with Robert Ford, a writer from *Billboard* magazine, and released it independently in 1979. An urban retelling of *The Night Before Christmas*, the song was an underground success. Mercury Records signed Blow for two singles, agreeing that if these did well, it would release a full-length album. "Christmas Rappin'" tells the story of Santa Claus showing up to deliver gifts at a house where a Christmas Eve party is taking place and pausing there to flirt and

dance with the girls before continuing on his way. The bass line mimics the one used in Queen's "Another One Bites the Dust." Slow, innocent, and comical, the single eventually went gold. Blow's career was launched on the basis of this sweet and idiosyncratic modern Christmas carol.

"The Breaks." This 1979 follow-up single clocked in at seven minutes and forty-three seconds, and it was one of the first singles to be released on a twelve-inch record. It reached the Top 5 on the *Billboard* rhythm-and-blues chart, and it marked a defining moment in rap. Using the kind of wordplay that would become common in 1980's rap, "The Breaks" refers to good and bad luck as well as break-dancing moves.

Kurtis Blow. In 1980 Blow released his first album, *Kurtis Blow*. It included "The Breaks"; "Rappin' Blow, Part Two," a sequel to "Christmas Rappin'"; and the sociopolitically themed "Hard Times." "Hard Times" presaged the political commentary that became a characteristic of later rap artists, such as Furious Five and Public Enemy. Indicating that rap had not found its foothold and that record labels were struggling to define the genre, the album contained a surprisingly ill-conceived cover of Bachman-Turner Overdrive's arena rock anthem, "Taking Care of Business."

Musical Legacy

Blow crossed paths with a surprising array of musicians during his heyday. In 1980 he opened for Bob Marley and the Wailing Wailers at Madison Square Garden in New York City. At various points he opened for the Commodores and the Clash. Bob Dylan contributed vocals to a cut on 1986's *Kingdom Blow*. When Blow's musical career went into decline, he supported other rappers' careers, helping the Fat Boys get a record deal and producing most of their albums. He had a role in the rap-themed 1985 film *Krush Groove*. Blow's hits are classics of the old-school genre, and his song "Basketball" is frequently heard at National Basketball Association games. Blow was ordained a minister, and he claims that he never in his entire career recorded a curse word. In collaboration with the National Association for the Advancement of Colored People (NAACP), he crusaded to clean up the language on contemporary hip-hop albums.

Lacy Schutz

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See also: Dylan, Bob; LL Cool J; Marley, Bob; Simmons, Joseph "Run."

Bono

Irish rock singer and songwriter

Bono, lead vocalist and principal lyricist of the Irish rock group U2, is noted for his distinct voice and pointed lyrics about religion, politics, and human rights.

Born: May 10, 1960; Dublin, Ireland
Also known as: Paul David Hewson (birth name); Bono Vox
Member of: U2

Principal recordings

ALBUMS (solo): *God's Favorite Son*, 2004.
ALBUMS (with U2): *Boy*, 1980; *October*, 1981; *War*, 1983; *The Unforgettable Fire*, 1984; *The Joshua Tree*, 1987; *Rattle and Hum*, 1988; *Achtung Baby*, 1991; *Zooropa*, 1993; *Pop*, 1997; *All That You Can't Leave Behind*, 2000; *How to Dismantle an Atomic Bomb*, 2004; *No Line on the Horizon*, 2009.
SINGLES (with U2): "New Year's Day," 1983; "Sunday Bloody Sunday," 1983; "Pride (In the Name of Love)," 1984; "I Still Haven't Found What I'm Looking For," 1987; "Where the Streets Have No Name," 1987; "With or Without You," 1987.
WRITINGS OF INTEREST: *On the Move*, 2006.

Bono. (AP/Wide World Photos)

The Life

Paul David Hewson was born in Dublin, Ireland, to Robert and Iris Hewson, and, with his older brother Norman, he was raised in the Protestant religion. He attended the Protestant-run Mount Temple Comprehensive School, where he met his future U2 bandmates and his wife, Ali. In his street-gang youth, Hewson had several nicknames, including Bono (BAH-noh), an abbreviation of a loose Latin translation of bonavox (good voice) taken from a Dublin hearing aid store, and he has been known as Bono, publicly and privately, ever since.

In 1976 Bono responded to Larry Mullen's school bulletin board advertisement for musicians to form a band. Almost two years later, U2 won a talent show in Limerick, Ireland, and the prize included funding for a demo release. In May, 1978, Paul McGuinness became U2's manager, and the band—with Bono on guitar, Mullen on drums, David Evans (The Edge) on guitar and keyboards, and Adam Clayton on bass—began its long and extremely successful musical career.

Aside from his work with U2, Bono collaborated with other artists, made several profitable financial investments, wrote poetry, and participated in numerous humanitarian efforts to help those suffering in Africa and from AIDS. To support his charities, he established EDUN, described as a socially conscious clothing line. He met with President George W. Bush at the National Prayer Breakfast in Washington, D.C., in 2006. Among Bono's numerous achievements are British knighthood and nominations for the Nobel Prize and Academy, Golden Globe, and Grammy Awards.

The Music

Bono is best recognized as a rock musician, specifically as lead vocalist and principal lyricist of the Irish rock group U2. U2's consistent popularity can be linked to its willingness to experiment sonically, while maintaining its distinctive sound, and the broad range of subjects in its songs' lyrics.

Early Works. In 1976, after an inauspicious beginning in Mullen's kitchen, U2 garnered some attention when it released a demo that gained the no-

tice of Island Records, which signed the band in 1980. U2's first major release, *Boy*, received positive reviews, and that was followed by a less-successful second album, *October*. Both albums' lyrics reveal a strong emphasis on the band's Christian faith, with *October* earning a spot on *Contemporary Christian Music Magazine*'s list of top Christian albums of all time. U2's third album, *War*, retained some of the band's earlier Christian themes, but it was more politically charged. The Daniel Lanois-Brian Eno-engineered fourth release, *The Unforgettable Fire*, was a marked change from previous albums, with its experimental, impressionistic, and improvisatory music.

The Joshua Tree *and* Rattle and Hum. The band's exploration of indigenous American musical genres helped shape its fifth album, *The Joshua Tree*, which quickly rose to the top of international charts and which some consider one of the best rock albums of all time. The American-influenced recording also won U2 its first two Grammy Awards and is a consistent best-seller. The next album and its accompanying documentary, *Rattle and Hum*, contained a mixture of new material and live recordings; however, it received mixed reviews from critics.

Achtung Baby. Taking a break from *Rattle and Hum*, U2 released its seventh album in 1991 to rave reviews and reception. The band starting arguing while they were recording the album, because Bono and the Edge wanted to incorporate more techno-electronic and dancelike sounds, while Mullen and Clayton wanted to maintain U2's rock-and-roll feel. The conflict threatened to break apart the band, but the members eventually came together to write the mega-hit "One."

Later Works. Following the outstanding success of *Achtung Baby*, U2's next two albums, *Zooropa* and *Pop*, utilized the band's interest in experimental music and techniques and were not as commercially successful as previous albums. After a brief hiatus from recording, U2's 2000 release, *All That You Can't Leave Behind*, signaled a return to the band's traditional roots in rock. That album and the next, *How to Dismantle an Atomic Bomb*, were extremely successful, garnering more Grammy Awards for the band. In 2005 U2 was inducted into the Rock and Roll Hall of Fame.

Musical Legacy

As principal lyricist and lead singer of the rock group U2, Bono became a rock-and-roll legend. U2's distinct sound is largely credited to Bono's unique vocals, which range from impassioned and throaty to falsetto. Lyrically, Bono has been inspired by his Christian faith, his mother's untimely death, political concerns, social justice, and humanitarian work. Despite the public's fickle taste in popular music, U2 has maintained its popularity, with its forays into various musical sounds, from gospel to techno. Bono cites as his influences the Clash, the Beatles, and the Who. U2, in turn, has influenced Coldplay, the Killers, Snow Patrol, and many more.

Anastasia Pike

Further Reading

Bordowitz, Hank. *U2 Reader*. Milwaukee, Wis.: Hal Leonard, 2003. An excellent resource documents the band from professional and personal perspectives. Includes notable newspaper interviews and objective analysis.

Cashman, Lola. *Inside the Zoo with U2: My Life with the World's Biggest Rock Band*. London: John Blake, 2003. U2's first stylist gives an interesting, highly subjective, and controversial glimpse into U2's image.

De la Parra, Pimm Jal. *U2 Live: A Concert Documentary*. London: Omnibus Press, 2003. Extensive documentation of all U2 concerts through part of the PopMart tour. Contains details from set lists to pizza-delivery orders.

Scharen, Christian. *One Step Closer: Why U2 Matters to Those Seeking God*. Ada, Mich.: Brazos Press, 2006. Written by a Yale Divinity School faculty member and Lutheran minister, the book explores the seeming dichotomy between U2's Christian lyrics and the rock-and-roll lifestyle.

U2, and Neil McCormick. *U2 by U2*. New York: HarperCollins, 2006. The band's autobiography includes stunning photography and personal insights from each member.

See also: Blige, Mary J.; Jones, Quincy; Lennon, John; McCartney, Sir Paul; Morrison, Van; Orbison, Roy; Pavarotti, Luciano; Prokofiev, Sergei; Strummer, Joe.

Nadia Boulanger

French classical composer, conductor, and teacher

Known as Mademoiselle to her legions of students, Boulanger taught numerous performers and composers, among them Aaron Copland, Darius Milhaud, and Leonard Bernstein, the intricacies of musicianship.

Born: September 16, 1887; Paris, France
Died: October 22, 1979; Paris, France
Also known as: Nadia Juliette Boulanger (full name)

Principal works

CHAMBER WORKS: *Trois Pièces*, 1911 (for organ); *Trois Pièces*, 1914 (for voice); *Pièce for orgue sur des airs populaires flamands*, 1915; *Vers la vie nouvelle*, 1917.

CHORAL WORKS: *Allons voir sur le lac d'argent*, 1905; *Les Sirènes*, 1905; *À l'aube*, 1906; *Selma*, 1907; *À l'hirondelle*, 1908; *La Sirène*, 1908; *Roussalka*, 1909; *Soir d'été*, 1909.

ORCHESTRAL WORKS: *Allegro*, 1905; *Fantaisie variée*, 1912.

The Life

Nadia Juliette Boulanger (NAH-dyah zhoo-LYEHT boo-lahn-ZHAY), born in 1887, was the daughter of Raïssa Mychestsky, singer, and Henri Alexandre Ernest Boulanger, composer, vocal professor, conductor, and pianist. An older and younger sister died in infancy, and Boulanger's surviving sister, Marie-Juliette Olga (Lili) Boulanger, became a well-known composer.

Boulanger began to show an interest in music at the age of five. Her father, a man she respected throughout her life, was her first teacher; he taught her aesthetics, art, and music. Her mother instructed her in reading, geography, and French and German. The strong work ethic instilled by her mother remained with Boulanger all her life.

Boulanger entered the Paris Conservatory when she was nine years old, although she had been auditing classes since she was seven. She continued private lessons, studying piano and organ with Louis Vierne. She eventually studied with Paul Vidal, Alexandre Guilmant, and Auguste Chapuis. Boulanger's intense focus on her lessons resulted in numerous first-place awards from the Paris Conservatory, which did not give out diplomas but instead awarded prizes indicating that a student had mastered the information.

Four years after her father's death in 1900, the family moved to an apartment on rue Ballu in Paris, and this was Boulanger's home for the rest of her life. It also functioned as her studio and salon, where she entertained the notable musicians, artists, and writers of the era. At this time, Boulanger, her mother, and her sister purchased a home in Gargenville, France, where they retreated during the hot summer months.

Boulanger met pianist Raoul Pugno in 1904 during her last exam, the accompagnement au piano, at the Paris Conservatory. He acted as her adviser until his death in 1914. Together they collaborated on *Les Heures claire*, a series of songs, and *La Ville morte*, an opera that was never performed.

When Boulanger completed her studies, she began her professional career in order to support her family. She played the organ; she worked as an assistant to Henri Dallier at the Church of the Madeleine; she accompanied such performers as Paul Franz, Marthe Chenal, and Suzanne Balguerie; and she performed as a pianist and conductor in concerts with Pugno. One concert featured her *Fantaisie variée* for piano and orchestra.

Just seventeen when she began teaching, Boulanger wore austere clothing—low-heeled shoes, long black skirts with white shirts, dark bow ties, black jackets, and spectacles—and pulled her hair back into a chignon to project an air of maturity. (Only when visiting Gargenville did she relax her style.) Her first students were her sister Lili and young ladies from wealthy families, including Annette Dieudonné, who became her companion in later life. In the rue Ballu apartment, Boulanger instructed her students using one of the two Pleyel grand pianos or the full-sized Cavaillé-Coll-Mutin organ with fourteen ranks of pipes. Lessons included performance, sight reading, sight singing, harmony, composition, counterpoint, accompaniment, and music history. Later, Wednesday-afternoon salons at Boulanger's apartment were regarded as significant, and only students who

showed promise were invited to mingle there with the reigning composers of the day, such as Igor Stravinsky, Maurice Ravel, and Francis Poulenc.

In addition to being active in the musical world, Boulanger participated in such civic activities as writing letters to soldiers and arranging music for them throughout World War I. At the end of the war, Boulanger performed a concert to benefit the orphans. When World War II erupted, she moved to the United States at the request of her students, but she continued to be active in raising money for French musicians and soldiers.

In 1918 Lili died at the age of twenty-four, a death that deeply affected Boulanger, who pledged to devote herself to preserving her sister's memory. She accomplished this by promoting Lili's musical compositions and assisting Walter Damrosch, conductor of the New York Symphony, when he programmed Lili's *Faust et Hélène*.

In 1920 Boulanger replaced Paul Dukas in teaching music history at the École Normale de Musique in Paris, the first woman to hold this position. In addition, she taught organ, harmony, counterpoint, and composition there until 1939. In 1921 Damrosch persuaded Boulanger to join the faculty at the newly created summer American Conservatory in Fontainebleau, where she taught harmony, composition, and counterpoint, and at one point she was appointed director of the school. Boulanger also took a position in the Conservatoire Femina-Musica, and she received an appointment to teach at the Paris Conservatory. During World War II, while she lived in the United States, she was a visiting professor at the Longy School of Music in Cambridge, Massachusetts, and she taught at Radcliffe College in Boston, Massachusetts; at Wellesley College in Wellesley, Massachusetts; at Juilliard School of Music in New York City; and at the Dominican Convent in Santa Clara, Wisconsin.

After a lifetime of teaching music, Boulanger died in her home in Paris in 1979. She left the majority of her papers, including family documents, musical scores, personal compositions, honorary degrees, correspondence, and more, to the Boulanger archives in the Bibliothèque Nationale in Paris.

The Music

Boulanger's strict musical education resulted in first prizes in organ, accompagnement au piano, and fugue from the Paris Conservatory. Following her father's death, her goal was to support her family by writing music, giving lessons, and performing. Her lessons continued outside the Paris Conservatory with Alphonse Duvernoy, Charles Widor, Paul Vidal, and Gabriel Fauré.

La Sirène. In 1908 Boulanger won the second prize in the prestigious Prix de Rome competition for her cantata *La Sirène*, although there was some controversy. There was an allegation that Boulanger, in the early stage of the competition, had composed the fugue for string quartet instead of for vocalists. This almost caused her to be disqualified from the competition, because the composition was required to be written for at least four voices.

Monteverdi. As an accomplished conductor and music historian, Boulanger organized numerous concerts of music from the medieval, Renaissance, and Baroque style periods featuring her vocal ensemble of talented amateur and professional singers in both live and recorded sessions. In 1937 Boulanger and her vocal ensemble produced five recordings of the madrigals of Claudio Monteverdi, one of the first times Monteverdi's music had been recorded.

Conductor. Although Boulanger was a composer and arranger, she renounced composition two years after her sister Lili's death. She continued to perform as an accomplished organist and conductor, the first woman to lead such renowned orchestras as the Royal Philharmonic Orchestra of London, the New York Philharmonic Orchestra, the Philadelphia Orchestra, and the Boston Symphony Orchestra.

Musical Legacy

Boulanger's musical legacy is her students, with whom she shared her vast knowledge of music, including composition, theory, harmony, and history, and in whom she stimulated interests in various types and styles of music. Boulanger witnessed the changes in music from the teachings of her father, who focused on late 1800's works, through the experimentation of Stravinsky and the serialism of Arnold Schoenberg. In fact, all music was valuable to her. She was fascinated by the polyrhythms found in American jazz.

Boulanger taught her students to recognize the significance of a composition by Johann Sebastian

Bach and by Monteverdi. Her composition and her performing students were encouraged to find "la grande ligne" to accentuate the flow of the music throughout the piece. In addition, she encouraged them to understand all the musical elements and their function in the composition and the place that the composition held in musical history.

History and technique were just two of the gifts Boulanger gave her students: In addition, she championed her students' musical abilities. Former students stayed in touch with Boulanger and sent her their compositions for review, which she promoted to other musicians. For example, she commissioned Aaron Copland to compose Symphony for Organ and Orchestra. She performed the work with Damrosch and the New York Symphony Orchestra and then with Serge Koussevitzky and the Boston Symphony.

Roberta L. Lindsey

Further Reading

Campbell, Don G. *Master Teacher: Nadia Boulanger*. Washington, D.C.: Pastoral Press, 1984. A biography, with writings by Boulanger and quotations from her students. Includes illustrations.

Kendall, Alan. *The Tender Tyrant: Nadia Boulanger, a Life Devoted to Music*. Wilton, Conn.: Lyceum Books, 1976. A student of Boulanger examines her teaching techniques and incredible knowledge of music. Includes illustrations.

Monsaingeon, Bruno, and Nadia Boulanger. *Mademoiselle: Conversations with Nadia Boulanger*. Boston: Northeastern University Press, 1988. This intriguing book provides mock interviews with Boulanger, the author sculpting Boulanger's words to his imagined questions. Includes illustrations.

Rosenstiel, Léonie. *Nadia Boulanger: A Life in Music*. New York: W. W. Norton, 1982. Violinist, student, and family friend of Boulanger presents a thorough biography of the composer-teacher. Includes illustrations.

Spycket, Jérôme. *Nadia Boulanger*. Translated by M. M. Shriver. Stuyvesant, N.Y.: Pendragon Press, 1992. Originally written in French, this book won a prize for literature from the Académie des Beaux-Arts. Spycket, a musician, artist, and writer, portrays Boulanger in a fair and balanced manner. Includes illustrations and bibliography.

See also: Barenboim, Daniel; Carter, Elliott; Copland, Aaron; Glass, Philip; Koussevitzky, Serge; Legrand, Michel; Piazzolla, Astor; Poulenc, Francis; Ravel, Maurice; Schoenberg, Arnold; Stravinsky, Igor; Thomson, Virgil; Xenakis, Iannis.

Pierre Boulez

French classical composer and conductor

A prominent composer, conductor, and director of the avant-garde in the postwar era, Boulez broke with past musical traditions by developing and promoting music characterized by integral serialism, pointillism, and indeterminacy. As the director of the Institut de Recherche et Coordination Acoustique/Musique (IRCAM), he influenced the direction of electroacoustic music.

Born: March 26, 1925; Montbrison, France

Principal works

CHAMBER WORKS: Sonatina for Flute and Piano, 1947; *Polyphonie X*, 1951 (for eighteen instruments); *Le Marteau sans maître*, 1955; *Livre pour quatour*, 1955; *Éclat*, 1965; *Domaines*, 1968; *Explosante-fixe*, 1972; *Répons*, 1981.

ORCHESTRAL WORKS: *Le Soleil des eaux*, 1950 (for voice and orchestra); *Le Visage nuptial*, 1957; *Doubles*, 1958; *Poésie pour pouvoir*, 1958; *Pli selon pli*, 1960; *Livre pour cordes*, 1968; *Rituel*, 1975; *Notations*, 1980.

PIANO WORKS: *Notations*, 1945; Piano Sonata No. 1, 1946; Piano Sonata No. 2, 1950; *Structures*, 1952, completed 1953, revised 1961; Piano Sonata No. 3, 1957.

WRITINGS OF INTEREST: *Pierre Boulez: Conversations with Celestin Deliege*, 1985; *Orientations: Collected Writings*, 1990.

Principal recordings

ALBUMS (as conductor): *Schönberg: Das Chorwek*, 1990; *Debussy: Pelléas et Mélisande*, 1991; *Richard Wagner: Overtures and Preludes*, 1995; *Mahler: Symphony No. 4*, 2000; *Bartók: Piano Concertos*

Nos. 1 and 3, 2003; *Stravinsky: The Firebird Suite*, 2005; *Wagner: Der Ring des Nibelungen*, 2006.

The Life

Pierre Boulez (pyehr boo-LEHZ) was born in 1925 during the peace between the two world wars. He showed an aptitude for music and math, both important for his professional development. After a conflict with his father, who wanted him to pursue engineering, Boulez moved to Paris in 1942 to enroll in the Paris Conservatory. For the next three years, in German-occupied Paris, Boulez received his musical training from teachers such as Olivier Messiaen (harmony and analysis), René Leibowitz (serial techniques), and Andrée Vaurabourg (counterpoint). By the end of the war in 1945, Boulez had completed his formal studies.

As a composer, Boulez rose to prominence while still at the Paris Conservatory, having won a first prize in harmony before leaving in 1945. From the beginning of his career, he produced works in an avant-garde style and aesthetic, consciously avoiding formal structures and idioms from the past. From 1945 through 1952, he experimented with integral serialism. Throughout the 1950's, he also experimented with indeterminacy, producing some of his most famous works. Gradually, throughout the 1950's and early 1960's, his compositional output decreased, with Boulez shifting his energies to teaching and to conducting.

As an educator, Boulez taught composition at the Darmstadt International Summer Courses for New Music, at the Basle Musik-Akademie, and at Harvard. Many of his lectures and writings related to his teaching career during the 1950's and 1960's have been published, and they are a valuable source to understanding his music as well as the overall direction of postwar contemporary music.

As a director, Boulez began his successful career with a position as director of the Compagnie Renaud-Barrault, a new company formed in Paris in 1946. Although he was only twenty-one years old at the time, Boulez already showed an aptitude for management in the music industry. In 1954, less than ten years later, he established the Domaine Musical concert series, providing a venue for the performance of new music. He continued to influence the direction of musical life in Paris, becoming the president of the Paris Musicians' Union in 1965. In 1969 he accepted a position as chief conductor of London's BBC Symphony Orchestra. In 1970 he became the director of the New York Philharmonic, serving in that capacity until 1977. In that year, the Institut de Recherche et Coordination Acoustique/Musique (IRCAM) opened in Paris. Boulez became its first director, remaining in that position until 1992.

The Music

Boulez wrote his first works under the influence of Olivier Messiaen. Boulez was attracted to the idea of rhythm as an extension, rather than a division, of time, as well as to his precompositional, objective, logical, and serial determinations of the various elements of music.

Additionally, the composers known as the Second Viennese School—Arnold Schoenberg, Alban Berg, and especially Anton von Webern—influenced Boulez's early experiments with serial techniques. Not satisfied with the classical and Romantic idioms still existing in Arnold Schoenberg's and Alban Berg's music, Boulez moved toward integral serialism. The strictest compositions in this style were analogous to the pointillist technique of painting in art. By 1952, after the composition of *Structures* for two pianos, his own style emerged.

In addition to serial techniques, Boulez experimented with open forms that allowed for a certain amount of indeterminacy in performance. He allowed performers to choose the order of defined sections within larger works. Although his works were not as freely determined by chance as were the aleatory works of John Cage, with whom he was in frequent communication, Boulez remained an important figure in this area. Throughout his career, Boulez's compositional method has included reworking older pieces. For this reason, his oeuvre is characterized by numerous versions and revisions of the same work, a number of which remain unpublished.

Early Works. From 1945 until about 1950, Boulez produced works that had been heavily influenced by his formal training and his teachers. Although he experimented with unconventional instruments such as the ondes martenot, he wrote largely for works that included the piano. In Sonatina for Flute and Piano, Boulez consciously departed from the prevailing French neoclassic style, choosing rather

the style of Schoenberg's tone rows and Messiaen's rhythmic cells. This piece, for which Boulez received a public review, marked his debut as an important composer. Piano Sonata No. 1 and Piano Sonata No. 2 were also composed during this time, a further attempt to integrate serial techniques into all areas of the music and to eliminate large formal structures.

Le Visage nuptial. Originally written in 1946 and based on five poems by René Char, *Le Visage nuptial* can be seen as an early work, although it is an example of many of Boulez's works that have undergone reworking. The first version was scored for solo soprano along with a small group of instruments that included two ondes martenot. The 1951 revised work is for women's chorus and full orchestra. The music shows further experimentation with precompositional serial processes that give a nonsentimental objectivity, an expressionistic, and a highly charged tension to the music. Instead of the classical structures of song, strophic, refrain, variation, and other text-based forms, Boulez created a structure based on symmetry and retrogradable rhythmic phrases found entirely in the music.

Structures. Written for two pianos, this first of two works with the title *Structures* is considered to be the textbook example of total serialism. Boulez's inspiration for this work was Messiaen's "Mode de valeurs et d'intensités," the starting point for *Structures*. This work is governed by a series of twelve factors in each of four elements of music—pitch, duration, attack, and dynamics—although Boulez achieves variety through transposition, inversion, and retrograde applications. Whereas these elements are determined rigidly by the rows and their manipulations, some choice is evident in assignments to register and density. The result is a disjunctive, pointillistic texture of seemingly random and unrelated pitches, sounding in a wide variety of dynamic levels and attacks. The series is the underlying order to the work, although it is not easily apparent to the listener.

Le Marteau sans maître. In 1953 Boulez began work on *Le Marteau sans maître* (the hammer without a master), a vocal work in nine movements again based on poetry by Char. The composition is based on serialism, but it is one that grows by extending variations and multiplications of the basic series in order to sustain coherence in a large work. It also explores unusual sonorities of various groupings of instruments in each of the movements, reminiscent of Schoenberg's *Pierrot lunaire* (1912).

Pierre Boulez. (Library of Congress)

Pli selon pli. Inspired by the poetry of Stéphane Mallarmé, *Pli selon pli* (fold upon fold), composed for soprano and orchestra, is one of Boulez's most famous works. The five movements—"Don," three interior "Improvisations sur Mallarmé," and "Tombeau"—are a tribute to the life and death of the poet. While continuing to employ serial techniques and rhythmic ideas that constantly avoid the establishment of a regular beat, Boulez experiments with a limited degree of indeterminacy, in which some choices in performance are given to either the conductor or the performer.

Piano Sonata No. 3. Reaching the height of Boulez's exploration of indeterminacy, Piano So-

nata No. 3 incorporates freedom in choosing the order in performance of given sections of the music. Rather than having movements, the five major parts of the work are called "formants," because they are always in flux within a given set of parameters. In this sense, the music follows combinatorial procedures that allow for a range of performance possibilities. The first formant, "Antiphonie," is composed with two independent structures that have several possible orderings in performance together. Within each of the formants, there is a specified formula for changing the order and sequence of the sections. In the overall work, the formants themselves may be performed in an order allowing for some limited choices. "Antiphonie," for example, may be performed first, second, or last, but "Constellation" and "Constellation-miroir," the middle formant, must remain at the center of the piece.

Musical Legacy

Boulez has been one of the most influential composers and conductors of the latter half of the twentieth century. His work to eradicate every element from past traditions in the Western style and to create compositions that explored new ways of thinking about and composing music became an ideal for other composers. His continual reworking of his own compositions is evidence of a mind that continually seeks to incorporate new ideas. His thinking has advanced with musical innovation, from his early experiments in serialism to his excursions into quarter tones, indeterminacy, and electronic music. Although his compositional output decreased as he devoted more time to conducting and directing, all of his works can be found at the forefront of the avant-garde.

Because Boulez was a prolific writer, his legacy extends to his written work. He continues to influence musicians and composers through his philosophy, his attitude, his technical explanations, his views of other composers, and his analyses of the works of others and of his own.

In terms of his work as a promoter of new music through his positions as directors of large orchestras in Europe as well as in the United States, he has taken an active role in bringing new works to stages that had hitherto resisted modernization. His work as director of IRCAM has furthermore placed him in a prominent position to foster new avenues for creative research in music.

Sandra S. Yang

Further Reading

Born, Georgina. *Rationalizing Culture: IRCAM, Boulez, and the Institutionalization of the Musical Avant-Garde*. Berkeley: University of California Press, 1995. This is a study of the organization of IRCAM, the sociology of its composers and employees, and its importance in understanding the culture and economy of government-funded avant-garde music production. Born is an anthropologist who spent time participating in the activities at IRCAM.

Boulez, Pierre. *Orientations: Collected Writings*. Edited by Jean-Jacques Nattiez and translated by Martin Cooper. Cambridge, Mass.: Harvard University Press, 1986. This complete collection of writings by the composer is divided into three major sections: one that explains Boulez's own compositional processes and aesthetic, one that comments on other composers, and one of reflections.

Boulez, Pierre, and John Cage. *The Boulez-Cage Correspondence*. Edited by Jean-Jacques Nattiez and translated and edited by Robert Samuels. Cambridge, England: Cambridge University Press, 1993. This valuable source contains the letters of the two great composers, often with detailed theoretical and analytical notes regarding new works. A valuable source for understanding parallel developments in avant-garde music in Europe and in the United States.

Gable, David. "Boulez's Two Cultures: The Postwar European Synthesis and Tradition." *Journal of the American Musicological Society* 43 (1990): 426-456. This article analyzes Boulez's work and the extent to which he was able to cast off the Western traditions he had inherited.

Glock, William, ed. *Pierre Boulez: A Symposium*. London: Eulenburg Books, 1986. This detailed biography of Boulez is written by a variety of scholars, all knowledgeable in the life and work of the composer. The book systematically discusses Boulez's contributions over the span of his career.

Vermeil, Jean. *Conversations with Boulez: Thoughts on Conducting*. Translated by Camille Nash. Port-

land, Oreg.: Amadeus Press, 1989. This valuable work in the format of an interview contains a famous treatise on conducting by Boulez.

See also: Babbitt, Milton; Barenboim, Daniel; Berg, Alban; Berio, Luciano; Cage, John; Carter, Elliott; Honegger, Arthur; Messiaen, Olivier; Nono, Luigi; Rampal, Jean-Pierre; Ravel, Maurice; Schoenberg, Arnold; Stockhausen, Karlheinz; Varèse, Edgard; Webern, Anton von.

David Bowie

English rock-pop singer and songwriter

Throughout his career, Bowie has presented completely new stage personas and fresh compositional styles—encompassing folk, glam rock, psychedelic, soul, disco, heavy metal, hip-hop, avant-garde, electronic, and other subgenres.

Born: January 8, 1947; London, England
Also known as: David Robert Jones (birth name); Ziggy Stardust; Thin White Duke

Principal recordings

ALBUMS: *David Bowie*, 1967; *Space Oddity*, 1969; *Hunky Dory*, 1971; *The Man Who Sold the World*, 1971; *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, 1972; *Aladdin Sane*, 1973; *Pin Ups*, 1973; *Diamond Dogs*, 1974; *Young Americans*, 1975; *Station to Station*, 1976; *Heroes*, 1977; *Low*, 1977; *Lodger*, 1979; *Scary Monsters (and Super Creeps)*, 1980; *Let's Dance*, 1983; *Oddity*, 1984; *Tonight*, 1984; *Never Let Me Down*, 1987; *Sound and Vision*, 1989; *Black Tie, White Noise*, 1993; *Outside*, 1995; *Earthling*, 1997; *Hours*, 1999; *London Boy*, 2001; *Heathen*, 2002; *Reality*, 2003.

The Life

Born David Robert Jones on January 8, 1947, in London, England, David Bowie (BOH-ee) was the son of Heywood Stenton Jones and Margret Burns, who married in September, 1947. Bowie grew up with a half sister, Annette, and a stepbrother, Terry. As a youngster, he learned to play saxophone. In Bromley, Kent, he attended a technical boys' high school, where a fistfight with a classmate left him with a permanently dilated left pupil.

Leaving school at age sixteen, Bowie worked briefly as a commercial artist. He meanwhile performed with a succession of bands: the Kon-rads, King-Bees, Manish Boys, Lower Third, and Riot Squad. By 1966, to avoid being mistaken for Davy Jones of the Monkees, he changed his name to David Bowie.

Bowie released his debut self-titled album in 1967, the first of more than twenty recordings, most of which have charted well in England. Bowie added acting to his repertoire with the lead role in the film *The Man Who Fell to Earth* (1976), and he has appeared in other films, such as *The Hunger* (1983), *Merry Christmas, Mister Lawrence* (1983), *Labyrinth* (1986), *The Last Temptation of Christ* (1988), and *The Prestige* (2006), and he has appeared on Broadway in *The Elephant Man* (1979). Bowie also served as producer on acclaimed albums from Iggy Pop, Lou Reed, and others. Ever the innovator, in the late 1990's, he launched BowieNet, an Internet service provider.

An androgynous, highly visible, controversial figure, Bowie in the early 1970's publicly declared his bisexuality, but he later admitted it was a temporary lifestyle choice. He married his first wife, Angela Barnett, in 1970, and they had a son, Duncan Zowie Heywood Jones, born in 1971, before they divorced in 1980. After extended periods of drug abuse during the 1970's and 1980's, Bowie married for a second time, to Somali supermodel Iman (Abdulmajid) in 1992, and they had a daughter, Alexandria Zahra Jones, in 2000. The family divides time between homes in New York and London. After recuperation from an angioplasty in 2004, Bowie resumed a restrained tour schedule, and he is involved in a variety of other activities, including writing the sound track for a video game and contributing to other musicians' albums.

The Music

The lyrics of an early Bowie single, "Changes," encapsulate his entire musical career. Extreme change—in the form of wildly different onstage personas and musical styles—has characterized

Bowie's work since he began writing and performing in the 1960's.

Early Works. Bowie began with little clear musical direction. His self-titled debut album mixed pop songs, psychedelic-influenced tunes, and novelty numbers, and it drew scant attention. He injected theatrical elements into his performances, and he began creating characters to lend visual interest to his music. His first hit, the single "Space Oddity," released in 1969 to coincide with the Apollo moon landing, rocketed to the top of the charts in England.

Glam Rock. After moderately successful heavy rock (*The Man Who Sold the World*) and acoustic (*Hunky Dory*) albums, Bowie made a major impact with *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*, a glam rock concept album that produced hits such as "Moonage Daydream," "Starman," and "Suffragette City." Adopting the title character's persona, Bowie toured in support of the album, sporting a wild mane of red hair and outrageous costumes. At the same time, Bowie established Main Man Productions, which produced breakthrough albums for Lou Reed and the Stooges.

Bowie's follow-up album, *Aladdin Sane*, added to his star allure, rising to number one on charts in England and yielding such hits as "The Jean Genie" and "Drive-in Saturday." *Pin Ups*, featuring Bowie's covers of 1960's standards, also hit number one in England. In 1974 Bowie switched to pop-oriented music, releasing the rhythm-and-blues- and disco-heavy *Diamond Dogs*. The album claimed the top spot on British charts, and it reached number five in the United States, with hit singles such as the title cut and "Rebel Rebel." The funky, soulful *Young Americans* album solidified Bowie's foothold in the United States with the hit single "Fame."

The Thin White Duke. By the release of the U.S. number-three-ranked *Station to Station*, in which the soul theme, though choppy and disjointed, was still prominent, Bowie—now in the alter ego of the Thin White Duke—was a star in America. Nevertheless, at the peak of his popularity, Bowie moved to West Berlin to combat his cocaine addiction. During a four-year sojourn, he discovered electronics and minimalism, producing three experimental albums that incorporated world-beat rhythms—*Low*, *Heroes*, and *Lodger*—but yielded no major hits.

In 1980 Bowie released the hard-edged *Scary Monsters (and Super Creeps)*, which generated a top single, "Ashes to Ashes." *Let's Dance* built upon that momentum with the hits "Modern Love" and "China Girl," as did a second dance album, *Never Let Me Down*. Following a two-year stint with Tin Machine, a new band that did little to enhance his reputation, Bowie changed direction with *Black Tie, White Noise*, focusing on soul, jazz, and hip-hop.

Later Work. After veering into alternative and electronic music with *Outside*, Bowie returned to an emphasis on live instrumentation and on a softer, introspective sound with *Hours*. *Heathen*, featuring darker material, charted well with singles such as "Slow Burn" and "I've Been Waiting for You."

Musical Legacy

An original, much-emulated, gender-bending theatrical stage presence, Bowie has demonstrated an uncanny ability to anticipate and capitalize on trends. Performing in an amazing range of genres, he has remained at the cutting edge of music, and he has produced well-received performances on film and stage, and he has demonstrated excellent skills as a sound and video producer.

Bowie has received many honors during his lifetime: Grammy Awards (in 1984 for Best Video Short Form and in 2006 for lifetime achievement), BRIT Awards (in 1984 for best British Male Solo Artist and in 1996 for outstanding contributions to music), and Webby Awards (in 2007 for outstanding contributions to music). Bowie was inducted into the Rock and Roll Hall of Fame in 1996. He refused knighthood in 2003.

Jack Ewing

Further Reading

Bowie, Angela. *Backstage Passes: Life on the Wild Side with David Bowie*. New York: Cooper Square Press, 2000. Written by Bowie's former wife, this behind-the-scenes personal memoir focuses on the singer's bizarre behavior.

Buckley, David. *Strange Fascination: David Bowie: The Definitive Story*. London: Virgin Books, 2001. An in-depth biography of Bowie, illustrated with photographs, emphasizes the singer as an artist.

Pegg, Nicholas. *The Complete David Bowie*. Richmond, England: Reynolds & Hearn, 2006. This

comprehensive and illustrated look at Bowie features analyses of albums, production histories, and live show documentation.

Waldrep, Shelton. *The Aesthetics of Self-Invention: Oscar Wilde to David Bowie*. Minneapolis: University of Minnesota Press, 2004. This scholarly work examines various personalities, among them Bowie, who created images for public consumption.

Welch, Chris. *Davie Bowie: We Could Be Heroes: The Stories Behind Every David Bowie Song*. New York: Thunder's Mouth Press, 1999. This is a song-by-song examination of the inspiration for Bowie's lyrics and music.

See also: Brel, Jacques; Eno, Brian; Glass, Philip; Latifah, Queen; Newley, Anthony; Prokofiev, Sergei; Reed, Jimmy; Reich, Steve; Simone, Nina; Vaughan, Stevie Ray.

Jacques Brel

Belgian cabaret and pop vocalist, songwriter, and film-score composer

A major figure in the French chanson tradition of the 1950's and 1960's, Brel wrote and performed songs that were musically rich and varied and were noted for their masterful and expressive lyrics.

Born: April 8, 1929; Brussels, Belgium
Died: October 9, 1978; Bobigny, France
Also known as: Jacques Romain Georges Brel (full name)

Principal works

FILM SCORES: *Un Roi sans divertissement*, 1963; *La Bande à bonnot*, 1969; *Mon oncle Benjamin*, 1969; *Le Bar de la Fourche*, 1972; *L'Emmerdeur*, 1973.

Principal recordings

ALBUMS: *Jacques Brel et ses chansons*, 1955; *Jacques Brel Vol. 2*, 1957; *Jacques Brel Vol. 3*, 1958; *American Début*, 1959; *Jacques Brel Vol. 4*, 1959; *Jacques Brel (1962)*, 1962; *Jacques Brel accompagne pas François Rauber et son orchestra*, 1963; *Jacques Brel Vol. 5*, 1964; *Jacques Brel Vol. 6*, 1964; *Jacques Brel*, 1965; *Encore*, 1966; *Jacques Brel*, 1966; *J'arrive*, 1968; *Jacques Brel*, 1968; *Brel*, 1977; *Infiniment*, 2004.

The Life

Jacques Romain Georges Brel (jahk brehl) was born to Romain and Élisabeth Brel. Although at first Brel worked in his father's cardboard factory, he displayed little interest in continuing in that line of work, focusing instead on culture. He began acting and singing after joining the Franche Cordée, a Catholic humanist youth organization. It was there that he met his wife, Thérèse Michielsen, whom he married in 1950.

In 1953 Brel quit his job in Belgium and moved to Paris to pursue a singing career. He performed in the city's cabarets and music halls, and he wrote music. By the late 1950's Brel was being recognized in France and beyond, thanks to his albums and to his performance schedule of nearly three hundred shows a year. With the assistance of his friend Georges Pasquier and pianists Gérard Jouannest and François Rauber, Brel found his songs attaining new depth as he explored the grim sides of life, love, death, and society.

Inspired by a visit to Broadway during a trip to the United States in 1967, Brel translated *L'Homme de le Mancha* (*Man of La Mancha*) into French, and he directed and starred in the musical in France. In the late 1960's Brel appeared frequently as an actor and director in films such as *L'emmerdeur* and *Mon oncle Benjamin*. In 1974 Brel embarked on a cruise around the world, and upon reaching the Canary Islands, he was diagnosed with lung cancer. After spending his final years in Paris and the Marquesas Islands, Brel died in 1978. He is buried in Calvary Cemetery in the Marquesas Islands.

The Music

Along with Georges Brassens, Brel stands as one of the most significant composers of French popular chanson. Brel's chanson is varied and innovative, responding sensitively to the mood and meaning of the text, with recitativelike vocal lines that favor declamation over melody. Brel's initial performances in the 1950's consisted solely of voice and guitar; later, in collaboration with his arranger, pianist Rauber, his songs used extensive orchestral

Jacques Brel. (Hulton Archive/Getty Images)

accompaniments, often featuring the skills of pianist Jouannest.

"Ne me quitte pas." Although Brel composed nearly forty songs before 1959, his Parisian experiences led to more complex and diverse themes. "Ne me quitte pas" (1959) is among the most well-known of Brel's songs. Inspired by an ill-fated affair with fellow singer Suzanne Gabriello, "Ne me quitte pas," typically accompanied by piano, strings, and flute, is characterized by gradually descending vocal lines of minimal breadth in a recitative style.

"Les Bourgeois." Brel's songs were also notable for their social criticisms. The lyrics of "Les Bourgeois" (1962) comment on society, quite a different theme from Brel's somber love ballads. While not as penetrating or caustic as Brel's other songs dealing with society ("Les Singes," 1961, and "Jaures," 1977), "Les Bourgeois" is a gently mocking piece set in a waltzlike triple meter with an abundance of dotted rhythms. Accordion, harpsichord, percussion, and brass instruments showcase Brel's increasing forays into larger and more colorful accompaniments. A substantial number of Brel's songs portray either people ("Mathilde," 1964; "Les Flamandes," 1959) or places ("Le Plat Pays," 1962; "Bruxelles," 1962).

"Amsterdam." One of the most notable aspects of Brel's craftsmanship was his ability to create striking verbal portraits. He did not shy away from depicting the unsavory side of society; alcoholics, drifters, drug addicts, and prostitutes are given insightful and compassionate portraits in "Jef" (1964), "La Chanson de Jacky" (1965), and "Amsterdam" (1964). "Amsterdam," which he recorded multiple times with a full orchestral arrangement, displays Brel at his most caustic, with the harsh criticism of society implicit in the song's text mirrored by an ever-rising and frenzied vocal line and accompaniment.

"Jojo." The late 1960's and 1970's saw a decrease in Brel's chanson output as he focused instead on musical theater and his growing film career. The songs of Brel's final years are intensely personal and reflective ("Avec élégance," 1977, and "L'Amour est mort," 1977), and the primary example of this is "Jojo" (1977). In 1974, shortly after embarking on his trip around the world, Brel received word that his friend Pasquier ("Jojo") had passed away. With only guitar for accompaniment, "Jojo" shows Brel at his most intimate as he reflects on the significance of his friendship with Pasquier and Brel's own impending death.

Musical Legacy

Although Brel's music is not widely known outside of French-speaking countries, it has had a remarkable influence on artists and performers worldwide. In the English-speaking world, despite the difference in genres, he is often seen as a forebear of Bob Dylan and Leonard Cohen, whose lyrics, similarly, delved into personal, sometimes dark, subjects with unflinching seriousness.

English translations of Brel's songs have been recorded by artists worldwide, including David Bowie, Frank Sinatra, and Shirley Bassey. "Ne me quitte pas" has been translated into numerous languages (Marlene Dietrich's "Bitte geh nicht fort"

and Rod McKuen's "If You Go Away" are two of the most well known) and recorded in the original French by artists ranging from Nina Simone to Sting.

In 1968 the Off-Broadway musical *Jacques Brel Is Alive and Well and Living in Paris* was introduced to the American public with great success. Although some criticized the English translations of Brel's lyrics, the musical brought Brel's brand of energetic, introspective, romantic, touching, hopeful, and humorous songs to a wide audience.

Ryan Scott Ebright

Further Reading

Blau, Eric. *Jacques Brel Is Alive and Well and Living in Paris*. New York: E. P. Dutton, 1971. A narrative of the creation of the Off-Broadway musical, with biographical details about Brel and the French lyrics and corresponding English translations of songs used in the musical.

Clayson, Alan. *Jacques Brel: The Biography*. London: Sanctuary Publishing, 1996. A brief biography of Brel's career, one of the few resources in English.

Tinker, Chris. *Georges Brassens and Jacques Brel: Personal and Social Narratives in Post-war Chanson*. London: Liverpool University Press, 2005. An interesting study that examines the mix of personal and social personas developed in the songs of Brassens and Brel.

See also: Cohen, Leonard; Collins, Judy; Dietrich, Marlene; Dylan, Bob; Simone, Nina; Sting.

Benjamin Britten

English classical composer

Britten resurrected the British operatic tradition dormant since the time of Henry Purcell in the seventeenth century.

Born: November 22, 1913; Lowestoft, Suffolk, England

Died: December 4, 1976; Aldeburgh, Suffolk, England

Also known as: Edward Benjamin Britten (full name); Baron Britten of Aldeburgh

Principal works

BALLET (music): *The Prince of the Pagodas*, 1957 (choreography by John Cranko).

CHAMBER WORKS: *Lachrymae*, Op. 48, 1950 (for viola and piano); *Metamorphoses*, Op. 49, 1951 (for solo oboe; based on texts by Ovid); Suite No. 1, Op. 72, 1964 (for cello); Suite No. 2, Op. 80, 1967 (for cello); Suite No. 3, Op. 87, 1971 (for cello).

CHORAL WORK: *A Boy Was Born*, 1934.

CHORAL WORKS: *Ceremony of Carols*, Op. 28, 1942; *Hymn to St. Cecilia*, Op. 27, 1942 (based on texts by W. H. Auden); *Rejoice in the Lamb*, Op. 30, 1943 (festival cantata for trumpet, soloists, chorus, and organ); *Missa Brevis*, Op. 63, 1959 (for boys' voices); *War Requiem*, Op. 66, 1962 (for choirs, orchestra, chamber orchestra, and organ).

OPERAS (music): *Paul Bunyan*, Op. 17, 1941 (libretto by W. H. Auden); *Peter Grimes*, Op. 33, 1945 (libretto by Montague Slater; based on George Crabbe's poem "The Borough"); *The Rape of Lucretia*, Op. 37, 1946 (libretto by Ronald Duncan; based on André Obey's play *Le Viol de Lucrèce*); *Albert Herring*, Op. 39, 1947 (libretto by Eric Crozier; based on Guy de Maupassant's story "Le Rosier de Madame Husson"); *The Beggar's Opera*, Op. 43, 1948 (based on John Gay's opera); *The Little Sweep*, Op. 45, 1949 (libretto by Crozier); *Billy Budd*, Op. 50, 1951 (libretto by E. M. Forster and Crozier; based on Herman Melville's novel); *Dido and Aeneas*, 1951 (libretto by Nahum Tate; based on Henry Purcell's opera); *Gloriana*, Op. 53, 1953 (libretto by William Plomer); *The Turn of the Screw*, Op. 54, 1954 (libretto by Myfanwy Piper; based on Henry James's novel); *Noye's Fludde*, Op. 59, 1958 (based on Alfred W. Pollard's edition of the Chester Mystery Cycle); *A Midsummer Night's Dream*, Op. 64, 1960 (libretto by Britten and Peter Pears; based on William Shakespeare's play); *Curlew River*, Op. 71, 1964 (libretto by Plomer); *The Burning Fiery Furnace*, Op. 77, 1966 (libretto by Plomer); *The Golden Vanity*, Op. 78, 1967 (libretto by Colin Graham; based on the old English ballad); *The Prodigal Son*, Op. 81, 1968 (libretto by Plomer); *Owen Wingrave*, Op. 85, 1971 (libretto by Piper; based on James's novel); *Death in Venice*, Op. 88, 1973 (libretto by Piper).

ORCHESTRAL WORKS: *Simple Symphony*, Op. 4, 1934 (for string orchestra); *Variations on a Theme by Frank Bridge*, Op. 10, 1937 (for strings); Piano Concerto, Op. 13, 1938; Violin Concerto in D Minor, Op. 15, 1939; *Sinfonia da Requiem*, Op. 20, 1940; *Young Person's Guide to the Orchestra*, Op. 34, 1946 (based on a theme from Henry Purcell's suite *Abdelazar*); Cello Symphony, Op. 68, 1963.

VOCAL WORKS: *Our Hunting Fathers*, Op. 8, 1936 (for soprano or tenor and orchestra); *On This Island*, Op. 11, 1937 (for high voice and piano); *Les Illuminations*, Op. 18, 1939 (for high voice and strings); *Seven Sonnets of Michelangelo*, Op. 22, 1940 (for tenor and piano); *Serenade*, Op. 31, 1943 (for tenor, horn, and strings).

WRITINGS OF INTEREST: *The Story of Music*, 1958 (with Imogen Holst; reprinted as *The Wonderful World of Music*, 1968).

The Life

Born on November 22, the day that honors Saint Cecilia, patron saint of music, Edward Benjamin Britten (BRIH-tuhn) displayed from the earliest age a rare musical fluency. He was encouraged in composition by his dominating, musical mother, Edith, who predicted he would be "the fourth B"—after Johann Sebastian Bach, Ludwig van Beethoven, and Johannes Brahms. At age fourteen, Britten learned rigorous professional technique from composer Frank Bridge, who encouraged musical expression of what Britten found within himself, including the pacificism that remained a lifelong concern. Well ahead of his peers, Britten worked out his frustrations at the Royal College of Music from 1930 to 1933 by composing for the innovative documentaries of the General Post Office Film Unit (working alongside the poet W. H. Auden) and honing his dramatic skills.

In Britten's concert music the 1936 song cycle *Our Hunting Fathers* marks the formative influence of Auden, who wrote the text during a time when Britten was moving away from his mother's institutional Christian religion. This period of philosophical and sexual change is reflected in a series of diverse works further developing his strong interest in international styles and literature. In 1939, after the death of his father, his mother, and Bridge, Britten followed Auden to America and there cemented his relationship with his lifelong partner, the tenor Peter Pears, for whom he wrote much of his music. Returning to England in 1942 after the critical (but not public) failure of his Auden operetta, *Paul Bunyan*, Britten achieved international recognition at the end of the war with his opera *Peter Grimes* (title role created by Pears). Basing himself and Pears in Snape and Aldeburgh, a few miles down the coast from his birthplace, Britten produced a series of operas and concert works that enabled the establishment of the Aldeburgh Festival in 1948. He regularly accompanied Pears in recitals around the world, and their 1956 tour of Asia proved decisive for his compositional language. In 1967 Queen Elizabeth II officially opened the Snape Maltings Concert Hall, built on Britten's vision. Britten suffered ill health throughout his life and in 1973 underwent heart surgery from which he never fully recovered.

The Music

A Boy Was Born. Britten's early period, consisting of much more music than the opus numbers indicate, culminates in his set of choral variations *A Boy Was Born*, Op. 3. Britten's motivic mastery, developed through his early love of Beethoven, Arnold Schoenberg, and the German school, is matched by a choral mastery, juxtaposing "experienced" adult voices with those of "innocent" children. The work points toward Britten's future preferences both for text setting and for the theme of corrupted innocence, which is a reflection of his own nature.

Our Hunting Fathers. Britten's musical language underwent a decisive evolutionary climax in his symphonic song cycle *Our Hunting Fathers*, Op. 8, first performed at the Norwich Festival. W. H. Auden selected three central medieval poems—"Rats Away," "Messalina," and "Dance of Death: Hawking the Partridge"—and framed them with his original poems "Prologue" and "Epilogue: Our Hunting Fathers." The cycle charts a spiritual crisis that ends in death—of the individual and of a culture. Britten's letters imply that the work is a commentary on the contemporary Spanish Civil War.

Sinfonia da Requiem. Written and performed in New York in the immediate aftermath of his union with Pears, and dedicated to the memory of his parents, the *Sinfonia da Requiem*, Op. 20, re-

inscribes the themes of *Our Hunting Fathers* in climactically personal and purely orchestral terms. This is a summation of his technical training under Bridge in "music as self-revelation," and his debt to Gustav Mahler and Alban Berg is evident. The technical and spiritual clarifications made in the *Sinfonia* are so significant for Britten's mature style that his later *War Requiem* is a texted expansion of them.

Peter Grimes. *Peter Grimes*, Op. 33, was written to a libretto by Montagu Slater after George Crabbe and first performed at London's Sadler's Wells theater. Its references to private (Pears, who created the title role) and international (World War II) sources give the opera a raw, visceral power that contributes to its continued success in repertory. *Peter Grimes* deals with issues of alienation caused by the rebellion of the ego—on the personal level, symbolized by Grimes, and at the public level, symbolized by the character of the Borough in which he lives (Aldeburgh). The fusion of music and water (specifically the sea) as narrator of spiritual truth is seminal. Grimes's drowning at sea is as symbolic of the aesthetic purpose of the opera as it is a baptism into hell for both Grimes and the religiously hypocritical Borough.

Benjamin Britten. (Library of Congress)

War Requiem. Britten's *War Requiem*, Op. 66, can be considered a "second summation" after *Peter Grimes*, whose public popularity it rivals. Britten's radical, tropelike setting of Wilfred Owen's poetry in the context of the liturgy is spatially illuminated by the separation of adult choir, soprano soloist, and symphony orchestra (liturgy) from tenor and baritone soloists with chamber orchestra (Owen settings) and boy's choir and organ (liturgy). The alienation of these forces culminates in the Pyrrhic final tutti as the two soldiers sleep together, offset by the repetition of the tritone that pervades the work and the distant, haunting sound of innocent boys' voices.

Curlew River. Britten's "First Parable for Church Performance" (libretto by William Plomer), *Curlew River*, Op. 71, marks his final evolutionary stage. The mixing of medieval Eastern (Japanese No play) and Western (sung liturgical drama) musico-dramatic forms, presented by an all-male cast and a handful of unconducted instrumentalists, radically refocused Britten's compositional language. The heterophonic suspension of pitches derived from and returning to plainsong results in surprisingly new dissonances—blending modality, tonality, and modern atonalism—befitting the intensely ritualized nature of the unfolding dramaturgy concerning a Madwoman seeking her abducted son. The second and third Parables, *The Burning Fiery Furnace*, Op. 77, and *The Prodigal Son*, Op. 81, contribute a unique trilogy to the genre of twentieth century music-theater.

Death in Venice. Britten's final opera, *Death in Venice*, Op. 88—which should ideally be experienced after *Owen Wingrave*, Op. 85, to which it is related by librettos by Myfanwy Piper after Thomas Mann and Henry James, respectively—is not only a final summation to his operatic oeuvre but also a retroactive philosophical key to Britten's entire output. The composer's psychodramatic attempt to make peace between Western- and Eastern-inspired musical ideas embodied by the antihero writer and Britten

surrogate Gustav von Aschenbach (Western) and the object of his erotic desire, the boy Tadzio (Eastern), is a culmination of Britten's entire aesthetic quest. He arrays the full weight of his compositional achievement behind a philosophical position at odds with the Christianity of his idealized youth and the part of the conscience he kept alive and in tension with his adult self. That Britten was able to bring such musical beauty from a fatal dualistic philosophical flaw (that is, Aschenbach's spiritual as well as physical death in Venice) is not only the key to Britten's own output but also a commentary on the Western compositional tradition embodied in the city where Aschenbach expires.

Musical Legacy

Britten's re-creation of a British operatic tradition (resulting in the operas of Sir Michael Tippett, Sir Peter Maxwell Davies, Sir Harrison Birtwistle, Mark-Anthony Turnage, and Thomas Adès) and that on the international landscape (such as the operas of Hans Werner Henze and music of Arvo Pärt) is seminal. The absolute integrity of his music for children is a significant part of his legacy. The international Aldeburgh Festival, for which Britten wrote most of his mature music, has been a model for many new summer festivals in England and around the world. The steady release of archival recordings of Britten's work as a conductor and performer, especially of Wolfgang Amadeus Mozart, has achieved special acclaim. Recordings by Pears and Britten of his work are considered peerless.

Britten's genius in manipulating his modal and tonal heritage to highly personal, expressive ends during a period of derision of such reactionary practice finds parallel with the work of his friend Dmitri Shostakovich. Their shared ability to transform the language and psycho-dramatic themes of Gustav Mahler and Alban Berg to different ends—Britten's to private and social, Shostakovich's to political—is indicative of their development of musical tradition in a way that increasingly eclipses the avant-garde in the mainstream repertory. In Britten's case this has led to a scholastic industry devoted to issues of gender and sexuality and, more recently, investigation into the religious and spiritual implications of his legacy.

Stephen Arthur Allen

Further Reading

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_____. "Christianity and Homosexuality in the Operas of Benjamin Britten." *The International Journal of the Humanities* 2 (2005): 817-824. An essential, nontechnical overview of Britten's religious tensions.

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Britten, Benjamin. *Britten on Music*. Edited by Paul Kildea. Oxford, England: Oxford University Press, 2003. An indispensable collection of Britten's writings about his own music and that of others, edited by a major Britten scholar.

_____. *Letters from a Life: Selected Letters and Diaries*. 2 vols. Edited by Donald Mitchell and Philip Reed. London: Faber & Faber, 1991. A mine of information in Britten's own words, covering 1923 to 1951.

_____. *Selected Letters*. Edited by Donald Mitchell, Philip Reed, and Mervyn Cooke. London: Faber & Faber, 2004. Letters place Britten in the context of the British and continental musical scene of the period, focusing on the period 1946 to 1951.

Carpenter, Humphrey. *Benjamin Britten: A Biography*. London: Faber & Faber, 1992. Authorized, no-holds-barred biography, but fair and insightful in spite of superficial musicological analysis.

Cooke, Mervyn. *Britten and the Far East Asian Influences in the Music of Benjamin Britten*. Aldeburgh Studies in Music 4. Woodbridge, Suffolk, England: Boydell Press, 1998. A comprehensive account and analysis of Britten's relationship to the music and culture of Asia.

_____, ed. *The Cambridge Companion to Benjamin Britten*. Cambridge, England: Cambridge University Press, 1999. Provocative essays charting the trends of current musicology.

Evans, Peter. *The Music of Benjamin Britten*. Oxford: Clarendon Press, 1996. The standard positivist analysis of Britten's entire work.

Rupprecht, Philip. *Britten's Musical Language*. Cambridge, England: Cambridge University Press, 2001. Invaluable insights into the nature of Britten's music.

See also: Berg, Alban; Elgar, Sir Edward; Fischer-Dieskau, Dietrich; Mahler, Gustav; Menotti, Gian Carlo; Pärt, Arvo; Previn, Sir André; Rostropovich, Mstislav; Rutter, John; Schoenberg, Arnold; Shostakovich, Dmitri; Solti, Sir Georg; Sutherland, Dame Joan; Tippett, Sir Michael; Vaughan Williams, Ralph; Walton, Sir William.

Garth Brooks

American country singer-songwriter and guitarist

Country-music singer-songwriter Brooks promoted his crossover approach by performing his music in 1970's-style rock shows. His enormous popularity resulted largely from his accessibility to his fans and humble, Everyman image. He is renowned as the best-selling solo artist in American history, with several multiplatinum albums and sales of more than 123 million units.

Born: February 7, 1962; Tulsa, Oklahoma
Also known as: Troyal Garth Brooks (full name)

Principal recordings

ALBUMS: *Garth Brooks*, 1989; *No Fences*, 1990; *Ropin' the Wind*, 1991; *Beyond the Season*, 1992; *The Chase*, 1992; *In Pieces*, 1993; *Fresh Horses*, 1995; *Sevens*, 1997; *In the Life of Chris Gaines*, 1999; *Garth Brooks and the Magic of Christmas*, 1999; *The Magic of Christmas: Songs from Call Me Clause*, 2001; *Scarecrow*, 2001.

The Life

Troyal Garth Brooks was born in Tulsa, Oklahoma, to Troyal Raymond Brooks, an oil company draftsman, and Colleen Carroll Brooks, a country singer who had recorded with Capitol Records during the 1950's. As a student at Oklahoma State University, Brooks performed with lead guitarist Ty England in a club band. Brooks graduated with a degree in marketing and headed to Nashville to begin a career as a performer. Soon, however, he returned to Oklahoma. Brooks married his college girlfriend, Sandy Mahr, in 1987, and they returned to Nashville, where he signed with Capitol Records.

For the next three years, Brooks's career skyrocketed, and he was inducted into the Grand Ole Opry in October, 1990. In 1993, however, his image began to take a downturn when, against the wishes of his management, he positioned himself as an activist for world peace. In August, 1997, Brooks performed an enormously successful concert in Manhattan's Central Park that was attended by hundreds of thousands of fans and broadcast live by Home Box Office. This concert provided a well-timed boost of Brooks's image and career, effectively promoting the release of a new album.

Unfortunately, the glow of this success faded with his brief, unsuccessful foray into the film industry. Brooks and his wife divorced in 2000. He then went into retirement until, in 2005, he released a DVD that included a duet with singer Trisha Yearwood, whom he married in 2006.

The Music

Brooks introduced pop-rock influences to country music by combining the country styles of George Strait and George Jones, the folk-rock approach of James Taylor, and the pop-rock musical styles of Elton John, Dan Fogelberg, and the bands Kiss, Styx, and Boston. In so doing, he brought a whole new audience to country music. His stadium-arena spectaculars were customarily attended by tens of thousands of people, for whom Brooks intentionally kept the ticket prices low. He further engaged his audiences by wearing a headset microphone, facilitating his active and energetic movement around the stage while breaking away from the previous tradition in country music whereby singers had performed in a stationary position behind a microphone.

Garth Brooks. In 1989, Brooks released his self-titled first album to immediate success. Its style combined a nod to traditional country in the single "Much Too Young (to Feel This Damn Old)" with the sensitivity of "If Tomorrow Never Comes." This album catapulted Brooks's crossover reputa-

tion from country into pop, particularly with the release of "The Dance," the single that effectively tripled album sales, making *Garth Brooks* the best-selling country album of the 1980's.

No Fences. Brooks's second album was released to great acclaim in 1990, selling 700,000 copies within its first ten days and staying at the top of the country charts for twenty-three weeks. As a result of *Billboard*'s new method of tallying sales through SoundScan, *No Fences* moved from number sixteen to number three on the pop charts. The first single, "Friends in Low Places," had been unofficially released to a local radio station, spurring the enormous popularity of the album through its rollicking, honky-tonk, humorous music and lyrics. Another hit, "Unanswered Prayers," again demonstrated Brooks's talent for sensitive reflection.

The album's most controversial song, "The Thunder Rolls," turned out to be the greatest asset to the sales of the album because the accompanying video generated media interest in the depiction of spousal violence and was briefly taken off the air by Country Music Television (CMT) and The Nashville Network (TNN). Since the song's subject matter was familiar to many, the video was returned to the airwaves and gained great popularity. By 1993, *No Fences* had sold in excess of ten million copies. As of 2006, it was certified as multiplatinum, at 17 million sales, by the Recording Industry Association of America (RIAA).

Ropin' the Wind. Released in 1991, this was the first country album to debut at number one on both the country and pop charts, with an unprecedented four million prerelease orders. Unlike the hit singles "What She's Doing Now" and "Shameless" (originally written and recorded by Billy Joel), which continued Brooks's themes of love and conflict between a man and a woman, the popularity of "The River" stemmed from its positive lyrics, urging people to risk believing in themselves. The combination of Brooks's abilities as a consummate performer and his album sales in the tens of millions garnered superstar status for Brooks with the release of this album. Courted by the mass media, he was featured on the covers of major magazines such as *Time*, *Forbes*, and *Entertainment Weekly*.

The Chase. *The Chase* debuted in 1992, but it only sold five million copies and did not rise above number twelve on the charts, a level of performance much lower than that of his previous works. Brooks received particularly negative criticism for "We Shall Be Free," as it was perceived to incorporate a moralistic, gospel style through its music and lyrics urging racial tolerance and suggesting homosexual tolerance as well.

Fresh Horses. Although *Fresh Horses*, released in 1995, topped at quadruple platinum, like *The Chase* it did not meet with Brooks's previous successes. This slump in his album sales reflected a negative change in Brooks's personality, as he became increasingly arrogant toward the media. The single entitled "The Change" shows this development; its lyrics, unlike his previously inspiring messages, came across instead as cynical and defensive.

Musical Legacy

Brooks drew from his own background as a suburban American who grew up listening to 1970's pop and rock but developed a desire to return to country, a sentiment shared by millions of baby-boomer Americans between the late 1980's and early 1990's. A high-energy performer, he became completely interactive with his audience in concerts, even to the point of crowd-surfing while singing. As a result of Brooks's success in bringing country music to a huge new audience, he lent enormous support to the country-music scene and industry.

Brooks has received numerous awards, including the Country Music Association Horizon Award (1990), two Grammys (1991, 1997), and the following Academy of Country Music awards: Entertainer of the Year (1990, 1991, 1992, 1993, 1997, 1998), Artist of the Decade (1998), and the first Crystal Milestone Award (2008).

Laurie R. Semmes

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See also: Campbell, Glen; Jones, George; Strait, George.

Clifford Brown

American jazz trumpeter and composer

Talent, perseverance, and diligence made Brown one of the most creative jazz trumpeters-improvisers of the twentieth century. He combined flawless instrumentalism with the lyricism, rhythm, and harmony of bebop language.

Born: October 30, 1930; Wilmington, Delaware
Died: June 26, 1956; Pennsylvania
Also known as: Clifford Benjamin Brown (full name); Brownie

Principal recordings

ALBUMS: *The Beginning and the End*, 1952; *Alternate Takes*, 1953; *Clifford Brown and Art Farmer*, 1953; *The Clifford Brown Sextet in Paris*, 1953; *Memorial Album*, 1953; *New Star on the Horizon*, 1953; *Clifford Brown*, 1954; *Clifford Brown All Stars*, 1954; *Clifford Brown and Max Roach, Vol. 1*, 1954; *Daahoud*, 1954; *Jazz Immortal*, 1954; *Clifford Brown with Strings*, 1955; *More Study in Brown*, 1955; *Study in Brown*, 1955; *At Basin Street*, 1956.

The Life

Clifford Benjamin Brown, youngest of the eight children of Joe Brown and Estella Hackett, was born on October 30, 1930, in Wilmington, Delaware. Driven with desire to possess a shiny new trumpet, which he saw in his father's collection, Brown enrolled in the school band at the age of nine. By twelve he was provided with private trumpet lessons on a regular basis.

From 1943 to 1946 Brown was exposed to the fundamentals of trumpet performance, music theory, ear-training, arranging, piano, jazz music, and improvisation. His instructors were Robert "Boysie" Lowery and Harry Andrews. Performing with the Little Dukes, a band that played rearranged popular big band repertoire at dance parties, was Brown's first professional job.

From 1946 to 1950 Brown was introduced to progressive music of Charlie "Yardbird" Parker and Dizzy Gillespie. Brown visited Philadelphia and its big jazz scene, participated in jam sessions, met Parker and Gillespie, and impressed them with his exceptional instrumental abilities, creativity, and talent.

With Gillespie's encouragement to pursue a career as a performing musician, Brown transferred to Maryland State College as a music major. At the same time he was mentored by Theodore "Fats" Navarro, whose style became a model for Brown's musical expression.

In 1950 Brown was seriously injured in a car accident, resulting in postponement of his artistic dreams for a year. In 1951 he joined the touring band Chris Powell and the Blue Flames, performing rhythm and blues, soul, calypso, and mambo with slight modern-jazz elements. By 1952 Brown had established himself on the New York and Philadelphia jazz scenes. He appeared alongside such jazz modernists as James Louis "J. J." Johnson, Lou Donaldson, Elmo Hope, Philly Joe Jones, and Percy Heath on the Blue Note label and with Tad Dameron's ensemble on Prestige label's recording sessions. Brown's musicianship, improvisational style, and maturity earned him the admiration of colleagues and critics.

During 1953-1954 Brown cut his first album as a leader for Blue Note label, signed a contract with Lionel Hampton's band, toured Europe, and managed to record with European jazz artists. Upon his return to the United States, he moved to New York City, joining Art Blakey and the Jazz Messengers. With this group he recorded for the Blue Note label.

Clifford Brown. (Hulton Archive/Getty Images)

In 1954 Brown relocated to Los Angeles, California, to collaborate with drummer Max Roach (Brown and Roach, Inc.). They signed a record contract with the EmArcy label, although Brown recorded for other labels as well. The same year, Brown won *Down Beat* critics' New Star of the Year poll. On June 26, 1954, Brown married Larue Anderson, and their son, Clifford Brown, Jr., was born the following year. For Brown, 1955 and 1956 were years of recording and extensive touring on the East and West Coasts. He actively composed and tirelessly continued to shape his mastery.

On the night of June 26, 1956, his second wedding anniversary, Brown's life was cut short in a tragic automobile accident.

The Music

Brown's music is characterized by flawless sound and technique and fluid inventiveness. Though his improvisations were a symbiosis of his primary influences—Navarro, mixed with inspirations of Parker, Gillespie, and Earl "Bud" Powell—his accomplished musicianship and constant search for improvement allowed Brown's artistic individuality to blossom. His approach to arranging, composition, and bandleading made him one of the most prominent figures of hard bop in jazz history.

Early Records. Brown's solo debut album as a leader, *Brownie's Eyes* (later renamed *Memorial Album*), was recorded on August 28, 1953. This record presented his strong arranging and compositional skills. However, it was on Ray Noble's "Cherokee"—a Parker signature piece—that Brown's full mastery became apparent. Brown was the first trumpeter in jazz history to improvise over the chord progressions of "Cherokee" with a fluidity equal to Parker's technical, emotional, and intellectual levels, implementing a saxophone-piano approach to his trumpet style.

Live at Birdland. A role of featured star in Art Blakey and the Jazz Messengers reinforced Brown's artistic potential. Five volumes of live recording sessions entitled *Live at Birdland*, made on February 21, 1954, for the Blue Note record label, allowed Brown's creativity to stretch out.

Study in Brown *and* More Study in Brown. These two prominent records came out as a result of sessions recorded on August 3, 1954, and February 23-25, 1955, for the EmArcy label: a coleadership between Brown and drummer Roach, then an established star in the jazz world. Both records were considered classics among jazz musicians, fans, and critics. Marked by his intricate and smoothly harmonized melodies, Brown's originals "Daahoud," "Joy Spring," "Blues Walk," and "Sandu" became jazz hits and standards often performed by other musicians. Brown's phenomenal progress, achieved in the short period of two years, was confirmed by the new version of Noble's "Cherokee" that put him on the pedestal of renowned sensations of bebop trumpet.

Musical Legacy

Brown's relatively large recording archives, produced in a short span of five years, showcase his consistent high-quality performance and serve as a practice manual for every jazz trumpeter. Stylistic

echoes of Brown can be heard in records of such jazz trumpet giants as Booker Little, Louis Smith, Joe Gordon, Donald Byrd, Wilbur Harden, and Johnny Coles. Brown's bright talent made him a jazz icon.

Gregory Rivkin

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See also: Blakey, Art; Gillespie, Dizzy; Lovett, Lyle; Navarro, Fats; Parker, Charlie; Powell, Bud; Roach, Max; Rollins, Sonny; Vaughan, Sarah.

James Brown

American rhythm-and-blues singer, pianist, and songwriter

Brown validated the cultural significance of African Americans in the arts, placing more than a hundred song hits on the best-selling charts during his five-decade career.

Born: May 3, 1933; Barnwell, South Carolina
Died: December 25, 2006; Atlanta, Georgia

Also known as: James Joseph Brown (full name)

Principal recordings

ALBUMS: *Please Please Please*, 1959; *Try Me*, 1959; *Think*, 1960; *The Amazing James Brown*, 1961; *James Brown Presents His Band and Five Other Great Artists*, 1961; *Night Train*, 1961; *Jump Around*, 1962; *Shout and Shimmy*, 1962; *Tour the U.S.A.*, 1962; *Live at the Apollo*, 1963; *Prisoner of Love*, 1963; *Grits and Soul*, 1964; *Out of Sight*, 1964; *Showtime*, 1964; *James Brown Plays James Brown: Yesterday and Today*, 1965; *Papa's Got a Brand New Bag*, 1965; *Handful of Soul*, 1966; *I Got You (I Feel Good)*, 1966; *It's a Man's Man's Man's World*, 1966; *James Brown and His Famous Flames Sing Christmas Songs*, 1966; *James Brown Plays New Breed*, 1966; *Mighty Instrumentals*, 1966; *Cold Sweat*, 1967; *James Brown Plays the Real Thing*, 1967; *James Brown Sings Raw Soul*, 1967; *I Can't Stand Myself When You Touch Me*, 1968; *I Got the Feelin'*, 1968; *James Brown Plays Nothing but Soul*, 1968; *James Brown Sings out of Sight*, 1968; *James Brown Presents His Show of Tomorrow*, 1968; *A Soulful Christmas*, 1968; *Soul Party*, 1968; *A Thinking About Little Willie/A Few Nice Things*, 1968; *Gettin' Down to It*, 1969; *It's a Mother*, 1969; *The Popcorn*, 1969; *Say It Loud—I'm Black and I'm Proud*, 1969; *Ain't It Funky*, 1970; *Hey America*, 1970; *It's a New Day—So Let a Man Come In*, 1970; *Sex Machine*, 1970; *Soul on Top*, 1970; *Hot Pants*, 1971; *Sho Is Funky Down Here*, 1971; *Soul Brother No. 1*, 1971; *Super Bad*, 1971; *Get on the Good Foot*, 1972; *There It Is*, 1972; *Black Caesar*, 1973; *The Payback*, 1973; *Slaughter's Big Rip Off*, 1973; *Hell*, 1974; *Reality*, 1974; *Everybody's Doin' the Hustle and Dead on the Double Bump*, 1975; *Sex Machine Today*, 1975; *Bodyheat*, 1976; *Get Up Offa That Thing*, 1976; *Hot*, 1976; *Mutha's Nature*, 1977; *Strangers*, 1977; *Jam/1980's*, 1978; *Take a Look at Those Cakes*, 1978; *The Original Disco Man*, 1979; *People*, 1980; *Soul Syndrome*, 1980; *Nonstop!*, 1981; *Special*, 1981; *The Third Coming*, 1981; *Bring It On!*, 1983; *Gravity*, 1986; *I'm Real*, 1988; *Love Over-Due*, 1991; *Universal James*, 1992; *James Brown*, 1994; *Bodyheat*, 1995; *I'm Back*, 1998; *The Merry Christmas Album*, 1999; *Funky Christmas*, 2001; *Feel So Good*, 2002; *Give It Up or Turn It Loose*, 2004.

The Life

James Joseph Brown was born to Joseph Gardner and Susie Brown in the rural South in the extreme poverty of the Great Depression. When his mother abruptly left home, six-year-old "Junior" was sent to live with his aunt in her bordello in Augusta, Georgia. As a child he worked the streets of Augusta as a shoeshine boy and danced for tips. As a teenager, Brown drifted into petty theft, was caught, was convicted, and at sixteen was sent to a juvenile detention center. Singing gospel music in prison, Brown was heard by Bobby Byrd, who persuaded the authorities to release Brown under his cognizance in order to perform under Byrd's tutelage. In time, Brown joined Byrd's group just as Byrd was shifting its musical identity to secular rhythm and blues. With this new orientation, the Avons, as they had been known, became the Flames, and Brown was their front man.

With the release of his first hit single, Brown faced his life as a touring musician and recording artist with a newfound self-possession. Determined to overcome the insults and discrimination he endured as a black American during the civil rights era, he refused the bookers and theater owners who had slighted him earlier. Brown fought with his label, King Records, for control of production and design of his albums and singles. As Brown continued in his efforts to broaden his appeal to wider audiences, he began a new production company, Fair Deal, intending to create instrumental albums and singles for Mercury Records' subsidiary Smash Records. Brown believed that his contract with King Records covered only vocal

James Brown (right). (Library of Congress)

work, but the record label objected, and during the legal battle between Smash Records and King Records, Brown was unable to record vocals for a year.

With the wealth delivered by his success, Brown in 1967 purchased a Knoxville, Tennessee, radio station, renaming it WJBE. By the end of the decade he had purchased several radio stations, including Augusta's WRDW, in front of which he once shined shoes.

By 1970 Brown's new backing band was known as the J. B.'s. In 1971 Brown began recording for Polydor Records and later completed the sound track for *Black Caesar*. During the 1970's, Brown also recorded a number of songs with sociopolitical topics, such as "Don't Be a Drop-Out" and "Papa Don't Take No Mess." The end of the 1970's—with the advent of disco and hip-hop—rendered Brown a figure of the cultural past, even though both popular idioms had first been developed by him. At that time, Brown had largely limited his work to the occasional film or television appearance, along with the reissuing of his older recordings, though his live appearances continued to sell many tickets.

In 1988 Brown was arrested following a high-speed police chase. He was convicted for various drug, driving, and assault offenses, and he was not released until 1991. In the last fifteen years of his life, Brown was repeatedly arrested on charges of domestic violence. He continued to tour until the year of his death, and a number of his late performances were before record-breaking crowds.

The Music

Brown's music derived from several sources. As a teenager Brown heard Louis Jordan and resolved to become a popular singer. While at reform school Brown began a gospel group and perfected his gospel-inflected style and striking vocal delivery. Last, Brown was influenced by Frank Sinatra, whose independent image Brown admired.

Early Works. Brown's recordings for Federal Records are proscribed somewhat by the conventions of the day, the songs being regular rhythm-and-blues fare. While the Flames largely played Southern venues, the group succeeded in signing a contract with Federal Records and in 1956 released their first single, a million-seller entitled "Please, Please, Please." In this work the Brown sound arrived, fully formed. The textual content is severely thin, entire verses given over to permutations of one word. Brown shrieks in his high voice, then instantly drops to a soothing, enveloping baritone. "Please, Please, Please" was the template upon which Brown's future vocal style was based.

Live at the Apollo. In 1963, in opposition to King Records owner Syd Nathan, Brown self-financed the production of a live album entitled *Live at the Apollo*, which proved to be a tremendous commercial success, enjoying substantial sales to white listeners, as Brown had intended. At the time, the music industry was singles-oriented, so *Live at the Apollo*, intended to reproduce the concert experience, was pioneering. The concert repertory heard here demonstrates Brown's range of musical ideas, including such up-tempo rockers as "I'll Go Crazy," followed immediately by the slower and more sensitive "Try Me." Fairly simple chord changes are the rule, with creative arrangements of horn and electric guitar, all designed as a backdrop for Brown's impassioned vocals. *Live at the Apollo* represents a forward-looking attempt to utilize the long-playing (LP) format to offer the excitement of a live concert to the listener.

"Papa's Got a Brand New Bag" *and* "I Got You (I Feel Good)." In 1965 two important Brown songs appeared to worldwide acclaim. "Papa's Got a Brand New Bag" and "I Got You (I Feel Good)" overwhelmed the sales charts, making Brown arguably the most successful African American in the public eye. The former features a blues-based chord change, with Brown singing more melodically, the band switching from the blues chord to a static pulse, then back again for the next verse. "I Got You" is similar, although its bridge section involves more elaborate horn changes. Lyrics are delivered in a comprehensible manner, with dramatic vocal signatures saved for line endings. Both songs have an ear for dance, and for years the discotheques of the world resounded with these pieces.

"Super Bad." On the original album, this song, approximately fifteen minutes long, has a relentless, propulsive, rhythmic drive. With the inclusion of the J. B.'s, the shift from older soul styles to the newer funk sound that Brown had been developing through the late 1960's was complete. There is only one chord change, for the bridges, which are forcefully presaged by Brown's vocals and which bracket a fierce sax solo by Maceo Parker. The band

drops and then rises back in intensity, and the horns function in close order with the rhythm section. In this performance Brown reaches an expressive peak in which the rhythmic force supports his immense vocals.

"Sex Machine." This song was first released as a single, then was made the featured work on an album of the same name. Structured in fashion similar to "Super Bad," it is a prolonged funk exercise in D, with an occasional bridge. One difference in the arrangement is the use of a secondary voice in place of horns to ornament the rhythmic pulse. In this recording Brown leads his band in a recounting of the towns in which they have performed, handled much like a Southern religious service. Again, Brown's vigorous, staunchly male persona infuses the work with meaning, lending drama to the seemingly never-ending rhythmic propulsion.

Musical Legacy

Brown remains at the pinnacle of the African American musical experience. From his beginnings as the lead singer for the Flames, he devised performance techniques far beyond what other rhythm-and-blues singers of the time could offer. The soul sound of black American popular music prevalent in the 1960's was, with its gutsy and forceful yet vulnerable singers, largely created by Brown's example. The funk that supplanted soul to a great degree in the 1970's is principally Brown's invention, showcased in such works as "Super Bad" and "Sex Machine." Even the disco craze of the late 1970's, which supposedly caught Brown by surprise, owes much of its rhythmic component to Brown's dance music first performed in the 1960's.

The musical idiom of hip-hop reflects Brown's influence in its intensely rhythmic vocal delivery. Brown's recordings are one of the most popular sampling sources in the digital age. His influence on five decades of popular music cannot be overestimated, and his stylistic innovations and irresistible recordings remain part of the contemporary musical arena.

Jeffrey Daniel Jones

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See also: Costello, Elvis; Ice Cube; Ice-T; Jackson, Michael; Jordan, Louis; LL Cool J; Pickett, Wilson; Redding, Otis; Seger, Bob; Sinatra, Frank; Wilson, Jackie; Wolfe, Julia.

Roy Brown

American rhythm-and-blues singer-songwriter

Brown, an important figure in the post-World War II rhythm-and-blues scene of the late 1940's, introduced gospel-inspired vocal stylizations.

Born: September 10, 1925; New Orleans, Louisiana
Died: May 25, 1981; San Fernando, California

Principal recordings

ALBUMS: *Roy Brown and Wynonie Harris*, 1959; *Hard Times*, 1968; *The Blues Are Brown*, 1968; *Cheapest Price in Town*, 1979; *Courage*, 1995; *Saturday Nite*, 1999.
SINGLES: "Let the Four Winds Blow," 1957; "Party Doll," 1957.

The Life

Born to True Love and Yancy Brown, a conservative, religious couple, Roy Brown was encouraged toward musicality as a child by his mother, the organist and choir director at her church. Upon his mother's death when he was fourteen, Brown followed his father to Houston, Texas, and then Los Angeles.

By 1946 Brown had become a professional singer and relocated to Galveston, Texas, where he composed his first hit, "Good Rockin' Tonight." By the following year Brown was back in New Orleans, where he tried, unsuccessfully, to sell his song to blues shouter Wynonie Harris. However, Brown was able to sell his own performance of "Good Rockin' Tonight" to Jules Braun of DeLuxe Records. Upon noting the good sales of Brown's version, Harris changed his mind and decided to record and release the song, ending up with a greater hit than its composer had.

During the period 1948-1951 Brown recorded a number of hits for the DeLuxe label, but in subsequent years the popularity of his recordings declined. During the rock-and-roll boom of the mid-1950's, Brown was unable to capitalize on the explosion of a sound that he had helped to create, and his recordings for King Records sold inadequately. His record sales did improve when he signed with Imperial Records in 1957, releasing "Let the Four Winds Blow" and a version of "Party Doll" to placement on the national sales charts.

The 1960's were lean years for Brown, whose musical style seemed archaic for that decade. In 1970, remembered by fellow bandleader Johnny Otis, Brown was contracted to close Otis's show at the Monterey Jazz Festival, and he did it to great acclaim. That performance was dramatic enough to gain Brown a contract with Mercury Records, which released "Love for Sale," Brown's first hit record in nearly fifteen years. In the later 1970's the Scandinavians discovered Brown, releasing a compilation album of his older work and welcoming him in a successful tour of the region. By 1980 Brown was enjoying a resurgence in popularity, performing at the Whisky a Go Go in Hollywood and in 1981 headlining the New Orleans Jazz & Heritage Festival. This resurgence of Brown's musical prominence was cut short by his death from a heart attack in May of that year.

The Music

Brown's early years of singing in church provided good training for his vocal technique, honing his ability to sing melismatically, with multiple notes per syllable of text. This gave his voice a flexibility and tunefulness not typical of the blues shouters of the era and made his music distinctive and desirable, thus eminently salable to rhythm-and-blues audiences. Also, unlike many singers who simply bought songs to perform, Brown wrote and recorded his own material, making him one of the earliest in the category singer-songwriter.

"Good Rockin' Tonight." Brown's first big hit record was from his initial recording session upon reaching New Orleans in July, 1947. A classic rhythm-and-blues tune, it describes the pleasures to be had meeting with one's lover in the evening. The remarkable aspect of the performance is Brown's voice, light and elegant (a contrast to Harris's strident, shouting vocal style). The song enjoyed even greater popularity when it was sung by Elvis Presley in 1954 for Sun Records and sold two years later to RCA.

"Hard Luck Blues." This song was produced for King Records around 1953, but it did not achieve the healthy sales of Brown's recordings for DeLuxe. The hot up-tempo rocker shows Brown coming close to the standard rhythm-and-blues shouting style. His confident tenor voice traces melodic lines and high notes that would have defeated many of his contemporaries in rhythm and blues. Also notable is the arrangement, featuring a larger, more elaborate sound of horns and guitar than found in his earlier recordings.

"Let the Four Winds Blow." Recorded on January 22, 1957, this was Brown's big hit for Imperial Records and a second chance to demonstrate the salability of his music. The song reflects the changes in the popular-music scene that had occurred since Brown's previous time on the charts. His higher, tuneful vocals were successful at matching the newer, lighter sound aimed at the teenage buyer. After several years of struggling, Brown had once again written a piece perfect for its day, showing his mastery of rock and roll.

"Love for Sale." After appearing at the Monterey Jazz Festival as part of Johnny Otis's show, Brown was sought out by Mercury Records to record "Love for Sale." Here Brown returns to slow blues,

singing with passion and feeling. The melismatic flexibility of his voice is apparent, and the lighter, tuneful sound is undiminished. Brown rerecorded this song for a late 1970's album, and it is heard in a live recording made near the end of his life.

Musical Legacy

Brown's appearance in the late 1940's was timely. His smooth, romantic style proved to be highly desirable to the record-buying public and for a few years made him a top-selling performer. Brown helped steer the rhythm-and-blues style of his era toward the rock-and-roll sound of the mid-1950's, and elements from his performance style were appropriated by many singers of succeeding decades, such as Sam Cooke, Al Green, and Whitney Houston.

Jeffrey Daniel Jones

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See also: Cooke, Sam; Green, Al; Otis, Johnny; Presley, Elvis.

Jackson Browne

American rock singer, songwriter, guitarist, pianist, and keyboard player

A literate, poetic songwriter, Browne has exhibited versatility in writing love ballads, protest songs, cynical self-explorations, and tunes that incorporate a multitude of world-beat styles. An evocative vocalist and a superb musician on guitar and piano, Browne has turned out a string of hits that illustrate his ability to blend significant lyrics with memorable music.

Born: October 9, 1948; Heidelberg, Germany
Also known as: Clyde Jackson Browne (full name)

Principal recordings

ALBUMS: *Jackson Browne*, 1972; *For Everyman*, 1973; *Late for the Sky*, 1974; *The Pretender*, 1976; *Running on Empty*, 1977; *Hold Out*, 1980; *Lawyers in Love*, 1983; *Lives in the Balance*, 1986; *World in Motion*, 1989; *I'm Alive*, 1993; *Everywhere I Go*, 1994; *Looking East*, 1996; *The Naked Ride Home*, 2002; *Solo, Acoustic, Vol. 1*, 2005; *Solo Acoustic, Vol. 2*, 2008; *Time the Conqueror*, 2008.

SINGLES: "Running on Empty," 1978; "Doctor My Eyes," 1991; "Sky Blue and Black," 1994; "About My Imagination," 2003.

The Life

The son of an American father stationed in Germany and his American wife, Clyde Jackson Browne was born in Heidelberg, Germany. The family returned to the United States in 1951, settling in Los Angeles, where Browne learned to play keyboards and guitar. After graduating from high school, Jackson joined the Nitty Gritty Dirt Band. Under contract, he also wrote and published songs for Nina Music. Following a short stint with Tim Buckley's band in Greenwich Village, New York, Browne released the first of more than a dozen well-received albums. Initially known for poignant lyrics and sensitive songs of personal angst, Browne later became a social activist. He cofounded the antinuclear organization Musicians United for Safe Energy (MUSE) in 1979. He has performed at bene-

fits supporting Farm Aid, Amnesty International, the Children's Defense Fund, and other causes, especially Democratic political candidates.

In 1975 Browne married actress and model Phyllis Major, two years after the birth of their son Ethan Zane. Phyllis committed suicide in 1976 at the age of thirty. Browne married again in 1981, to Australian model Lynne Sweeney, and their son Ryan Daniel was born in 1982. The couple divorced in 1983, following Browne's highly publicized affair with actress Daryl Hannah. Browne began a relationship with artist Dianna Cohen in the mid-1990's.

The Music

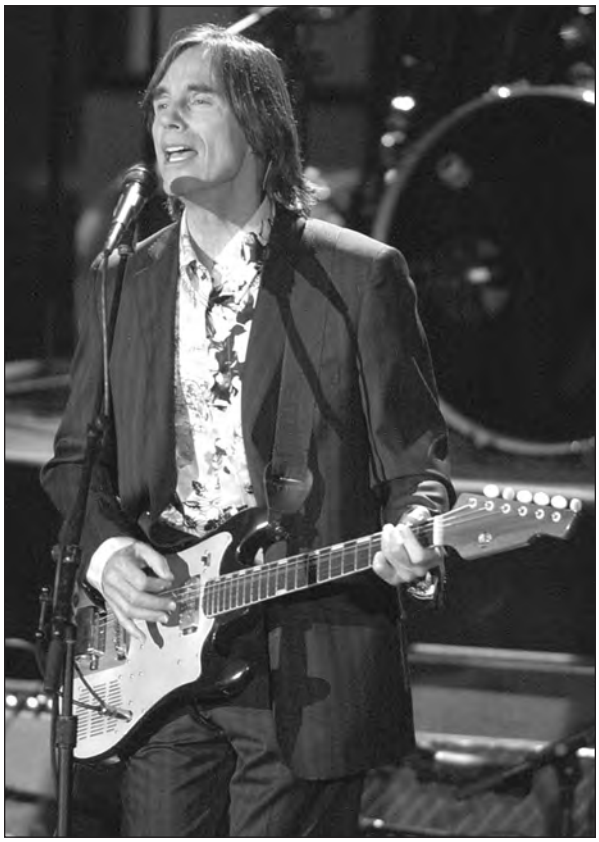
Browne's musical career can generally be divided into three phases. From the beginning to the middle of the 1970's, he was an introspective, truth-seeking confessional artist. His tuneful, folk-rock songs, delivered in a plaintive tenor, focused on romance and the meaning of life, incorporating heartfelt, literary lyrics. From the middle to the late 1970's, Browne produced more up-tempo, mainstream material that brought him a broader audience. From the late 1970's to the early 1990's, he was actively committed to a variety of political and social causes. In the early 1990's—during which time he released only three new albums, plus several compilations—Browne's output began to blend elements from all three phases and new themes, including celebrations of world diversity and homage to Southern California. Regardless of the period, several characteristics are common to Browne's work: clear vocals, accessible melodies, strong production values, and virtuosity on guitar and keyboard.

Jackson Browne. Also known as *Saturate Before Using*, this album established Browne as a thoughtful, versatile force to be reckoned with. Ably assisted by singer David Crosby, bassist Leland Sklar, drummer Russ Kunkel, and others, the singer-songwriter produced the bouncy "Doctor My Eyes," a Top 10 single, and hard-driving tunes such as "Rock Me on the Water" and "Jamaica Say You Will" that received considerable airplay.

Late for the Sky. This solidified Browne's reputation as a powerful music maker, capable of bending allegory to his will. Here, he focused on the search for love in a troubled world through such classics as the title tune and in the apocalyptic "Before the Deluge." *Late for the Sky* charted in the Top 20 among pop albums.

The Pretender. Browne's first album after the suicide of his wife, unsurprisingly, deals with the subject of death. One track, "Here Come Those Tears Again," was co-written with Nancy Farnsworth, his late wife's mother. Though dark in tone—especially in "Sleep's Dark and Silent Gate"—the album features a broad mix of styles, from flamenco ("Linda Paloma") to country ("Your Bright Baby Blues"). The cynical title tune helped propel *The Pretender* to number five on the pop album charts.

Running on Empty. A concept album recorded live, *Running on Empty* gives behind-the-scenes glimpses of touring and performing. Ten cuts deal with everything from setting up and tearing down gear ("The Load-Out") to the boredom of long bus rides ("Running on Empty") to the drug use endemic to rock and roll ("Cocaine"). The album pro-



Jackson Browne. (AP/Wide World Photos)

duced two Top 20 hits and rose to number three on pop album charts.

Lives in the Balance. An overtly political album, *Lives in the Balance* took direct aim at U.S. foreign policy under president Ronald Reagan. Particular targets were American-sponsored conflicts in Guatemala, El Salvador, and Nicaragua in such songs as "Soldier of Plenty," "For America," and the title track. Though tempered by such diversions as the reggae-flavored "Till I Go Down" and a love ballad, "In the Shape of a Heart," this angry album sets up Browne's even more outspoken polemical follow-up, *World in Motion*.

Musical Legacy

With unflinching honesty, Browne has examined the complexities of relationships, agonized over self-discovery, and searched for truth and justice, not just in himself but also in the world at large. Originally known as a balladeer, Browne over the course of his career has expanded his repertoire to encompass diverse traditions across the musical spectrum. He has produced a body of work that ranges from soft folk to bitter protest, including more than twenty hit singles that continue to receive frequent radio airplay. For his compositional skills, Browne was inducted into the Rock and Roll Hall of Fame in 2004. For his environmental and social contributions, he received the John Steinbeck Award in 2002.

Jack Ewing

Further Reading

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Hoskyns, Barney. *Hotel California: The True-Life Adventures of Crosby, Stills, Nash, Young, Mitchell, Taylor, Browne, Ronstadt, Geffen, the Eagles, and Their Many Friends*. Hoboken, N.J.: Wiley, 2007. An informative look at the 1960's-1970's Los Angeles musical scene, the book explores the complex relationships among the top artists of the place and time.

Marcus, Greil, ed. *Stranded: Rock and Roll for a Desert Island*. 2d ed. Cambridge, Mass.: Da Capo Press, 2007. Answering a question about what single album one would want to have on a desert island, these essays by leading rock critics include the Jackson Browne-Glenn Frey song "Take It Easy."

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Wiseman, Rich. *Jackson Browne: The Story of a Hold Out*. New York: Doubleday, 1982. Early review of Browne's life that delves deeply into family history and emphasizes the stories behind his music.

See also: Crosby, David; Raitt, Bonnie; Rush, Tom; Staples, Pops; Taylor, James; Vaughan, Stevie Ray; Young, Neil.

Dave Brubeck

American jazz composer and pianist

As a composer, pianist, and leader of an influential quartet, Brubeck introduced unusual time signatures, polyrhythms, and polytonalities to the jazz world.

Born: December 6, 1920; Concord, California
Also known as: David Warren Brubeck (full name)
Member of: The Dave Brubeck Quartet

Principal recordings

ALBUMS: *Brubeck Trio with Cal Tjader, Vol. 1*, 1949; *Brubeck Trio with Cal Tjader, Vol. 2*, 1949; *Brubeck/Desmond*, 1951; *Dave Brubeck Quartet*, 1951; *Stardust*, 1951; *Dave Brubeck/Paul Desmond*, 1952; *Dave Brubeck and Paul Desmond at Wilshire-Ebell*, 1953; *Jazz at Oberlin*, 1953; *Brubeck Time*, 1954; *Jazz Goes to College*, 1954; *Paul and Dave's Jazz Interwoven*, 1954; *Brubeck Plays Brubeck*, 1956; *Distinctive Rhythm Instrumentals*, 1956; *Jazz Impressions of the U.S.A.*, 1956; *Dave Digs Disney*, 1957; *Jazz Goes to Junior College*,1957; *Plays and Plays and . . .*, 1957; *Reunion*, 1957; *Dave Brubeck Plays Solo*, 1958; *Gone with the Wind*, 1959; *The Riddle*, 1959;

Southern Scene, 1959; *Time Out*, 1959; *Brubeck a La Mode*, 1960; *Brubeck and Rushing*, 1960; *Brubeck Plays Bernstein Plays Brubeck*, 1960; *Tonight Only*, 1960; *Brandenburg Gate: Revisited*, 1961; *Near-Myth*, 1961; *Real Ambassadors*, 1961; *Time Further Out*, 1961; *Angel Eyes*, 1962; *Bossa Nova USA*, 1962; *Countdown: Time in Outer Space*, 1962; *Gold and Fizdale Play Dave Brubeck's Jazz Ballet*, 1962; *Music from West Side Story*, 1962; *Time Changes*, 1963; *Jazz Impressions of Japan*, 1964; *Jazz Impressions of New York*, 1964; *Anything Goes: The Music of Cole Porter*, 1965; *Time In*, 1965; *Jackpot!*, 1966; *My Favorite Things*, 1966; *Compadres*, 1967; *Blues Roots*, 1968; *The Light in the Wilderness: An Oratorio for Today*, 1968; *The Gates of Justice*, 1969; *The Dave Brubeck Trio with Gerry Mulligan and the Cincinnati Symphony Orchestra*, 1970; *Elementals for Jazzcombo, Orchestra, and Baritone-Solo*, 1970; *Adventures in Time*, 1972; *We're All Together Again (For the First Time)*, 1972; *All the Things We Are*, 1973; *Truth Is Fallen*, 1973; *Two Generations of Brubeck*, 1973; *Brother, the Great Spirit Made Us All*, 1974; *1975: The Duets*, 1975; *La fiesta de la posada (Festival of the Inn)*, 1976; *A Cut Above*, 1978; *Back Home*, 1979; *Tritonis*, 1980; *Paper Moon*, 1981; *Concord on a Summer Night*, 1982; *For Iola*, 1984; *Reflections*, 1985; *Blue Rondo*, 1986; *Moscow Night*, 1987; *New Wine*, 1987; *Quiet as the Moon*, 1988; *Sound of Jazz*, 1988; *Once When I Was Young*, 1991; *Trio Brubeck*, 1993; *In Their Own Sweet Way*, 1994; *Jazz Sonatas*, 1994; *Just You, Just Me*, 1994; *Young Lions and Old Tigers*, 1994; *A Dave Brubeck Christmas*, 1996; *To Hope! A Celebration*, 1996; *One Alone*, 1997; *So What's New*, 1998; *The Crossing*, 2000; *On Time*, 2001; *I Hear a Rhapsody*, 2002; *V and J*, 2002; *Brubeck in Chattanooga*, 2003; *Classical Brubeck*, 2003; *Private Brubeck Remembers*, 2004; *London Flat, London Sharp*, 2005; *Songs*, 2005; *Brubeck Piano Compositions*, 2006; *Rondo*, 2006; *Indian Summer*, 2007.

SINGLES: "Old Sound from San Francisco," 1954.

The Life

Born in 1920 in Concord, California, David Warren Brubeck (BREW-behk) was attracted to music at an early age, influenced by his mother, a piano teacher. His childhood ambition was to be a cattle rancher, emulating his father, who owned a forty-five-thousand-acre ranch in the Sierra Nevada foothills. Brubeck combined his daily ranch chores with playing the piano in local dance bands. Persuaded by his parents, Brubeck enrolled as a veterinary student in the College of the Pacific. However, a year later, he was majoring in music. He married Iola Marie Whitlock, the host of a weekly campus radio show.

Dave Brubeck. (Library of Congress)

Following college graduation in 1942, Brubeck was drafted into the Army, and he spent World War II playing piano to entertain the troops. After his discharge, Brubeck enrolled at Mills College to study with Darius Milhaud, the renowned French composer. At Mills College, he studied polytonality, counterpoint, and other classical-music topics. Nevertheless, he retained his fascination with jazz, which was encouraged by Milhaud.

In 1947 Brubeck began his professional jazz career in a San Francisco nightclub, the Geary Cellar, with an octet. At that time a serious swimming accident forced him to interrupt his career for several months. After his recovery, Brubeck formed his

first quartet, with saxophonist Paul Desmond, drummer Joe Dodge, and bassist Bob Bates. The quartet played a series of nightclub and college engagements and recorded albums for a few years, gaining great notoriety. In 1954 Brubeck was featured on the cover of *Time*. Joe Morello, a highly regarded drummer, replaced Dodge in 1956. Eugene Wright replaced Bates on bass soon thereafter. One acclaimed album after another was released from the mid-1950's through the mid-1960's.

Despite the success in recordings and appearances, Brubeck dissolved the quartet in 1967. He began to compose in other idioms, such as ballets, liturgical music, and symphonic works.

Brubeck performed for Presidents John Kennedy, Lyndon Johnson, Ronald Reagan, and Bill Clinton. He received the Lifetime Achievement Award from the National Academy of Recording Arts and Sciences and a National Medal of the Arts. He was inducted into the *Down Beat* Hall of Fame, and he was granted honorary doctorate degrees from six universities.

The Music

Brubeck's early career coincided with the gradual decline of the big band era and the development of bop. Following a different path, Brubeck used his training in classical music and composition to develop a jazz piano style that was suitable for small combo settings.

Early Years. Advised by his Mills College mentor, Milhaud, to pursue jazz, Brubeck assembled an octet with other Milhaud disciples. Among them were Cal Tjader (vibraphone) and Desmond (alto saxophone), who would later become iconic figures in jazz. The octet gave way to a trio, which won the *Down Beat* Best Small Combo Award in 1949. The trio expanded to a quartet with the addition of Desmond in 1951. The contrasting improvisations of Brubeck and Desmond proved to be a winning blend.

Jazz at College. The early edition of the Dave Brubeck Quartet employed various bassists and drummers, but Desmond was a fixture. With a steady engagement at the Blackhawk in San Francisco, the quartet was able to expand to other performance venues. Brubeck's wife, Iola, wrote to colleges across the United States, soliciting invitations for the quartet to appear on campus. The effort paid off. It was estimated that during one college tour the quartet performed sixty "one-nighters" in a row. The campus concerts produced steady income and broad exposure, and, importantly, they introduced jazz to a new generation. College students demonstrated their support by faithfully buying the quartet's recordings: *Jazz at Oberlin*, *Jazz Goes to College*, and *Jazz Goes to Junior College*, among others. The college-concert period set the stage for Brubeck's innovative and experimental ideas.

The Classic Quartet. The addition of Morello on drums and Wright on bass solidified the quartet. Instead of a homogeneous group of musicians with similar personalities, tastes, and styles, the Dave Brubeck Quartet comprised four individualistic musicians, unafraid to take risks. Brubeck could easily shift from powerful chords to subtle nuances as the music demanded. Desmond's silky, feathery alto tone provided lyrical melodies, even in improvisational solos. Wright on bass was a steadying influence, playing in a traditional style reminiscent of earlier jazz eras. Morello possessed a keen ability to play in difficult meter signatures and still maintain a strong swing feel. Together, they complemented as well as inspired each other.

"Take Five." Brubeck first encountered odd meters when traveling to Turkey and Africa, and he realized their potential for use in American-style jazz. The landmark album *Time Out* proved to be a turning point in jazz history: It included the jazz classics "Take Five" in 5/4 time and "Blue Rondo à la Turk" with a mixture of meter signatures, including 9/8 time. The management of Columbia Records and the producer of the album were fearful this innovative music style strayed too far from the standards on the successful college albums. The quartet, however, refused to compromise. *Time Out* went gold, "Take Five" was a gigantic hit, and Columbia relented. *Time Further Out*, *Countdown: Time in Outer Space*, and similar albums followed.

Polyrhythm and Polytonality. Besides experimenting with odd meters, Brubeck infused polyrhythm and polytonality into the quartet's music. Polyrhythm involves multiple rhythms being played simultaneously. The ideal drum-set artist, Morello could play four different rhythms at once, using hands and feet separately, and at the same time he could synchronize the various rhythms throughout the composition.

The use of polytonalities was another step in the quartet's evolution. The standard procedure for a composer is to write a tune in a major or minor key, and musicians perform it in the original key or transpose it to another. However, the melody remains in one key at a time. Brubeck's polytonal approach was to layer his compositions so that two or three different keys were employed together. Traditionalists rejected such unconventional techniques, but Brubeck never wavered in his determination to compose and perform music his way.

West Coast Jazz. Some viewed Brubeck as a member of the West Coast, or cool, jazz style because he was based in California when West Coast jazz flourished. In reality, Brubeck played the piano in a heavy, aggressive style, atypical of ethereal and lyrical cool jazz. With Desmond applying the lighter touch, Brubeck was free to provide the contrast that the quartet utilized so successfully.

Indian Summer. In 2007 Brubeck produced this retrospective solo piano recording. The album featured new Brubeck compositions along with a collection of standards and ballads, performed with sensitivity and restraint. Full of nostalgia, *Indian Summer* showed Brubeck coming full circle, back to his roots.

Musical Legacy

During his long and successful career, Brubeck created a wide audience for jazz and endeared himself to fans. His body of work is sophisticated and pioneering as well as voluminous, and his signature piece, "Take Five," is familiar to even the most casual jazz, and nonjazz, listeners. Brubeck's alma mater honors his legacy in the Brubeck Institute of the University of the Pacific, established in recognition of Brubeck and his wife, Iola. It preserves Brubeck's educational and creative musical contributions and perpetuates his interests in environmental issues, social issues, and international relations. The institute manages the Brubeck archives and sponsors a jazz festival, an outreach program, a fellowship program, and a summer jazz colony.

Douglas D. Skinner

Further Reading

Hall, Fred. *It's About Time*. Fayetteville: University of Arkansas Press, 1996. Written by a radio broadcaster, this book traces Brubeck from boyhood to experienced jazzman. Includes interviews and stories of life on the road.

Martin, Henry. *Enjoying Jazz*. New York: Schirmer Books, 1986. A compendium of jazz styles and jazz artists that contains an in-depth analysis of Brubeck's "Blue Rondo à la Turk."

Megill, David W., and Paul O. W. Tanner. *Jazz Issues: A Critical History*. Madison, Wis.: Brown and Benchmark, 1995. This text for jazz history places Brubeck at strategic points in jazz history. Provides listening recommendations.

Ostransky, Leroy. *Understanding Jazz*. Englewood Cliffs, N.J.: Prentice-Hall, 1977. An overview of jazz origins written by a jazz educator. Brubeck's influences and importance to jazz are detailed.

Taylor, Billy. *Jazz Piano: History and Development*. Dubuque, Iowa: W. C. Brown, 1982. Eminent jazz pianist Billy Taylor describes Brubeck's piano style.

See also: Armstrong, Louis; Desmond, Paul; Hancock, Herbie; Milhaud, Darius; Waller, Fats.

Jimmy Buffett

American rock singer, songwriter, and guitarist

With a musical style best described as an amalgam of country-western, rock, and reggae, Buffett created a roster of appealing, lighthearted story songs that celebrate coastal towns, libations, and carefree lifestyles.

Born: December 25, 1946; Pascagoula, Mississippi
Also known as: James William Buffett (full name)

Principal recordings

ALBUMS: *Down to Earth*, 1970; *A White Sport Coat and a Pink Carnation*, 1973; *A-1-A*, 1974; *Living and Dying in 3/4 Time*, 1974; *Rancho Deluxe*, 1975; *Havana Daydreamin'*, 1976; *High Cumberland Jubilee* (1972), 1976; *Changes in Latitudes, Changes in Attitudes*, 1977; *Son of a Son of a Sailor*, 1978; *You Had to Be There*, 1978; *Volcano*, 1979; *Coconut Telegraph*, 1981;

Somewhere over China, 1982; *One Particular Harbour*, 1983; *Riddles in the Sand*, 1984; *Last Mango in Paris*, 1985; *Floridays*, 1986; *Hot Water*, 1988; *Off to See the Lizard*, 1989; *Feeding Frenzy*, 1990; *Fruitcakes*, 1994; *Barometer Soup*, 1995; *Banana Wind*, 1996; *Christmas Island*, 1996; *Don't Stop the Carnival*, 1998; *Beach House on the Moon*, 1999; *Captain American*, 2002; *Far Side of the World*, 2002; *License to Chill*, 2004.

The Life

James William Buffett (BUH-fet) was born in Mississippi, but he grew up in Mobile, Alabama. He attended a Catholic elementary school and an all-male high school. He studied at Auburn University in Alabama and at Pearl River Community College in Mississippi before transferring to the University of Southern Mississippi, where he earned a bachelor of science degree in history and journalism in 1969. That year he married Margie Washichek, moved to Nashville, Tennessee, and worked as a freelance journalist for *Billboard*. He performed locally in Nashville and recorded two albums that met with limited success.

In the early 1970's he divorced and moved to Florida, where his musical career flourished. He worked with country-music singer Jerry Jeff Walker and started a long and fruitful collaboration with the Coral Reefer Band. He met Jane Slagsvol; they married and had three children.

In addition to being a singer and a songwriter, Buffett was an airplane pilot, a record producer, a film producer, a sound-track composer, a conservationist, and an entrepreneur. Notably, he was one of a few authors to have a *New York Times* best seller in both the fiction and nonfiction categories. Although his most popular songs were written in the 1970's, his concert tours kept his music vital. His devoted fans are called Parrot Heads.

The Music

Buffett composes humorous and sentimental ballads and sings them over a simple accompaniment. His music does not fit one genre; it samples several, such as country-western, rock, and reggae. Supported by a marimba, a ship's bell, an electronic piano, an organ, an acoustic guitar, conga drums, and other percussion instruments, Buffett unspools his first-person tales in lyrics that revolve around themes of sailing, drinking, and living freely.

Backed by the Coral Reefer Band, Buffett released several albums in the 1970's, including the immensely successful *Changes in Latitudes, Changes in Attitudes* and *Son of a Son of a Sailor*. His duet with Alan Jackson, "It's Five o'Clock Somewhere," was a country hit in 2003, and in 2004 his album *License to Chill* was his first to be ranked number one on the *Billboard* chart.

"Come Monday." Buffett's first nationally successful song, "Come Monday," appeared on the *Billboard* singles chart under the pop, country, and adult contemporary headings. This slow ballad, which features a steel guitar, a string section, and tender lyrics about being separated from a loved one, has a definite country sound. "Come Monday" was the only hit song from the album *Living and Dying in 3/4 Time*.

"Margaritaville." "Margaritaville" was a surprise hit when it was released in 1977 on Buffett's album *Changes in Latitudes, Changes in Attitudes*. The singer's persona relates the story of his return to Margaritaville (evidently a tropical tourist destination) and the inebriation that he initially blames on a woman but admits is "my own damned fault." The combination of guitar, marimba, conga drums, electronic keyboard, and Buffett's tranquil voice became the quintessential elements of his sound. "Margaritaville" ranked in the Top 15 on the *Billboard* charts in the pop, country, and adult contemporary categories. Even after the album was certified platinum later that year, no one suspected just how big the song would become outside the music arena. In addition to the restaurant chain Jimmy Buffett's Margaritaville and the satellite radio station Radio Margaritaville, a Margaritaville brand of tequila, a margarita mix, footwear, and frozen shrimp products were created. One Buffett biography was titled *Jimmy Buffett: The Man from Margaritaville Revealed*; a two-disc collection of Buffett's songs was called *Meet Me in Margaritaville*. When Buffett released an album of his greatest hits in 1985, its title made subtle reference to the enormity of the song's success: *Songs You Know by Heart: Jimmy Buffett's Greatest Hit(s)*.

"Cheeseburger in Paradise." "Cheeseburger in Paradise" was released in 1978 on the album *Son of a Son of a Sailor*. This song is the story of Buffett's

failed attempt to become a vegetarian, and his ultimate desire to consume an elaborate, perfect cheeseburger. In addition to his standard use of guitar, drums, and vocals, this song features an electric organ, hand clapping, harmonica, and a female chorus. In *The Parrot Head: Handbook*, Buffett wrote that the inspiration for this song was a cheeseburger he imagined while he was lost on the Caribbean Sea. He landed on an island and, to his surprise, found a restaurant that served cheeseburgers. He ordered the cheeseburger he imagined, he was served something rather different, but he was pleased, nonetheless, to be fed and back on dry land. In addition, a restaurant chain was built around this song.

Musical Legacy

Although Buffett's music is distinctive for its leisurely attitude, Buffett himself is tireless. He performed on concert tours for decades, he composed and recorded music for numerous albums, he wrote several books, and he traveled extensively. He is noted for his involvement in multiple business ventures and conservationist organizations. He collaborated with other musicians, such as James Taylor, Merle Haggard, Waylon Jennings, Jim Croce, and Alan Jackson. He and his fans contributed "parrot head," "phlock," and "parrot hedonism" to the lexicon.

Joseph R. Matson

Further Reading

Buffett, Jimmy. *The Parrot Head: Handbook*. Universal City, Calif.: MCI Records, 1992. A general account of the culture surrounding Buffett's concerts and background stories from the author himself. Photographs, discography, and facsimiles of his notebooks.

_____. *A Pirate Looks at Fifty*. New York: Random House, 1998. Short stories chronicle Buffett's life and travels.

Corcoran, Tom. *Jimmy Buffett: The Key West Years*. Marathon, Fla.: Ketch & Yawl Press, 2006. Short chapters explain Buffett's early years in Florida, with photographs.

Eng, Steve. *Jimmy Buffett: The Man from Margaritaville Revealed*. New York: St. Martin's Press, 1996. Although written without the participation of Buffett, this is a thorough biography. Features an extensive discography, a bibliography, and an index.

Quigley, Jackson, with Jerry Gontang. *Jimmy dotcom: The Evolution of a Phan*. Lake Forest, Calif.: St. Somewhere Press, 2000. A humorous account of Buffett's impact on his fans, including more than a thousand photographs.

Thomas, Ryan. *The Parrot Head Companion: An Insider's Guide to Jimmy Buffett*. Secaucus, N.J.: Carol, 1998. A history of Buffett's professional career, including reviews of his albums and books up to 1998.

See also: Haggard, Merle; Jennings, Waylon; Taylor, James.

Johnny Burke

American musical-theater composer and lyricist

One of the most popular lyricists of the 1930's and 1940's, Burke wrote primarily for film musicals, many featuring Bing Crosby. His fanciful lyrics mentioned moonbeams, stars, dreams, and cottages built of lilacs and laughter, balm for Depression-era Americans.

Born: October 3, 1908; Antioch, California
Died: February 25, 1964; New York, New York
Also known as: John Francis Burke (full name)

Principal works

MUSICAL THEATER: *Nellie Bly*, 1946 (lyrics; music by Jimmy Van Heusen); *Carnival in Flanders*, 1953 (lyrics; music by Van Heusen); *Donnybrook!*, 1961.

SONGS (lyrics; music by Rudolf Friml): "Bon Jour," 1956; "Comparisons," 1956; "This Same Heart," 1956; "Vive la You," 1956; "Watch out for the Devil," 1956.

SONG (lyrics; music by Erroll Garner): "Misty," 1955.

SONGS (lyrics; music by Arthur Johnston; from *Pennies from Heaven*): "Pennies from Heaven," 1936; "All You Want to Do Is Dance," 1937; "Double or Nothing," 1937; "The Moon Got in

My Eyes," 1937; "One, Two, Button Your Shoe," 1937.

SONGS (lyrics; music by James Monaco): "I've Got a Pocketful of Dreams," 1938; "Sing a Song of Sunbeams," 1939; "Ain't It a Shame About Mame?," 1940; "Only Forever," 1940; "Sweet Potato Piper," 1940 (from *The Road to Singapore*); "Too Romantic" 1940 (from *The Road to Singapore*).

SONGS (lyrics; music by Harold Spina): "Shadows on the Swanee," 1932; "Annie Doesn't Live Here Anymore," 1933; "My Very Good Friend the Milkman," 1934; "You're Not the Only Oyster in the Stew," 1934.

SONGS (lyrics; music by Jimmy Van Heusen): "Imagination," 1942 (from *The Road to Morocco*); "Moonlight Becomes You," 1942 (from *The Road to Morocco*); "Polka Dots and Moonbeams," 1942 (from *The Road to Morocco*); "Sunday, Monday, or Always," 1943 (from *Dixie*); "Going My Way," 1944 (from *Going My Way*); "It Could Happen to You," 1944 (from *Going My Way*); "Swinging on a Star," 1944 (from *Going My Way*).

The Life

Born in California, John Francis Burke grew up in Chicago, where his father was in the construction business and his mother taught school. Although he had a classical music education—he played piano in the University of Wisconsin orchestra—it was in popular music where Burke made his name. The talented youngster got a job as staff pianist, selling songs, in the Chicago office of the Irving Berlin Music Corporation after he graduated from the University of Wisconsin in 1927. At the same time, he was playing piano in dance bands and for vaudeville.

After a transfer to the New York office of the Irving Berlin Music Corporation, Burke began writing lyrics for composer Harold Spina, and in short order they wrote some minor hits, enough to attract the attention of Hollywood. In 1939, Burke signed a contract with Paramount Pictures, where he stayed for the rest of his career. Personable and gregarious, Burke enjoyed the parties and the golf games that Southern California had to offer. However, his heavy drinking was a detriment to his health, and he died at the age of fifty-five of a heart attack in his sleep in 1964. Married four times, Burke had four children with Bess Patterson, to whom he was married from 1939 to 1955.

The Music

Burke wrote the lyrics to more than 550 published songs, most of which appeared in forty-two motion pictures and three Broadway musicals. When Burke started at Paramount Pictures, he was first paired with composer Arthur Johnston, and he was given an assignment that would change his life: to write a song for Bing Crosby.

Ballads for Bing. "Pennies from Heaven" was a big hit for Crosby, and the crooner and the studio liked the song (which was nominated for an Academy Award) so much that it became the title of the film. The song also began a relationship between Burke and Crosby that produced a string of popular songs. Burke's lyrics reinforced and helped establish Crosby's signature troubadour style. The lyricist downplayed his accomplishment, saying he simply listened to Crosby talk and either took phrases directly from him or patterned some after Crosby's way of putting phrases together. Crosby was more direct: "One of the best things that's happened to me is a 145-pound Irish leprechaun named Johnny Burke." For the next seventeen years, in 120 personally tailored songs in twenty-three films, Burke largely created the Crosby song persona. Burke was one of Crosby's closest friends, and the singer nicknamed Burke "the poet."

Collaborations with Van Heusen. When Johnston left Paramount for Twentieth Century-Fox, Burke teamed with James Monaco, and he continued writing hits for Crosby, including "I've Got a Pocketful of Dreams," "Sing a Song of Sunbeams," "Only Forever" (nominated for an Academy Award), "Ain't It a Shame About Mame?," and "Too Romantic." The team wrote songs for the first of the "road pictures" starring Crosby, Bob Hope, and Dorothy Lamour, *The Road to Singapore* (1940).

When Burke changed to composer Jimmy Van Heusen, he found his ideal collaborator, and they produced hit after hit for the next fifteen years. Writing songs for sixteen more Crosby films, the team also wrote material for others, including Frank Sinatra ("Polka Dots and Moonbeams") and the Glenn Miller Orchestra ("Imagination").

Written for *The Road to Morocco* (1942), "Moon-

Johnny Burke. (AP/Wide World Photos)

light Becomes You" was another hit from Burke and Van Heusen, which prompted Crosby to dub them his Gold Dust Twins. Crosby insisted that the songwriting team be paid $150,000 a year at Paramount Pictures, the highest salary of any studio songwriting team. Burke and Van Heusen made good on this investment, winning the Academy Award for Best Song for "Swinging on a Star," written for *Going My Way* (1944). The song was inducted in the Grammy Hall of Fame in 2002. In 1944 the duo created Burke and Van Heusen, Inc., a music publishing firm, with backing from Crosby, Sidney Kornheiser, and Edwin H. Morris.

The box office magic that Burke and Van Heusen inspired in film audiences, however, did not work on Broadway theatergoers. Their first stage musical, *Nellie Bly*, ran just two weeks, despite the presence of two great stars, Victor Moore and William Gaxton. While *Carnival in Flanders* ran only six performances, it did yield the team's greatest torch song: Sammy Cahn listed "Here's That Rainy Day" as one of the ten best songs ever written, and Rosemary Clooney called it "the most evocative song I've ever sung."

Solo Work. Burke and Van Heusen's partnership was increasingly strained because of Burke's heavy drinking, so Van Heusen began to look for a new writing partner, eventually finding one in Cahn. Now alone, Burke set lyrics in 1955 to a well-known jazz instrumental, "Misty," by Erroll Garner. "Misty" became Sarah Vaughan's signature song, and it was included in the Grammy Hall of Fame in 2002. He wrote new lyrics to Rudolf Friml melodies for *The Vagabond King* (1956). Burke's last major work was the Broadway musical *Donnybrook!*, which was based on the film *The Quiet Man* (1952), for which he wrote lyrics and music. Burke was heartbroken that it lasted only sixty-eight performances.

Musical Legacy

In addition to providing Crosby with numerous popular hits, Burke produced lyrics that were recorded by other great vocalists, such as Tony Bennett, Rosemary Clooney, Nat King Cole, Perry Como, Harry Connick, Jr., Doris Day, Lena Horne, Betty Hutton, Johnny Mathis, Linda Ronstadt, Frank Sinatra, and Mel Tormé. Burke was among the few lyricists who had seventeen songs selected to appear on *Your Hit Parade*, and he was one of the first songwriters to be inducted into the Songwriters Hall of Fame. Thirty-one years after his death, the Broadway musical revue *Swinging on a Star: The Johnny Burke Musical* (1995) introduced his genius to another generation of music lovers.

Bud Coleman

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See also: Bennett, Tony; Cole, Nat King; Crosby, Bing; Ronstadt, Linda; Sinatra, Frank; Tormé, Mel; Van Heusen, Jimmy; Vaughan, Sarah.

Solomon Burke

American rhythm-and-blues singer and songwriter

With a stylistic depth and considerable vocal range, Burke ranked as one of the most versatile early singers of soul music.

Born: March 21, 1940; Philadelphia, Pennsylvania

Principal recordings

ALBUMS: *Solomon Burke*, 1962; *Rock 'n' Soul*, 1964; *The Rest of Solomon Burke*, 1965; *I Wish I Knew*, 1968; *King Solomon*, 1968; *Proud Mary*, 1969; *Electronic Magnetism*, 1972; *King Heavy*, 1972; *I Have a Dream*, 1974; *Back to My Roots*, 1975; *Music to Make Love By*, 1975; *Lord We Need a Miracle*, 1979; *Sidewalks, Fences, and Walls*, 1979; *King of Rock 'n' Soul*, 1981; *Lord I Need a Miracle Man*, 1982; *Soul Alive*, 1984; *A Change Is Gonna Come*, 1986; *Homeland*, 1990; *Into My Life You Came*, 1990; *This Is His*, 1990; *Soul of the Blues*, 1993; *The Definition of Soul*, 1997; *We Need a Miracle*, 1998; *Not by Water but Fire This Time*, 1999; *Don't Give Up on Me*, 2002; *The Incredible Solomon Burke at His Best*, 2002; *Soulman*, 2002; *The Apollo Album*, 2003; *Make Do with What You Got*, 2005; *Nashville*, 2006; *Soul Lucky*, 2006; *Like a Fire*, 2008.

SINGLES: "None of Us Are Free," 2003; "Rhino Hi-Fives: Solomon Burke," 2005; "Tomorrow Is Forever," 2007.

The Life

Solomon Burke was born on March 21, 1940, in Philadelphia. The oldest of seven children, he began singing in the church founded by his grandmother, becoming a soloist when he was nine. At twelve he had a radio program, *Solomon's Temple*, during which he sang and preached. In 1955 Kae Williams, a Philadelphia disc jockey, helped Burke contact record companies, and he signed with Apollo Records, issuing his first single, "Christmas Gifts from Heaven."

When his gospel tunes sold poorly, Burke became disenchanted with the recording industry. He became a funeral director, opening a chain of mortuaries later operated by two of his sons. Eventually, Paul Ackerman of *Billboard* persuaded him to give music another chance, and in December, 1960, he signed with Atlantic Records, where legendary producer Jerry Wexler helped Burke to develop a soulful, secular singing style that would reach wider audiences. However, when Atlantic Records did not renew Burke's contract in 1968, he blamed Wexler for allowing his career to stall.

In the 1970's Burke frequently changed labels. While at MGM he recorded songs for the sound track of *Cool Breeze* (1972). When the songs he recorded for Chess Records in 1975 did not meet expectations, Burke, already an ordained minister, began devoting his energies to leading his Philadelphia church and recording gospel music for Savoy Records. In 1984 Rounder Records released *Soul Alive*, a live album of Burke's 1960's and 1970's hits and some soul classics.

In 1995 Jim Fifield, head of EMI Music, helped Burke sign with Point Blank Records, which resulted in *The Definition of Soul*. The album reunited Burke with Wexler on "Your Turn to Cry," the only tune not cowritten by Burke, and "Everybody's Got a Game," a duet with Little Richard, which revitalized Burke's career.

The father of fourteen daughters and seven sons, the three-hundred-pound Burke acted occasionally; he had a prominent role as a crime boss opposite Dennis Quaid and Ellen Barkin in *The Big Easy* (1987). Burke received a Pioneer Award from the Rhythm and Blues Foundation in 1993. Because of Burke's longtime relationship with the Catholic Church, he performed at the Vatican for Pope John Paul II and Pope Benedict XVI.

The Music

Burke's singing was influenced by artists as diverse as Gene Autry, Nat King Cole, Big Joe Turner, and Muddy Waters. Before Ray Charles made it acceptable for black performers to record country-western songs, Burke scored a hit at Atlantic Records with "Just Out of Reach (Of My Two Empty Arms)," originally recorded by Faron Young. A blend of country, gospel, and rhythm and blues, "Down in the Valley," featuring King Curtis on saxophone and Bucky Pizzarelli on guitar, demonstrated Burke's ability as a singer and songwriter to merge genres. As he related in the blues concert documentary *Lightning in a Bottle* (2004), Burke was invited to perform at a Ku Klux Klan event, whose organizers thought he was a white country singer.

Songwriter. Burke wrote or cowrote most of his hits during his years with Atlantic Records, including the infectious dance tune "Everybody Needs Somebody to Love." A rousing version appeared on 1965's *The Rolling Stones Now!*, and forty years later, Burke was the Rolling Stones' opening act on some stops of their *A Bigger Bang* tour. His biggest soul hit, "Cry to Me," was recorded by the Rolling Stones and other artists, such as Tom Petty. It also can be heard on the sound track for *Dirty Dancing* (1987), one of several films to feature Burke's songs.

Despite Burke's inspirational leanings, his secular songs always had a sensual, though not explicitly erotic, quality, as with "Tonight's the Night." Throughout his career, Burke's music had a raw, spontaneous spirit, never sounding overproduced. He was more melodic and less a shouter than many other soul singers. Music historians considered him a pioneer, along with Charles, for injecting the vocal motifs of African American religious music into pop music.

Although he had six songs on the rhythm-and-blues charts during the period 1961-1965, Burke, unlike his contemporaries Charles, Sam Cooke, Percy Sledge, and Otis Redding, never had a major hit on the pop charts, an odd occurrence given the crossover appeal of his music. "Just Out of Reach (Of My Two Empty Arms)," "Got to Get You off My Mind," "Tonight's the Night," and "If You Need Me" were all Top 40 hits, though none placed higher than number twenty-two.

The Next Phase. A group of Burke's admirers wrote songs for *Don't Give Up on Me*, which was nominated for a Grammy Award as Best Contemporary Blues album. Burke took music composed by famous singer-songwriters and made it his own, although retaining the style of its creator. Elvis Costello's almost operatic "The Judgement" tested the strength of Burke's powerful voice. Van Morrison's "Fast Train" and "Only a Dream" were tributes to Burke's gospel roots. Bob Dylan's "Stepchild" featured the odd, demanding rhythms of the legend's late composing style. Nick Lowe, Tom Waits, and Brian Wilson also contributed songs to the album, arguably Burke's best.

Following the similar *Make Do with What You Got*, with songs by Dylan, Morrison, Mick Jagger, Keith Richards, and Dr. John, Burke recorded his first completely country album. *Nashville* included solo efforts, including Bruce Springsteen's "Ain't Got You," as well as duets with Patty Griffin, Emmylou Harris, Patty Loveless, Dolly Parton, and Gillian Welch. Unlike other such collaborations, the songs in *Nashville* are heartfelt and never strained, a distinguishing characteristic of Burke's music.

Solomon Burke. (AP/Wide World Photos)

Musical Legacy

Burke was described as one of the founders of soul, building upon the contributions of Charles and Cooke and paving the way for Aretha Franklin, Wilson Pickett, and Redding. Waits praised him as one of the architects of American music, and both Wexler and Ahmet Ertegun, cofounder of Atlantic Records, considered him the greatest soul singer. While Burke never achieved widespread popularity, he was a role model for dozens of singers and songwriters.

Michael Adams

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Newman, Melinda. "Point Blank Goes Regional with Soul Legend Burke." *Billboard* 109 (January 25, 1997): 13. Burke discusses the making of *Definition of Soul* and his relationship with Wexler.

See also: Blackwell, Otis; Charles, Ray; Franklin, Aretha; Jagger, Sir Mick; Redding, Otis; Turner, Big Joe; Waters, Muddy.

Gary Burton

American jazz songwriter, vibraphone player, and marimba player

A major figure in jazz, Burton revolutionized vibraphone performance by playing with four mallets instead of two.

Born: January 23, 1943; Anderson, Indiana

Principal recordings

ALBUMS: *New Vibe Man in Town*, 1961; *Who Is Gary Burton?*, 1962; *Three in Jazz*, 1963; *Artist's Choice*, 1963; *Something's Coming*, 1963; *The Groovy Sound of Music*, 1964; *Tennessee Firebird*, 1966; *The Time Machine*, 1966; *Duster*, 1967; *A Genuine Tong Funeral* (with Carla Bley), 1967; *Lofty Fake Anagram*, 1967; *Country Roads and Other Places*, 1968; *Good Vibes*, 1969; *Paris Encounter*, 1969; *Throb*, 1969; *Alone at Last*, 1971; *Gary Burton and Keith Jarrett* (with Keith Jarrett), 1971; *Crystal Silence* (with Chick Corea), 1972; *Works*, 1972; *The New Quartet*, 1973; *Seven Songs for Quartet and Chamber Orchestra*, 1973; *Hotel Hello* (with Steve Swallow), 1974; *Matchbook* (with Ralph Towner), 1974; *Ring* (with Eberhard Weber), 1974; *Dreams So Real*, 1975; *Passengers*, 1976; *Times Square*, 1978; *Duet* (with Corea), 1979; *Easy as Pie*, 1980; *In Concert, Zurich* (with Corea), 1980; *Picture This*, 1982; *Real Life Hits*, 1984; *Gary Burton and the Berklee All Stars*, 1985; *Slide Show* (with Towner), 1986; *Whiz Kids*, 1986; *Times Like These*, 1988; *Reunion* (with other performers), 1989; *Right Time, Right Place*, 1990; *Cool Nights*, 1991; *Six Pack*, 1992; *It's Another Day*, 1993; *Face to Face*, 1994; *Astor Piazzolla Reunion: A Tango Excursion*, 1996; *Departure*, 1997; *Like Minds* (with other performers), 1998; *Libertango: The Music of Astor Piazzolla*, 2000; *For Hamp, Red, Bags, and Cal*, 2001; *Virtuosi*, 2002; *Music of Duke Ellington*, 2003; *Generations*, 2004; *Next Generation*, 2005.

The Life

Gary Burton was born January 23, 1943, in Anderson, Indiana. He taught himself to play the marimba at the age of six and the vibraphone at the age of eight. He was joined by his sister on the piano and his brother on clarinet and bass. The family group's repertoire included classical pieces, Dixieland tunes, and novelty numbers. At their peak, the siblings played about a hundred performances a year. At age thirteen Burton discovered jazz and lost interest in the family group.

When he was seventeen, Burton made his first recordings for RCA Records with country guitarist Hank Garland. After Burton graduated from high school, he spent the summer in Nashville, playing with Garland. Burton then moved to Boston to

study at the Berklee School of Music for two years, during which time he recorded as a bandleader for RCA Records. In 1962 Burton moved to New York, and in 1963 he joined George Shearing's quintet. He then rose to prominence as a member of Stan Getz's quartet (1964-1966), winning the *Down Beat* Talent Deserving of Wider Recognition Award in 1965. In 1967 he formed his own quartet with Larry Coryell, Steve Swallow, and Bob Moses, a group whose style was influenced by rock music. *Down Beat* awarded Burton its Jazzman of the Year award in 1968, and his 1971 album *Alone at Last* (a solo vibraphone concert recorded at the 1971 Montreux Jazz Festival) was honored with a Grammy Award.

Gary Burton. (Reuters/Landov)

Burton moved back to Boston to teach percussion and improvisation in the fall of 1971, and in 1985 he was named dean of curriculum and later executive vice president of the Berklee College of Music. In 2003 he retired and moved to Fort Lauderdale, Florida.

The Music

A virtuoso vibraphonist, Burton developed an original style of improvisation distinct from his famous predecessors, Lionel Hampton and Milt Jackson. In the early 1960's Burton departed from the two-mallet playing style and always held four mallets. At the time, Burton was one of the few modern jazz improvisers not to have drawn substantially on the melodic conceptions of the bebop pioneers Charlie Parker and Dizzy Gillespie. Instead, Burton's musical vocabulary emphasized classical, country, and rock styles. He frequently employed accompanying vamps and pedal points made possible by his consistent use of four mallets.

Duster. In the late 1960's Burton's recordings featuring a mixture of jazz, country, and rock styles were among the earliest of the fusion sound that would later become mainstream with Miles Davis's *Bitches Brew* (1969). With Burton's quartet recording of *Duster*, the electric guitar became a leading instrument in jazz, and rock elements were first introduced into virtuosic jazz. This and other RCA Records recordings Burton did in the late 1960's with guitarist Coryell created a new jazz-rock sound, and the Gary Burton Quartet was invited to play at concert performances with such well-known rock groups as the Electric Flag and Cream at the Fillmore West in San Francisco in 1967.

A Genuine Tong Funeral. Burton's recording of Carla Bley's wordless opera *A Genuine Tong Funeral* is a musical portrait of the emotions surrounding death. Bley originally intended this work for staging with costumes. In *A Genuine Tong Funeral* Burton's quartet is augmented by five horn players, with Bley on piano and organ. The themes are derived from American jazz, European cabaret styles, and Chinese processional music. *A Genuine Tong Funeral* is unique in Burton's oeuvre, since he rarely recorded large-scale works.

Crystal Silence. *Crystal Silence* marks the beginning of Burton's recordings for the ECM label and the start of his collaboration with pianist Chick Corea. Burton's late 1960's fusion style was replaced in the early 1970's by virtuosic acoustic jazz. The performances on *Crystal Silence* demonstrate the precision and accuracy of Burton's and Corea's

tight improvisatory imitations. Avoiding blues and bebop clichés, Burton and Corea focused on modern melodies. Their duets resulted in several noteworthy ECM recordings, including the Grammy Award-winning *Duet* and *In Concert, Zurich*.

Libertango. Burton's recordings of Astor Piazzolla's tangos transformed Burton's work. Unlike the expanded solos in his traditional jazz playing, Burton shifts smoothly back and forth between written parts and short improvisations.

Virtuosi. Burton's *Virtuosi* includes performances of classical repertoire and improvisations with pianist Makoto Ozone. *Virtuosi* includes works by Maurice Ravel, Sergei Rachmaninoff, George Gershwin, Alessandro Scarlatti, Johannes Brahms, Léo Delibes, and Ozone. Some pieces, such as Samuel Barber's *Excursions* (1945), flow seamlessly from composed to improvised and back; other pieces show clear distinctions between the composed and improvised sections.

Musical Legacy

Among Burton's many recorded performances, those with a lasting historical significance are the fusion recordings from the late 1960's. Burton produced several of the earliest jazz-rock fusion and country-jazz fusion recordings with guitarist Coryell. The influence of the Burton Quartet's interactions with rock groups such as Cream is evident in the adoption of extended improvisations in rock music of the late 1960's. Burton transformed the jazz vibraphone technique with an innovative four-mallet grip that was adopted by jazz vibraphonists worldwide. His technique became widely used on orchestral keyboard percussion instruments, such as the marimba, the xylophone, and orchestra bells.

David Steffens

Further Reading

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Petercsak, Jim. "A Profile of Gary Burton: The Man and His Music, Part One." *Percussive Notes* 12, no. 2 (Winter, 1974). Petercsak interviews Burton about his youth, his musical training, his approach to improvisation, and his recordings.

Scott, Craig. "Gary Burton's Solo on 'Bud Powell.'" *Percussive Notes* 33, no. 6 (December, 1995): 52-56. A complete transcription of Burton's solo on "Bud Powell" from a live performance with Chick Corea in Munich, 1979.

Wanamaker, Jay. "A Profile of Gary Burton: The Man and His Music, Part Two." *Percussive Notes* 18, no. 1 (Fall, 1979). Wanamaker interviews Burton about his ECM recordings, his improvisations, and his use of electronics with the vibraphone.

See also: Corea, Chick; Getz, Stan; Hampton, Lionel; Jarrett, Keith; Metheny, Pat; Piazzolla, Astor.

Adolf Busch

German violinist

Busch was hailed as a great violinist in the German tradition, and his interpretations in performances and recordings (especially of Beethoven's late string quartets) were described as masterpieces that elucidated the complex architecture of violin works.

Born: August 8, 1891; Siegen, Westphalia, Prussia (now in Germany)
Died: June 9, 1952; Guilford, Vermont
Also known as: Adolf Georg Wilhelm Busch (full name)
Member of: The Busch Quartet; the Busch Chamber Players

Principal recordings

ALBUMS: *Schubert: String Quartets 14 and 15*, 1932 (with the Busch Quartet); *Brandenburg Concertos*, 1936 (with the Busch Chamber Players); *Beethoven's String Quartet No. 13 in B-Flat, Op. 130*, 1941 (with the Busch Quartet).

The Life

Adolf Georg Wilhelm Busch (boosh) was born into a musical family that included his father, his older brother Fritz (who became a well-respected conductor), and his younger brother Hermann (who became the cellist for the Busch Quartet). He began violin lessons at the age of three with his father, who had reputedly been a pupil of the great German virtuoso violinist, opera composer, and violin pedagogue Louis Spohr. Busch entered the Cologne Conservatory at the age of eleven, where he continued his studies with violinists Willy Hess and Bram Eldering, both of whom had been pupils of the nineteenth century virtuoso Joseph Joachim. When he was fifteen, Busch turned pages at a performance in Bonn by Joachim's string quartet, with Ernst von Dohnanyi at the piano, an influential experience for the youthful musician.

Busch's education was rooted in an exclusively Germanic line of musicians, so his mature style stood in contrast to such soloists as Jascha Heifetz, Mischa Elman, and Nathan Milstein, who had been trained by Leopold Auer in the Russian school. In 1907 Busch met composer Max Reger, and they maintained a strong friendship until Reger's death in 1916. Busch frequently performed Reger's violin concerto and solo works, and he adopted Reger's style in his own compositions, which number more than two hundred and include symphonies, concerti, choral works, chamber music, and solo pieces. Busch's original compositions, however, have faded in the light of his greater accomplishments as a performer.

In 1913 Busch married Frieda Grüters, the daughter of Hugo Grüters, his composition professor, and they had a daughter. Busch left Germany as the Nazi regime expanded its power and influence, and he settled first in Basel, Switzerland, in 1927, adopting Swiss citizenship. In 1939 he emigrated to the United States. His professional life centered around his performances as a concerto soloist, as the first violinist of his string quartet, and as the founding member of the Busch Chamber Players.

Shortly after Frieda died in 1946, Busch married Hedwig Vischer, and they had two sons. In 1950 and 1951 he founded, along with Rudolf Serkin and Marcel Moyse, the Marlboro Music Festival in Vermont, which is among the greatest chamber music festivals in the United States, and is a proving ground for aspiring chamber musicians. Busch performed for most of his life on a Stradivarius violin known as the Wiener Strad. He died in 1952 at the age of sixty.

The Music

Busch's professional career began in 1910, when he performed Reger's violin concerto in Berlin, with the composer conducting the orchestra. In 1912 he assumed the position of concertmaster of the Konzertverein Orchestra in Vienna. It was in this position that Busch founded his first quartet, the Vienna Konzertverein Quartet, composed of principals from the orchestra. The quartet disbanded during World War I. He also taught for a time at the Musikhochschule in Berlin beginning in 1916.

The Busch Quartet. Following World War I, Busch regrouped with three colleagues to form the Busch Quartet. Its original membership consisted of Busch as first violin, Karl Reitz as second violin, Emil Bohnke on viola, and Paul Grümmer on cello. Later, Gösta Andreasson became the second violinist and Karl Doktor became the violist. With these musicians (and again later in 1930, when the younger Hermann Busch replaced Grümmer on cello), the Busch Quartet garnered international acclaim, especially for its interpretations of the music of the works of Ludwig van Beethoven, Franz Schubert, and Johannes Brahms, much of which they also recorded. The quartet's style was reminiscent of the Joachim Quartet's interpretations a generation earlier, emphasizing clarity of musical architecture through honest adherence to the printed score.

The Busch Chamber Players. The Busch Chamber Players came into being, according to one source, as a result of a request from the city of Florence to perform as a part of its May Festival in 1935. In order to bring the Florentine audience a performance of Johann Sebastian Bach's Brandenburg concerti at an artistic level Busch felt acceptable, nearly seventy hours of rehearsal were required. The Busch Chamber Players continued giving concerts for many years, ultimately including Serkin, who became Busch's son-in-law.

A review of many of Busch's concert programs shows how often he was featured performing either Beethoven's Violin Concerto in D Major (which he performed in 1927—the Beethoven Centenary—

more than one hundred times), Brahms's or Reger's concerti, or Wolfgang Amadeus Mozart's Violin Concerto in D Major. These were among his favorites and formed his basic repertoire. Similarly, his recital programs frequently presented Bach's solo sonatas and partitas, along with sonatas by Beethoven, Brahms, and Reger. Busch was close friends with many of the greatest musicians of his day, including Arturo Toscanini, Yehudi Menuhin, Efrem Zimbalist, Vladimir Horowitz, George Szell, and Bruno Walter.

Musical Legacy

Busch was hailed in his lifetime as the greatest violinist of the German school, continuing the tradition established by Spohr and Joachim. He was influential on the musical world of the mid-twentieth century for his performances (as a soloist and as the first violinist of the Busch Quartet), for his teaching (among his students was Menuhin), and for his founding in 1950 of the Marlboro Music Festival in Vermont.

Busch concertized extensively, principally in Europe and America, and he recorded the major concerti, from those of Bach to Brahms, and a considerable number of string quartets and chamber music with the Busch Quartet and the Busch Chamber Players (which included his brother and son-in-law Serkin, among others).

During the height of his career, Busch was avidly sought as a soloist and chamber musician. His concert schedule was full, and his letters from the time reveal what he termed a "hectic lifestyle." His emphasis on clarity of form and structure, and his faithful adherence to the composer's intent were perhaps more in line with the styles of a generation later.

Jonathan A. Sturm

Further Reading

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Potter, Tully. *Adolf Busch: The Life of an Honest Man*. Lancaster, England: Toccata Press, 1986. Subjective and narrative in tone, this brief book nevertheless contains valuable information, including repertoire lists, composition lists, and recording data.

See also: Horowitz, Vladimir; Menuhin, Sir Yehudi; Serkin, Rudolf; Toscanini, Arturo; Walter, Bruno.

Ferruccio Busoni

Italian classical composer and conductor

A virtuoso concert pianist who championed Johann Sebastian Bach, Busoni urged other composers to take up bold, new musical experiments. His own compositions owe much to his personal study of Bach's music and demand great technical prowess from performers.

Born: April 1, 1866; Empoli, Italy
Died: July 27, 1924; Berlin, Germany
Also known as: Dante Michelangelo Benvenuto Ferruccio Busoni (full name)

Principal works

ORCHESTRAL WORKS: Piano Concerto, Op. 39, 1904; *Turandot Suite*, Op. 41, 1905; *Die Brautwahl*, 1911; *Sonatina seconda*, 1912 (for piano); *Turandot*, 1917 (based on Carlo Gozzi's play); *Arlecchino*, 1917; Piano Sonatina No. 6, 1920 (*Fantasia da camera super Carmen*); *Fantasia contrappuntistica*, 1921 (for two pianos); *Doktor Faust*, 1923.

PIANO WORKS: *An die Jugend*, 1909; *Fantasia nach J. S. Bach*, 1909.

Principal recordings

ALBUMS: *Chorale Prelude "Nun freut euch liebe Christen,"* 1922 (by Johann Sebastian Bach); *Ecossaisen*, 1922 (by Ludwig van Beethoven); *Étude, Op. 10, No. 5*, 1922 (by Frédéric Chopin); *Étude, Op. 25, No. 5*, 1922 (by Chopin); *Hungarian Rhapsody No. 13*, 1922 (by Franz Liszt); *Nocturne, Op. 15, No. 2*, 1922 (by Chopin); *Prelude and Fugue No. 1*, 1922 (by Bach); *Prelude, Op. 28, No. 7 and Étude, Op. 10, No. 5*, 1922 (by Chopin).

The Life

Dante Michelangelo Benvenuto Ferruccio Busoni (fehr-REW-chyoh boo-SOH-nee) was born to musical parents: His father, Ferdinando, was a virtuoso clarinetist, and his mother, Anna Weiss, was a concert pianist. Busoni received his early musical education from his parents and was introduced to the music of Johann Sebastian Bach by his father. With the help of money from a wealthy patron, Busoni began studies at the Vienna Conservatory when he was nine years old. Unsatisfied with the curriculum, the family moved to Graz, Austria, where Busoni studied composition with Wilhelm Mayer. In 1886 Busoni moved to Leipzig, Germany, where he made a living through performing, teaching, and publishing transcriptions and original compositions. There he developed friendships with composers Edvard Grieg and Frederick Delius as well as the young Egon Petri, who would become one of Busoni's most famous piano students. Busoni also contributed to *Neue Zeitschrift für Musik*, an important musical journal.

In 1888, at the age of twenty-two, Busoni accepted a post as professor of piano at the conservatory in Helsinki, Finland. While in Finland, he cultivated a friendship with composer Jean Sibelius (only a few years his elder). Busoni entered the Anton Rubinstein Competition in St. Petersburg, Russia, taking first place for his *Concert Piece* for piano and orchestra. His success opened new professional opportunities, and in 1890 Busoni left Helsinki to accept a teaching post at the Moscow Imperial Conservatory. While in Moscow, he married Gerda Sjöstrand, the daughter of Swedish sculptor Carl Aeneas Sjöstrand. After only one year, Busoni left for the United States to teach piano and composition in the graduate department of the New England Conservatory of Music in Boston. While in Boston, their first son, Benvenuto ("Benni"), was born. Disappointed with the limitations and restrictions of his academic appointments, Busoni began to support his family primarily through his performing and compositional activity.

The family returned to Europe in 1894, taking up permanent residence in Berlin, Germany. A second son, Rafaello ("Lello"), was born in 1900. Busoni focused his beliefs on the future of music and artistic expression in the essay "Entwurf einer neuen Ästhetik der Tonkunst" (1907, revised in 1916; "Outline of a New Aesthetic of Music," 1911). The events of World War I drove the family to leave Berlin. They resided in the United States for a short time and eventually moved to Zurich, Switzerland. While in Zurich from 1915 to 1920, Busoni turned increasingly to operatic composition. His operas *Arlecchino* and *Turandot* both premiered to great critical success in 1917.

Busoni returned to Berlin in 1920. Increasingly ill, he gave his final public piano performance on May 29, 1922. He continued to teach a small number of composition students, including Kurt Weill. He spent his last years working on his opera *Doktor Faust*, leaving two scenes unfinished at the time of his death in 1924 from heart failure and kidney disease.

The Music

Busoni the Pianist. Technique came easily to Busoni, even in his youth; however, he despised the notion of technique as an end in itself. While he was

Ferruccio Busoni. (Library of Congress)

a clear descendant of the Romantic piano tradition, Busoni's approach to playing was cerebral and analytical. He experimented boldly with the instrument, especially with the pedals, to achieve new effects in tone production.

Busoni had a prodigious memory and his repertoire was vast, but the music of Bach and Franz Liszt remained the cornerstone of his programming. The piano concerti of Wolfgang Amadeus Mozart were also greatly admired by Busoni. He performed them frequently, with original cadenzas that reflected modern compositional trends rather than Mozartian conventions. Busoni also programmed the works of Frédéric Chopin, though his performances were criticized for being perfunctory and abstract. Busoni would often take liberties with the music of other composers, adding notes and recomposing in a manner unheard of today. While he performed his own compositions, he rarely performed modern works.

During his lifetime, Busoni made only a few recordings. He disliked the process greatly, given that the works often had to be distorted to fit time constraints. Of the recordings that were eventually released, only about a half hour's worth of music exists. These include performances of Liszt's *Hungarian Rhapsody*, No. 13; a Bach prelude; an ecossaise by Beethoven; a handful of pieces by Chopin; and Busoni's own arrangement of a Bach chorale prelude.

Busoni the Philosopher. Busoni's musical and compositional contributions are augmented by his writings. He was a prolific letter writer and essayist, and his "Outline of a New Aesthetic of Music" reached a wide readership at its revised publication in 1916. In the essay Busoni advocated the attributes of absolute music over program music, arguing that the latter is often trivial and of little depth. He outlined his beliefs for music theater, condemning the trend of realism in favor of more psychological or spiritual representations. For Busoni, the artist should not be bound by laws and prescribed forms but rather should seek to cultivate new modes of expression. Near the end of the essay, he proposed exploring further subdivisions of the octave beyond its traditional twelve tones, a technique known as microtonalism. His criticisms of the German musical traditions created a backlash, most notably in the writings of Hans Pfitzner; at the same time, Busoni stirred up support, especially among the younger set of artists in Berlin.

Bach and Busoni. Busoni was introduced to the music of Bach at a young age; as an adult, he paved the way for the development of a pianistic approach to Bach's music, which was originally conceived for the harpsichord, clavichord, and organ.

Busoni's earliest transcription of Bach's works dates from the Leipzig years. After hearing a performance of Bach's Prelude and Fugue in D Major played at St. Thomas Church in Leipzig, Busoni quickly produced a piano transcription. Other transcriptions followed, including his now-famous piano transcriptions of the Chaconne for Violin in D Minor and ten of Bach's organ chorale preludes. He prepared a complete edition of Bach's two volumes of *The Well-Tempered Clavier* (vol. 1, 1894; vol. 2, 1916). These editions are heavily edited and annotated but reveal an insight into Busoni's understanding of this music as both a pianist and a composer. Busoni's editions are still in print and consulted frequently by students, teachers, and performers.

The study of Bach left an indelible imprint on Busoni's original compositions. His *An die Jungend* for piano features a movement in which Busoni combines themes from Bach's Prelude and Fugue in D Major in a contrapuntal tour de force. In the same year, Busoni wrote the haunting *Fantasia nach J. S. Bach*, dedicated to the memory of his deceased father. His most monumental work in the tradition of Bach is the *Fantasia contrappuntistica*, which takes its inspiration and material from Bach's *The Art of Fugue*, the German chorale *All Glory Be to God on High*, and Bach's own musical signature: the pitches B-flat, A, C, and B-natural (H, in German).

Late Operas. Busoni spent the last decade of his life composing opera. His one-act opera *Arlecchino* (with a libretto by the composer) is based on characters and situations from Italian commedia dell'arte. Busoni's work is dark and satirical, exploring themes of fidelity and human cruelty. Busoni's *Turandot* premiered in the same year as *Arlecchino* and in fact was considered a possible companion piece. For *Turandot*, Busoni constructed a libretto based on the play by Carlo Gozzi. (Giacomo Puccini used the same source material for his opera of the same name.) However, these music-theater pieces

were only preludes to the major project of his last years, *Doktor Faust*. In fact most of Busoni's compositions written after 1918 were studies for a grand musical-theater piece that he had been planning since his teenage years. Conductor Antony Beaumont refers to twenty-three "satellite pieces" that provided Busoni with the musical material for *Doktor Faust*. The opera, which remained unfinished at the time of Busoni's death, has been completed in at least two versions: one by composer Philipp Jarnach (performed in Dresden, Germany, in 1925) and another by Beaumont (performed in Bologna, Italy, in 1985).

Musical Legacy

Busoni left little in terms of recorded performance. His pianistic legacy lives on largely through the playing and teaching of his students (Egon Petri the most influential among them) and his writings on the subject. Busoni invigorated a tradition of playing the keyboard music of Bach on the piano in public. He developed a technical and stylistic approach to the Bach repertoire (albeit one that runs counter to current trends of historically informed performance) and disseminated his interpretations through his editions and transcriptions. His formidable piano technique is legendary; he inspired generations of pianists to experiment boldly with sound (especially through the use of the instrument's pedals). Despite his vibrant presence in recital, Busoni promoted the music over the performer, abhorring the cult of the superstar virtuoso.

Busoni advanced some daring musical ideas in his writings, including the use of electronics and microtonalism. His ideas had direct influence on such composers as Edgard Varèse and members of the Italian Futurist movement, including Luigi Russolo.

Although Busoni's editions and transcriptions of Bach's works have been widely available since his death, his own works are complex and often difficult to perform. His piano concerto takes more than an hour and requires a men's chorus in addition to the orchestra and soloist. Nevertheless, his music, noted for its depth and richness, is drawing an ever-growing audience.

Joseph A. Bognar

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Sitsky, Larry. *Busoni and the Piano*. New York: Greenwood, 1986. Second-generation Busoni student gives comprehensive analysis of the piano works. Includes a discography and bibliography.

See also: Argerich, Martha; Feldman, Morton; Grainger, Percy Aldridge; Schnabel, Artur; Segovia, Andrés; Sibelius, Jean; Tiomkin, Dimitri; Watts, André; Weill, Kurt.

Paul Butterfield

American blues singer and harmonica player

Butterfield was a major figure in the emergence of white blues bands in the 1960's, bringing an overlooked, indigenous American music to a new audience.

Born: December 17, 1942; Chicago, Illinois
Died: May 4, 1987; Los Angeles, California
Member of: The Paul Butterfield Blues Band

Principal recordings

ALBUMS (solo): *Put It in Your Ear*, 1976; *North-South*, 1981; *The Legendary Paul Butterfield Rides Again*, 1986.

ALBUMS (with Better Days): *Better Days*, 1973; *It All Comes Back*, 1973; *Live at Winterland '73*, 1999.

ALBUMS (with the Paul Butterfield Blues Band): *The Paul Butterfield Blues Band*, 1965; *East-West*, 1966; *The Resurrection of Pigboy Crabshaw*, 1967; *In My Own Dream*, 1968; *Keep on Moving*, 1969; *Sometimes I Just Feel Like Smilin'*, 1971; *The Original Lost Elektra Sessions*, 1995; *East-West Live*, 1996; *Strawberry Jam*, 1996.

The Life

Paul Butterfield was born in Chicago, and he grew up in the affluent area of Hyde Park. His father was a successful lawyer, and his mother was a painter, and they encouraged their son's musical studies on the flute, which continued into high school. As a teenager, Butterfield starred on the high school track team, and it was also during this time that his older brother and a friend, Nick Gravenites (later a successful musician), pushed Butterfield to investigate the urban blues they heard on the radio. Chicago's South Side hosted such African American blues greats as Muddy Waters, Howlin' Wolf, and Marion "Little" Walter Jacobs.

Butterfield and Gravenites began frequenting the black-only blues clubs, and before long Butterfield assembled the Paul Butterfield Blues Band, which played for about five years. Butterfield continued to form other bands with different players until 1976, when he embarked on a solo career, releasing a few poorly received albums and working as a session player for other musicians. Butterfield developed peritonitis from heavy drinking, and he died in 1987 of a heroin overdose.

The Music

Once he saw Little Walter play an amplified harmonica, Butterfield became an avid fan of the instrument, and he quickly formed a band with Elvin Bishop, a guitarist from Oklahoma studying at the University of Chicago. They recruited two players from Muddy Waters's band—drummer Sam Lay and bassist Jerome Arnold—and by 1963 they had become the house band at Big John's, a folk music club. The group became so popular that it was the first electric band signed to the folk label Elektra Records.

The Paul Butterfield Blues Band. The group's eponymously titled first record, released in 1965, was a hard-edged sampler of urban blues that challenged the dominance of the British and American pop songs that saturated radio airwaves. The album opens with the band's signature song, "Born in Chicago," which Butterfield sings with his trademark raw intensity, while belting out powerful harp licks. The band featured two guitarists, Bishop and Michael Bernard Bloomfield, as well as keyboardist Mark Naftalin, a player recruited for these sessions who remained with the band for several years. The album is a heady mix of traditional blues songs—"Shake Your Money Maker," "Blues With a Feeling," "I Got My Mojo Working," "Mellow Down Easy," among others—and original compositions, such as the loose jam "Thank You Mr. Poobah," Bloomfield's guitar workout, "Screamin'," and "Our Love Is Drifting." The album immediately became popular with a predominantly rock audience, and the band was launched.

East-West. The following year, *East-West*, the band's second release, continued with traditional blues numbers, such as "Walkin' Blues" and "Never Say No," as well contemporary offerings, such as Allen Toussaint's "Get Out of My Life, Woman" and a reinterpreted Monkees' song, "Mary, Mary." The album also featured two lengthy instrumentals, "Work Song" and "East-West," a rock raga homage to Ravi Shankar.

Un-Banded. By the next year, half of the members of the band had left, including Bloomfield, and Butterfield reconfigured the band to include a horn section. In 1967 he released *The Resurrection of Pigboy Crabshaw*, an album featuring fewer traditional blues numbers and less of Butterfield's signature harp work. *In My Own Dream*, the band's fourth album, released in 1968, continued in a similar, though far less satisfying, vein. The last original members had left the band, and each successive release was inconsistent in quality. *Keep on Moving* and *Sometimes I Just Feel Like Smilin'* were disappointing, and in their wake Butterfield broke up the band.

In 1972 Butterfield had modest success with a new band, Better Days, releasing two records, *Better Days* and *It All Comes Back*, and he then pursued a solo career. Releases such as *Put It in Your Ear*, *North-South*, and *The Legendary Paul Butterfield Rides Again* were uneven or simply embarrassing. The harmonica was now largely absent as Butterfield ranged through rhythm and blues, jazzy arrangements, or synthesized music.

Rereleases. A decade later, *The Original Lost Elektra Sessions*, the first recordings of the original band, appeared from tapes once considered lost and inferior. The performances are not as polished as later studio offerings, but the power of the first band is clearly evident. *Strawberry Jam*, a collection of live performances, was released, along with *East-West Live*, a disk that provides a fascinating view of the evolution of that seminal song. Tapes of a stellar performance of the Better Days band, *Live at Winterland '73*, was issued in 1999, and they reveal how accomplished that collection of musicians was. *An Anthology: The Elektra Years* (1998) collects some of the best early material by Butterfield.

Paul Butterfield. (AP/Wide World Photos)

Musical Legacy

Though some rock journalists and historians dismiss Butterfield's contributions as merely derivative, that assessment is contradicted by his contemporaries, among them Bloomfield, Corky Siegel, Levon Helm, and Muddy Waters. Butterfield revered the blues, and he never corrupted the genre for commercial purposes.

His principal contribution was bringing the blues to a white rock-and-roll audience, paving the way for other white musicians to play and build upon the traditions of the blues masters. He was so successful that in 1965 his band was invited to play at the historic Newport Folk Festival, which had never before featured electric music. At that same festival, members of Butterfield's band backed up Bob Dylan when he switched from acoustic to electric music.

Butterfield's best albums reveal a musicologist's broad knowledge of sources and an impassioned playing. *East-West* is a tour-de-force, with its mixtures of styles and astounding virtuosity, and "East-West" is an audacious musical experiment, with its emulation of Eastern modalities and its pure inventiveness.

David W. Madden

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Glory Years: The Maturation of an Idea." *Blues Access* 25 (Spring, 1996): 22-35; "Building a New Tradition: Butterfield Gets the Blues Back in Touch with Jazz." *Blues Access* 27 (Fall, 1996): 28-40; "The Woodstock Years." *Blues Access* 29 (Spring, 1997): 20-36; "Paul Butterfield: The Final Years." *Blues Access* 31 (Fall, 1997): 13-25. A detailed and comprehensive assessment of Butterfield is contained in this series of articles from *Blues Access* magazine. Ellis traces Butterfield's career, with its high and low points.

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Wolkin, Jan Mark, Bill Keenom, Michael Bloomfield. *Michael Bloomfield—If You Love These Blues: An Oral History*. San Francisco: Miller Freeman Books, 2000. In this memoir, Bloomfield reflects on his bandmates and his career. Butterfield figures prominently in reminiscences.

See also: Cotton, James; Dylan, Bob; Howlin' Wolf; Shankar, Ravi; Van Ronk, Dave; Waters, Muddy.

David Byrne

American rock guitarist, singer, and songwriter

As singer and principal songwriter for the Talking Heads, Byrne was an influential figure in the post-punk new wave movement of the late 1970's and early 1980's. His prodigious talent as a musical and visual artist made him an exciting and memorable front man.

Born: May 14, 1952; Dumbarton, Scotland
Member of: The Talking Heads

Principal recordings

ALBUMS (solo): *The Catherine Wheel*, 1981; *The Knee Plays*, 1985; *Rei Momo*, 1989; *The Forest*, 1991; *Uh-Oh*, 1992; *David Byrne*, 1994; *Feelings*, 1997; *In Spite of Wishing and Wanting*, 1999; *Look into the Eyeballs*, 2001; *Lead Us Not into Temptation*, 2003; *Grown Backwards*, 2004.

ALBUMS (with Brian Eno): *My Life in the Bush of Ghosts*, 1981; *Everything That Happens Will Happen Today*, 2008.

ALBUMS (with the Talking Heads): *Talking Heads: 77*, 1977; *More Songs About Buildings and Food*, 1978; *Fear of Music*, 1979; *Remain in Light*, 1980; *Speaking in Tongues*, 1983; *Little Creatures*, 1985; *Sounds from True Stories*, 1986; *True Stories*, 1986; *Naked*, 1988.

SINGLES (with the Talking Heads): "Houses in Motion," 1981; "Re-Mixes," 1983; "Take Me to the River," 1983; "Once in a Lifetime," 1984; "And She Was," 1985; "Lady Don't Mind," 1985; "Road to Nowhere," 1985; "Blind," 1988; "Burning Down the House," 1989; "Lifetime Piling Up," 1992; "Love for Sale," 2006; "(Nothing but) Flowers," 2006.

The Life

Although born in Scotland, David Byrne (burn) grew up in North America. He spent most of his childhood in the suburbs of Hamilton, Ontario, and Baltimore, Maryland, and their innocuous middle-class landscapes later played a role in many of his songs. He was the son of a respected scientist, whose work brought the family across the Atlantic while Byrne was a toddler. However, Byrne's keen aesthetic sensibilities took him in a career direction quite different from his father's. After high school, Byrne was accepted at the prestigious Rhode Island School of Design (RISD) in 1970. He stayed at RISD for only a year, dismissing art schools as overpriced and unnecessary. While in art school, he met drummer Chris Franz and bassist Tina Weymouth, and their musical collaboration resulted in the formation of the Talking Heads, one of new wave's most vital and influential bands. After playing sporadically in Boston and New York, in 1975 the Talking Heads added guitarist-keyboardist Jerry Harrison (formerly of Jonathan Richman's band the Modern Lovers) and landed regular gigs at Hilly Kristal's music club CBGB. Because it was one of the few clubs at the time to feature such cutting-edge bands as the Ramones, Television, Blondie, and the Talking Heads, this small but important Manhattan

venue came to be recognized as the birthplace of the fledgling punk, new wave scene of the mid- to late 1970's.

By 1979 Byrne and the Talking Heads were the undisputed darlings of the new wave scene, having chalked up two popular albums and an appearance as musical guests on NBC television's *Saturday Night Live*. As lead singer and principal lyricist, Byrne garnered considerable attention. His intense, frenetic stage persona made him a charismatic, exciting performer, and his astute but accessible lyrics delighted both mainstream fans and avant-garde purists. The Talking Heads' *Remain in Light* made several critics' Top 10 lists for 1980, and the album was widely heralded as a groundbreaking fusion of pop, disco, funk, and experimental music. Having penned most of the album's tracks, Byrne rapidly earned the attention of the worldwide rock press. Offers for Byrne to participate in a number of projects poured in.

By the early 1990's Byrne had toured the world as a rock performer, scored films and ballets, appeared in hit music videos and a full-length concert film, shown his paintings and mixed-media installations in gallery exhibitions, and published books. In 1991 the Talking Heads officially broke up. Even though the band's working relationship had been dysfunctional since the release of *Naked* in 1988, greater interest in side and solo projects on the part of Byrne and the other band members compelled them to go their separate ways.

Byrne was an ambitious and prolific artist, working in a staggering variety of genres. Beginning in 1981 he released several solo albums and collaborated on recordings with other musicians. He established a record label, Luaka Bop, in the early 1990's, focusing primarily on African and other world-music performers. He displayed numerous works, from drawings and paintings to photographs and furnishings, in prestigious art galleries. In the late 1990's he hosted the public television show *Sessions at West 54th* and later appeared in other television series, including *The Simpsons* and *Inside the Actors Studio*.

The Music

Byrne worked in several musical styles, running the gamut from the Talking Heads' jaunty early minimalism to the group's later lush, radio-friendly productions. As a solo artist, Byrne released projects that include experimental, African-influenced, and acoustic works. An open mind and a penchant for eclecticism typified his music, and his lyrics were characterized by plain phrasing and wide-eyed optimism.

Talking Heads: 77. Falling somewhere between punk and new wave, the Talking Heads' debut album features a fresh combination of stark instrumentation and quirky lyrics. The popular single "Psycho Killer" combines a brooding, infectious bass line with ponderous lyrics written from a serial murderer's point of view. Byrne delivers the song's vocal in a terse, nervy staccato that punctuates the song's message. In thematic terms, however, "Psycho Killer" is atypical of the album, which features several songs—particularly "Love Comes to Town" and "Don't Worry About the Government"—with brazenly enthusiastic, sometimes even kitschy lyrics. Byrne's distinctive vocal style, simultaneously shrill and sincere, gives these tracks the irony-laden, painfully self-conscious flavor that defines new wave.

Remain in Light. By 1980 the Talking Heads had abandoned the minimalism of its early albums for a more complex sound. *Remain in Light* is generally regarded as their artistic breakthrough, a work that masterfully combines African rhythms and dense, emotive musical landscapes with some of Byrne's most perceptive lyrics. The album features "Once in a Lifetime," which spawned a video that made the Talking Heads one of MTV's earliest stars. "Life During Wartime" and "This Must Be the Place," also thematic centerpieces of the album, show Byrne's depth as a lyricist and remain among the band's most respected recordings.

My Life in the Bush of Ghosts. In 1980 avant-garde musician Brian Eno produced *Remain in Light*, and that collaboration between Eno and Byrne spawned 1981's *My Life in the Bush of Ghosts*. Acclaimed for its distinctive sound, at turns dreamy and ominous and always unpredictable, the work is perhaps best known for its use of samples—digitally manipulated and reinterpreted fragments of other recordings—as a central part of its sound.

The Catherine Wheel. In the early 1980's Byrne expanded his musical scope to include scores, his first being for modernist choreographer Twyla

Tharp's ballet *The Catherine Wheel*. Byrne wrote, produced, and performed the music for the ballet, which is considered one of the most important works of contemporary American dance.

Little Creatures. *Little Creatures* was markedly devoid of the dense, sample-laden funk soundscapes that had characterized the Talking Heads' previous albums. The clean, stripped-down songs—especially the Talking Heads' classics "Road to Nowhere" and "Stay Up Late"—brought Byrne's refreshingly innocent, joyous lyrics to the forefront in a way that had not been heard since the band's debut.

Naked. Although a critical and commercial success, *Naked* was the Talking Heads' last album. During the album's production, the band was rife with internal struggles, but the result was a remarkably cohesive album, in both sound and theme. Several songs, particularly Byrne's, lament the alienation caused by modern mechanization. Tracks such as "Blind" and "(Nothing but) Flowers" point out the intellectual and spiritual sterility to which unbridled technological development has given birth. Author Bret Easton Ellis used lyrics from "(Nothing but) Flowers" as the epigraph for his nihilistic novel *American Psycho* (1990).

Grown Backwards. Byrne's 2004 solo effort, released by the folk-jazz label Nonesuch Records, signaled another musical departure. *Grown Backwards* includes the heavy use of orchestral string arrangements as well as two operatic arias. Following the release of the album, Byrne toured North America and Australia with the renowned Tosca Strings, performing selections from the release.

Musical Legacy

One of the most recognizable faces from MTV, Byrne was also familiar to those who attend art galleries and theaters. For his contributions to the development of punk and new wave music, Byrne's status in musical history was secure. However, his contributions to the visual and theatrical arts distinguished Byrne as one of the most dynamic figures in contemporary popular culture. His many prestigious accolades included Grammy Awards for his recordings with the Talking Heads and a score of gold and platinum albums commemorating his commercial triumphs. Talking Heads was inducted into the Rock and Roll Hall of Fame in 2002.

Gregory D. Horn

Further Reading

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Gans, David. *Talking Heads: The Band and Their Music*. London: Omnibus Press, 1986. Overview of the Talking Heads that explores their work at its artistic and commercial apex.

Howell, John. *American Originals: David Byrne*. Berkeley, Calif.: Publishers Group West, 1992. A biography of Byrne that covers his work with the Talking Heads and his significant endeavors outside the band. Includes an insightful discussion of Byrne's creative process in music and art. Also provides extensive insights into Byrne's artistic collaborations, particularly with choreographer Tharp and musicians Laurie Anderson, Robert Wilson, and Eno.

Olinsky, Frank, and Talking Heads. *What the Songs Look Like*. New York: Perennial Library, 1987. Through a pastiche of paintings, sculptures, photographs, and drawings, artists capture the visual essence of the Talking Heads' songs. Included are lyrics and biographies of the artists.

Reese, Krista. *The Name of This Book Is Talking Heads*. Saline, Mich.: Proteus Publishing, 1982. Unique insights into the band's formative years, with noteworthy comments from CBGB's owner Kristal, guitarist Adrian Belew, and singer Nona Hendryx.

See also: Eno, Brian; Glass, Philip; Puente, Tito; Smith, Mamie.

C

John Cage

American classical composer

Cage is a significant contributor to the avant-garde music of increasing openness and vitality in which chance and improvisation play a central role.

Born: September 5, 1912; Los Angeles, California
Died: August 12, 1992; New York, New York

Principal works

CHAMBER WORKS: *First Construction (In Metal)*, 1939 (for six percussionists); *Second Construction*, 1940 (for four percussionists); *Third Construction*, 1941 (for four percussionists); *Two*, 1987 (for flute and piano).

EXPERIMENTAL WORKS: *Imaginary Landscape No. 1*, 1939 (for two variable-speed turntables, frequency records, muted piano, and cymbal); *4'33"*, 1952 (for any ensemble or number of players); *Fontana Mix*, 1958 (for four-channel tape); *Variations I*, 1958; *Music for . . .*, 1984 (any combination of one to seventeen instrumental parts).

KEYBOARD WORKS: *Bacchanale*, 1940 (for prepared piano); *The Perilous Night*, 1944 (for prepared piano); *A Valentine out of Season*, 1944 (for prepared piano); *Music for Marcel Duchamp*, 1947 (for prepared piano); *Dream*, 1948 (for piano); *Experiences No. 1*, 1948 (for two pianos); *In a Landscape*, 1948 (for piano or harp); *Sonatas and Interludes*, 1948 (for prepared piano); *Suite for Toy Piano*, 1948; *Music of Changes*, 1951 (for piano); *Cheap Imitation*, 1969.

ORCHESTRAL WORKS: *Concerto*, 1951 (for piano and chamber orchestra); *Atlas Eclipticalis*, 1961 (for orchestra; parts for eighty-six musicians).

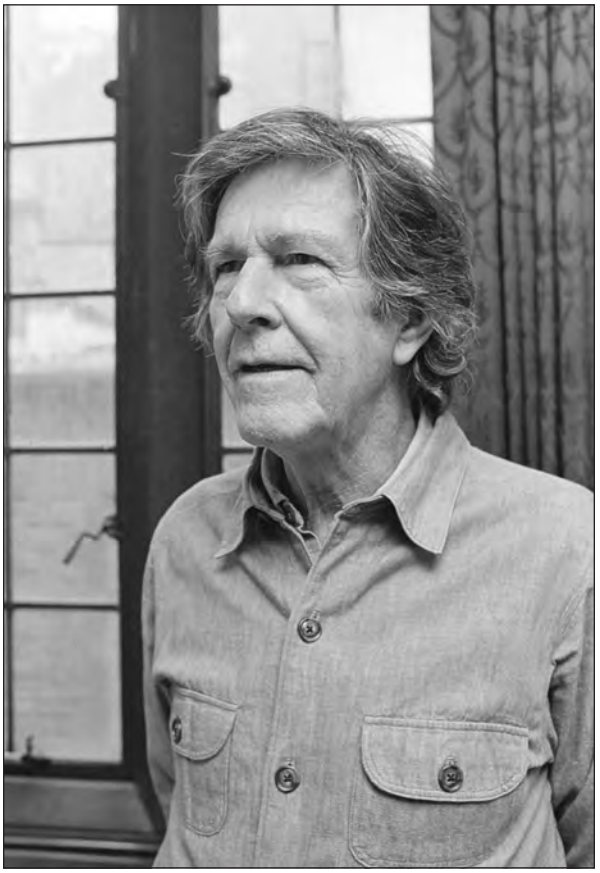
VOCAL WORKS: *The Wonderful Widow of Eighteen Springs*, 1942 (for voice and closed piano); *Aria*, 1958 (for solo voice); *Roaratorio: An Irish Circus on Finnegan's Wake*, 1979 (for voice, tape, and combination of instrumental parts); *Ryoanji*, 1983-1985 (for voice, flute, oboe, trombone, contrabass, percussion, and chamber orchestra).

The Life

In 1930 John Cage left college to roam in Europe and to decide what course to take for his professional life. Settling on music, he returned to America and began serious study in composition. His studies led him to the experimental composer Henry Cowell and later to Arnold Schoenberg.

Cage prided himself on his wise choice of teachers. From Cowell, Cage learned to value unexpected sound sources and radical methods. From Schoenberg, Cage learned a systematic approach to composition. In 1937 Cage began working as an accompanist for dancers, and this led him to an appointment to the Cornish School of the Arts in Seattle, Washington, where he met choreographer Merce Cunningham. Working with Cunningham and other dancers, Cage produced a body of innovative work that used recurring patterns of durations as a central organizing principle. For one of his collaborations with Cunningham, he found the theater too small for his percussion ensemble to play his music. He solved his problem in a creative manner emblematic of his early career: He inserted foreign objects, such as nuts and bolts, into the strings of the piano, effectively transforming their pitch and timbre to simulate the instruments of his percussion ensemble. He returned often to this instrument, which he called the prepared piano.

Eventually, his work brought him to New York City, where he taught at the New School for Social Research. Cage's interest in Eastern philosophy (especially Zen Buddhism) and his contact with the Abstract Expressionist movement in the visual arts combined to lead him in a more radical direction, creating a series of works configured in part to erase the individual desires of the composer from the composition while functioning to "sober and quiet the mind, thus making it susceptible to divine influences." His music from this point forward em-



John Cage. (AP/Wide World Photos)

braced elements of chance in the creation and execution of the work.

During the 1950's he allied himself with piano virtuoso David Tudor; likeminded composers Morton Feldman, Christian Wolff, and Earle Brown; and minimalist La Monte Young to promote avant-garde music. In 1961 Cage's compositions started to be published by C. F. Peters Editions, granting his ideas worldwide reach. His book, *Silence: Lectures and Writings*, published that same year by Wesleyan University Press, became required reading for artists and intellectuals drawn to his ideas of open music based on principles of chance and improvisation. From 1961 onward, Cage was in such high demand for new compositions and speaking and teaching engagements that he was forced to turn down many offers.

His winsome public persona and unusual lecture practices made him a celebrity at universities. As a guest lecturer, he prepared in advance answers to questions often posed by audience members, and then, while on stage, he would roll dice to randomly select an answer, trusting that chance would lead to answers of greater use to the questioner. He also on occasion recorded himself giving lectures, and then he would play the recordings while he lectured. He added lengthy pauses so that there would be many moments when there was only one Cage speaking. The resulting theater of a man competing with his mechanically recorded self made a wonderful impact on audiences. Of course, some were offended by his unwillingness to conform to the conventions of public speaking. However, their displeasure added to the amusement of his delighted fans and made him popular on the lecture circuit.

In the last five years of his life, his productivity as a composer soared, and he produced forty-three works. When he died of a stroke in 1992, Cage was an internationally celebrated artist and thinker.

The Music

First Construction (In Metal). Using the idea of structuring a work around recurring patterns of durations, this piece for six percussionists typifies the composer's early output. In it, Cage enriches the timbral options available by introducing diverse objects not usually considered musical instruments (such as brake drums), utilizing instruments previously unused in classical composition (such as a Yavapai rattle), and addressing traditional percussion in new ways (such as a submerged gong drawn from water during the performance). This piece, like many he composed in the 1930's and 1940's, was meant for use in conjunction with dance.

Bacchanale. This was Cage's first work for his invention, the prepared piano. He later created more celebrated compositions for this instrument.

Sonatas and Interludes. This large-scale work constitutes his most ambitious solo work for prepared piano. In this musical meditation on seven permanent emotions described in Hindi aesthetics (erotic, heroic, odious, angry, mirthful, sorrowful, and wondrous), each emotion is treated in a distinct sonata. In keeping with the Hindi origins, these emotions tend toward stasis, which Cage presents in the diffuse interludes. The piece prompted *Time* magazine to declare Cage "America's most promising composer," and the success of the piece earned

him the Guggenheim Prize. Nevertheless, this work marks the end of a phase—using a durational system, as he did in *First Construction (In Metal)*—in his compositional output. After this, Cage favored chance operations to determine the content of his compositions.

Music of Changes. Taking its name from the Chinese *I Ching* (or Book of Changes), an ancient book used for divining wisdom, this work for solo piano in four sections presents an early attempt to efface the composer's desires from the composition. Creating a matrix of possible events that constantly changes and consulting a Chinese system of random number generation rooted in the use of the *I Ching*, Cage used chance to determine the specific events of this work. The result is not a true effacement, since the matrixes exemplify a musical style drawn from Cage's desires. Nevertheless, the work did initiate his lengthy search for methods that might detach his compositions from his musical desires, with the purpose of creating pieces of "sound come into its own."

4′33″. This work calls for the performer or performers to make no sounds for the titular duration of the piece. First presented at a concert featuring David Tudor in Woodstock, New York, it became one of Cage's most celebrated pieces. This so-called silent piece is not completely silent; it comprises all the accidental and ambient sounds in the performance room, including the respiration of the audience members. Cage's ambitious effort to rethink the act of composition is often misunderstood, and the piece sparked challenges to his credentials as a composer.

Variations I. Cage composed several works over several decades titled *Variations*, and these pieces constitute some of his most radical compositions. These scores contain no specific instructions to performers on what pitches or rhythms to execute. Instead, Cage regulates the duration of the work, and he guides performers in choosing how dense the materials might be. These materials can be made up of anything the performers may select. The only limitation Cage composed into his score is the density of material, not the material itself.

Cheap Imitation. This work comprises fragments of Erik Satie's work *Socrate*. For it, Cage uses chance to reorganize Satie's ambling harmonic and melodic work into a less goal-oriented composition. Despite its self-deprecating title, it was an act of sincere homage for a composer who inspired Cage for his quiet and simple audacity.

Two. Like many works from Cage's later life, this finds small amounts of material isolated in pools of silence. This work calls for flute and piano, and it allows for careful, studious listening to modest quantities of sound.

Musical Legacy

Cage's influence continues in the innumerable performances his compositions receive worldwide each year. Diverse composers have creatively explored the ideas presented by the avant-garde composer, and the members of the alternative rock bands Sonic Youth and Radiohead acknowledge Cage's influence. Performance artists, such as Brenda Hutchinson and Scot Jenerik, draw from Cage's innovations. While his impact outside of music history may be little felt in the music academies, Cage and his techniques are studied for their practical applications to aesthetic theories in dance and fine art.

Michael Lee

Further Reading

Cage, John. *Empty Words*. Middletown, Conn.: Wesleyan University Press, 1979. In this volume of lectures and essays covering the bulk of the 1970's, Cage reveals his evolving musical sensibility, and he shares insights into his methods and aims.

_____. *Silence: Lectures and Writings*. Middletown, Conn.: Wesleyan University Press, 1961. Cage's collection of essays and anecdotes is full of humor and insight into the avant-garde art and music of the 1960's.

Duckworth, William. *Talking Music*. New York: Da Capo Press, 1999. Among the excellent interviews with experimental composers is one with Cage, which forms a thorough introduction to his art and ideas. Cage comments on the seeming contradiction of continuing to compose in the wake of *4′33″*.

Kostelanetz, Richard. *Conversing with Cage*. New York: Kindle Editions, 2007. Kostelanetz takes snippets from dozens of Cage's interviews to construct a book-length insight into the composer.

Nyman, Michael. *Experimental Music: Cage and Beyond*. New York: Da Capo Press, 1999. This important volume identifies Cage as the catalyst for an international movement in music toward greater experimentation. The author, an important composer, provides a penetrating first attempt at writing the history of a movement as it is unfolding. The book is especially remarkable in linking Cage with the minimalist movement.

Pritchett, James. *The Music of John Cage*. Cambridge, England: Cambridge University Press, 1993. This exemplary scholarly work is a comprehensive effort to take stock of Cage's career. Cage's important works are discussed in vivid terms that will enlighten both professional musicologists and the curious.

See also: Adams, John; Berio, Luciano; Boulez, Pierre; Cowell, Henry; Crumb, George; Eno, Brian; Feldman, Morton; Janáček, Leoš; Lucier, Alvin; Lutosławski, Witold; Satie, Erik; Schaeffer, Pierre; Schoenberg, Arnold; Seeger, Ruth Crawford; Stockhausen, Karlheinz; Takemitsu, Tōru; Tan Dun; Varèse, Edgard; Zappa, Frank.

Sammy Cahn

American musical-theater lyricist

Cahn had a considerable impact on films, since many of his songs, by becoming popular hits, helped increase the box office.

Born: June 18, 1913; New York, New York
Died: January 15, 1993; Los Angeles, California
Also known as: Samuel Cohen (birth name)

Principal works

MUSICAL THEATER: *High Button Shoes*, 1947 (music and lyrics with Jule Styne); *Skyscraper*, 1965 (lyrics; music by Jimmy Van Heusen); *Walking Happy*, 1966 (lyrics; music by Van Heusen; *Thoroughly Modern Millie*, 1967 (lyrics; music by Van Heusen); *Look to the Lilies*, 1970 (lyrics; music by Styne).

SONGS (lyrics; music by Nicholas Brodszky): "Be My Love," 1950; "Wonder Why," 1951; "Because You're Mine," 1952.

SONGS (lyrics; music by Saul Chaplin): "Shake Your Head from Side to Side," 1933; "Rhythm Is Our Business," 1935; "Shoe Shine Boy," 1936; "Until the Real Thing Comes Along," 1936; "Bei mir bist du schoen," 1937; "If You Ever Should Leave," 1937; "Please Be Kind," 1938.

SONG (lyrics; music by Gene de Paul): "Teach Me Tonight," 1953.

SONGS (lyrics; music by Axel Stordahl and Paul Weston): "I Should Care," 1945; "Day by Day," 1946.

SONGS (lyrics; music by Jule Styne): "I've Heard That Song Before," 1942; "Victory Polka," 1943; "I'll Walk Alone," 1944; "Let It Snow, Let It Snow, Let It Snow," 1945; "Five Minutes More," 1946; "The Things We Did Last Summer," 1946; "Time After Time," 1947; "It's Magic," 1948; "Saturday Night Is the Loneliest Night of the Week," 1952; "Three Coins in the Fountain," 1954.

SONGS (lyrics; music by Jimmy Van Heusen): "Love and Marriage," 1955; "The Tender Trap," 1955; "All the Way," 1957; "Come Fly with Me," 1957; "High Hopes," 1959; "The Second Time Around," 1960; "Call Me Irresponsible," 1963; "My Kind of Town," 1964.

WRITINGS OF INTEREST: *I Should Care: The Sammy Cahn Story*, 1974 (autobiography).

The Life

Sammy Cahn, born Samuel Cohen, the only son of Abraham and Elka Riss Cohen, had four sisters. His parents were Jews from Galicia, Poland, who had emigrated about 1905. Cahn was not a good student, and he claimed to hold the truancy record at P.S. 147. He frequented pool rooms, attended the Windsor motion picture theater, and saw many vaudeville performers, including future pal Milton Berle, at Loew's Delancey. When he was eighteen, he got his first job at the United Dressed Beef Corporation, although he was also a violinist with the Pals of Harmony, a Dixieland group. After writing songs for two-reel shorts for Warner Bros.' Vitaphone Corporation, they were sent to Hollywood in 1940, eventually getting jobs with Republic Pictures.

Sammy Cahn. (AP/Wide World Photos)

In California, Cahn became close friends with Frank Sinatra, at whose house he met his future wife, Gloria Delson. They married September 5, 1945, and they had two children: Steven, born in 1947, and Laurie, born two years later. After eighteen years of marriage, the couple, who had been drifting apart and who had separated for a time, divorced in 1964.

Shortly before the divorce, Cahn was operated on for his ulcers, which had troubled him since he was thirteen. Although he barely survived the operation, he continued to write songs for the Broadway stage and for films. On August 2, 1970, he married Tita Basile Curtis, to whom he had proposed after a visit with Nancy Sinatra, who had served as matchmaker for his first marriage.

In 1974 Cahn appeared in *Words and Music*, a show featuring his songs, and he toured with the show for many years. That year his autobiography was published. In his later years he served as a goodwill ambassador for the perfume house Fabergé. Cahn died of congestive heart failure in 1993.

The Music

Cahn's musical career began in 1927, when he played the violin for the Pals of Harmony. He wrote his first song, "Shake Your Head from Side to Side," and with pianist Saul Chaplin he began writing specialty songs for vaudeville acts. The pair changed the name Pals of Harmony to Cahn and Chaplin, and they played the summer season in the Catskills, a Jewish resort area in New York. Cahn progressed to writing songs for such big band singers as Ella Fitzgerald in the 1930's, including her big hit "If You Should Ever Leave." When in 1937 he translated the Yiddish lyrics of the song "Bei mir bist du schoen" into English, he had a small success.

Music for Film. While working for Vitaphone Studios in the late 1930's, Cahn and Chaplin wrote "Please Be Kind" for one of the studio's short subjects; the song was the first of its kind to make the hit parade. After a futile trip to Warner Bros. studios in Hollywood, they returned to New York. Nevertheless, they went back to California and got jobs with Republic Pictures, writing the story, the screenplay, and the score for *Rookies on Parade* (1941). After Cahn and Chaplin split up in 1941, he joined Jule Styne, in what turned out to be a successful and longtime collaboration. Their song "Three Coins in the Fountain" won an Academy Award in 1954. "I'll Walk Alone," another of their hits, sold one million copies as sheet music. He and Styne went on to write many songs for Columbia Pictures, headed by Harry Cohn. Some of the more memorable Cahn-Styne songs were "I've Heard That Song Before" and "I'll Walk Alone," both of which were nominated for Academy Awards, and "Five Minutes More," "Saturday Night Is the Loneliest Night of the Week," and "Time After Time."

Meeting Sinatra. Cahn's meeting with Sinatra resulted in another fruitful collaboration, this one with Jimmy Van Heusen in the 1940's. The pair won three Academy Awards: for "All the Way" in *The Joker Is Wild* (1957) and "High Hopes" in *A Hole in the Head* (1959), both of which were sung by Sinatra, and for "Call Me Irresponsible" in *Papa's Delicate Condition* (1963). They also wrote "Love and Marriage" and "Come Fly with Me." Cahn's collaboration with Nicholas Brodszky also produced memo-

rable tunes, including "Be My Love" and "Because You're Mine." In addition to his film work, he wrote the popular "Love and Marriage" for the television production of *Our Town* (1938); "Love and Marriage" became the theme song for the television series *Married with Children*, a satiric look at marriage and family life.

Music for the Stage. Cahn also wrote for the stage, beginning with *High Button Shoes* (with Styne), and, twenty years later, *Skyscraper* and *Walking Happy* (both with Van Heusen). *Look to the Lilies* was a collaboration with Styne in 1970. Those experiences may have encouraged Cahn to produce and act in his *Words and Music*, in which he sang his own songs. He toured with that show until a few years before his death.

Musical Legacy

During his career, Cahn was nominated for thirty-one Academy Awards and five Golden Globe awards. His songs, regardless of his collaborator, were upbeat and romantic, featuring optimism and high hopes. (In fact, he established the High Hopes Fund at the Joslin Diabetes Center in Boston.)

Thomas L. Erskine

Further Reading

Cahn, Sammy. *I Should Care: The Sammy Cahn Story*. New York: Arbor House, 1974. Breezy account of Cahn's relationships with collaborators, film stars, and friends. Includes the stories behind the writing of the songs, the lyrics of the most popular songs, a "songography," and recipes for matzot brei and Hawaiian chicken barbecue.

_____. *The New Sammy Cahn Songbook*. New York: Cherry Lane Music, 2003. Music for ninety-nine of Cahn's compositions. Includes an introduction that quotes Sinatra as saying, "Sammy's words fit my mouth the best of all the writers."

_____. *Sammy Cahn's Rhyming Dictionary*. New York: Cherry Lane Music, 2002. Cahn arranged fifty thousand words phonetically, not alphabetically, because he was interested in the sound of the words, not their spellings. Includes thirty-two-page introduction by Cahn, who relates stories about his songs and their contexts.

Ewen, David. *American Songwriters: An H. G. Wilson Biographical Dictionary*. New York: H. G. Wilson, 1987. Entry for Cahn focuses on his songs written for film.

Taylor, Theodore. *Jule: The Story of Composer Jule Styne*. New York: Random House, 1979. Recounts stories about the Styne-Cahn collaboration, from the beginning to their eventual breakup.

See also: Burke, Johnny; Ronstadt, Linda; Sinatra, Frank; Styne, Jule; Van Heusen, Jimmy; Webb, Jimmy.

Maria Callas

American opera singer

Opera diva Callas revived the classical bel canto repertoire with her dramatic, versatile, and lyrical singing. Her powerful performances and recordings of the whole range of repertoire captivated audiences and transformed opera.

Born: December 2, 1923; New York, New York
Died: September 16, 1977; Paris, France
Also known as: Maria Cecilia Sophia Anna Kalogeropoulos (birth name)

Principal works

OPERATIC ROLES: Santuzza in Pietro Mascagni's *Cavalleria rusticana*, 1939; Beatrice in Franz von Suppé's *Boccaccio*, 1940; Tosca in Giacomo Puccini's *Tosca*, 1942; La Gioconda in Amilcare Ponchielli's *La Gioconda*, 1947; Norma in Bellini's *Norma*, 1948; Brünnhilde in Richard Wagner's *Die Walküre*, 1949; Elvira in Vincenzo Bellini's *I puritani*, 1949; Turandot in Puccini's *Turandot*, 1949; Eurydice/Genio in Joseph Haydn's *L'anima del filosofo*, 1951; Lucia in Gaetano Donizetti's *Lucia di Lammermoor*, 1952; Anna in Donizetti's *Anna Bolena*, 1957; Aida in Giuseppe Verdi's *Aida*, 1959.

Principal recordings

ALBUMS: *Verdi: Nabucco*, 1949; *Verdi: Il Trovatore*, 1950; *Verdi: Aida*, 1951; *Bellini: Norma*, 1952; *Verdi: Macbeth*, 1952; *Bellini: I Puritani*, 1953; *Cherubini: Medea*, 1953; *Mascagni: Cavalleria*

Rusticana, 1953; *Puccini: Tosca*, 1953; *Leoncavallo: Pagliacci*, 1954; *Spontini: La Vestale*, 1954; *Bellini: Norma*, 1955; *Donizetti: Lucia di Lammermoor*, 1955; *Verdi: La Traviata*, 1955; *Verdi: Rigoletto*, 1955; *Puccini: La Bohème*, 1956; *Verdi: Un Ballo in Maschera*, 1956; *Verdi: Il Trovatore*, 1956; *Bellini: La Sonnambula*, 1957; *Donizetti: Anna Bolena*, 1957; *Rossini: Barber of Seville*, 1957; *Verdi: Un Ballo in Maschera*, 1957; *Mad Scenes and Bel Canto Arias*, 1958; *Verdi: La Traviata*, 1958; *Ponchielli: La Gioconda*, 1959; *Bizet: Carmen*, 1964; *Puccini: Tosca*, 1964.

The Life

Maria Cecilia Sophia Anna Kalogeropoulos (kah-lah-geh-ROH-pew-lohs) was born to George and Evangelia Kalogeropoulos, who had emigrated from Greece to New York in 1923. She had an older sister Jackie and a brother Vassilis, who died in 1922. Her father was a pharmacist, and he changed the family name to Callas (KA-las) for easier pronunciation. Callas's mother recognized her daughter as a child prodigy and encouraged her talent. By the age of five Callas was singing arias along with recordings of famous operas. In 1932 Callas began piano lessons, and by the age of eleven she was entering children's talent contests and singing on radio programs.

Faced with financial difficulties and a deteriorating marriage, Callas's parents separated in 1937, and Callas moved back to Greece with her mother and sister. In 1938 Callas entered the National Conservatory in Athens, where she studied with Maria Trivella. On April 11, 1938, she performed with fellow students in her first public recital, a duet from Giacomo Puccini's *Tosca*. On April 2, 1939, Callas made her stage debut as Santuzza in a student production of Pietro Mascagni's *Cavalleria rusticana* at the Olympia Theatre.

The following fall Callas enrolled at the Athens Conservatory, where she studied with Elvira de Hidalgo, the famous Spanish coloratura soprano. Later, Callas would acknowledge de Hidalgo's great influence on her artistic development. In 1940 Callas made her professional operatic debut, appearing as Beatrice in Franz von Suppé's *Boccaccio* at the National Lyric Theater. During World War II, she continued to perform in small opera productions.

After the war, she returned to New York but found no desirable major roles. Finally, in 1947, she made her Italian debut singing Amilcare Ponchielli's *La Gioconda* at the Arena in Verona. She met Giovanni Battista Meneghini, a wealthy businessman thirty years her senior. He became her agent and patron. They married in 1949 and separated in 1959.

A celebrated diva during the 1950's, she performed in the world's major opera houses. Callas revived the nineteenth century bel canto repertoire, including works by Gioacchino Rossini, Vincenzo Bellini, and Gaetano Donizetti. She often gave fifty performances a year, but by 1959 she was experiencing vocal problems, and she retired from singing after 1965. She acted in an unsuccessful film adaptation of *Medea* in 1969.

In 1957 Callas met Greek shipping magnate Aristotle Onassis, and their love affair received much publicity. In 1968 Onassis abruptly ended their relationship to marry president John F. Kennedy's widow Jacqueline Kennedy. Callas died at the age of fifty-three in Paris in 1977.

The Music

Callas was perceived to have three voices, with her exceptionally broad range just short of three octaves, from F-sharp below middle C to E-natural above high C. Although she could perform trills in every register, the high register was sometimes undependable and shrilly. The middle voice could be velvety and beautifully haunting. The lower voice could sound either rich or edgy.

Her teacher de Hidalgo had encouraged her to concentrate on light bel canto roles to strengthen the three registers and to take advantage of her voice's flexibility. Unlike most other sopranos, Callas maximized every gesture, facial expression, and movement onstage. She overcame vocal limitations by using subtle tonal accents, shadings, and inflections to make every word and phrase meaningful and dramatic.

Stardom. During her Italian debut in Verona in 1947, conductor Tullio Serafin was impressed with Callas's talent. He became her mentor and arranged for her to sing Isolde in Richard Wagner's *Tristan und Isolde* and Turandot in Puccini's *Turandot*.

The turning point in Callas's career occurred in 1949 in Venice. She had just sung Brünnhilde in

Wagner's *Die Walküre*, and Serafin insisted she replace the ailing Margherita Carosio in the florid bel canto role of Elvira in Bellini's *I puritani*. Such versatility in one person was unheard of, and Callas's reputation soared. In 1950 Callas sang Giuseppe Verdi's *Aida* in her debut at La Scala in Milan, which during the next decade became the scene of some of her greatest performances in a wide range of roles. She also would restore bel canto operas to the standard opera repertoire.

Bel Canto. Bel canto (beautiful singing) originated in Italy in the late seventeenth century and reached its peak during the first half of the nineteenth century with the operas of Donizetti, Bellini, and Rossini. Characteristics of these operas included rich melodies and florid ornamentation or embellishment, with fast cadenzas and scales. They also featured legato or smoothly connected notes in sustained passages, a continuity of tone and lyric timbre, and a light upper register. Emphasis was on technique rather than volume.

Maria Callas. (AP/Wide World Photos)

Lucia di Lammermoor. Donizetti's masterpiece, this opera premiered in 1835 and is full of beautiful melodies for solo and ensemble. In the plot Lucia secretly loves Edgardo, whose Ravenswood family is feuding with Lucia's Lammermoor family, but Lucia's brother tricks her into marrying Arturo. The third act contains the famous "mad scene," in which a crazed Lucia, who has just murdered her new husband, appears with a bloody knife. Lucia's long and demanding coloratura aria "Il dolce suono" (the sweet sound), with its high notes and unique interplay of flute and voice, perfectly showcased Callas's technical and dramatic abilities. She first appeared in *Lucia di Lammermoor* in 1952 in Italy, and this would become one of her most frequently performed roles. *Lucia di Lammermoor* was also her first commercial recording for EMI in 1953. Callas sang *Lucia di Lammermoor* in her Berlin debut in 1955 and her Vienna debut in 1956.

Anna Bolena. Callas also revived another Donizetti opera, *Anna Bolena*, which was the composer's first success when it premiered in Milan in 1830. It is based on the story of King Henry VIII and his second wife, Anne Boleyn, and the final scene with Boleyn in the Tower of London awaiting execution features a beautiful soprano aria, "Al dolce guidami castel natio," a plea to be led to the dear castle where she was born. Callas's successful productions of *Anna Bolena* in 1957 and 1958 made this opera popular again.

Norma. Vincenzo Bellini's *Norma* was Callas's signature role, one she sang more often than any other. She first performed it in Florence in 1948, at her London debut in 1952, her American debut in Chicago in 1954, and her New York Metropolitan Opera debut in 1956. Her final performance in *Norma* was in 1965.

First produced in 1831, *Norma* takes place in Gaul in 50 B.C.E. during the Roman occupation. The heroine is a Druid priestess who has broken her vow of chastity for the Roman pro-consul Pollione. The role of Norma is extremely challenging, requiring a coloratura soprano with a dramatic, flexible, and intense voice. "Casta diva" was one of Callas's best arias.

Tosca. As the complex beauty Floria Tosca in *Tosca*, Callas was ideal—powerful and impassioned but also tender and vulnerable. She performed this role more than fifty times between 1942

and 1965, often to standing ovations. In one of opera's great dramatic scenes, Tosca stabs the sinister Scarpia, chief of police, who had imprisoned Tosca's lover and wanted to seduce her in exchange for her lover's life. Callas's renditions of the aria "Vissi d'arte" (music and love) delighted audiences.

Medea. Callas's intense performances in Luigi Cherubini's *Medea* were considered haunting and thrilling. In Greek mythology, Medea was the enraged wife who killed her own children when her husband Jason abandoned her for another woman.

Later Years. In the 1960's, as Callas experienced increasing vocal problems, she gradually withdrew from the stage. Her final operatic performance was as Tosca at Covent Garden on July 5, 1965. In 1971-1972 Callas gave twenty-three master classes at the Juilliard School of Music in New York. She then reunited with the famous tenor Giuseppe di Stefano, with whom she had performed and recorded frequently. In 1973 they began an international recital tour to raise money for his daughter's medical treatments. Panned by the critics, they ended their tour with a final concert in Sapporo, Japan, on November 11, 1974. This was Callas's last public performance. During her career, Callas recorded more than twenty complete operas and performed more than forty different roles.

Musical Legacy

Callas had a profound influence on opera and subsequent generations of singers. She revitalized opera by making it exciting theater as well as music. She was a passionate actress and vocal artist who mesmerized audiences with her intense dramatic character portrayals.

She also revived the bel canto operas through her musicianship and compelling performances of this neglected repertoire, creating a new generation of bel canto opera stars, including Joan Sutherland, June Anderson, Beverly Sills, and Marilyn Horne.

Callas's master classes at Juilliard provided future generations of vocalists and teachers with her personal insights and lessons on technique and expression. John Ardoin transcribed tapes of the classses and published them as a book to help pass along this valuable musical tradition. These classes also inspired Terrence McNally's historical drama, *Master Class*, in 1995. Off the stage, the Callas persona and her newsworthy personal life also changed the world of opera. She was a classical music superstar, much like popular rock or film stars whose lives are always in the limelight.

Fascination with Callas persisted after her death. Biographies, journal articles, international fan clubs, Web sites, and other tributes continued the Callas legend. In 2007 pop singer Celine Dion dedicated to Callas the song "La Diva" on Dion's French album *D'elle*.

Alice Myers

Further Reading

Ardoin, John. *Callas at Juilliard: The Master Classes*. Portland, Oreg.: Amadeus Press, 2003. From 1971 to 1972, Callas taught twenty-three two-hour opera master classes at Juilliard. The author, a preeminent Callas scholar, has transcribed and arranged the tapes of the classes into a valuable volume, including Callas's suggestions for the expressive use of cadenzas, word accents, consonants, and ornaments. Illustrated.

_____. *The Callas Legacy: The Complete Guide to Her Recordings on Compact Disc*. Milwaukee, Wis.: Hal Leonard Corporation, 2003. Thorough guide to all Callas compact disc recordings, with detailed commentary on each recording. Illustrated, with bibliography and index.

Edwards, Anne. *Maria Callas: An Intimate Portrait*. New York: St. Martin's Press, 2001. Well-researched and revealing portrait that provides insight into Callas's personal and professional life, including her relationships, her "mystery child" with Aristotle Onassis, her rise to fame, and the circumstances surrounding her death. Illustrated, with bibliography and index.

Huffington, Arianna Stassinopoulos. *Maria Callas: The Woman Behind the Legend*. New York: Cooper Square Press, 2002. Comprehensive biography, based on extensive interviews and research. Illustrated, with bibliography and index.

Levine, Robert. *Maria Callas: A Musical Biography*. New York: Black Dog & Leventhal, 2003. Artistic biography focusing on Callas's voice, musical development, and performances. The accompanying compact discs and expert commentary feature Callas's major performances. Illustrated, with rare photographs. Includes discography, videography, index, and two sound discs.

Petsalis-Diomidis, Nicholas. *The Unknown Callas: The Greek Years*. Portland, Oreg.: Amadeus Press, 2001. An intimate portrait covering the crucial formative years from 1937 to 1945. Based on Athenian archives and more than two hundred interviews, this book won Greece's National Biography Award in 1999. Extensive bibliography, notes, and index.

Stancioff, Nadia. *Maria Callas Remembered: An Intimate Portrait of the Private Callas*. Boulder, Colo.: De Capo Press, 2000. Intimate account of the private Callas by a close friend, who knew Callas from 1969 until her death. Based on the author's own memories and interviews with Callas's sister Jackie, friends, and colleagues. Illustrated.

See also: Barber, Samuel; Sills, Beverly; Sutherland, Dame Joan; Tebaldi, Renata.

Glen Campbell

American country singer and guitarist

A respected session player for artists from Elvis Presley to the Beach Boys, Campbell became a country singer that crossed over successfully to a pop career.

Born: April 22, 1936; Billstown, Arkansas
Also known as: Glen Travis Campbell (full name)

Principal recordings

ALBUMS: *The Astounding Twelve-String Guitar of Glen Campbell*, 1964; *By the Time I Get to Phoenix*, 1967; *Gentle on My Mind*, 1967; *Oh Happy Day*, 1968; *Wichita Lineman*, 1968; *Galveston*, 1969; *Bobbie Gentry and Glen Campbell*, 1970; *Try a Little Kindness*, 1970; *The Last Time I Saw Her*, 1971; *Glen Campbell*, 1973; *I Knew Jesus (Before He Was a Star)*, 1973; *Houston (I'm Comin' to See You)*, 1974; *Reunion: The Songs of Jimmy Webb*, 1974; *Arkansas*, 1975; *Rhinestone Cowboy*, 1975; *Bloodline*, 1976; *Southern Nights*, 1977; *It's Just a Matter of Time*, 1986; *Still Within the Sound of My Voice*, 1988; *Meet Glen Campbell*, 2008.

The Life

Glen Travis Campbell was born to Wes and Carrie Campbell, one of twelve children in a family of poor farmers. Taught to play a five-dollar Sears and Roebuck guitar by his uncle Boo, Campbell quickly became well known among local musicians by the time he was eight years old. Remarkably proficient with the twelve- and six-string guitar, Campbell became adept at playing everything from jazz standards to country and pop tunes. Never a dedicated student, Campbell dropped out of school at the age of fourteen to tour with two of his uncles and their band of musicians. In 1955, at the age of nineteen, he married Diane Kirk. The marriage, which lasted four years, produced a daughter, Debra Kay, from whom Campbell remained estranged until the 1980's.

Campbell eventually outgrew playing with his uncles on the circuit of proms, weddings, dance halls, and local radio shows, and he moved to California in the late 1950's. He met and married Billie Jean Nunley, with whom he had another daughter, Kelli Glen, and a son, William Travis. Campbell's solo recording career took off in the late 1960's, but it was his 1968-1972 television variety show, *The Glen Campbell Goodtime Hour*, that made him an international star. Campbell's television success led to a brief stint in Hollywood, where he costarred with John Wayne in the Western *True Grit* (1970). Success had a downside, however, as drugs and alcohol contributed to the end of Campbell's marriage to Nunley as well as to a much-publicized affair with and a brief marriage to Sarah Davis, wife of country-pop star Mac Davis, in 1975. In the late 1970's, Campbell and rising teen country singer Tanya Tucker began a tumultuous affair. In 1982 Campbell married Kim Woolen, who helped lead him to sobriety and stability, though he suffered a relapse in 2004 when he was arrested for drunk driving and sentenced to ten days in jail. Nonetheless, the marriage to Woolen survived this episode. Campbell performs regularly at the Glen Campbell Goodtime Theatre in Branson, Missouri.

The Music

In 1960 Campbell joined Dash Croft and Jimmy Seals in the revamped pop band the Champs, which had already hit a peak with the Top 40 instrumental single "Tequila." A year later, Campbell

became a staff writer for American Music, and he cowrote, with Jerry Capehart, "Turn Around, Look at Me." Campbell recorded and released this song as his first solo effort on Capehart's Crest label, but it would be a new vocal group, the Vogues, fashioned after the Lettermen, who turned the song into a smash hit seven years later.

Session Work. While he continued to write songs and to play in a variety of bands, Campbell supplemented his income by becoming an in-demand session guitarist and vocalist. He played guitar and occasionally bass, and he supplied background vocals on hundreds of studio recording sessions for some of the most important pop stars of the 1950's and 1960's, including Jan and Dean, the Crystals, Ricky Nelson, Bobby Darin, Wayne Newton, the Kingston Trio, Elvis Presley, Dean Martin, Nat King Cole, Jack Jones, and Frank Sinatra.

Campbell's most famous early association, however, was with the Beach Boys. Having already played and sung on several Beach Boys recordings, Campbell was asked to fill in for Brian Wilson in 1964 when the increasingly reclusive pop songwriter refused to tour with the group. In 1965 the group asked Campbell to become a permanent member but he declined. He was ready to devote all his energy to his fledgling solo career.

Glen Campbell. (AP/Wide World Photos)

Songs by Webb. After releasing several unsuccessful singles in the mid-1960's Campbell was immensely successful with a release of John Hartford's folk song "Gentle on My Mind," though his most successful partnership would be with pop songwriter Jimmy Webb. His recordings of two classics by Webb—"By the Time I Get to Phoenix" (1967) and "Wichita Lineman" (1968)—sealed the connection between the two in the public mind. Both songs dominated the pop, country, and easy-listening charts. Webb's unique blend of down-home lyricism, urbane melodies, and slightly psychedelic arrangements (such as the organ flourishes at the end of "Wichita Lineman") satisfied the upscale ambitions of Campbell's traditional country audience while attracting new recruits from both the pop and rock audiences.

In 1969 Campbell hit it big again with two more Webb songs, "Galveston" and "Where's the Playground, Susie?" In 1970 he recorded Webb's "Honey Come Back," a song that had only moderate success on the country charts. Campbell, who once called Webb the "best songwriter ever born in America," would eventually record more than thirty Webb songs. Although Campbell's recording career faded as he entered the 1980's, he still achieved Top 10 country radio hits as late as 1987 with "The Hand That Rocks the Cradle" and Webb's "Still Within the Sound of My Voice."

Rhinestone Cowboy. Campbell's biggest-selling single (and only number-one hit) is 1976's "Rhinestone Cowboy." This song, and the follow-up hit, "Country Boy (You've Got Your Feet in L.A.)," seemed to be based on Campbell's image as a pop singer who had abandoned his country roots. "Rhinestone Cowboy" tells the tale of a country singer resigned to acting out a role to make a living, while "Country Boy (You've Got Your Feet in L.A.)" is critical of that compromise. Both songs were smash hits, selling millions of copies, making them Campbell's biggest-selling records.

Musical Legacy

Despite his significant performances as a session guitarist in the late 1950's and early 1960's, Campbell will likely be remembered as the singer of the Webb classics "By the Time I Get to Phoenix," "Wichita Lineman," and "Galveston." His contributions to country music are unparalleled. He was one of the first major country artists to successfully cross over and dominate the country and pop charts. Significantly, he introduced many country artists of the late 1960's to a larger audience by insisting that they be regular guests on his successful CBS television variety show, *The Glen Campbell Goodtime Hour*. His promotion of country-music performers paved the way for the "new country" explosion of the 1980's and 1990's. Through his efforts, the careers of Vince Gill, Garth Brooks, and Alan Jackson (whom Campbell discovered) were made possible.

Tyrone Williams

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Eng, Monica. "Glen Campbell's Redemption: Star Talks of Life, New Beginnings." *Chicago Tribune*, July 26, 2005. Eng interviews Campbell shortly after he moved from Phoenix, where he was arrested and jailed for drunk driving, to Malibu, California. Campbell reports that he is sober and enjoying clean living.

Flippo, Chet. "Glen Campbell Sounds Off on Country Music, Bryan White, Down Under." *Billboard* 18, no. 32 (August 10, 1996): 29. Campbell criticizes the glitzy new Nashville sound and performers, though he singles out some, such as White, for praise.

See also: Cole, Nat King; Hopkins, Lightnin'; Nelson, Ricky; Sinatra, Frank; Webb, Jimmy; Wilson, Brian.

Mariah Carey

American pop singer and songwriter

With her spectacular five-octave range, Carey has inspired a generation of female pop and soul singers.

Born: March 27, 1970; Huntington, Long Island, New York

Principal recordings

ALBUMS: *Mariah Carey*, 1990; *Emotions*, 1991; *Music Box*, 1993; *Merry Christmas*, 1994; *Daydream*, 1995; *Butterfly*, 1997; *Rainbow*, 1999; *Glitter*, 2001; *Charmbracelet*, 2002; *The Emancipation of Mimi*, 2005; *Maximum Mariah Carey*, 2005; *E = MC²*, 2008.

The Life

Mariah Carey (mah-RI-ah KEH-ree) was born to an opera-singer mother (whose heritage was Irish and American) and an aeronautical-engineer father (whose heritage was Venezuelan and African American). Her first name came from the song "They Call the Wind Mariah" from the Tony Award-winning musical *Paint Your Wagon* (1951).

The youngest of three siblings, Carey did not have a happy home. Her sister Alison turned to drugs and prostitution at fifteen, got pregnant, and contracted HIV. Her brother Morgan was diagnosed as a child with cerebral palsy. Her parents went through a bitter divorce when Carey was three, leaving her mother to raise the three children single-handedly. She supported the household with a work schedule that meant Carey was alone at home for extended periods.

Carey turned to music as an escape, listening to New York's rhythm-and-blues station WBLS-FM and to her mother's Minnie Riperton records. Carey started singing almost as soon as she began talking, and she used music as a way to deal with her insecurity about being biracial. At seventeen, right out of high school, Carey moved to New York City to pursue music, and she supported herself with backup singing jobs and with being a waitress.

She befriended singer Brenda K. Starr, who reportedly gave Carey's demo tape to business mo-

gul and Columbia Records head Tommy Mottola. Mottola was smitten with the voice and the person behind it, signing Carey to a record deal that resulted in her 1990 debut release. A Columbia Records artist at the time relates a memo Mottola sent to the promotional staff at Columbia: "Make Mariah Carey a star, or it's your job."

Mottola left his wife of twenty years and married Carey, almost twenty years his junior. Together they bought a ten-million-dollar home, but quickly the marriage began to deteriorate. Carey believed Mottola was manipulative and controlling, and she called her home with Mottola "Sing Sing" (referring to the prison and to what was expected of her). The couple divorced in 1997, and in 2001 Carey left Mottola's label to sign a contract with Virgin Records.

That same year, a live studio audience of MTV's *Total Request Live* witnessed Carey's erratic behavior on stage, and shortly thereafter the singer checked in to a Connecticut clinic, taking a break from public performances. Her film *Glitter* (2001) was a box-office failure, and in 2002 Virgin Records ended her eighty-million-dollar contract (the largest ever at the time) with a twenty-eight-million-dollar buyout.

Nevertheless, Carey overcame her personal struggles, rising again to prominence. She signed a contract with Island Records in 2002, and she established a record label, MonarC Music. With the success of later albums, Carey ranks among the largest-selling female artists of all time and the first to hit number one consecutively for every year in the 1990's. In May, 2008, Carey married Nick Cannon, an actor and a rap artist.

The Music

"Visions of Love." Carey quickly achieved fame with four number-one singles from her debut album, *Mariah Carey*, including "Visions of Love." In 1991 she won two Grammy Awards, for Best New Artist and Best Female Vocalist. In a performance on the television show *MTV Unplugged*, Carey proved that her vocal talents were real, not created in a studio.

Music Box. Despite the fact that critics panned her second album, *Emotions*, Carey's third album, *Music Box*, sold twenty-five million copies, launching her to worldwide popularity. *Billboard* hailed the album as "heart-piercing." She continued to top the charts, releasing several solo albums: *Merry Christmas*, *Daydream*, *Butterfly*, *Rainbow*, *Glitter*, and *Charmbracelet*. Her two compilations, *MTV Unplugged EP* and *#1's*, went platinum or better.

The Emancipation of Mimi. In 2005 the thirty-five-year-old singer released an album that delivered her back to her rhythm-and-blues roots and to the top of the charts. *The Emancipation of Mimi* hit number one on the *Billboard* Top 100, along with its tracks "It's Like That" and "We Belong Together." The album garnered commercial and industry acclaim, and Carey earned another Grammy Award. The video for its track "We Belong Together" shows Carey jilting an older fiancé at the wedding, in order to pursue a younger lover. Carey wore her own twenty-five-thousand-dollar Vera Wang wedding dress for the shoot.

$E = MC^2$. In this release from 2008, Carey plays on Einstein's famous formula, declaring that "Emancipation equals Mariah Carey to the second power." Debuting at number one, the album garnered Carey the largest opening-week sales of her career and featured the hit single "Touch My Body."

Musical Legacy

Carey has won five Grammy Awards, and several of her albums have achieved platinum sales. As a singer, she has utilized her voice, with its substantial vocal range and power, to great effect on hit singles. Carey evolved in her musical career to include songwriting and record-producing, and she has overcome personal and professional hardships with a remarkable resilience. In April, 2008, Carey appeared as a mentor on the television show *American Idol*, coaching the contestants in her singing style.

Louis R. Carlozo, Madeleine Kuhns, and LeeAnn Maton

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biography for juvenile readers chronicles the singer's rise to fame.

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See also: Babyface; Combs, Sean; Elliott, Missy; Franklin, Aretha; Seeger, Peggy; Snoop Dogg; Summer, Donna.

Wendy Carlos

American composer, arranger, keyboardist, and synthesizer player

A pioneering electronic music artist, Carlos popularized the Moog synthesizer and legitimized its use as a medium for classical-music composition and performance. Her techniques of electronic orchestration—which depend on a thorough knowledge of classical models, the synthesizer, and the possibilities and limitations of stereo sound recording—surpassed those of her contemporaries and remain vital today.

Born: November 14, 1939; Pawtucket, Rhode Island

Also known as: Walter Carlos (birth name)

Principal works

FILM SCORES: *Timesteps*, 1970; *A Clockwork Orange*, 1972; *Tron*, 1982.

Principal recordings

ALBUMS: *Switched-On Bach*, 1968; *Switched-On Brandenburgs, Vol. 1*, 1969; *The Well-Tempered Synthesizer*, 1969; *Sonic Seasonings*, 1972; *Digital Moonscapes*, 1984; *Beauty in the Beast*, 1986; *Secrets of Synthesis*, 1990; *Switched-On Bach 2000*, 1995; *Tales of Heaven and Hell*, 1998; *Switched-On Bach II*, 2001; *Switched-On Brandenburgs*, 2001; *By Request*, 2003.

The Life

Born Walter Carlos, the composer felt she was female from the time she was five years old. She began the process resulting in her sex reassignment in 1967, after her career had already been established. Carlos began studying the piano at the age of six but was also attracted to science and visual art. She pursued undergraduate studies in physics and music at Brown University and in 1965 earned a master's degree in composition from Columbia University, where her teachers included Jack Beeson, Otto Luening, and Vladimir Ussachevsky. In 1964 she collaborated with Robert Moog on the development of his Moog synthesizer; after graduation, she continued consulting with him and worked as a recording engineer. Around the same time she met Rachel Elkind, who became an important companion and artistic collaborator. Elkind convinced her to work on an album of Bach compositions realized for the synthesizer; the album, *Switched-On Bach*, was produced by Elkind and released on Columbia Records in 1968. It became the first platinum-selling classical album. Elkind and Carlos's important collaboration continued until 1980, resulting in a series of crossover albums containing both original work and additional realizations of others' music. Carlos, who received the Society for Electro-Acoustic Music in the United States' SEAMUS Lifetime Achievement Award in 2005, continues to compose. In addition to electronic music, she has written a concerto for string quartet and orchestra, commissioned by the Kronos Quartet, and excerpts from her *Digital Moonscapes* have been performed by orchestras in Berkeley, California, and Boston under the direction of Kent Nagano.

The Music

Carlos's early works include *Dialogues for Piano and Two Loudspeakers* and *Episodes for Piano and Electronic Sound*. The two works are episodic and largely atonal but depend on a remarkable and carefully crafted relationship between the solo instrument and the electronic sounds. In particular, both tape and piano parts contain presentations of similar recognizable melodic, rhythmic material.

The Well-Tempered Synthesizer. The follow-up to *Switched-On Bach* was released in 1969 and contained realizations of Bach's Brandenburg Concerto No. 4 and four sonatas of Domenico Scarlatti, as well as realized excerpts from George Frideric Handel's *Water Music* and Claudio Monteverdi's *L'Orfeo*. In this album Carlos refined basic ele-

ments of her electronic orchestrations, including the selective doubling of certain parts and the rapid shifting of parts from one side of the stereo image to the other. Her realizations of Scarlatti's Sonatas in G Major and D Major and the final movement of the Brandenburg Concerto are stunning in this regard.

Sonic Seasonings. This work, first released in 1972, is a large-scale suite of four movements depicting the four seasons. The music explores a wide expressive range and includes recordings of natural sounds as well as a haunting vocalise—a vocal exercise without words—by Elkind in the final movement. As Carlos later observed, *Sonic Seasonings* anticipated the development of what came to be called ambient music.

Timesteps. *Timesteps* was originally designed to ease listeners into an electronic realization of excerpts from Ludwig van Beethoven's Ninth Symphony. However, her reading of Anthony Burgess's novel *A Clockwork Orange* around the same time helped *Timesteps* evolve into what Carlos called "an autonomous work with an uncanny affinity for *Clockwork*." *Timesteps* was her first original work to use the same techniques of orchestration she had developed in *The Well-Tempered Synthesizer* and also included her pioneering use of the vocoder, a speech analyzer and synthesizer, to produce electronically altered vocal sounds. As in many of her works, the musical material includes textures and gestures that could be produced only by electronic instruments as well as many ideas that suggest music for conventional instruments. Examples include a lyrical episode with electronic birdsong, church bells, and the crashing of waves. The penultimate section initially combines a minimalist ostinato with ominous vocoder textures and ultimately superimposes musical ideas from the work's beginning in a manner best accomplished through the technology of the studio.

Beauty in the Beast. In this suite of evocative character pieces, Carlos experimented with a number of alternative tuning systems, although there is no loss of melodic grace or accessibility. The title track is a particularly fine example. A gentle theme is harmonized by triads, but the tuning system prevents the triads from agreeing with each other. A central section includes a menacing, stepwise theme and a sudden explosion of maniacal circus music, after which the theme returns and brings the piece to a mysterious, tentative close.

Musical Legacy

By emphasizing recognizable melody, harmony, and rhythm in her electronic music, Carlos influenced both her contemporaries and younger composers to use synthesizers for the creation and performance of new but more accessible music. Mother Mallard's Portable Masterpiece Co., founded by David Borden in 1969, was the first performing group to use Moog synthesizers in its performances; the better known Philip Glass Ensemble began to replace electric organs with synthesizers in the 1980's. Unlike Borden or Glass, however, Carlos rarely sought to have her work performed in concert settings. Her concentration on studio electronic music and the emotional difficulties she experienced before and after her sex reassignment—as well as her tendency toward reclusiveness—also made it difficult for her to cultivate a more extensive career as a composer for the concert hall. Nevertheless, her best music has wit, charm, and considerable sophistication and is deserving of more widespread acclaim.

Rob Haskins

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See also: Babbitt, Milton; Glass, Philip.

Karen Carpenter

American singer

As female vocalist and drummer in the brother-sister act the Carpenters, Carpenter scored a series of hit singles and albums throughout the 1970's, demonstrating that "easy-listening" and "middle-of-the-road" music could still break into the Billboard *Hot 100. Her close harmonies with brother Richard and their knack for choosing great material made them one of the most influential recording groups of the decade.*

Born: March 2, 1950; New Haven, Connecticut
Died: February 4, 1983; Downey, California
Also known as: Karen Anne Carpenter (full name)
Member of: The Carpenters

Principal recordings

ALBUMS (with the Carpenters): *Offering*, 1969; *Close to You*, 1970; *The Carpenters*, 1971; *A Song for You*, 1972; *Now and Then*, 1973; *Horizon*, 1975; *A Kind of Hush*, 1976; *Passage*, 1977; *Christmas Portrait*, 1978; *Made in America*, 1981; *Voice of the Heart*, 1983; *An Old-Fashioned Christmas*, 1984.

The Life

Karen Anne Carpenter was the second child of Harold and Agnes Carpenter. Their first child, Richard, four years older, was a prodigy on the piano, and in 1963 the family moved to Downey, California, to aid Richard's career by being close to the recording industry. At Downey High School, Karen played drums in the marching band and for the first time discovered her own musical talent. At fifteen she joined her brother's jazz group, the Richard Carpenter Trio, on the drums. In 1969 she and her brother signed with A&M Records as The Carpenters, releasing *Ticket to Ride*, which barely scratched the *Billboard* Hot 100 (the title song peaked at number fifty-four). The next album began a decade of Top 40 hits. She and her brother were, as their hit single put it, "On Top of the World." By the middle of the decade, however, it became evident that Karen was battling anorexia nervosa, a then little-known eating disorder. She married real-estate developer Tom Burris in August, 1980; the couple separated the following November. In 1982 she received treatment for anorexia, but the strain on her heart from the disorder led to her death a few months later in 1983.

The Music

Karen spent her teen years in the shadow of her brother Richard, though she did not seem to resent it: Even as a part of his musical groups, she remained one of her brother's staunchest fans. In the Richard Carpenter Trio and the more pop-oriented Spectrum, Karen played drums so well that Herb Alpert of A&M Records noticed her and signed the duo to his label. (Jazz drumming legend Buddy Rich, *Modern Drummer* magazine, and the *Playboy* jazz poll would later join Alpert in praising Karen's work.) Their first album, *Ticket to Ride*, did not have a song in the Top 40, but their second album had two.

Close to You. The second Carpenters album collected twelve songs that sounded great alone and worked well together, including three original songs by Richard and one of his guitarists from Spectrum, John Bettis. Karen began a career-long association with Burt Bacharach by including two of his songs: the title track and "I'll Never Fall in Love Again" from the Broadway show *Promises, Promises*. The latter was overshadowed by Dionne Warwick's version, which hit number six, but "Close to You" hit number one, stayed at the top for four weeks, and remained on the charts for fifteen. Their second gold single from the album, "We've Only Just Begun," demonstrated the Carpenters' ear for good material. Composed by Paul Williams for a local bank commercial in California, it struck the Carpenters as a potential hit, and it became one:

Karen Carpenter. (CBS/Landov)

number two on the *Billboard* Hot 100 and for six weeks number one in the *Billboard* adult contemporary category. Karen's contralto vocals on both hits became key to the duo's success. In 2003 *Rolling Stone* listed this album in the Top 500 of all time at number 175.

The Carpenters. Richard and Karen followed their success with "We've Only Just Begun" by cutting another Paul Williams composition, "Rainy Days and Mondays," again with Karen singing lead. It, too, soared on the charts. It was their third gold record. The B side of the album was unified by a six-song Burt Bacharach-Hal David medley. "Superstar," which had been successful for both Joe Cocker and Bette Midler, again capitalized on Karen's solo voice against a contrasting bass line. The song did not quite fit the group's wholesome image, but Richard changed the line "I can hardly wait to sleep with you again" to "I can hardly wait to see you again." Once again, the Carpenters went to number-two pop, number-one adult contemporary, and a gold single.

A Song for You. With the highest concentration of hit singles—six—ever for the Carpenters, their fourth album saw four songs reach the Top 12. "Top of the World" became their second number one. The album made Cash Box's Top 100 for 1972 at number twenty-six.

Now and Then. When Ricky Nelson's song "Garden Party" prompted an interest in "oldies" music, the Carpenters responded with their first concept album (though Richard had originally conceived their previous album that way). The B side was a medley of hit songs from the early 1960's, with Karen and Richard duplicating the arrangements and vocal styles of the originals. Their guitarist, Tony Peluso, played a DJ weaving the songs together, and the whole side was introduced with the Richard Carpenter-Bettis nostalgic original "Yesterday Once More" (which became another number-two pop, number-one adult contemporary hit). From the A side, "Sing," which advisers warned would not overcome its association with the children's television show *Sesame Street*, became a gold single and peaked at number-one adult contemporary.

Musical Legacy

Though Karen died before the compact-disc medium became standard, her hits continue to be packaged on compilation compact discs—including her 1979 solo album, which was not released in its entirety until 1996. Karen's success on drums has proven an inspiration for female aspirants to one of the last male-dominated instruments in pop music. Her clear and strong contralto became a trademark. Her homey image helps to make the Carpenters' two Christmas albums, *Christmas Portrait* and *An Old-Fashioned Christmas*, continue to sell, and her vocal leads on "The Christmas Song" and "Merry Christmas, Darling" remain radio and Muzak perennials during the holiday season. Although Karen attempted to shed her clean-cut image in her solo album, there is no doubt she primarily will be remembered as the smiling girl next door on the Carpenters' album covers. Seven months after Karen's death, the Carpenters received a star on the Hollywood Walk of Fame.

John R. Holmes

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See also: Alpert, Herb; Anderson, Leroy; Aznavour, Charles; Warwick, Dionne.

Benny Carter

American jazz saxophonist

Carter mastered all phases of jazz music from the 1920's until the end of the twentieth century. To study his career is to review major jazz developments over a span of seventy years.

Born: August 8, 1907; New York, New York
Died: July 12, 2003; Los Angeles, California
Also known as: Bennett Lester Carter (full name)

Principal recordings

ALBUMS: *Symphony in Riffs*, 1930; *Alto Saxes*, 1954; *Benny Carter Plays Pretty*, 1954; *Jazz Giant*, 1957; *Aspects*, 1958; *Further Definitions*, 1961; *The King*, 1977; *A Gentleman and His Music*, 1985; *Benny Carter Meets Oscar Peterson*, 1986; *Central City Sketches*, 1987; *In the Mood for Swing*, 1987; *My Man Benny, My Man Phil*, 1989; *Harlem Renaissance*, 1992; *Elegy in Blue*, 1994; *Another Time, Another Place*, 1996; *Songbook*, 1996.

The Life

Bennett Lester Carter was born in New York City on August 8, 1907, the son of Norrell and Sadie Carter. He was called Bennett, his mother's maiden name, in the family but soon became Benny to others. He was the youngest of three children and the only boy.

Music was important in the Carter household. His father was a self-taught guitarist, and his mother played the organ and piano. Although Carter did not complete the seventh grade and his musical training consisted only of early instruction on the piano, he learned a great deal from reading about music and the world in general, becoming highly articulate. Music was always his passion, but he did pay marked attention to the origin and usage of the English language and sought to express his thoughts as clearly and effectively as he did his music.

Carter had an active social life and made many friends around the world, but interviewers had considerable difficulty eliciting personal information from him. He was more interested in discussing the present than the past. Well informed about politics and international affairs, he generally restricted his activities to matters pertaining to music; for instance, as a man who had known and performed with white musicians most of his life, he worked at integrating local musicians' unions. He taught part time at a number of schools and colleges, and students found him helpful and always interested in their work if they displayed devotion to music, even if their talents were decidedly limited.

Carter married five times. His first marriage ended with his wife's early death; three others were terminated by divorce. He had one daughter, Joyce. Carter met Hilma Arons in 1940, when she visited the Savoy Ballroom in New York to hear his orchestra play. In 1979, when he was in his seventies and she in her late fifties, they married. A graduate of Barnard College, she managed many of his business details and also advised him when he was writing lyrics for the songs he composed. She and his daughter survived him when he died a few weeks short of his ninety-sixth birthday.

The Music

Carter's contributions to jazz were so many that it is difficult to specify the greatest. Probably most

admired as an instrumentalist, he ranks among the most talented of reed players and also received much acclaim as a trumpeter. In addition, he played the piano and trombone professionally. Carter disagreed strongly with critics who thought that the differences in the mouthpieces and embouchure (use of facial muscles and shaping of the lips around the mouthpiece) of reed instruments and trumpets prevented a musician from excelling at both. All that was needed, he insisted, was sufficient practice. He also was convinced that his various musical activities, such as being able to compose a work and play or direct it, enhanced one another.

Benny Carter. (AP/Wide World Photos)

Early Jazz Achievements. In the late 1920's and early 1930's Carter played in several jazz organizations populated by important young musicians. He performed in the orchestras of Charlie Johnson, Fletcher Henderson, Chick Webb, and the group known as McKinney's Cotton Pickers, and he arranged for most of them. In 1931 he composed one of his best-known songs, "Blues in My Heart." From 1932 to 1934 he recorded with his own orchestra. By this time he was incorporating trumpet solos as well as those for clarinet and saxophone. Maintaining a fourteen-piece orchestra in the Depression was difficult, and although several of the performers later ranked Carter's first orchestra as one of the best they had ever been in, he had to disband in 1934.

Carter in Europe. Like many other American jazz musicians, Carter spent several years in Europe, from 1935 to 1938, recording with various orchestras and chamber groups in such places as London, Copenhagen, Stockholm, The Hague, and Paris. A highlight occurred on April 18, 1937, when Carter was set to record with an orchestra led by the great tenor saxophonist Coleman Hawkins. Carter arrived in Paris without having prepared arrangements that he had agreed to prepare for the date, but he then quickly arranged Fats Waller's "Honeysuckle Rose" and Roger Wolfe Kahn and Joseph Meyer's "Crazy Rhythm." The former featured Hawkins, but Carter's solo on the latter is still regarded as one of his finest. He also contributed a notable thirty-two-bar solo on the trumpet in "Out of Nowhere." For many of these foreign performances, the orchestra was an international one, in this instance including two of France's best reed players.

"When Lights Are Low." Carter introduced his best-known song, "When Lights Are Low," in Europe, but the most important of several of his recordings of it came on September 11, 1939, in New York with Lionel Hampton's orchestra. No fewer than three top tenor saxophonists—Hawkins, Ben Webster, and Leon "Chu" Berry—can be heard on this recording. The session was also important because twenty-one-year-old Dizzy Gillespie was asked to replace the unavailable lead trumpeter. Hampton later described Gillespie's performance during another number at this session as the first time he had ever heard bebop played on a trumpet. Both Carter's arrangement and his solo on "When Lights Are Low" stand high among his achievements, and Hampton's vibraharp solo on the second take, which was not released for many years (perhaps because of some mistakes by the then-inexperienced Gillespie), is another high point.

During this period Carter was busy arranging for Benny Goodman, Glenn Miller, Teddy Wilson, Artie Shaw, and Count Basie. However, World War II and a 1942 ban on recording imposed by the

American Federation of Musicians brought an end to the period called the Swing Era.

Motion-Picture Work. From 1942 to 1946 Carter headed another orchestra, which arrived in California for engagements near the end of 1942. A few weeks later he was invited to work on the film *Stormy Weather*, which had a talented all-black cast. Carter's arrangements impressed the music supervisor, Alfred Newman, who allowed him many more contributions to the film, including one of Carter's own compositions, "Moppin' and Boppin'." He played trumpet on two songs in a septet led by Fats Waller, arranged for and played in the large studio orchestra, soloed on the saxophone, and arranged the title song for Lena Horne. However, even in this film populated by black performers, he neither appeared on screen nor was given any screen credits.

Carter's later Hollywood experiences were also mixed. He resigned from one all-black film because the musical director claimed that his arrangements were "too good," beyond the capacity of early black bands, despite Carter's insistence that he had been in such bands and that they were better than the current ones. Later, he not only wrote and arranged music for films but also appeared in some of them, including *An American in Paris* (1951), for which he arranged several George Gershwin tunes.

Two Later Performances. Two of Carter's finest performances are *Further Definitions*, an album recorded in New York on November 15, 1961, and his July 13, 1977, concert at the Montreux Jazz Festival in Switzerland. In the former he was reunited with Hawkins, along with two younger reed players and a rhythm group. *Further Definitions* includes two of his best (but not especially well-known) songs, "Doozy" and "Blue Star." In his Montreux performance, he worked as part of a quartet that included pianist Ray Bryant, one of many much younger musicians with whom Carter played in his later years. There were seven songs; on five Carter played alto saxophone and on two both saxophone and trumpet, once muted and once open bell.

Critics raved about Carter's appearance at Montreux in his seventies and later performances, but he wished to be judged by his playing, not his age. Carter did not give up his instruments until he was in his nineties, when he decided that his playing was no longer up to his own standards.

Songbook. In 1996 MusicMasters Records issued *Songbook*. Carter wrote hundreds of songs but did not often have his own orchestras play them and generally seemed to disdain promoting them. Although he worked on this project, he did not, at the age of eighty-eight, take part in its promotion. The performers included such well-known singers as Joe Williams, Peggy Lee, Bobby Short, and cornetist Warren Vaché. The project brought a selection of his songs together for the first time. Although praised by reviewers, it was not a commercial success, but it brought together for the first time fifteen of Carter's best songs, including his only hit song, "Cow-Cow Boogie."

Musical Legacy

Carter played with a pure tone, dexterity, dynamic shading, and an ease in all registers. His early work was in chamber and orchestral jazz, but he contributed to the swing music of the late 1930's as performer and arranger. In the early 1940's he employed many of the young men who would establish a new era in jazz a few years later: Gillespie, J. J. Johnson, Max Roach, Art Pepper, and Miles Davis. Although Carter's roots were in more traditional jazz, he learned from these men and incorporated later jazz developments in his own playing and composing. Carter's capacity for adapting musical ideas from later musicians is one of his most striking achievements.

In his later years he was involved in educational work. A self-educated man, he began teaching during the 1970's at Princeton University and other institutions of higher learning and supported the development of an important jazz research and education center at Rutgers University.

Carter made many trips to Europe and also performed in South America, Africa, the Middle East, and Japan, even when he was well up in his eighties. He won numerous awards, including the National Medal of Arts, conferred by President Bill Clinton on December 20, 2000.

Robert P. Ellis

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cluding biography, discography, filmography, and bibliography.

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_____. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1989. A discussion of Carter's strengths and weaknesses, with an emphasis on Carter's versatility and his unusual success as a performer in his later years.

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See also: Basie, Count; Gershwin, George; Gillespie, Dizzy; Hampton, Lionel; Hawkins, Coleman; Henderson, Fletcher; Lee, Peggy; McPartland, Marian; Peterson, Oscar; Tatum, Art; Waller, Fats; Webster, Ben.

Elliott Carter

American classical composer

Carter's influence extended beyond the sphere typically occupied by modernist composers. His innovations in expressive character and rhythm inspired not only those who shared his stylistic bent but also those striking out in different musical directions. Prolific for more than five decades, he inspired postwar composers around the world.

Born: December 11, 1908; New York, New York
Also known as: Elliott Cook Carter, Jr. (full name)

Principal works

BALLETS (music): *Pocahontas*, 1936; *The Minotaur*, 1947.

CHAMBER WORKS: Eight Études and a Fantasy for Wind Quartet, 1949; String Quartet No. 1, 1951; String Quartet No. 2, 1959; String Quartet No. 3, 1971; *Triple Duo*, 1983 (for wind, string, and percussion instruments); *Penthode*, 1985 (for five groups of four instruments); String Quartet No. 4, 1986; String Quartet No. 5, 1995; *Mosaic for Harp and Ensemble*, 2004; *Réflexions for Ensemble*, 2004.

INSTRUMENTAL WORKS: Eight Pieces for Four Timpani, 1949; *Night Fantasies*, 1980 (for piano); *Changes*, 1983 (for guitar); *Intermittences*, 2005 (for piano); *Catenaires*, 2006 (for piano).

OPERA (music): *What Next?*, 1998 (libretto by Paul Griffiths).

ORCHESTRAL WORKS: Symphony No. 1, 1942; *Holiday Overture*, 1944; Piano Sonata, 1946; Cello Sonata, 1948; *Variations for Orchestra*, 1955; Double Concerto, 1961 (for piano, harpsichord, and two chamber orchestras); Piano Concerto, 1964; Concerto for Orchestra, 1969; *A Symphony of Three Orchestras*, 1976; Oboe Concerto, 1987; *Three Occasions*, 1989; Violin Concerto, 1990; Clarinet Concerto, 1996; *Symphonia: Sum Fluxae Pretium Spei*, 1996 (*I Am the Prize of Flowing Hope*); ASKO Concerto, 2000; Cello Concerto, 2001; *Boston Concerto*, 2002; *Dialogues*, 2003 (for piano and orchestra); *Three Illusions*, 2004 (in three parts: "Micomicón," "Fons Juventatis," and "More's Utopia"); *Soundings*, 2005 (for piano and orchestra); Horn Concerto, 2007; *Interventions*, 2007 (for piano and orchestra).

VOCAL WORKS: *Three Poems of Robert Frost*, 1942 (for baritone and ensemble); *A Mirror on Which to Dwell*, 1975 (for soprano and ensemble); *Syringa*, 1978 (for mezzo-soprano, bass-baritone, guitar, and ensemble); *In Sleep, in Thunder*, 1981 (for tenor and ensemble); *Of Challenge and of Love*, 1994 (for soprano and piano); *In the Distances of Sleep*, 2006 (for voice and ensemble).

WRITINGS OF INTEREST: *The Writings of Elliott Carter: An American Composer Looks at Modern Music*, 1977; *The New Worlds of Edgard Varèse: A Symposium*, 1979 (papers by Carter, Chou Wen-Chung, Robert P. Morgan, and Sherman van Solkema).

The Life

Elliott Cook Carter, Jr. was born in New York but spent a lot of time in Europe; his father was a wealthy importer and his family traveled frequently. In particular, he spent a great deal of time in France, learning French at a young age. He started piano lessons early, but his musical development was impacted less by his family than by the encouragement he received from Charles Ives, whom he met in 1924 and with whom he attended many concerts. Carter had a broad range of musical interests, stylistically speaking. He was interested in many of the modernists of the early twentieth century, such as Henry Cowell, Edgard Varèse, and Roger Sessions, even though Carter's early works seem to belie this influence.

In 1926 Carter began to study at Harvard but felt that the music department was too conservative. Instead, he turned to studying Greek and English literature. He maintained some musical studies, in solfeggio and piano, and ultimately earned a master's degree in music in 1932. Among his primary teachers were Gustav Holst and Walter Piston. Like many American composers of his generation, he studied in Paris with Nadia Boulanger, first privately and then at the École Normale de Musique. His move to Europe was at least in part because of the enjoyable experiences he had during his travels in his youth. Upon completion of his studies in 1935, he returned to New York to devote his time to composing. He assumed the directorship of Ballet Caravan. The music he composed for this group was typical of neoclassicism of the time—most clearly displaying the influence of his studies with Boulanger.

Carter's later works (after 1948) established him as one of the foremost innovators in the twentieth century. He held a number of teaching posts on the East Coast, primarily in the New York area, where he taught at Columbia University, Queens College, with his longest stint at the Juilliard School from 1964 to 1984. Carter received the Pulitzer Prize twice, once in 1960 and then again in 1973. In 1987 the Paul Sacher Foundation arranged to acquire all of Carter's manuscripts, assuring their place alongside the papers of such other twentieth century masters as Igor Stravinsky, Pierre Boulez, Béla Bartók, Paul Hindemith, and Richard Strauss.

Elliott Carter. (AP/Wide World Photos)

The Music

Early Works. Carter's early works bear a strong resemblance to his neoclassical contemporaries, many of whom also studied with Boulanger in Paris. Two compositions in particular, *Pocahontas* and *The Minotaur*, suggest that Carter's compositional output was following a path similar to that of his friend Aaron Copland. The former was written for the Ballet Caravan and the latter for the Ballet Society (the precursor of the New York City Ballet). Style and timing help explain why Carter's career did not flourish in quite the same manner as that of his contemporaries at the time. *Pocahontas* is rather similar to Copland's style and had its premiere on the same night as Copland's *Billy the Kid*. It is also interesting to note that the works deal with American and Native American subjects, respectively. *The Minotaur*

combines Copland-like strains with a healthy dose of Stravinsky. It shared a number of other similarities with *Orpheus*, a work by Stravinsky to which it is often compared. *Orpheus* was produced by George Balanchine, and Carter collaborated with the legendary choreographer on *The Minotaur*. Both are based on Greek myths, and both were premiered by the Ballet Society. While these early works did take strides away from neoclassicism, particularly in their dramatic expression, they did not compare favorably to the works of Carter's more established colleagues. Radical stylistic change was, however, on the horizon.

Sonata for Cello. In 1948, the year after *The Minotaur* was completed, Carter composed a work that pinpoints when he left the path of the mainstream, populist composers he seemed to be emulating. Carter was looking for new rhythmic structures not found in traditional Western art music. He found his inspiration in the music of Africa, Arabia, and Southeast Asia. Initially, Carter composed the second movement, the only one that utilizes key signatures. The tonality and jazzy sounds in this movement were identified by Carter as a parody of the work of his American colleagues at the time. It is interesting to note that after attending concerts together, Carter and Ives would often rush to a piano to play parodies of the various composers they had heard; perhaps that game was the genesis of this movement. The other movements, however, foreshadow Carter's later works in their simple form and modernist language.

This work displays some of the devices that would pervade Carter's later compositions. It shows his penchant for assigning different characteristics to different instruments. In this case, the cello begins with a free, legato melody, while the piano's clocklike percussion contrasts sharply. The characteristics of each instrument shift dramatically and between movements seem to trade such elements as melody and tempo. In this work Carter also establishes his method of "metric modulation," a technique that owes a debt to the composer's exploration of the rhythms of other cultures. The music shifts through proportionally related tempi rather quickly, the rhythmic analogue of modulation between keys in a tonal system. It was not originally well received—in Carter's own words, "Everybody hated it."

String Quartet No. 2. The change in compositional philosophy in the Sonata for Cello led to a period of exploration and discovery, involving increasingly complex polyrhythms and bearing the influence of his friend Ives, along with that of Conlon Nancarrow and Béla Bartók. His String Quartet No. 1 and the *Variations for Orchestra* combined these influences and expanded his ideas while achieving the critical success that the Cello Sonata did not. The String Quartet No. 2 represents the next step in the evolution of Carter's compositional language. Much more dissonant and angular than his earlier pieces, this work divides the ensemble into four characters, each identified by varying intervals, rhythms, tempi, and dynamics. Also, the members of the quartet are instructed how to sit: in pairs, with violin and viola seated across from violin and cello and as far apart as possible, so that it seems as if they are playing two distinct pieces. Carter won his first Pulitzer Prize in 1960 for this work.

Later Works. Carter remained prolific throughout his long career, and the concepts and devices created in the Cello Sonata and String Quartet No. 2 were expanded upon in the works that followed, establishing him as one of the true innovators of the twentieth century. Among these devices are chords whose notes exhibit all possible intervals (all-interval chords), increasingly complex polyrhythms, a circular time plan, and opposing forces and characters in his chamber and orchestral works. These, along with an increasing expressiveness, are shown in the String Quartet No. 3 (for which he won his second Pulitzer Prize), *A Mirror on Which to Dwell* for soprano and chamber ensemble, *Triple Duo*, and the Oboe Concerto. While the evolution of his musical language was rapid and sharp in the late 1940's, Carter never disavowed his earlier works and seemed quite comfortable with their place in his oeuvre.

Musical Legacy

Carter never belonged to one group or symbolized one movement. He is usually described as a modernist, but this label does not tell the whole story. While his works show tremendous compositional control and a highly chromatic character, he never explicitly utilizes the serial system, as did most of the composers who are often mentioned in

the same breath, such as Milton Babbitt, Pierre Boulez, or Karlheinz Stockhausen. Carter's influence has been felt on both sides of the Atlantic, and his innovations, particularly in rhythm, have impressed composers whose styles and philosophies range far beyond the circle of modernism. Carter described his compositional goal as follows: "I want to invent something I haven't heard before."

David J. Weisberg

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See also: Barenboim, Daniel; Boulanger, Nadia; Copland, Aaron; Cowell, Henry; Dodge, Charles; Holst, Gustav; Ives, Charles; Levine, James; Ma, Yo-Yo; Nancarrow, Conlon; Seeger, Ruth Crawford; Solti, Sir Georg; Stravinsky, Igor.

Maybelle Carter

American country guitarist

As part of the musical Carter family, Carter helped create modern commercial country music, familial ties giving early country music its musical flavor as well as its stage presence.

Born: May 10, 1909; Nickelsville, Virginia
Died: October 23, 1978; Nashville, Tennessee
Also known as: Maybelle Addington (birth name); Mother Maybelle
Member of: The Carter Family; the Carter Sisters and Mother Maybelle

Principal recordings

ALBUMS: *Mother Maybelle Carter*, 1951; *Queen of the Autoharp*, 1964; *Living Legend*, 1965; *An Historic Reunion: Sara and Maybelle, the Original Carters*, 1967 (with Sara Carter and Joe Carter); *Will the Circle Be Unbroken*, 1972 (with the Nitty Gritty Dirt Band); *Wildwood Pickin'*, 1997.

The Life

Maybelle Addington was born on May 10, 1909, in Nickelsville, Virginia, in the small Appalachian community of Rich Valley in Scott County. Of the many valleys created by the five mountain ridges that ran through the county, the neighboring one, Poor Valley, more accurately described conditions there. Isolated and sparsely populated, with no more than twenty thousand residents, the county was home to farmers and coal miners. For these people, life was mostly a struggle. However, they took consolation in their faith, and the church was the most important community institution in both Poor Valley and Rich Valley. In church, people found another comfort, music. Gospel singing with the congregation on Sundays and fiddle music and square dances on Saturday were the main diversions from hard lives. What we know today as country music was born in this environment.

Although Maybelle and her cousin, Sara Dougherty, grew up within a quarter mile of each other in Rich Valley, they were not especially close as children. Their lives became entwined later,

when they married brothers from Poor Valley, Ezra and Alvin Pleasant (A. P.) Carter.

The Music

A. P. Carter held a variety of jobs before he met and married Dougherty in 1915. It was a love of music and Sara's beautiful alto voice that brought them together. In 1926 they were joined by Maybelle (around the time she married Ezra, or "Eck"), and they unsuccessfully played before a Brunswick Records talent scout. The following year, however, they recorded six sides for three hundred dollars—a significant sum when the average American wage was seven hundred dollars a year—for Victor executive Ralph Peer at an audition twenty-six miles away in Bristol, Tennessee (a day's drive from Poor Valley, an especially trying summer journey for Maybelle, who was eight months pregnant).

The Bristol Sessions. The so-called Bristol sessions have often been called the starting point of country music, and Peer discovered a wealth of talent—including Jimmie Rodgers—during his ten-day stay. Peer was one of the first New York record executives to realize the commercial potential in Southern rural music. Besides finding good acts, he also was looking for material that could be copyrighted, and song collector A. P. Carter was happy to help.

A. P. Carter's special genius was taking lyrics and melodies from old traditional mountain songs and "working them up" (as he called it) with Maybelle and Sara into something marketable. Several further recording sessions with Peer followed, with significant sales—more than seven hundred thousand records—until the stock market crash in 1929 threw the country into the Great Depression. This hurt sales and prevented the Carters from doing radio tours and from touring the vaudeville circuit. As Maybelle and Sara began to devote more attention to their children and families, the Carter Family got together mainly for recording records.

The Carter Style. The music the Carters were making—focusing on hard times, personal tragedies, and the rewards offered in heaven—was just the mix American listeners wanted to hear, especially as the Dust Bowl winds and drought punished the South and Midwest. In the early 1930's, Sara lost patience with A. P. Carter's temper and his sullen ways, and she fell in love with another man. She divorced A. P. Carter in 1936. Though estranged, the trio still performed professionally. Oddly, the divorce bound the group together more tightly (more work meant more royalties, which allowed A. P. Carter to pay off his settlement to Sara more quickly).

By 1938 the Carter Family was broadcasting on XERA, a five hundred-kilowatt radio station in Mexico across the border at Del Rio, Texas. These transmissions were so powerful, they could be heard all over North America. The two years the Carter Family performed on XERA increased their record sales and their audience significantly. The station closed when the United States and Mexico signed a broadcast agreement in 1941. Though they performed off and on as a group on a North Carolina radio show, the original Carter Family effectively was finished by 1943. A. P. Carter retired to a country store in Poor Valley, and Sara and her second husband moved to California.

After the Breakup. Maybelle and her daughters Helen, June, and Anita then went on to form the group the Carter Sisters and Mother Maybelle, and they played for three years, from 1943 to 1946, at radio station WRNL in Richmond, Virginia. For the rest of the 1940's, they played on various barn dance radio shows throughout the South. June was a natural salesperson, and she was committed to becoming a professional musician as well as a comedian. In 1950 Maybelle and the Carter Sisters, along with fledging guitar giant Chet Atkins, went to the Grand Ole Opry, the mecca of country-music venues. Television appearances throughout the early 1950's followed, including a tour with Elvis Presley in 1955 (during which Anita and Presley had a brief flirtation). Meanwhile, from 1952 to 1956, A. P. Carter and his ex-wife Sara and their children performed and recorded locally with little fanfare. When A. P. Carter died in 1960, the Carter Sisters and Mother Maybelle took back the Carter Family name.

With the rise of rock and roll and sanitized Nashville-produced popular country music, interest by the public in older traditional and hillbilly sounds waned. However, with the folk music revival in the 1960's, Maybelle was in great demand once again as a solo performer on the college and festival circuit. There was a renewed interest in Carter Family ma-

terials, and artists as diverse as Presley and the Kingston Trio covered their songs. Maybelle reunited with Sara to perform at the famous Newport Folk Festival in 1967 (and a few more times before Sara died in 1979). In 1968 June married Johnny Cash, and they became stars of their television show in the 1970's. Mother Maybelle and daughters Helen and Anita appeared on many of these weekly shows. Before her death in 1978, Maybelle went on to do some important recordings, especially on the Nitty Gritty Dirt Band's seminal album, *Will the Circle Be Unbroken* (a title based on a Carter song).

Musical Legacy

The Carter Family is the "first family" of country music, and Mother Maybelle is the matriarch. While the original trio broke up in the early days of World War II, Maybelle kept alive the traditions and songs for nearly another four decades. The original Carter Family recorded 287 sides (all are still available), and half of them are part of the modern country-music canon. In 2004 a tribute compact disc titled *The Unbroken Circle: The Musical Heritage of the Carter Family* was released. The contributors included the most noted country and crossover artists, including Willie Nelson, Johnny Cash, Sheryl Crow, Shawn Colvin, and John Prine.

Maybelle never learned to read music, but her way of playing the guitar—often called a Carter run or a Carter scratch—changed the way country musicians approached the instrument. A largely self-taught guitar virtuoso, Maybelle picked parts of the melody line while strumming chords. This distinctive way of blending melody on the bass strings with harmony on the treble strings while forming a partial chord has affected three generations of players, from country to rock. The Grateful Dead's Jerry Garcia, the Rolling Stones' Keith Richards, Atkins, and Doc Watson are just a few of the many guitarists who have publicly acknowledged their musical debt to Mother Maybelle.

The Carter Family was inducted into the Country Music Hall of Fame in 1970, the first group so honored. However, the Carter Family's influence was not bound by country music. Many songs, such as "Will the Circle Be Unbroken," painted a portrait of a United States mired in an economic depression and poised at the bring of war. Most of the music from the film *O Brother, Where Art Thou?* (2001) were songs that A. P. Carter gathered, arranged, and played with Maybelle and Sara. The dozens of family acts and groups of relatives that perform at country and bluegrass venues can trace that heritage to the Carter Family. In the last years of her life, Maybelle was recognized as the mother of country music.

James Stanlaw

Further Reading

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Maybelle, a rarity among the standard country-music encyclopedias.

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See also: Atkins, Chet; Cash, Johnny; Cobain, Kurt; Nelson, Willie; Presley, Elvis; Richards, Keith; Scruggs, Earl; Seeger, Mike; Watson, Doc.

Enrico Caruso

Italian opera singer

Caruso, possessed of a magnificent, expressive, tenor voice, combined with classic technique, was a leading operatic star, and he was the first singer to be heard by millions of people through the newly invented gramophone.

Born: February 25, 1873; Naples, Italy
Died: August 2, 1921; Naples, Italy

Principal works

OPERATIC ROLES: Enzo Grimaldo in Amilcare Ponchielli's *La gioconda*, 1895; Edgardo Ravenswood in Gaetano Donizetti's *Lucia di Lammermoor*, 1895; Duke in Giuseppe Verdi's *Rigoletto*, 1895; Don José in Georges Bizet's *Carmen*, 1896; Rodolfo in Giacomo Puccini's *La Bohème*, 1896; Canio in Ruggero Leoncavallo's *Pagliacci*, 1897; Loris in Umberto Giordano's *Fedora*, 1898; Radamès in Verdi's *Aida*, 1900; Mario Cavaradossi in Puccini's *Tosca*, 1900; Nemorino in Donizetti's *L'elisir d'amore*, 1901; B. F. Pinkerton in Puccini's *Madama Butterfly*, 1906; Lyonel in Friedrich von Flotow's *Martha*, 1906; Prince of Urgel in Verdi's *Il Trovatore*, 1908; Dick Johnson in Puccini's *La fanciulla del west*, 1910; Don Alvaro in Verdi's *La forza del destino*, 1918; Eléazar in Fromental Halévy's *La Juive*, 1919.

Principal recordings

ALBUMS: *Cielo e mar aria from Ponchielli's Gioconda*, 1902; *E lucevan le stelle Puccini's Tosca*, 1902; *Non t'amo pui aria*, 1902; *Pagliacci vesti la giubba*, 1902; *Il songo manon*, 1904; *Rigoletto la donna è mobile*, 1904; *Tiempo antico*, 1916; *Vesti la giubba*, 1920.

The Life

Enrico Caruso (kah-ROO-soh), born in 1873 in Naples, Italy, to Marcellino and Anna Baldini Caruso, was the third of seven children; his two older brothers died in infancy. A mechanic, Caruso's father earned barely enough money to supply his family with the necessities. Although an unruly student, Caruso developed a great love of singing. At eleven, he became the lead soloist of his school's choir, earning enough money to pay for private voice lessons. At thirteen, he left school to work at a factory, although he continued to train with Naples's talented musical teachers. Caruso was drafted into the Italian army, but he was a lackluster soldier. Discharged at the age of twenty, he supported himself by singing at various Neapolitan events and eventually at the opera.

Caruso's star rose quickly, and he soon developed an international reputation. On July 2, 1898, Caruso and his longtime mistress, opera singer Ada Giachetti, had a son, Rodolpho. On September 7, 1904, Caruso and Giachetti had a second son, Enrico. Meanwhile, Caruso was starring at the New York Metropolitan Opera and recording operatic and popular songs, which made him world famous and brought him great wealth and a lavish lifestyle.

In 1907 relations between Caruso and Ada became strained after he had an affair with Ada's sister, Rina. Caruso purchased the opulent Villa Bellosguardo estate outside Florence, where he relaxed by drawing outstanding caricatures. In 1908 Ada scandalously left Caruso for their chauffeur, and Caruso acquired a new mistress, Mildred Meffert. On August 20, 1918, Caruso married a young American aristocrat, Dorothy Park Benjamin. Their daughter, Gloria, was born on December 18, 1919. In December, 1920, Caruso, taxed by overwork, contracted pleurisy, a disease of the lungs. The illness fatal, he returned to Naples in 1921, where he died.

The Music

When he perfected his singing technique, Caruso rose meteorically in the world of opera. A tenor, Caruso debuted at Naples's Teatro Nuovo in 1894. He was approved by the composer Giacomo Puccini to sing the role of Rodolfo in *La Bohème* in the 1897 summer opera season at Livorno. The next year Caruso performed for Czar Nicholas II in St. Petersburg and at the Teatro La Opera in Buenos Aires. In 1900 Caruso began performing regularly at La Scala opera house in Milan. Caruso debuted in Covent Garden in London in 1902 and at the Metropolitan Opera in New York in 1903, where for the next seventeen seasons, until his death, he would star as the lead tenor. Caruso received $960 for each performance at the Metropolitan Opera, which in a few years reached three thousand dollars. For singing engagements, Caruso received as much as fifteen thousand dollars. He was paid a hundred thousand dollars for each of his two motion-picture appearances in 1919, in *My Cousin* and *The Splendid Romance*.

Enrico Caruso. (Library of Congress)

Gramophone Recordings. On April 11, 1902, Caruso made his first recording for the newly invented gramophone. In 1904 Caruso entered a long-term contract with Victor Talking Machine Company. The strength of his voice and his technical control were perfectly suited to phonographic technology, and his records were an incredible success. During his career he would make more than two hundred 78-rpm records, which sold millions of copies, earning Caruso as much as five million dollars, prompting some to ask, "Did Caruso make the gramophone or did the gramophone make Caruso?"

As can be heard on these recordings, despite their primitive technology, Caruso had a beautiful voice, often described as lyrical, velvety, and lustrous. Although a tenor, Caruso retained some of the rich timbre and lower register of a baritone. His voice was noble and bold, and yet it contained a disarming warmth and sweetness at its core. A practiced professional, Caruso had near-perfect control of his pitch, tone, and range. His intonation was flawless, his high notes clarion, his lower register dark and vibrant. He was capable of precise phrasing, with a mastery of portamento and legato. Caruso had tremendous lung and chest capacity, with disciplined breath and diaphragm control. His voice was flexible, and he adapted it with precision to every role. Excelling in the older bel canto style, Caruso had a lively, masculine voice that was also well suited to the newer realistic verismo style. He was unabashed in exhibiting passionate, emotional singing. In addition to opera, Caruso's concert and recording repertoire included famous Neapolitan love songs, such as "Santa Lucia" and "O sole mio."

Vesti la Giubba. Caruso first sung the role of Canio in Ruggero Leoncavallo's *Pagliacci* in 1897. It would become Caruso's most famous role, and he sang it in seventy-eight major productions. His versatility and passion were put to great effect as Canio, the head of a troupe of traveling comic players, who sings with ironic laughter, pathos, and rage. Caruso's rendition of Canio's final aria, "Vesti la giubba" (put on the costume), with its heart-rending plea of "Ridi Pagliacco" (laugh, clown) and sobbing conclusion, overpowered listeners. In 1907

Caruso's recording of "Vesti la giubba" was the first record to sell more than a million copies.

"Over There." With his colorful personality, generosity, and Italian mannerisms, Caruso was an appealing celebrity to millions of Americans. He returned America's affection, despite a 1906 conviction for pinching a woman at the Central Park Zoo. Caruso raised money for the Allied effort in World War I, adopting George M. Cohan's patriotic war song, "Over There," which he sang at Liberty Bond rallies throughout the country. On September 19, 1918, he sang "Over There" before a huge audience in New York's Central Park, and his heroic recording of the song in 1918 in English and French is thrilling, expressing the martial spirit of the song with great energy.

Musical Legacy

Caruso is one of the great opera tenors of all time, in a celebrated tradition dating from eighteenth century star Luigi Bassi to twentieth century star Luciano Pavarotti. Caruso's fame coincided with the rise of the phonograph, and as such Caruso became the first international celebrity of singing, whose mellifluous voice was heard by vast audiences. His recordings had the widest influence, loved by millions of people who knew little about opera. Caruso changed the world of opera, reestablishing the celebrated role of male tenor, perfecting verismo style, and bringing operatic sensibilities to a wide populace.

Howard Bromberg

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See also: Björling, Jussi; Cohan, George M.; Dodge, Charles; Melba, Dame Nellie; Pavarotti, Luciano; Puccini, Giacomo; Puente, Tito.

Henri Casadesus

French classical composer and arranger

A member of an illustrious French family of musicians, Casadesus founded the Société des Instruments Anciens, dedicated to the performance and dissemination of early music. He was a notable advocate of the viola d'amore, reviving the instrument's popularity.

Born: September 30, 1879; Paris, France
Died: May 31, 1947; Paris, France

Principal works

OPERETTA (music): *Le Rosier*, 1923 (libretto by Maurice Devilliers).

ORCHESTRAL WORKS: Concerto for Viola and Orchestra in B Minor, 1924; Twenty-four Preludes for Viola d'Amore and Harp, 1931; Concerto for Viola in C Minor, 1947.

VOCAL WORKS: *La Sommeilleuse*, 1949; *Sur les jolis ponts de Paris*, 1949.

Principal recordings

ALBUM (as arranger): *Maurice Maréchal Book 3*, 1998.

The Life

Henri Casadesus (kas-ah-DEE-sus) was the son of Louis Casadesus, an amateur violinist and guitarist. Seven of Louis's children became professional musicians, including Francis, founder and director of the American Conservatory at Fontainebleau, and Robert, a pianist and composer. Casadesus was educated at the Paris Conservatory,

where he studied music history with Albert Lavignac and viola with Théophile Laforge.

Between 1910 and 1917, Casadesus was violist for the Capet Quartet. He also served as director of the Théâtre de la Gaîté-Lyrique in Paris and the opera theater of Liège, Belgium. With bassist Edouard Nanny, Casadesus performed concerts of early music, leading to the formation of the Société des Instruments Anciens Casadesus in 1901. Camille Saint-Saëns was named honorary president.

The group's membership included, at various times, Casadesus's brothers Marcel and Marius on viola da gamba and pardessus de viole and his sister, Regina Patorni-Casadesus, on harpsichord. Another brother, Francis, occasionally conducted the group. Their repertoire included "rediscovered" works of old masters and lesser known composers such as François Francœeur and Jean-Joseph Mouret. Many of these works were likely composed by Casadesus and other members of the group. Casadesus amassed a large collection of musical instruments, some of which he sold to the Boston Symphony Orchestra in 1926.

The Music

Casadesus's notable works are those that he wrote and attributed to early composers, such as George Frideric Handel and Carl Philipp Emanuel Bach. In this sense, he was much like his contemporary Fritz Kreisler, the great violinist, who also composed works in the style of other composers and did not acknowledge who had created them. Casadesus also wrote operettas, ballet music, film scores, songs, and a method for viola d'amore. In general he was a master of late-Baroque styles, but his music, forged and otherwise, recounts these historical genres from a nineteenth century perspective. His operettas are derivative of the works of Jacques Offenbach but possess a classical bent with clear textures and lyric content.

Le Rosier. Set to a libretto by Maurice Devilliers, a member of the Société des Instruments Anciens, the work premiered in 1923 at the Liège Opera and later, in Paris, at the Théâtre des Folies-Dramatiques in 1925. The operetta was one of several similar works composed by Casadesus after World War I, likely to raise money for the financially strapped musician. Set in three acts with an obligatory ballet, the work is well crafted if not derivative. Stylistically, *Le Rosier* recalls nineteenth century opéra bouffe, including a cancan and alternating vocal combinations with ensembles. Casadesus employs chromaticism and nonharmonic tones strategically throughout but never at the expense of tonal clarity and lyrical melodies.

Concerto for Viola and Orchestra in B Minor. Originally published in 1924 as a work by Handel, subsequent analysis has determined that it is a work by Casadesus in the style of Handel. Written for viola and orchestra, the work has been transcribed for a number of other instruments, and its popularity is evidenced by performances by the famous violist William Primrose and by its appearance in the Suzuki-method canon. The work enjoyed significant fame as a Handel concerto until its true origins were discovered in the 1950's, and it demonstrates that Casadesus had a masterly command of the Handel compositional style.

Set in three movements, the concerto possesses the virtuosic, the expressive, and the rhythmic vitality inherent in many works of its kind. In typical Baroque concerto fashion, the first movement is built on rapid sixteenth-note figures weaving in and out of closely related tonalities. The second movement is slow and expressively lyrical, with a simple but emotionally rich melody. The last movement is lively and playful, with continuous motion throughout.

Twenty-four Preludes for Viola d'Amore and Harp. Published in 1931 as part of the *Technique de la viole d'amour*, an instructional method for the instrument, the preludes span the gamut of Baroque compositional styles. Though the music is historically derived, the works are well crafted and musically charming, highlighting Casadesus's unique compositional abilities.

Concerto for Viola in C Minor. This concerto was performed by the Société des Instruments Anciens and eventually published in 1947. It was attributed to Johann Christian Bach until further stylistic research led to the conclusion that it was written by Casadesus. The work is characterized less by the gallant style that one might expect from Bach and more by rich Romantic textures.

The first and last movements are characterized by rapid rhythmic figurations, and the middle movement is slower and more lyrical. The opening allegro has a vibrant and dramatic theme shared by

orchestra and solo, accompanied by richly textured harmonies. The slow adagio is expressive, with a highly ornamented melody. The last movement is in the style of a gigue, with a solo voice performing energetic arpeggiations capped with a climactic cadenza.

Musical Legacy

Although his performance style was embedded in a Romantic conception of early music, Casadesus was an important figure in the historic performance movement of the first half of the twentieth century. As leader of the Société des Instruments Anciens, he brought the music of early composers to audiences around the world. He played a significant role in the rebirth of the viola d'amore by promoting it as an expressive musical instrument and not merely a museum piece. His compositions for the instrument reflected an impressive creative gift and musicality. Casadesus's uncanny talent for mimicry assured his legacy as a first-rate musical forger. He mastered the style of the late Baroque and presented his own work as that of older masters. His contributions to operetta demonstrated a high level of craftsmanship and command of this entertaining genre.

Brian Doherty

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See also: Kreisler, Fritz; Suzuki, Shin'ichi.

Pablo Casals

Spanish classical cellist, composer, and conductor

Casals transformed cello technique and brought recognition to the cello as a solo instrument, contributing greatly to a reinvigoration of the music of Johann Sebastian Bach.

Born: December 29, 1876; El Vendrell, Catalonia, Spain
Died: October 22, 1973; San Juan, Puerto Rico
Also known as: Pau Carlos Salvador Casals y Defilló (full name)

Principal works

CHORAL WORKS: *El pessebre*, 1960; *Hymn for the United Nations*, 1971.
ORCHESTRAL WORKS: *Revérie*, 1896 (for cello and piano); *La Sardana*, 1926; Sonata, 1972 (for violin and piano).

Principal recordings

ALBUMS: *A Concert at the White House, November 13, 1961*, 1961; *The Art of Pablo Casals*, 1964; *Pablo Casals at Montserrat*, 1968; *Casals Conducts Mozart*, 1970; *Pablo Casals in Concert*, 1972; *Pablo Casals Conducts Beethoven*, 1975; *Bach: Suites for Cello*, 1988; *Pablo Casals Plays Works for Cello and Orchestra*, 1989; *Beethoven: Cello Sonatas*, 1990; *Casals Festivals at Prades, Vols. 1 and 2*, 1991; *Early Recordings, 1925-1928*, 1994.

The Life

Pau Carlos Salvador Casals y Defilló, who would come to be known as Pablo Casals (kah-SAHLZ), was the third of eleven children born to Pilar Defilló i Amiguet and Carlos Casals i Riba. The couple resided in El Vendrell, Spain, a small Catalonian town to the southwest of Barcelona, where Carlos, a talented pianist and vocalist, served as organist at the local church, led a men's chorus, and gave private instruction in piano and voice. Thus the young Casals was immediately immersed in music. Soon after Pablo, or Pau, as he was known in Catalan, began piano studies at age four, his father permitted him to join the church choir,

and by six or seven the child was composing short pieces for the piano. Pablo first heard a violoncello at the concert of a professional chamber trio in 1888, and at once he became enamored of the instrument. His father managed to obtain a small cello for his son, and Pablo, at twelve, began preliminary instruction. Within the same year, Pablo and his mother traveled to Barcelona, so that he could begin serious musical study at the Municipal School of Music.

As a student in Barcelona, Casals performed regularly with a trio at a local café and with several local orchestras. Wherever the young cellist went, his playing was well received and his talent widely recognized, perhaps most importantly by Isaac Albéniz, Spain's foremost pianist at the time. With Albéniz's recommendation, Casals came under the patronage of Count Guillermo Morphy y Férriz de Guzmán, private secretary to María Cristina, the queen regent of Spain. The count tutored Casals in a broad range of subjects, both academic and musical, and María Cristina, a pianist and enthusiastic patron of the arts, awarded Casals a stipend, enabling him to study at the Madrid Conservatory. After an unsuccessful attempt to transfer to the Brussels Conservatory and a short and disastrous stint as a professional musician in Paris, Casals returned to Barcelona in 1896. His reputation now well established within Spain, he performed in chamber concerts, in recitals, and as a soloist with the Madrid Symphony Orchestra.

Three years later Casals made his first major European solo debuts, most notably in London and Paris. He toured extensively from 1899 through 1906, quickly achieving an international fame unrivaled by any cellist up until that time. He made his North American debut in 1901, he toured South America in 1903, and he performed in Russia for the first time in 1905. Success as a soloist created opportunities to perform chamber music with outstanding musicians of the day. In late 1905 or early 1906 Casals formed a chamber trio with the pianist Alfred Cortot and the violinist Jacques Thibaud, two talented French musicians who were accomplished soloists. The superstar trio performed together for almost thirty years and left several recordings as testament to their brilliant musicianship.

By the age of thirty, Casals had achieved international stardom, which in turn brought considerable wealth. For a time, he found romance with a Portuguese cellist, Guilhermina Suggia, who lived with him in Paris for several years. Later, after an extremely brief courtship, he married an American soprano, Susan Scott Metcalfe, in April of 1914. However, the couple separated in 1927, eventually divorcing in 1957 so that Casals could marry his dying companion, Franchisca Vidal de Capdevila, a former student who had accompanied him into exile at the end of the Spanish Civil War.

By 1920, realizing the cello did not completely satisfy his musical creativity, Casals mounted the conductor's podium. That year he formed the Orquestra Pau Casals, which he conducted from its base in Barcelona until 1936, the year that marked the beginning of the conflict in Spain between the elected republican government and the Fascist opposition led by General Francisco Franco. When Franco assumed power in 1939, Casals, an ardent republican, was forced into exile. He relocated to Prades, France, and resided there during World War II, performing only sporadically and always to benefit victims of the European conflict and Franco's tyranny.

Casals's opposition to Franco was so vehement that Casals publicly declared his intent never to perform in countries that recognized the Fascist state of Spain. His music making continued, a tool he utilized to promote global peace and democracy. Casals spoke and performed several times at the United Nations, and he was a candidate for the Nobel Peace Prize in 1958. A year earlier he had set up residence in Puerto Rico, the birthplace of his mother and the home of his soon-to-be-bride, Marta Montañez, a cello student sixty years his junior.

In the last twenty years of his long life, Casals appeared as a cellist, a conductor, and a pedagogue at festivals in Prades and Puerto Rico. At the age of ninety-four, Casals performed for the last time at the United Nations, once again calling attention to the plight of his homeland, Catalonia, a region whose existence was being threatened by Franco's nationalist policies. Casals died in 1973, at the age of ninety-six, in San Juan, Puerto Rico, surrounded by friends, family, and the music of Bach.

The Music

New Cello Technique. Casals began to revolutionize the technique of playing cello before he was

fifteen. Nineteenth century conventions dictated that the cellist hold the bow arm close to the body, thus forcing the right wrist to be crooked and, in Casals's view, creating unnecessary tension. José García, Casals's cello teacher, instructed his students to practice with a book held under the right arm in order to ensure proximity between the arm and the body. However, Casals chose to practice without the book, which enabled greater freedom of movement and permitted a more expressive variety of sounds to be produced. García also taught that the fingers of the left hand should be kept close to one another, requiring the cellist to shift the hand position in order to traverse the lengthy cello fingerboard and creating unwanted interruptions in the musical line. Casals instead played with his left hand in an open position, permitting him to extend his fingers to reach notes, decreasing the number of hand shifts, and preserving musical continuity. His technical innovations arose from his need for a particular musical result from the cello.

Pablo Casals. (Library of Congress)

Musical Interpretation. Under the influence of French philosopher Henri-Louis Bergson, Casals believed that music was a creative life force common to all humanity. Because he considered human life to be dynamic, he aspired to create a similar dynamism in his music. Casals described music as a "succession of rainbows"; in other words, music is constantly in oscillation, and each note or phrase comes in the context of a musical ebb and flow. For example, the pitches of a melody go higher or lower, and the tempo of the music slows or accelerates. The task of the interpreter is to bring these changes to the fore. When Casals played, long notes or repeated notes never slumped into monotony. Such notes were growing or subsiding, creating direction and sustaining vitality.

Casals often dropped the fingers of his left hand onto the fingerboard in a percussive manner, sometimes even plucking the string with his left hand, to set the string in vibration prior to the playing of a note, which created a robust, clean sound. He colored the tone by portamento (sliding the left hand's fingers on the strings), by varying the speed of his vibrato, and by experimenting with the strings' sonorities. Intonation was an expressive tool for Casals. Unlike the pianist, the string player can raise or lower the pitch by small increments, and Casals applied this technique in order to emphasize harmonic relationships between a succession of notes or those within a chord.

Casals and Bach. Casals's technical ingenuity was astounding, but his ultimate aim was to reveal the beauty of the composer's score. For Casals, the greatest composer was Johann Sebastian Bach. Casals discovered Bach's Six Suites for Unaccompanied Cello when he was thirteen, at a time when the German Baroque composer was largely neglected. Though it was relatively unheard of to perform more than a movement or two of a suite, twelve years later Casals would often include an entire suite in his recital programs. He revered Bach, and the Six Suites for Unaccompanied Cello were an integral part of his daily life. Casals actively promoted the composer throughout his lifetime,

bringing new recognition to the forgotten genius. Bach was born again in Casals's lively and deep interpretations.

In Bach's brilliant polyphonic writing, Casals perceived a vast emotional spectrum, ranging from playfulness to pathos. He conveyed the various moods embedded in the music through a calculated use of rubato (the stretching or compression of the rhythmic pulse), applied in a manner that did not upset the dancelike quality of the movements. For this and other reasons—one being Casals's occasional use of portamento—his interpretations have been criticized by some musical purists who insist upon a strict adherence to the stylistic conventions of the composer's time. Casals contended, however, that the studied application of technical and stylistic innovations would facilitate musical expression and elucidate timeless and profound meaning. Believing in the inevitability of new musical insights and the potential for multitudes of valid interpretations, he chose never to edit a published manuscript of the Six Suites for Unaccompanied Cello.

Musical Legacy

Largely ignored by eighteenth century and Romantic composers, the cello rarely rated a concerto setting. However, with a virtuosic technique, an impeccable intonation, a powerfully beautiful sound, and an assured and profound musicality, Casals convinced the world of the cello's worth as a solo instrument. Memorable cello concerti by composers Edward Elgar and Dmitri Shostakovich perhaps attest to Casals's elevation of the instrument. As a cellist, Casals achieved international renown and paved the way for such great twentieth century cellists as Gregor Piatigorsky, Jacqueline du Pré, and Mstislav Rostropovich and such twenty-first century cellists as Yo-Yo Ma and Mischa Maisky.

Joshua Addison

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Kahn, Albert E. *Joys and Sorrows: Reflections by Pablo Casals*. New York: Simon & Schuster, 1970. Casals's autobiography, as told to Kahn, which reveals the cellist's musical philosophy and political convictions.

See also: du Pré, Jacqueline; Hawkins, Coleman; Rostropovich, Mstislav; Rubinstein, Artur; Segovia, Andrés; Shostakovich, Dmitri.

Johnny Cash

American country singer, guitarist, and songwriter

Singing of the trials and tribulations of the common man, Cash sold more than fifty million albums during his lifetime.

Born: February 26, 1932; Kingsland, Arkansas
Died: September 12, 2003; Nashville, Tennessee
Also known as: J. R. Cash (full name); the Man in Black
Member of: Johnny Cash and the Tennessee Two; Johnny Cash and the Tennessee Three; the Highwaymen

Principal works

MUSICAL THEATER: *Return to the Promised Land*, 1992 (music and lyrics with June Cash).

Principal recordings

ALBUMS: *Johnny Cash with His Hot and Blue Guitar*, 1957; *The Fabulous Johnny Cash*, 1958; *Hymns*, 1959; *Songs of Our Soil*, 1959; *Ride This Train*, 1960; *Blood, Sweat, and Tears*, 1963; *Ring of Fire*,

1963; *Bitter Tears: Ballads of the American Indian*, 1964; *I Walk the Line*, 1964; *Keep on the Sunny Side*, 1964 (with June Carter); *Johnny Cash Sings the Ballads of the True West*, 1965; *Orange Blossom Special*, 1965; *Mean as Hell*, 1966; *Carryin' on with Johnny Cash and June Carter*, 1967; *Johnny Cash at Folsom Prison*, 1968; *The Holy Land*, 1969; *Johnny Cash at San Quentin*, 1969; *Story Songs of the Trains and Rivers*, 1969 (with the Tennessee Two); *Hello, I'm Johnny Cash*, 1970; *Little Fauss and Big Halsy*, 1970 (with Carl Perkins and Bob Dylan); *Singing Storyteller*, 1970 (with the Tennessee Two); *The World of Johnny Cash*, 1970; *Johnny Cash and Jerry Lee Lewis Sing Hank Williams*, 1971; *The Man in Black*, 1971; *America*, 1972; *Folsom Prison Blues*, 1972; *Give My Love to Rose*, 1972 (with June Carter Cash); *A Thing Called Love*, 1972; *Any Old Wind That Blows*, 1973; *Johnny Cash and His Woman*, 1973 (with June Carter Cash); *Five Feet High and Rising*, 1974; *The Junkie and the Juicehead Minus Me*, 1974; *Ragged Old Flag*, 1974; *Johnny Cash Sings Precious Memories*, 1975; *Destination Victoria Station*, 1976; *One Piece at a Time*, 1976; *Strawberry Cake*, 1976; *Last Gunfighter Ballad*, 1977; *The Rambler*, 1977; *Gone Girl*, 1978; *Silver*, 1979; *A Believer Sings the Truth*, 1980; *Rockabilly Blues*, 1980; *The Baron*, 1981; *The Adventures of Johnny Cash*, 1982; *Highwayman*, 1985 (with the Highwaymen); *Rainbow*, 1985; *Believe in Him*, 1986; *Class of '55 (Memphis Rock and Roll Homecoming)*, 1986 (with Roy Orbison, Jerry Lee Lewis, and Carl Perkins); *Heroes*, 1986 (with Waylon Jennings); *Johnny Cash Is Coming to Town*, 1987; *Water from the Wells of Home*, 1988; *Highwayman 2*, 1990 (with the Highwaymen); *The Mystery of Life*, 1991; *American Recordings*, 1994; *The Road Goes on Forever*, 1995 (with the Highwaymen); *Unchained*, 1996; *American III: Solitary Man*, 2000; *American IV: The Man Comes Around*, 2002.

WRITINGS OF INTEREST: *Man in Black: His Own Story in His Own Words*, 1975 (autobiography); *Cash: The Autobiography*, 1997 (with Patrick Carr).

The Life

Johnny Cash, born J. R. Cash, was the son of Ray and Carrie Cash, both of Scottish descent. His parents were involved in the New Deal farm program and settled on land in Dyess Colony in northeast Arkansas. When he was young, he joined his family in picking cotton on the farm and sang with them while they worked. A flood that devastated the family farm inspired a song he wrote many years later called "Five Feet High and Rising." When Cash was twelve years old, his older brother, Jack, died in an accident involving a table saw, an incident that Cash suggested may have provided the dark edge to his music.

Gospel and radio music permeated his childhood, and he started to write songs as a boy. He sang on a radio station in high school and later enlisted in the U.S. Air Force as a radio operator. He was assigned to a U.S. Air Force Security Service unit in Landsberg, Germany, where he bought his first guitar and started a band. After his service in the Air Force ended in 1954, he married Vivian Liberto, whom he had met during technical training at Brooks Air Force Base in San Antonio, Texas. Their first child, Rosanne Cash, was born in 1955. That year the family moved to Nashville, where Cash sold appliances while he studied to be a radio announcer.

His musical career took off in the 1960's, but Cash started to drink heavily and became addicted to amphetamines, using "uppers" to stay awake during tours. Despite the fact that he and Vivian had four daughters, their marriage did not survive Cash's constant touring and drug abuse. Vivian and Cash divorced in 1966.

By the mid-1960's, Cash's singing partner, June Carter, had helped him overcome his addiction. Carter was a member of one of the most influential singing groups in country music, the Carter Family. Although Carter and Cash were married to other people when they met, they fell in love and were married in 1968.

By the end of the 1960's, many people considered Cash the hottest recording artist, outselling The Beatles. From 1969 to 1971 *The Johnny Cash Show* ran on ABC, featuring such diverse guests as Louis Armstrong, Neil Young, Merle Haggard, and Bob Dylan. The Statler Brothers opened every show for him.

In the mid-1970's, Cash's singing career started to decline, but at the same time his Christian faith grew. With his friend, the Reverend Billy Graham,

Johnny Cash. (AP/Wide World Photos)

he cowrote and narrated a film about the life of Jesus titled *The Gospel Road*. He also continued to appear in televised Christmas specials and with June Carter on the television series *Little House on the Prairie*.

During the 1980's, Cash appeared as an actor in several television films. He also suffered a severe abdominal injury and underwent heart bypass surgery in 1988. After Columbia Records dropped Cash's recording contract, he had an unsuccessful partnership with Mercury Records and in the early 1990's signed with the American Recordings label. In 1997 Cash was diagnosed with autonomic neuropathy associated with diabetes. A year later he was hospitalized with severe pneumonia, which damaged his lungs.

Carter died during heart-valve surgery on May 15, 2003. While hospitalized at Baptist Hospital in Nashville, Tennessee, Cash followed her in death on September 12, 2003.

The Music

Known for his distinctive baritone, the sound of his backup band, and his black clothes, Cash had perhaps the most recognized voice in country music. With his sold-out tours and more than fifteen hundred recordings, he left an impressive body of work. Although it is not easy for country artists to cross over to a different genre, during his long career Cash successfully recorded folk, rockabilly, blues, rock and roll, gospel, and popular music. He was inducted into the Nashville Songwriters Hall of Fame as well as the Country Music Hall of Fame, at forty-eight the youngest living inductee. He received the Kennedy Center Honors in 1996. His songs were about love, humor, those down and out, and prisoners; later in his life, his themes were moral tribulation and redemption.

Early Works. Cash signed with the Sun Records label in the mid-1950's, and in 1956 he became a full-time musician after his two-sided hit, "So Doggone Lonesome" and "Folsom Prison Blues," jumped to number five on the *Billboard* country chart. A draft of "Folsom Prison Blues" had been written earlier, when Cash was in the service in West Germany and saw the movie *Inside the Walls of Folsom Prison*. He had great sympathy for prisoners and began performing prison concerts starting in the late 1950's. These concerts produced two successful albums issued in the late 1960's: *Johnny Cash at Folsom Prison*, introduced by his moving rendition of "Folsom Prison Blues," and *Johnny Cash at San Quentin*. "Folsom Prison Blues" became one of his signature songs and was followed by "I Walk the Line," Cash's first number-one country hit and entry on the popular Top 20 chart. "I Walk the Line" is a love song attesting to his fidelity by keeping "a close watch on this heart of mine." By 1958, with more than six million records sold, Cash felt constrained by Sun's small label and signed with Columbia Records.

"Ring of Fire." This song was written by Carter and Merle Kilgore, who eventually became a manager for other recording artists. Although Carter was married to another man when she wrote the lyrics, the words came to her while she was driving down a highway early one morning, thinking about the dangers of falling in love with Cash. She was frightened by his drug abuse, and it came to her that loving him was like a ring of fire. When the

song was completed, Carter's sister Anita recorded it to little notice for her 1962 album of the same name. However, a year later, using mariachi-style horns, Cash recorded "Ring of Fire," and it became the biggest hit of his career, remaining number one on the charts for seven weeks. Since then, numerous versions of the song have been produced. In 1990, twenty-seven years after Cash released it, Social Distortion recorded it to great commercial success.

"A Boy Named Sue." Written by Shel Silverstein, a songwriter and author best known for his whimsical children's books, the song was inspired by humorist Jean Shepherd, a friend of Silverstein who was teased as a child for his first name. Cash first heard "A Boy Named Sue" at an informal gathering of musicians in Nashville where Silverstein sang his song. Carter thought it would be a great song for Cash, and later, when they left to record *Live at San Quentin*, they took it along. Cash sang the song unrehearsed for the first time in front of the prison audience. The recording became a hit, rising to number one on the country charts and to number two on the pop charts. It also became Cash's first hit in England and Ireland. "A Boy Named Sue" tells the unlikely story of a boy who grows up resentful of his father, both for leaving him and for giving him a girl's name. Later the boy, now grown, meets his father in a bar and finally understands that the father gave him the name "Sue" to make him tough.

Musical Legacy

Cash was legendary for the longevity of his career. His signature tune, "Folsom Prison Blues," was recorded and became a hit in 1956, and his video *Hurt* won an MTV Video Music Award forty-seven years later. Although his career experienced slumps, especially in the mid-1960's when he became addicted to drugs, by the end of that decade he was the voice of country music. Again, in the 1980's, his recording career and connections with the Nashville establishment sank to an all-time low. In the 1990's his career was rejuvenated, and he became popular all over again with a new generation of young people who were admirers of rock and hip-hop. He continued to earn industry awards and enjoyed remarkable commercial success.

Cash influenced numerous artists and was the first to record the songs of Kris Kristofferson and Bob Dylan, who later became popular artists in their own right. He had a long friendship with Dylan, who cited Cash as a major influence on his own work. Cash welcomed Ray Charles to Nashville when Charles came to record his first country song there and became his lifelong friend. Cash was a pioneer in the rockabilly sound and early rock and roll, and for his contributions he was recognized by the Rockabilly Hall of Fame and the Rock and Roll Hall of Fame. An Academy Award-winning film biography of Cash, *Walk the Line*, was released in 2005 to both commercial and critical success.

Sheila Golburgh Johnson

Further Reading

Cash, Johnny, with Patrick Carr. *Cash: The Autobiography*. New York: HarperCollins, 1997. Cash attributes his life, health, and success to Carter.

Streissguth, Michael. *Johnny Cash at Folsom Prison: The Making of a Masterpiece*. Cambridge, Mass.: Da Capo Press, 2004. Examines in depth the legendary concert at Folsom Prison and the live album, placing the concert in the greater context of Cash's career and the music of the times.

_____. *Johnny Cash: The Biography*. Cambridge, Mass.: Da Capo Press, 2006. Relying on interviews with family members such as Cash's daughter, Rosanne, this book paints a fairly objective picture of Cash and illustrates the influence of his family members while he was growing up.

Turner, Steve. *The Man Called Cash: The Life, Love, and Faith of an American Legend*. Nashville: Thomas Nelson, 2004. This authorized biography, which deals fairly and honestly with Cash's personal issues, was published in time for the first anniversary of the singer's death and relies heavily on interviews with such Cash fans as Larry Gatlin and Kris Kristofferson.

Urbanski, Dave. *The Man Comes Around: The Spiritual Journey of Johnny Cash*. New York: Relevant Books, 2003. A spiritual chronicle of Cash's life explores in detail the highs and lows and the failures and successes. His faith became more important to him as he grew older.

See also: Axton, Hoyt; Carter, Maybelle; Charles, Ray; Diamond, Neil; Dorsey, Thomas A.;

Dylan, Bob; Harris, Emmylou; Howlin' Wolf; Jennings, Waylon; Kristofferson, Kris; Leadbelly; Lewis, Jerry Lee; Monroe, Bill; Nelson, Ricky; Nelson, Willie; Orbison, Roy; Perkins, Carl; Ritchie, Jean; Strummer, Joe; Tubb, Ernest.

Ray Charles

American rhythm-and-blues pianist, singer, and songwriter

Charles helped shape the sound of rhythm and blues and soul, and he was one of the first musicians to own his master recordings.

Born: September 23, 1930; Albany, Georgia
Died: June 10, 2004; Beverly Hills, California
Also known as: Ray Charles Robinson (birth name)

Principal recordings

ALBUMS: *Confession Blues*, 1954; *The Great Ray Charles*, 1957; *Ray Charles*, 1957; *Soul Brothers*, 1958 (with Milt Jackson); *Yes, Indeed!!*, 1958; *The Genius of Ray Charles*, 1959; *Genius + Soul = Jazz*, 1960; *The Genius Hits the Road*, 1960; *Ray Charles in Person*, 1960; *Ray Charles Sextet*, 1960; *Dedicated to You*, 1961; *Do the Twist with Ray Charles!*, 1961; *The Genius After Hours*, 1961; *The Genius Sings the Blues*, 1961; *Ray Charles and Betty Carter*, 1961 (with Betty Carter); *Soul Meeting*, 1961 (with Jackson); *Hallelujah I Love Her So!*, 1962; *Modern Sounds in Country and Western Music*, 1962; *Modern Sounds in Country and Western Music, Vol. 2*, 1962; *Spotlight on Ray Charles*, 1962; *Ingredients in a Recipe for Soul*, 1963; *Have a Smile with Me*, 1964; *Sweet and Sour Tears*, 1964; *Country and Western Meets Rhythm and Blues*, 1965; *Crying Time*, 1966; *Ray's Moods*, 1966; *A Man and His Soul*, 1967; *Ray Charles Invites You to Listen*, 1967; *Doing His Best*, 1969; *I'm All Yours, Baby!*, 1969; *Love Country Style*, 1970; *My Kind of Jazz*, 1970; *Volcanic Action of My Soul*, 1971; *A Message from the People*, 1972; *Presents the Raelettes*, 1972; *Through the Eyes of Love*, 1972; *My Kind of Jazz, Number 2*, 1973; *My Kind of Jazz, Pt. 3*, 1975; *Renaissance*, 1975; *World of Ray Charles, Vol. 2*, 1975; *True to Life*, 1977; *Love and Peace*, 1978; *Ain't It So*, 1979; *Brother Ray Is at It Again*, 1980; *Wish You Were Here Tonight*, 1983; *Do I Ever Cross Your Mind*, 1984; *Friendship*, 1984; *The Spirit of Christmas*, 1985; *From the Pages of My Heart*, 1986; *Just Between Us*, 1988; *What Would You Believe*, 1990; *My World*, 1993; *Strong Love Affair*, 1996; *I Wonder Who's Kissing Her Now*, 1997; *Blues*, 1999; *Thanks for Bringing Love Around Again*, 2002; *Portrait*, 2003; *Ray Charles Portrait*, 2003; *Genius Loves Company*, 2004; *At Newport*, 2005; *Genius and Friends*, 2005; *With the Voice of Jubilation Choir*, 2006.

SINGLES: "Basin Street Blues," 1960; "Baby It's Cold Outside," 1961 (with Betty Carter); "Hit the Road Jack," 1962; "I Can't Stop Loving You," 1963; "Ballad of Ray Charles," 1964; "Ballad Style of Ray Charles," 1965; "Ray Charles Sings," 1965; "Swinging Style," 1965; "Take These Chains," 1965; "Busted," 1966; "What'd I Say," 1975; "Seven Spanish Angels," 1988; "I'll Take Care of You," 1990; "Fresh Out of Tears," 1991; "Living Without You," 1991; "Song for You," 1993; "Ellie My Love," 2004; "Here We Go Again," 2005.

The Life

Ray Charles was born to impoverished parents Aretha Williams, who stacked boards in a sawmill, and Bailey Robinson, a railroad repairman, mechanic, and handyman. His parents were not married, and when Charles was an infant, the family moved to Greenville, Florida. Bailey, who had three other families, later abandoned Aretha with her two sons, and she raised her children on her own.

When Charles was five, he witnessed his younger brother George drown in his mother's portable laundry tub. At the age of six, Charles suffered from glaucoma, and he began to lose his sight. By age seven, he was totally blind. His mother sent him to the St. Augustine School for the Deaf and the Blind in St. Augustine, Florida, and she died two years later. At the school, Charles received a formal musical education, learning to read, to write, to arrange music in Braille, and to score for big bands. In addition, he learned how to play piano, organ, saxophone, clarinet, and trumpet.

Charles moved to Seattle in 1947 and formed a trio, which emulated the style of Nat King Cole and Charles Brown. At this time, to avoid being confused with boxer Sugar Ray Robinson, Charles dropped the Robinson from his name. In 1952 Atlantic Records signed him to a contract, and during the next year he enjoyed his first commercial success. Charles began using heroin during this time, and in 1965 he was arrested for possession of heroin and marijuana. At the time, he revealed that he had been addicted for nearly two decades. Although this was his third arrest, he was allowed to check in to a clinic in Los Angeles to recover and to avoid jail time. By 1966 he had completely recovered from his long-standing heroin addiction.

During the 1960's and 1970's, Charles released several hits, but as his music became increasingly sentimental, it fell from popularity. During the 1980's and 1990's, he became recognizable among younger audiences with his appearances in films, such as *Blues Brothers* (1980), and television shows, such as *The Cosby Show* and *The Super Dave Osbourne Show*.

Although he was exceptionally successful as a musician, Charles had a complicated private life. He was divorced twice, and he had twelve children, both in and outside his marriages. He was married to Eileen Williams for one year, between 1951 and 1952. Later, in 1955, he married Della Beatrice Howard, and they divorced in 1977.

In 2004, even though he was suffering from liver disease, Charles worked on a recording project of duets (*Genius Loves Company*) with musicians Willie Nelson, Bonnie Raitt, B. B. King, Elton John, and Norah Jones. He died from acute liver disease in 2004 at the age of seventy-three.

The Music

Charles's works reflect a broad array of music genres, including country, jazz, blues, funk, and pop. As an artist, he was as comfortable working in rock and roll as in the songs of George Gershwin. His career spanned fifty-eight years, and his music appeared on more than 250 albums, most of which have been top sellers in different musical genres.

Gospel. Charles brought a new perspective to gospel music, bringing it from the African American church tradition and making it popular among white audiences. Although he was highly criticized for this, he never stepped back. Charles was a pioneer in mixing gospel, jazz, blues, and rock and roll, opening new doors for musical artists. His highly developed and controlled technique as a performer made him greatly admired by audiences and other artists; singer Frank Sinatra called Charles "the only genius in the business."

"I Got a Woman." Charles's first rhythm-and-blues album was *Confession Blues* with Atlantic Records. A career-defining song from this album was "I Got a Woman," which was released as a single in December, 1954. Some believe that this song, a combination of gospel and rhythm, led to soul music. "I Got a Woman" was Charles's first number-one rhythm-and-blues hit, and it was later ranked number 235 in the list of the 500 Greatest Songs of All Time in *Rolling Stone*. The song utilized vocal techniques (moans and grunts) common in African American church music and applied them to explicitly sexual material. Charles withstood criticism for this, continuing to make this part of his performing style.

Ray Charles. (AP/Wide World Photos)

"I Can't Stop Loving You." This song was composed by country singer and songwriter Don Gibson and recorded in 1957. Charles recorded it in 1962, for his *Modern Sounds in Country and Western Music* album. His cover version features a string arrangement and a gospel choir. This love song about heartbreak peaked on the *Billboard* Hot 100 and the rhythm-and-blues and adult contemporary charts. It ranked number forty-nine on Country Music Television's 100 Greatest Songs in Country Music and number 161 on *Rolling Stone*'s list of the 500 Greatest Songs of All Time.

"Hit the Road Jack." Charles's good friend Percy Mayfield wrote this song as a tribute to Jack Kerouac's novel *On the Road* (1957). "Hit the Road Jack" was on the *Billboard* Hot 100 chart at number one for two weeks in 1961, and it won the Grammy Award for Best Male Rhythm and Blues Recording in 1961. The jazzy song—about a woman asking her lover to leave—launched Charles to international stardom. It is played at sports events, for example, when a hockey player is sent to the penalty box or a basketball player is taken out of the game.

"Busted." Written by Nashville songwriter Harlan Howard and originally recorded by Johnny Cash in 1962, this song won for Charles the 1963 Grammy Award for Best Rhythm and Blues Recording. "Busted" is a country-style song about a farmer who is broke and has no hope in life. The single features brass arrangements and Charles's vocals.

"Georgia on My Mind." This song, with lyrics by Stuart Gorrell and music by Hoagy Carmichael, became the official state song of Georgia. However, it is not clear whether Gorrell's lyrics refer to Carmichael's sister, Georgia, or to the state of Georgia. Carmichael's autobiography, *Sometimes I Wonder* (1965), indicates that a friend suggested to Gorrell that he write a song about Georgia because you cannot go wrong writing about the South. Charles recorded the song for his album *The Genius Hits the Road*. On March 7, 1979, he performed the song before the Georgia General Assembly, and later, on April 24, 1979, the Assembly adopted it as the state song. The song is played on Georgia public television late Sunday nights when it goes off the air. It was also used as the theme song for the television situation comedy *Designing Women*. "Georgia on My Mind" has a string arrangement, female back vocals, and Charles's vocals and piano.

"Unchain My Heart." This song was written by Bobby Sharp, who sold it to Teddy Powell for fifty dollars in order to buy drugs. Charles's rendition became extremely popular, and later Powell demanded half the songwriting credit. Sharp fought for the rights to his song successfully, renewing the copyright for his publishing company (B. Sharp Music) in 1987.

When Charles released the single in 1961, it reached number one on the rhythm-and-blues chart and reached the Top 10 on the pop singles chart. "Unchain My Heart" was also the working title of the biographical film *Ray* (2004).

The song—about a man who wants to be free from a woman—features Charles accompanied by his female vocal group, the Raelettes, his longtime saxophonist David "Fathead" Newman, and other members of Charles's band, with brass and percussion. In 1987 Joe Cocker covered the song, popularizing it even further.

Musical Legacy

Charles inspired many blind musicians, such as Ronnie Milsap and Terri Gibbs, to be successful in the business. He brought a new singing style to country music with his landmark album *Modern Sounds in Country and Western Music*, and *Genius Loves Company*, a duet album, won eight Grammy Awards, including Album of the Year and Record of the Year. Charles was inducted into the Blues Foundation's Hall of Fame in 1982 and the Rock and Roll Hall of Fame in its first year, 1986. He received the prestigious President's Merit Award from the Grammy organization. In his long career, Charles won twelve Grammy Awards and three Emmy nominations. He also received the Kennedy Center Honors, the Grammy Lifetime Achievement Award, and the National Medal of Arts. *Rolling Stone* ranked Charles at number ten on its list of the 100 Greatest Artists of All Time in 2004. He also received eight honorary doctorates, including one in 2003 from Dillard University in New Orleans. In October, 2004, a feature film based on his life story, *Ray*, opened to great success. The Ray Charles Robinson Foundation was established in 1987 to assist the hearing impaired. It has been rated one of the top five most competent nonprofit organizations, serving nearly 150 charities.

Dilek Göktürk

Further Reading

Charles, Ray, and David Ritz. *Brother Ray: Ray Charles' Own Story*. New York: Da Capo Press, 2004. Charles tells the story of his life (until 1978) in his own words. Written in a conversational style, this book is especially helpful in understanding the singer's early life.

Duggleby, John. *Uh Huh! The Story of Ray Charles*. New York: Morgan Reynolds, 2005. This excellent biography builds a convincing case for the significant contributions Charles made to twentieth century music, influencing the Beatles, Presley, and other musical icons. Includes color photographs.

Evans, Mike. *Ray Charles and the Birth of Soul*. London: Omnibus Press, 2007. Evans, who has written books on the Beatles and Presley, uses interviews with Charles to tell his life story. Since it was published after his death, the book covers Charles's entire life. Includes discography.

Lydon, Michael. *Ray Charles: Man and Music*. New York: Routledge, 2004. A veteran music journalist adds fresh details to Charles's life story, covering the performer as well as the offstage man. Includes photographs and bibliography.

See also: Blakey, Art; Burke, Solomon; Cash, Johnny; Cole, Nat King; Costello, Elvis; James, Etta; John, Sir Elton; Jones, Quincy; Jordan, Louis; King, B. B.; Morrison, Van; Nelson, Willie; Pickett, Wilson; Presley, Elvis; Rush, Otis; Sinatra, Frank.

Carlos Chávez

Mexican classical composer

Chávez's music balances traditional forms with intense chromaticism, nonrepetitive development, polyrhythms, contrapuntal textures, and a characteristic Mexican sound. He held significant government positions in the arts.

Born: June 13, 1899; Mexico City, Mexico
Died: August 2, 1978; Mexico City, Mexico
Also known as: Carlos Antonio de Padua Chávez y Ramírez (full name)

Principal works

BALLETS (music and libretto): *El fuego nuevo*, unstaged; written 1921 (*The New Fire*); *Caballos de vapor*, 1932 (*Horsepower*); *La hija de Cólquide*, 1946 (*Dark Meadow*; libretto by Martha Graham); *Los cuatro soles*, 1951.

CHAMBER WORKS: Sonatina, 1924 (for cello and piano); *Energía*, 1925; Sonata No. 3, 1930 (for four horns); *Soli I*, 1933; *Toccata*, 1941 (for six percussionists); *Xochipilli: An Imagined Aztec Music*, 1941 (for wind and percussion instruments); Violin Concerto, 1950; *Invention*, 1960 (for strings); *Soli II*, 1961 (for wind quintet); *Soli IV*, 1966.

CHORAL WORKS: *Imágen Mexicana*, 1923; *El Sol*, 1934 (*The Sun*); *Ah! Freedome*, 1942; *Prometheus Bound*, 1956.

OPERA (music): *Panfilo and Lauretta*, 1957 (libretto by Chester Kallman; based on Giovanni Boccaccio's *Fiammetta*; revised as *The Visitors*, 1973).

ORCHESTRAL WORKS: Symphony No. 1, 1933 (*Sinfonía de Antígona*); *Chapultepec*, 1935 (for a band); Symphony No. 2, 1935 (*Sinfonía India*); Concerto for Piano with Orchestra, 1938; *Toccata para orquesta*, 1947; Symphony No. 4, 1953 (*Sinfonía romántica*); Symphony No. 3, 1954; Symphony No. 5, 1953 (for string orchestra); Symphony No. 6, 1961; *Resonancias*, 1964; *Soli III*, 1965; *Pirámide*, 1968; *Mañanas mexicanas*, 1974 (for a band); *Tzintzuntzan*, 1974 (for a band); *Zandunga Serenade*, 1976 (for a band).

PIANO WORKS: Sonata No. 1, 1917 (*Fantasia*); Sonata No. 2, 1919; Ten Preludes, 1937; Sonata No. 4, 1941; *Miniatura: Homenaje a Carl Deis*, 1942; *Danza de la pluma*, 1943; Sonata No. 5, 1960; Sonata No. 6, 1961.

WRITINGS OF INTEREST: *Toward a New Music: Music and Electricity*, 1937; *Musical Thought*, 1961.

The Life

Carlos Antonio de Padua Chávez y Ramírez (CHAH-vehz ee rah-MIH-rehz) was born to Juvencia Ramírez, the principal of a school for young women, and Agustín Chávez, an inventor who died in 1904. His youth was framed by the Mexican Revolution (1910-1920), a period of intense political and social turmoil. When Chávez was around nine years old, he started studying piano with his

brother Manuel and later with Asunción Parra. Between 1910 and 1914, he received piano lessons from the famous composer Manuel María Ponce, and between 1915 and 1920, he received piano lessons from Pedro Luis Ogazón. Chávez started composing for the piano by the age of ten, and he took lessons in harmony from Juan B. Fuentes. A determined autodidact, Chávez decided not to seek the instruction of a composition teacher; instead, he studied on his own the works of Ludwig van Beethoven, Richard Wagner, and Claude Debussy. Significant during his formative years were his family's frequent trips to Tlaxcala, where he came in contact with indigenous Native American music.

Chávez married the pianist Otilia Ortiz on September 1, 1922, and soon after they left to tour Europe for seven months. In Germany, the firm Bote und Bock accepted two of his piano pieces for publication, and in France the composer Paul Dukas encouraged him to continue incorporating popular music in his compositions. Back in North America, he traveled to New York, where he met Edgard Varèse, at the time one of the most visible proponents of musical modernism. Varèse commissioned him to write a chamber work, *Energía*, which he finished in 1925.

Back in Mexico, Chávez organized a series of concerts of new music between 1924 and 1926, featuring compositions by Béla Bartók, Arnold Schoenberg, Igor Stravinsky, and Edgard Varèse. Around this time, he finished the ballet *Los cuatro soles*, which dealt with Aztec mythology. Avoiding dependence on indigenous themes, the piece presented Native American sonorities, and it included indigenous percussion instruments in the orchestra. In 1926 Chávez traveled again to New York, where he worked in collaboration with muralist Diego Rivera on another ballet, *Horsepower*.

When Chávez returned to Mexico in 1928, the Musicians' Union asked him to direct the new Orquesta Sinfónica de México. Chávez was able to establish the first long-standing orchestra in the country, remaining its musical director for twenty-one seasons. In addition, in 1928 Chávez was appointed director of the National Conservatory of Music, where he reformed what he saw as an old-fashioned education. He developed courses in free composition, and among his students were Candelario Huizar and Silvestre Revueltas, as well as the Grupo de los Cuatro: Daniel Ayala, Blas Galindo, Salvador Contreras, and José Pablo Moncayo. Chávez also created in the conservatory the Academy of Investigation to collect and catalog indigenous music from Mexico, and he started the music journal *Música, revista mexicana*. In 1932 Chávez visited the RCA Victor studios in New Jersey and the Bell Telephone Laboratories in New York, and this gave birth to his book *Toward a New Music: Music and Electricity*.

In 1933 Chávez accepted the position of chief of the department of fine arts at the Secretariat of Public Education, where he oversaw programs in music, dance, and the arts, and he promoted interest in popular and indigenous Mexican culture. By 1940 Chávez's visibility in the United States led Nelson Rockefeller, at the time coordinator of the Office of Inter-American Affairs for the U.S. State Department, to invite Chávez to organize a series of concerts for an exhibit at the Museum of Modern Art in New York. At his request for a piece incorporating indigenous instruments Chávez composed *Xochipilli: An Imagined Aztec Music* for six percussion instruments and four wind instruments.

Carlos Chávez. (Library of Congress)

Chávez was inducted in the prestigious Colegio Nacional in 1943, and this provided him unprecedented governmental support. Together with other Mexican and expatriate Spanish composers, Chávez created the journal *Nuestra Música* and the publishing house Ediciones Mexicanas de Música. In 1947 the newly elected president of Mexico, Miguel Alemán, appointed Chávez to direct a new administrative body for the arts, the Instituto Nacional de Bellas Artes (INBA). Within the INBA, Chávez created a new orchestra, the Orquesta Sinfónica Nacional, which he guest conducted until 1971. His administrative duties slowed down Chávez's compositional production, although he finished his Violin Concerto before his retirement in 1952.

The years between 1953 and 1961 were quite prolific for Chávez, both as a composer and as a teacher. During this period he finished the last four of his six symphonies and several other pieces. During this time, he gave summer courses at Tanglewood in 1953, he had a lectureship at the University of Buffalo, and he held the Charles Eliot Norton Poetic Chair at Harvard University between 1958 and 1959. The lectures given at Harvard were eventually published in 1961 as *Musical Thought*.

In 1959 Chávez started a series of composition workshops in the National Conservatory. Among his most prominent students were Eduardo Mata, Hector Quintanar, and Mario Lavista. As the 1960's advanced, Chávez's compositions moved toward the progressive and even experimental. Works such as *Resonancias* for orchestra and *Soli III*, for bassoon, trumpet, viola, timpani and orchestra, present high chromaticism, atonality, and they exemplify what he called nonrepetitive procedures.

Always a critic of tradition-bound education, Chávez lectured in 1969 regarding the substandard teaching of the National Conservatory and the poor direction of the Orquesta Sinfónica Nacional. Following this criticism, President Luis Echeverría appointed Chávez in 1971 to develop a national plan for music. Chávez assumed the position of head of the music department at INBA and the direction of the Orquesta Sinfónica Nacional. A strike by orchestra members who did not agree with Chávez's policies and the lack of support from the government that had appointed him caused his resignation from both positions. During the 1970's, Chávez continued composing and revising earlier works, and his indefatigable interest in teaching continued with lectureships in several universities and colleges in the United States and England. Weakened during the last couple of years of his life, Chávez died of cancer on August 2, 1978.

The Music

Chávez's music helped define Mexican nationalist art music in the mid-twentieth century, although his compositions were strongly embedded in the classical and Romantic traditions of Western Europe. His traditional forms and intense polyphonic textures that privilege counterpoint over harmonic constructions show a highly intellectual compositional process. At the same time, although his music adopts elements from Mexican indigenous and popular music sources, he avoids the common cliché of quoting folkloric melodies. The nationalistic tendency in Chávez's compositional output peaks in the early 1930's. Compositions such as *El Sol*, *Chapultepec*, and the successful *Sinfonía India* show nationalist topics, musical materials, and texts deriving from both Native American and revolutionary Mexican sources. Nevertheless, Chávez's creative output was not only confined to nationalistic pieces. Works such as his *Sinfonía de Antígona*, *Soli I*, the Concerto for Piano with Orchestra, and even the *Sinfonía India* show a particular alignment to the neoclassicism of Paul Hindemith, Stravinsky and Aaron Copland.

El fuego nuevo. Chávez's earliest compositions were for piano and piano and voice, and by 1920 several of them had been published by A. Wagner and Levien in Mexico City. These pieces combined European models from the eighteenth and nineteenth centuries and settings of revolutionary and traditional Mexican songs. In 1921 Chávez received a commission for a ballet with an indigenous theme from the Minister of Public Education José Vasconcelos, a key figure in the post-revolutionary revitalization of Mexico's arts. Chávez's ballet *El fuego nuevo*, based on an Aztec legend, was scored for orchestra, women's chorus, and large percussion section, and it included flutes from Mexican Native Americans. Chávez evoked a particular indigenous character without directly quoting from indigenous tunes through his invention of neoprimitive pentatonic melodies and harmonies built on fourths and fifths.

Horsepower. During Chávez's stay in New York in 1926, he collaborated with muralist Rivera in the creation of a ballet symphony titled *Horsepower*, a hard-edged composition depicting the age of the machine and its implications in the contemporary Mexican social context. In this sense, the piece has been compared to compositions such as Arthur Honnegger's *Pacific 231* (1924). The piece superimposes harsh sounds representing machines, Mexican dances, and rhythms such as the huapango and the zandunga.

Sinfonía India. Of Chávez's six symphonies, *Sinfonía India* is the most popular. Premiered by the CBS Symphony Orchestra under the composer's baton, the piece consists of only one movement for orchestra, and it features several indigenous percussion instruments. Characteristic of *Sinfonía India* and present in most of Chávez's music with nationalistic tendencies are the motor rhythms and the use of the sesquialtera, a superimposition of 3/4 and 6/8, common in popular musics of Latin America. The *Sinfonía India* is one of the few cases in which Mexican indigenous melodies are present, taken from music of the Cora, Yaqui, Sonora, and Seri Indians.

***Soli* chamber works.** Between 1933 and 1966 Chávez wrote four pieces: *Soli I*, *Soli II*, and *Soli IV* are for small wind groups, and *Soli III* is for orchestra with four soloists. In them, a soloist is given prominence in each movement of the works. They reveal a progressive and experimental facet of Chávez, with strong dissonances, high chromaticism, angular melodies, polyrhythmic figures, and, most important, the nonrepetition of materials. As shown by scholar Robert Parker, Chávez's music after the 1950's moved toward a continuous flow void of repetition, in which each new material was generated by the previous one, in a self-perpetuating cycle.

Musical Legacy

Latin American composers during the twentieth century fluctuated between nationalistic and universalistic approaches to music composition. These tendencies were commonly seen as opposed, but they frequently were interpreted lightly, resulting in mannerism and false objectivity. Chávez, together with Heitor Villa-Lobos and Alberto Ginastera, is a part of a generation of Latin American composers whose work attempts to synthesize nationalistic and universalistic trends. Chávez integrates through his music characteristics from the Western European musical tradition and his own personal perception of what constitutes an authentic Mexican music derived from indigenous and popular cultures.

Chávez became a key figure in the post-revolutionary formation of governmental institutions involving the arts, creating a structure of support unequaled in other Latin American countries. This structure, however, was highly hierarchical, and it paralleled the one-party rule that the Mexican revolution left as a legacy for more than seventy years. In 1969, when Chávez had withdrawn somewhat from official positions of power, he gave a lecture titled "The Lyre of Orpheus." In it, he posed the question: "What are the guardians of culture going to do?" He pointed out that nobody was yet carrying the leadership of Mexico's musical life, as he had done in the previous decades.

Eduardo Herrera

Further Reading

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_____. *Carlos Chávez: Mexico's Modern-Day Orpheus*. Boston: Twayne, 1983. In this resource, a leading Chávez scholar discusses a large num-

ber of representative compositions. It includes a list of works, discography, a list of orchestras Chávez conducted, and a selected bibliography.

See also: Bartók, Béla; Copland, Aaron; Hindemith, Paul; Honegger, Arthur; Revueltas, Silvestre; Schoenberg, Arnold; Stravinsky, Igor; Varèse, Edgard.

Maurice Chevalier

French pop and show tune singer

A cultural ambassador for France, Chevalier brought to Hollywood in the 1930's the image of the cavalier French playboy. In the late 1940's Chevalier's sunny French-jazz style influenced many singers until rock and roll took hold in the late 1950's.

Born: September 12, 1888; Ménilmontant, France
Died: January 1, 1972; Paris, France
Also known as: Maurice Auguste Chevalier (full name)

Principal recordings

ALBUMS: *Encore Maurice!*, 1982; *No Business Like Show Business*, 1994; *Fourteen Songs*, 1995; *Ma pomme y d' la joie*, 1996; *Moi avec une chanson*, 1998; *The Romance of Paris*, 2000; *Valentine*, 2002; *Inoubliable*, 2002.

WRITINGS OF INTEREST: *With Love*, 1960; *I Remember It Well*, 1970.

The Life

Born in 1888, Maurice Auguste Chevalier (mah-REES sheh-VAHL-yay) established his reputation as a singer and dancer when his career as an acrobat came to an abrupt end after an accident. While in the military, he was wounded and captured by the Germans in World War I. After a two-year incarceration, during which he learned English from a fellow prisoner, Chevalier returned to Paris, where he discovered jazz and became a huge star.

Chevalier began making short French films in 1908. He was called to Hollywood in 1928; two years later he was nominated for two Academy Awards as Best Actor. Two films with Jeanette MacDonald, *One Hour with You* and *Love Me Tonight*, were smash hits in 1932 and helped create the craze for Hollywood musicals. Audiences loved Chevalier's naughty double entendres and insouciant characters.

Chevalier spent World War II in France and protected his Jewish wife, Nita Ray. He performed at the German prisoner of war camp where he had been interned in World War I, but he refused to sing on German radio. After the war, Chevalier was accused of collaborating with France's enemies, and he was marked for death by the French Resistance. Later, he was cleared of the charges.

Chevalier reestablished his American film career in the 1950's with Cole Porter's *Can-Can* (1960), Billy Wilder's *Love in the Afternoon* (1957), and most notably Alan Jay Lerner and Frederick Loewe's *Gigi* (1958). He received a special Academy Award for his lifetime of work in 1958. Chevalier continued to tour and made a few minor films in the 1960's and early 1970's. He died in Paris after a brief illness at age eighty-three.

The Music

A charming, smiling fellow in his trademark tuxedo and straw hat, Chevalier was the embodiment of Gallic charm. Chevalier knew the limitations of his voice, which was a natural rather than a well-trained one. His sunny performances helped audiences momentarily forget the difficult times they were enduring. He was everyone's favorite bachelor uncle or perhaps secret French lover.

Early Works. In many of his songs (such as "Mimi" and "Louise"), Chevalier spoke the middle section, which allowed him to act out instead of merely singing the song. In his work as a music-hall entertainer, Chevalier had to project a song to the last row of seats, so he developed impeccable diction. His recorded voice was so precise that listeners with little knowledge of French could understand some of the words. "Paris sera toujours Paris" (Paris, stay the same) was one of Chevalier's most popular songs during World War II, tolerated by the occupying Germans.

Love Me Tonight. Marcel Orphül's documentary on the French Occupation, when Germany occupied France during World War II, *Le Chagrin et le pitié* (1971; the sorrow and the pity) famously ends

Maurice Chevalier. (AP/Wide World Photos)

with Chevalier singing "Sweepin' the Clouds Away" from his Hollywood debut *Paramount on Parade* (1930). However, it was 1932's *Love Me Tonight*, with songs by Richard Rodgers and Lorenz Hart, that elevated Chevalier to stardom in a long string of motion-picture musicals in the 1930's and 1940's.

Love Me Tonight introduced two Chevalier standards, "Isn't It Romantic?" and "Mimi." Chevalier displays his suave, man-about-town side in "Isn't It Romantic?" as the verses of the song pass from person to person, locale to locale, until they reach MacDonald in her chateau. In "Mimi," which does not advance the plot, Chevalier flirts suggestively with MacDonald, in his trademark singsong and talky delivery. This song later bounces from character to character in the chateau.

Gigi. This 1958 film adaptation of Collette's story—about a young girl who, despite being groomed to be a rich man's plaything, finds true love—introduced Chevalier to a younger generation. Chevalier plays to type as actor Louis Jourdan's bachelor uncle who gives his nephew romantic advice gleaned from his years of romancing beautiful women. This is one of Chevalier's best dramatic performances. His semispoken rendition of "I Remember It Well" blends beautifully with the character of his former lover, Hermione Gingold, who was not a singer and primarily spoke her lyrics. His jaunty "I'm Glad I'm Not Young Anymore" charms audiences once again with his smiling, boulevardier manner.

Musical Legacy

Chevalier was one of the best-loved performers in France and America for more than half a century. His early work in Hollywood helped establish the musical motion picture as a popular genre. Singers of a later generation, such as Frank Sinatra and Dean Martin, modeled their stage personas as happy-go-lucky ladies' men on Chevalier, and their light, jazzy singing styles paid homage to his. Even three decades after Chevalier's death, Harry Connick, Jr., demonstrated his debt to Chevalier in sunny but sophisticated performances.

David E. Anderson

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See also: Bennett, Tony; Connick, Harry, Jr.; Fain, Sammy; Hart, Lorenz; Legrand, Michel; Lerner, Alan Jay; Loewe, Frederick; Piaf, Édith; Porter, Cole; Rodgers, Richard; Sinatra, Frank.

Charlie Christian

American jazz guitarist and songwriter

With his virtuosic, swinging solos featuring sustained notes and volume levels comparable to wind instruments, Christian expanded the guitar's role beyond mere accompaniment and popularized the electric guitar.

Born: July 29, 1916; Bonham, Texas
Died: March 2, 1942; New York, New York
Also known as: Charles Henry Christian (full name)
Member of: The Benny Goodman Sextet

Principal recordings

ALBUMS (solo): *Live Sessions at Minton's Playhouse*, 1941; *Jazz Gallery/C. Christian*, 1999.
ALBUM (with Benny Goodman Sextet): *Slipped Disc, 1945-1946*, 1946.

The Life

Charles Henry Christian grew up in a supportive African American family, surrounded by music. Both of his parents were involved with music; although his blind father passed away before Christian started playing the guitar seriously, it had been one of his father's favorite instruments. The family moved to Oklahoma City when Christian was young, and there he was exposed to musical acts that traveled through the important trade hub. Because of segregation, many opportunities were closed to Christian and his friends, but they enthusiastically participated in baseball as well as music. He was encouraged in music by his older brother and other musicians, such as guitarist Ralph Hamilton, who invited Christian to participate in a jam session with touring musicians. That public performance, in which Christian improvised long melodic variations on acoustic guitar, was well received. As his reputation grew into the late 1930's, he began playing an amplified guitar. When John Hammond of Columbia Records heard Christian play in 1939, Hammond arranged for the guitarist to meet Benny Goodman. During the next two years, Christian became internationally famous, playing and recording with Goodman's sextet as well as with other musicians, such as Lionel Hampton, and with some of the creators of the bebop style. Christian played incessantly, often going from one engagement to the next in the same evening. Often he would work with Goodman and then travel to a marathon jam session at a small club in Harlem. In the summer of 1941, he was diagnosed with tuberculosis and was hospitalized. Tragically, Christian died just a few months later.

The Music

From the beginning, Christian preferred playing melodic lines rather than focusing on the strummed chord melodies that were popular at the time. Long before adopting the electric guitar, he developed a strong, energetic technique. Christian created a musical style cultivated by midwestern jazz musicians in the 1930's, including a driving rhythm with a light chordal texture; an emphasis on extended, competitive solo improvisation over strict rhythmic cycles; and the use of repeated melodic figures (riffs) to build arrangements. Although Christian was aware of the work of his predecessors on acoustic guitar (including Django Reinhardt), his melodic style was more deeply influenced by wind-instrument players, such as tenor saxophonist Lester Young, whom Christian first met when Young was touring in the Midwest with the Blue Devils.

Benny Goodman. Most of Christian's recorded solos are associated with Goodman's groups from 1939 to 1941. Although he occasionally played with Goodman's orchestra, Christian's most influential solos were recorded with the smaller ensembles: the sextet and septet. In these recordings, the clarity of the thinner textures allowed the tone of the electric guitar to contrast more clearly with the sounds of the vibraphone, the piano, and the other instru-

ments. Along with adding to the midwestern stylistic features of the ensemble as a whole (which are more prominent in the later recordings), Christian introduced dissonant melodic patterns that would become characteristic of modern jazz. He took advantage of the guitar's natural qualities in adopting leaps of perfect fourths, made easier on the guitar by the instrument's standard tuning, and also chromatic double neighbor tones, which are facilitated by the guitar's chromatic fingerboard. In terms of accompaniment, he also changed the rhythmic role of the guitar, which was no longer bound to reinforce the double bass's steady stream of quarter notes.

Live Sessions at Minton's Playhouse. While in New York with Goodman, Christian worked frequently with the musicians who created the bebop style, including trumpeter Dizzy Gillespie and pianist Thelonious Monk. Most of the musicians played into the morning hours at Minton's Playhouse and other places in Harlem. Recordings of these early noncommercial experiments are rare, but it is clear that Christian contributed to the development of the genre, especially considering the melodic characteristics of his recorded solos. Fortunately, Jerry Newman, a jazz fan, brought portable recording equipment to Minton's and captured a few of Christian's jam sessions with drummer Kenny Clarke, tenor saxophonist Don Byas, and others. Associates remember that Christian was constantly refining and perfecting his style.

Musical Legacy

In the decades following Christian's recordings, the electric guitar evolved from an obscure oddity to become the dominant sound of popular music. The first major player of the instrument, Christian extended his influence far beyond his own brilliance as a jazz musician. Ironically, the newer, louder genres eclipsed the music that Christian loved, at least in terms of popularity. Within the jazz world, several generations of the best guitarists point to him as a source of style and inspiration. Wes Montgomery, hailed by many as his successor, began by learning Christian's solos note for note. In addition, Christian played an important role in the development of bebop, the first aggressively modern genre to appear in jazz.

John Myers

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See also: Gillespie, Dizzy; Goodman, Benny; Hampton, Lionel; Johnson, Lonnie; Monk, Thelonious; Montgomery, Wes; Parker, Charlie; Powell, Bud; Reinhardt, Django; Walker, T-Bone; Williams, Mary Lou; Young, Lester.

Chuck D

American rap vocalist and songwriter

As a member of Public Enemy, Chuck D crafted direct, sometimes confrontational rap. His lyrics incorporated Black Power ideology and highlighted the social and political double standard that marginalizes African Americans.

Born: August 1, 1960; Long Island, New York
Also known as: Carlton Douglas Ridenhour (birth name); Chuckie D; Mista Chuck

Member of: Public Enemy; Spectrum City; Confrontation Camp; Fine Arts Militia

Principal recordings

ALBUMS (solo): *Autobiography of Mistachuck*, 1996; *Tribb to JB*, 2007.

ALBUMS (with Confrontation Camp): *Objects in the Mirror Are Closer than They Appear*, 2000.

ALBUMS (with Fine Arts Militia): *We Are Gathered Here*, 2003.

ALBUMS (with Public Enemy): *Yo! Bum Rush the Show*, 1987; *It Takes a Nation of Millions to Hold Us Back*, 1988; *Fear of a Black Planet*, 1990; *Apocalypse 91 . . . The Enemy Strikes Black*, 1991; *Muse Sick-N-Hour Mess Age*, 1994; *He Got Game*, 1998; *There's a Poison Goin' On*, 1999; *Revolverlution*, 2002; *New Whirl Odor*, 2005; *Beats and Places*, 2005; *Rebirth of a Nation*, 2006; *How You Sell Soul to a Soulless People Who Sold Their Soul?*, 2007.

ALBUMS (with Spectrum City): *Check out the Radio*, 1984; *Lies*, 1984.

The Life

Chuck D was born Carlton Douglas Ridenhour in Roosevelt, New York, a suburb in Long Island's Black Belt. This was a string of communities across the island that became primarily black after white flight short-circuited school integration efforts. Chuck's experience with the racial double standard of the suburbs, combined with his parents' political activism, left an indelible impression that was reflected in his lyrics.

Chuck attended Adelphi University to study graphic design, and there he met most of the future members of Public Enemy, including William Drayton (Flavor Flav), Hank "Shocklee" Boxley, Norman Rogers (Terminator X), and Richard Griffin (Professor Griff). Though he had built a considerable reputation as a capable emcee while at Adelphi, Chuck did not immediately consider hip-hop a viable career. Def Jam Recordings hired Bill Stephney, who had given Chuck and Boxley a radio show on Adelphi's WBAU when the three were in college, to persuade Chuck to sign a contract. Public Enemy's first album, *Yo! Bum Rush the Show*, was a moderate success. However, it was the next three—*It Takes a Nation of Millions to Hold Us Back*, *Fear of a Black Planet*, and *Apocalypse 91 . . . The Enemy Strikes Black*—that certified Public Enemy as an important rap group.

Chuck D served as rapper, producer, and media liaison for Public Enemy. He also appeared as a commentator on news and political programs and hosted two political and cultural talk shows on Air America Radio: *Unfiltered* and *On the Real*.

The Music

For Public Enemy, Chuck D was involved in rapping, production, media, and security. Though he was not directly responsible for the group's sound, he served as its touchstone.

"Don't Believe the Hype." From *It Takes a Nation of Millions to Hold Us Back*, "Don't Believe the Hype" is a straightforward combination of a funk guitar sample and looping drums. The soundscape features a sampled instrument screech reminiscent of a scream that invades the last beat and a half of each measure. The scream is appropriate, as Chuck addresses the critics who have marked him as a social threat, a reverse racist who espouses Black Power and Nation of Islam antiwhite rhetoric. Here, Chuck walks a thin line: bluntly stating his position while discrediting the worried wails of those who fear him.

"Rebel Without a Pause." From *It Takes a Nation of Millions to Hold Us Back*, this was recorded just after the release of Rakim's "I Know You Got Soul." "Rebel Without a Pause" features Chuck asserting himself as both a conscientious voice and a stylistic force to rival Rakim. Chuck's lyrics are rapped over a beat that is a sample of Robert McCollough's saxophone squeal, tweaked until it sounds like a tea kettle. Hip-hop, Chuck tells us, has reached a boiling point, and he is determined to move it into a new, more visible position.

"Fear of a Black Planet." From the album of the same name, this song shows Chuck toying with the notion of the black man as sexual predator, out to seduce or steal women of all colors from their mates. His critique of the racial-purity ideal sounds among a chorus of samples of the word "fear" that jump from left to right speaker and complete the musical track.

"Fight the Power." From *Fear*, "Fight the Power" is Public Enemy's signature song and was featured in the opening credits of Spike Lee's *Do the Right Thing* (1989), a coupling that launched the director

and Chuck into the mainstream. The instrumental track is a typical blending of funk guitar samples and drum sounds, and its militant hook solidified Chuck and Public Enemy as the antiestablishment vanguard.

"By the Time I Get to Arizona." From *Apocalypse 91 . . . The Enemy Strikes Black*, this piece is a response to Evan Mecham's first act as governor of Arizona: overturning the Martin Luther King, Jr., holiday. Chuck raps atop a slow, funky track that includes gospel choir swells and a guitar sample that features a ripping chainsaw in each measure. The song's title was meant to be threatening, and the accompanying video depicted the poisoning of a senator, the assassination of Mecham, and other gunplay.

Musical Legacy

Public Enemy's early sound featured an endless stream of samples that had been cut, processed, and pasted together by the Bomb Squad, the group's production team that included Boxley, to form a backdrop for Chuck and Drayton's flow. The hyper-sampled sound complemented the group's lyrical message, as both words and music commented upon the culture. The act of signifying through sampling marked much message rap until stricter copyright guidelines forced producers to pay expensive royalties for samples or abandon the practice altogether.

Chuck D's uncompromising lyrics and persona made him a role model for message rap artists. Along with William Michael Griffin, Jr. (Rakim), Chuck reclaimed the substantive messages that marked hip-hop of the early 1980's and cleared a space for explicitly socially conscious rappers to exist alongside the gangsta scene in the 1990's.

Justin D. Burton

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Chuck D, and Yusuf Jah. *Lyrics of a Rap Revolutionary*. New York: Offda Books, 2007. Chuck explores the political ramifications and possibilities of hip-hop beyond the social scene.

Chuck D, Yusuf Jah, and Spike Lee. *Fight the Power: Rap, Race, and Reality*. New York: Delta, 1997. Chuck's book addresses many of the same issues that his music does, especially racial inequality in America.

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See also: Badu, Erykah; Simmons, Joseph "Run"; Snoop Dogg.

Kyung-Wha Chung

Korean classical violinist

Chung's success as violinist ushered in a new era for accomplished Asian musicians playing classical Western music. Her style combines elegance, perfection, and passion.

Born: March 26, 1948; Seoul, South Korea

Principal recordings

ALBUMS: *Tchaikovsky, Sibelius: Violin Concertos*, 1970; *Beethoven: Violin Concertos*, 1982; *Berg and Bartók: Violin Concertos*, 1984; *Béla Bartók: Violin Concerto No. 2 and Rhapsodies 1 and 2*, 1988; *Mendelssohn: Concerto for Violin in E Minor*, 1990; *Bach: Concerto in E/Trio Sonata Nos. 2 and*

4/ Suite No. 2, 1991; *Tchaikovsky: Piano Concertos Nos. 1-3; Violin Concerto*, 1996; *Brahms: Violin Sonatas Nos. 1-3*, 1998; *Celibidache Conducts Strauss and Resphigi Violin Sonatas*, 2000; *Vivaldi: The Four Seasons*, 2001; *Wagner's Ring*, 2001; *Beethoven Piano Trios Nos. 1, 4, 5, and 7*, 2007.

The Life

Kyung-Wha Chung (kyuhng wah chuhng) was born on March 26, 1948, in Seoul, South Korea, daughter of businessman Won Sook Lee Chung and his wife Chun Chai Chung. Kyung's parents loved music, and they educated their nine children in a variety of Western instruments. Kyung settled on playing the violin at six. By nine, she performed with the Seoul Philharmonic Orchestra.

In 1961, at thirteen, Chung moved to New York City to study at the Juilliard School under Ivan Galamian. Her first triumph occurred in 1967, when she was cowinner of the Edgar Leventritt Competition, and her breakthrough came in 1970, when she impressed a London audience with her performance. In 1972 she was awarded the Republic of Korea's Medal of Merit.

Throughout the 1970's and early 1980's, Chung recorded successful albums, and she performed with most of the major orchestras of Western Europe, the United States, South Korea, and Japan. At her peak, she gave 120 performances each season.

In 1984 Chung married British businessman Geoffrey Leggett, with whom she had two sons, Frederick and Eugene. To balance her personal and professional life, she cut her performance schedule in half. In 1988 she won her first Gramophone Award, and in 2000 she won her second Gramophone Award.

The Music

Chung developed a musical style as a concert violinist that combined fireworks with elegance and intelligence with exuberance. Performing with the leading conductors of her era, Chung established herself as a world-class violinist with successful recordings, and she paved the way for other Asian classical music performers, especially Asian women. Her ability to bring genteel refinement to passionate playing and to work with a variety of international symphony orchestras solidified her reputation as one of the Western world's outstanding violinists.

Kyung-Wha Chung. (Hulton Archive/Getty Images)

The Leventritt Competition. At nineteen, Chung entered the prestigious Edgar Leventritt Competition, despite the fact that her teacher, Galamian, tried to dissuade her from competing with another of his protégés, Pinchas Zukerman. Chung's impressive performance of works by Max Bruch, Wolfgang Amadeus Mozart, Ludwig van Beethoven, and Camille Saint-Saëns created a problem for the judges, who could not decide between her and Zukerman as first-place winner. When a second competitive round failed to settle the issue, for the first time in twenty-seven years the Leventritt jury split the first prize between Chung and Zukerman. Chung's performance, characterized by sensitivity, grit, and passion, became her trademark style. That win set Chung on a successful trajectory. She performed at the inauguration of President Richard Nixon in 1969, and she was invited to play with the Chicago Symphony Orchestra and the New York Philharmonic.

Tchaikovsky Violin Concerto. Chung replaced an ailing Itzhak Perlman at the 1970 Royal Festival Hall performance of Peter Ilich Tchaikovsky's Violin Concerto with conductor André Previn and the London Symphony Orchestra. Her surprise performance brought out the fire in Tchaikovsky's composition and exposed the cool mastery of his score. A rave review in London's *Financial Times* opened the doors to solo engagements with major symphonies in Japan, in West Germany, and in the United States.

Tchaikovsky, Sibelius: Violin Concertos. In 1970 Decca Records in London asked Chung to record violin concerti by Tchaikovsky and Jean Sibelius, with the orchestra conducted by Previn. Her album met an appreciative audience who took to her vigorous, yet elegant interpretation of the works. In 2007 Decca released a remastered compact disc of the recording, with the fervor of her performance engrossing both new and old listeners.

Bartók's Violin Concerto No. 2. The Free World was Chung's stage for much of the 1970's, the 1980's, and the 1990's. While communists shunned her for her South Korean heritage, audiences elsewhere took enthusiastically to her mix of fire and restraint. Her performance of Béla Bartók's Violin Concerto No. 2 became the hallmark of her talent and style. Its 1988 recording with Sir Simon Rattle and the City of Birmingham Symphony Orchestra became an instant classic. In the same year, she formed the Chung Trio with her cellist sister Myung Wha and her pianist brother Myung Whun, both accomplished musicians.

Violin Sonatas. In 2000 Chung's passionate, sensitive, and refined rendition of select violin sonatas by Richard Strauss and Ottorino Respighi, as conducted by Krystian Zimmerman, earned her another Gramophone Award. Her shining evocation of these works brought to the fore a master violinist at the height of her craft.

The Four Seasons. In February, 2001, Chung released a recording of Antonio Vivaldi's *The Four Seasons*, which confirmed the belief of critics and audiences that Chung was a rare talent who could render old favorites with new charm. Performing with St. Luke's Chamber Ensemble, Chung gave a majestic and passionate performance.

Beethoven and Brahms. Chung's November, 2001, release of her solo performance in Beethoven's Symphony No. 5 and Johannes Brahms's Violin Concerto in D Major, Op. 77 with Sir Simon Rattle and the Vienna Philharmonic Orchestra gave a fresh accent to popular works. Critics lauded her mix of fire and elegance, acuity and tenderness. Her May, 2003, performance in New York City of the Brahms Violin Concerto with André Previn, conductor at her breakthrough in 1970, closed a personal circle.

Musical Legacy

Through her passionate mastery of Tchaikovsky and Bartók, Chung demonstrated that performers from all over the world could give new meaning and musical freshness to classical European music. As a woman Asian violinist, Chung paved the way for later stars, such as Midori, and she matched talents with other great violinists of her time. Chung's combination of fire and elegance, passion and restraint, exuberance and technical artistry, gave her performances a special poignancy and appeal. Proving her teacher Galamian wrong, Chung succeeded both in the musical profession and in having a fulfilling family life.

R. C. Lutz

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Time. "Cookie and Pinky Come Through." May 26, 1967. Contemporary account of Chung's co-winning first prize in the Leventritt competition with Zukerman.

See also: Perlman, Itzhak; Previn, Sir André; Szigeti, Joseph.

Eric Clapton

English blues/rock singer, guitarist, and songwriter

As lead guitarist for the Yardbirds and Cream, and as a solo artist, Clapton pioneered virtuosic technique and controlled distortion in rock music.

Born: March 30, 1945; Ripley, England
Also known as: Eric Patrick Clapp (birth name); Slowhand
Member of: Yardbirds; John Mayall and the Bluesbreakers; the Glands; Blind Faith; Cream; Derek and the Dominos

Principal recordings

ALBUMS (solo): *Eric Clapton*, 1970; *Eric Clapton's Rainbow Concert*, 1973; *461 Ocean Boulevard*, 1974; *E.C. Was Here*, 1975; *There's One in Every Crowd*, 1975; *No Reason to Cry*, 1976; *Slowhand*, 1977; *Backless*, 1978; *Another Ticket*, 1981; *Money and Cigarettes*, 1983; *Behind the Sun*, 1985; *August*, 1986; *Crossroads*, 1988; *Journeyman*, 1989; *Twenty-four Nights*, 1991; *The Magic of Eric Clapton*, 1993; *From the Cradle*, 1994; *Pilgrim*, 1998; *Riding with the King*, 2000; *Reptile*, 2001; *Me and Mr. Johnson*, 2004; *Back Home*, 2005.
ALBUMS (with Blind Faith): *Blind Faith*, 1969.
ALBUMS (with Cream): *Fresh Cream*, 1966; *Disraeli Gears*, 1967; *Wheels of Fire*, 1968; *Goodbye*, 1969.
ALBUMS (with Delaney and Bonnie): *Delaney and Bonnie and Friends*, 1970.
ALBUMS (with Derek and the Dominos): *Layla and Other Assorted Love Songs*, 1970.
ALBUMS (with John Mayall and the Bluesbreakers): *John Mayall and the Bluesbreakers*, 1966.
ALBUMS (with the Yardbirds): *Five Live*, 1964; *Sonny Boy Williamson and the Yardbirds*, 1964; *For Your Love*, 1965.
WRITINGS OF INTEREST: *Clapton: The Autobiography*, 2007.

The Life

Born at the home of his maternal grandparents, Eric Clapton was the son of Patricia Clapton and Edward Fryer, a Canadian airman stationed in England. He was raised by his grandparents, and they gave him his first guitar when he turned fifteen. Immediately drawn to American blues, Clapton was strongly influenced by the recordings of Big Bill Broonzy, Ramblin' Jack Elliott, and Blind Boy Fuller. He was later attracted to the sound of Chicago blues and the recordings of Muddy Waters and Howlin' Wolf. He was also inspired by the recordings of Mississippi blues legend Robert Johnson, who would be an influence throughout Clapton's career.

He joined his first band as lead guitarist; it was a London-based rhythm-and-blues group known as the Roosters, whose membership also included future Rolling Stones guitarist Brian Jones and future Manfred Mann singer Paul Pond (Paul Jones). Clapton left the Roosters to play lead guitar for the group Casey Jones and the Engineers; he remained with this group for two weeks before replacing Anthony "Top" Topham as lead guitarist for the Yardbirds. Other group members were Keith Relf (vocals, harmonica), Chris Dreja (rhythm guitar), Paul Samwell-Smith (bass), and Jim McCarty (drums).

The Yardbirds played mostly rhythm-and-blues and blues covers, along with a few original songs. While performing with the Yardbirds, Clapton helped develop the rave-up, an extended improvisation based on the twelve-bar blues progression. The rave-up was an integral part of the Yardbirds' live performances and became an important aspect of Clapton's later group Cream. Clapton remained with the Yardbirds until March, 1965, when he left because of artistic differences.

After a brief retirement to the country, Clapton was hired by British blues performer John Mayall to play in the Bluesbreakers. The Bluesbreakers with Clapton, consisting of Clapton (guitar, vocals), Mayall (keyboards, vocals), John McVie (bass), and Hughie Flint (drums), recorded only one album,

but *John Mayall and the Bluesbreakers* is considered to be one of the top British blues albums. Upon leaving the Bluesbreakers, Clapton played in a small blues group called the Glands in 1966; later that year he formed the Powerhouse with Steve Winwood (formerly with the Spencer Davis Group), with whom he would later form the group Blind Faith. In late 1966 Clapton began rehearsing with fellow Bluesbreakers alumni Peter "Ginger" Baker and Jack Bruce, forming the first power trio and supergroup Cream.

Cream was an international success, one of Clapton's most successful groups. However, artistic differences among the members led to their breakup in 1968. At this point Clapton formed another supergroup with Baker and Winwood, Blind Faith. After one album and an unsuccessful U.S. tour, Clapton found himself looking for a new band. He found this in 1969 with a U.S. group, Delaney and Bonnie and Friends. Clapton became a touring member of the group and simultaneously embarked on a solo career, releasing his first solo album, *Eric Clapton*, with the hit "After Midnight." Drawing on Delaney and Bonnie's rhythm section—Carl Radle (bass), Bobby Whitlock (keyboards, vocals), and Jim Gordon (drums)—Clapton next formed Derek and the Dominos. The Dominos is best described as a talented but drug-troubled blues-based rock group. After recording sessions began, the group was augmented by the slide-guitar sounds of Southern rocker Duane Allman. After releasing two albums, *Layla and Other Assorted Love Songs* and a live album, the Dominos disbanded in 1971. During 1972 Clapton retired, dealing with his major heroin problem. Eventually, several friends, led by the Who's Pete Townshend, coaxed Clapton into cleaning himself up so he could return to playing. The result was an all-star Rainbow Concert, featuring Clapton, Townshend, Winwood, Ron Wood, and other Clapton friends and bandmates.

At that point Clapton resumed a successful career, releasing several albums. Besides albums with a pop-rock sound such as *461 Ocean Boulevard*, *Slowhand*, and *Reptile*, Clapton remained true to his blues roots with releases such as *From the Cradle*, *Riding with the King* (a collaboration with venerated bluesman B. B. King), and *Me and Mr. Johnson* (a tribute to Mississippi bluesman Robert Johnson).

The Music

Although Clapton found a strong voice as a singer and songwriter, he was revered for his guitar technique. His earliest recordings with the Yardbirds were originally released as singles and demonstrated the beginnings of his blues technique. Songs such as "Baby What's Wrong" and "Good Morning Little School Girl" featured Clapton as a lead soloist, imitating his Chicago blues influences. His playing featured frequent slides and discrete bent strings as well as a prevalent use of descending minor pentatonic scales. The smoothness of his finger slides led his fans to call him Slowhand.

As he moved on to the Bluesbreakers, his melodic approach became smoother and cleaner, as demonstrated on his solo on "All Your Love." Here, Clapton retained his fluid technique, adding an even, slow vibrato on long-held notes. This vibrato and his ability to bend strings almost to the point of feedback are trademarks of Clapton's guitar style.

Cream. In his performances with Cream, Clapton was influenced by the psychedelic guitar sounds of acid rock and especially the grand technique of Jimi Hendrix. With Cream, Clapton explored the possibilities of sound distortion, with effects such as wah-wah, fuzz tone, and natural feedback. Though Clapton usually preferred the sound of the solid-body Fender Stratocaster, with Cream he often soloed on his Gibson Les Paul guitar for a more biting sound. Exemplary solos during this period included the minor blues performance on "Sunshine of Your Love" from *Disraeli Gears*, the live "Crossroads" on *Wheels of Fire*, and his uncredited guest spot on "While My Guitar Gently Weeps" on the Beatles' *White Album*. One of the most notable aspects of Cream's sound was the juxtaposition of Bruce's jazz-influenced bass lines, Baker's busy but clear jazz-based drumming, and Clapton's raw-edged, psychedelic-distorted blues-based guitar sound.

Blind Faith. Beginning with his days with Blind Faith, Clapton more frequently employed an acoustic guitar on his recordings, played with a folklike fingerpicking style as on "Can't Find My Way Back Home." While he recorded primarily on electric instruments, Clapton also used his acoustic guitar to change mood. Other notable acoustic guitar performances included "Tears in Heaven," a tribute written after the tragic death of his four-

year-old son in 1991; his performance on MTV's *Unplugged* series, which featured an excellent acoustic reconstruction of "Layla"; and a rare acoustic guitar duet with B. B. King on Broonzy's "Key to the Highway" on the album *Riding with the King*.

Derek and the Dominos. For the heavily blues-influenced *Layla and Other Assorted Love Songs* with Derek and the Dominos, Clapton returned to his favorite Stratocaster sound. Sharing solos with slide guitarist Allman, Clapton reverted to a clean sound with less distortion and more blues techniques, such as finger slides and string bends. Particularly effective were the solos traded between Clapton and Allman on "Key to the Highway." Although primarily a blues album, there were some raw, rough-edged rock solos heard on their cover of Hendrix's "Little Wing," the title cut "Layla," and the song "Why Does Love Got to Be So Sad?"

Later Works. After his drug rehabilitation, Clapton's playing became as smooth and tasteful as a fine cognac. He had successful radio singles along the way, such as "I Shot the Sheriff" from *461 Ocean Boulevard* and "Lay Down Sally" and "Wonderful Tonight" from *Slowhand*. In the mid-1970's, Clapton shifted to a low profile, releasing an occasional Top 20 single and recording relaxed albums of pop-rock material. He composed and performed on a number of film sound tracks, including *Lethal Weapon* (1987), *Lethal Weapon 2* (1989), *Lethal Weapon 3* (1992), *Edge of Darkness* (1985), and *Rush* (1991). He was a guest artist on several albums, ranging from classical guitarist Leona Boyd's *Persona* (1986), to spots on rock albums by George Harrison, Sting, Leon Russell, and the Rolling Stones, to blues collaborations with blues guitarists Buddy Guy, Howlin' Wolf, and B. B. King.

Through it all, Clapton's guitar style was based in the Chicago blues with a smooth melodic sensibility, expressive string bends, and evenly paced vibrato. He no longer depended on sound distortion, either with natural feedback or with distortion devices. Instead, Clapton's playing featured clear and precise note placement seasoned with his blues techniques.

Musical Legacy

Clapton was one of the first musicians in the rock era to gain a strong following based on his instrumental technique rather than his singing or his looks. His fans during the Yardbirds era were so enthralled with his technique they began to spray-paint graffiti around London that read "Clapton is God." While many of his original songs became rock classics, particularly his output with Cream, Blind Faith, Derek and the Dominos, and some of his solo material, Clapton remained faithful to his blues roots. He was inducted into the Rock and Roll Hall of Fame on three separate occasions for his work with the Yardbirds (1992) and Cream (1993) as well as for his solo endeavors (2000). He was awarded six Grammy Awards for his *Unplugged* album in 1993, including Album of the Year and Best Song (for "Tears in Heaven"). In 1998 Clapton founded the Crossroads Centre in Antigua, West Indies, a clinic for rehabilitation of drug and alcohol abusers.

Stephen Valdez

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Shapiro, Harry. *Eric Clapton: Lost in the Blues*. New York: Da Capo Press, 1993. Good biography of Clapton, though not as complete as Schumacher's *Crossroads* or Clapton's autobiography. Contains a thorough discography and an appendix on the technical aspects of Clapton's guitars and equipment.

See also: Babyface; Beck, Jeff; Berry, Chuck; Blige, Mary J.; Eddy, Duane; Fogerty, John; Fuller, Blind Boy; Guy, Buddy; Hendrix, Jimi; Howlin' Wolf; James, Elmore; Johnson, Robert; King, Albert; King, B. B.; Marley, Bob; Page, Jimmy; Paul, Les; Reed, Jimmy; Robertson, Robbie; Rush, Otis; Santana, Carlos; Stills, Stephen; Sting; Tosh, Peter; Townshend, Pete; Van Halen, Eddie; Vaughan, Stevie Ray; Waters, Muddy; Waters, Roger; Williamson, Sonny Boy, I.

James Cleveland

American gospel pianist, trombonist, and choral director

A leading star in gospel music for four decades, Cleveland was known for his gruff voice, dynamic showmanship, and innovative work directing gospel choirs. The Gospel Music Workshop of America, founded by Cleveland, became the most significant force in shaping choral music in modern gospel.

Born: December 5, 1932; Chicago, Illinois
Died: February 9, 1991; Culver City, California
Also known as: Reverend Dr. James Cleveland; Crown Prince of Gospel
Member of: Angelic Choir; the Charles Fold Singers; the Southern California Community Choir; the Cleveland Singers; Voices of the Tabernacle

Principal recordings

ALBUMS (solo): *This Sunday in Person*, 1962 (with the Angelic Choir); *James Cleveland and the Angelic Choir*, 1962 (with the Angelic Choir); *Peace Be Still*, 1963 (with the Angelic Choir); *I Stood on the Banks of the Jordan*, 1964 (with the Angelic Choir); *Lord, Let Me Be an Instrument*, 1966 (with the Charles Fold Singers); *I Told Jesus to Change My Name*, 1974 (with the Southern California Community Choir); *In the Ghetto*, 1974 (with the Southern California Community Choir); *Trust in God*, 1975 (with the Gospel Girls); *James Cleveland and the Charles Fold Singers, Vol. II*, 1977; *James Cleveland and Ruth Schofield Edition*, 1978; *James Cleveland and the Charles Fold Singers, Vol. III: Is There Any Hope for Tomorrow*, 1978; *James Cleveland and the Southern California Community Choir*, 1978; *Reunion*, 1979 (with Alberta Walker); *The Promise*, 1980 (with the Philadelphia Mass Choir); *A Praying Spirit*, 1982 (with the Cornerstone Choir); *Twentieth Anniversary Album*, 1982 (with the World's Greatest Choirs); *Amazing Grace*, 1990 (with the Southern California Community Choir); *For the Prize*, 1990 (with the Houston Mass Choir); *Give Me My Flowers*, 1990 (with the Angelic Choir); *Hallelujah 'Tis Done*, 1990 (with Cassietta George); *Having Church*, 1990 (with the Southern California Community Choir); *His Name Is Wonderful*, 1990 (with the Angelic Choir); *I Don't Feel Noways Tired*, 1990 (with the Salem Inspirational Choir); *I Know He Can*, 1990 (with Alberta Walker); *James Cleveland Sings with the Great Gospel Star Parade*, 1990; *This Too Will Pass*, 1990 (with the Charles Fold Singers); *James Cleveland and the Angelic Choir*, 1991; *Merry Christmas*, 1991 (with the Angelic Choir).

ALBUMS (with the Cleveland Singers): *In the Beginning*, 1978; *At the Cross*, 1990; *Especially for You*, 1990; *God's Promises*, 1990; *His Eye Is Sparrow*, 1990; *I Love to Tell*, 1990; *I'm Giving My Love*, 1990; *Inspired*, 1990; *Lord Help Me to Hold Out*, 1990; *Love of God*, 1990; *The One and Only*, 1990; *Pilgrim of Sorrow*, 1990; *Praise 88*, 1990; *Rev. James Cleveland and the Cleveland Singers*, 1990; *Sun Will Shine Afterwards*, 1990; *To the Glory of God*, 1990; *Tomorrow*, 1990; *Touch Me*, 1990; *Where Is Your Faith*, 1990; *Down Memory Lane*, 1991; *Out on a Hill*, 1991; *Songs My Mother Taught Me*, 1991; *Victory Shall Be Mine*, 1991.

The Life

James Cleveland was born to Benjamin and Rosie Lee Cleveland. Benjamin worked for the Works Progress Administration. Young James attended Pilgrim Baptist Church with his family, and his exceptional singing talent was quickly noticed. Thomas A. Dorsey, who is considered the father of gospel music, was the choir director at Pilgrim Baptist Church and mentored James as well as writing a composition for him. The famous gospel music pianist and composer Roberta Martin played keyboards for the choir and helped develop James's skills on the piano. She also published Cleveland's first composition, "I Want to See Jesus."

As a young man, Cleveland moved to Philadelphia, where he helped form the gospel group the Gospelaires. During the 1950's he lived in Philadelphia, New York, Detroit, and Chicago; served as music minister and assistant pastor in several churches; sang in various gospel groups; and established his reputation as a singer, pianist, and arranger.

In the 1960's, Cleveland was ordained and moved to Los Angeles to pastor the New Greater Harvest Baptist Church. In 1968, he organized the Gospel Workshop of America to teach, improve, and spread gospel music. In 1970, he founded the Cornerstone Baptist Church, featuring an internationally known choir. He had a daughter, LaShone.

Cleveland was awarded an honorary doctorate from Trinity Bible College. After his death in 1991, allegations of financial and other improprieties were leveled against him, some by his foster son, Christopher Harris. However, his legacy as the father of modern gospel choir music has continued to grow.

The Music

For the Reverend Cleveland, his life as a church minister and his work as a gospel singer were entwined. He developed his singing talent as a boy under the tutelage of the famous gospel musicians Thomas A. Dorsey and Roberta Martin. As a young adult, he served as music minister and choir leader in various churches, founding his first group in 1959. Much of his early prominence as a singer came from his performances with the legendary gospel group the Caravans. In 1963, he formed the James Cleveland Singers. During his adult career, he took as his mission the forging of gospel choirs into a modern musical force, capable of assimilating the more sophisticated influences and harmonies of jazz, blues, soul, and even classical music.

"The Love of God." While at the Prayer Tabernacle in Detroit, Michigan, Cleveland helped form the Voices of the Tabernacle choir. In 1959, he recorded his first solo hit, "The Love of God" with this group. After a light piano introduction, Cleveland's entry is dramatic. He croons variations of the refrain "Love of God" with his trademark bullfrog timbre. The choir sighs, moans, and swells in the background. Cleveland's singing combines preaching, pop balladry, and soulful glissandi.

"Peace Be Still." In the early 1960's, Cleveland recorded three long-playing (LP) albums for the

James Cleveland. (Hulton Archive/Getty Images)

Savoy label with the Angelic Choir, featuring Billy Preston at the organ. Volume I, recorded in 1962 and titled *This Sunday in Person*, was apparently the first live gospel session to be recorded. The second volume, 1962's *James Cleveland and the Angelic Choir*, featured Cleveland's hit recording of the gospel standard "How Great Thou Art."

The third volume, *Peace Be Still*, recorded live and released in 1963, was the first gospel LP to sell move than fifty thousand albums; by 2008, it had more than one million. It featured Cleveland's greatest hit, "Peace Be Still," derived from a little-known eighteenth century madrigal. The recording features Cleveland's trademark arrangement: a large choir, rhythms heavily influenced by blues and jazz, and swaying organ and percussion accompaniment. Cleveland's rough-hewn vocals alternate theatrically with the smooth-sounding, swelling choir. Perhaps most notable about the recording is the rousing chorus that assumes prominence in the second half of the performance, as the choir rhythmically and intricately chants "Peace Be Still."

Cleveland performed with the Southern California Community Choir, which he formed when he founded the Cornerstone Baptist Church. The Southern California Community Choir sang behind him on his two Grammy Award LP albums *Live at Carnegie Hall* and *In the Ghetto*.

"I Don't Feel No Ways Tired." Cleveland's version of the gospel standard "I Don't Feel No Ways Tired," available on the album of the same name, illustrates his complex interplay of lead voice and choir. Cleveland's gruff lead contrasts starkly with the harmonic chants of the choir. Cleveland pauses to exhort, to preach, and to allow the choral rhythms to emerge. He delivers ecstatic variations on the sung word "believe." Likewise, the choir's varied arrangements of the refrain "I believe he brought me this far" exemplify the sophistication and elegance of Cleveland's choral compositions.

Musical Legacy

Cleveland became the leading modern exponent of the gospel choir. As a choral director, he was innovative as well as instructive, influencing many generations of singers. He performed with most of the leading gospel choirs, including the Voices of the Tabernacle, the Angelic Gospel Choir, and the Southern California Community Choir. The concerts of the Gospel Music Workshop of America, which he founded, featured choirs of as many as three thousand singers. He brought influences from contemporary secular and popular music into the traditional gospel choir. Whereas previous arrangements in gospel were often spontaneous, basic, and emotional, Cleveland arranged choral music with complex rhythms, varied tempi, and sophisticated harmonies. His annual Gospel Singers Workshop Convention spread gospel to thousands of singers and other musicians. Cleveland himself wrote more than four hundred songs and released more than one hundred albums of gospel music, winning four Grammy Awards.

For his contributions to gospel music, vocals, composition, and performance, Cleveland has been called the Crown Prince of Gospel. He was an exciting vocalist—with a hoarse, gritty quality to his voice, in striking contrast to the sweet-toned, imploring choir that accompanied him. The "foghorn" quality of his vocals has been likened to that of Louis Armstrong, and his preaching lyrics were heartfelt and gripping. Cleveland also sang with or accompanied such gospel stars as Clara Ward and had a strong influence on Aretha Franklin.

Howard Bromberg

Further Reading

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religious musical history and contemporary musical forms.

Darden, Robert. *People Get Ready: A New History of Black Gospel Music*. New York: Continuum International, 2005. Roots gospel in spirituals, holiness churches, and blues evangelists such as the remarkable Blind Willie Johnson ("Dark was the Night . . . Cold Was the Ground").

See also: Crouch, Andraé; Dorsey, Thomas A.; Franklin, Aretha; Grant, Amy; Jackson, Mahalia; Smith, Michael W.; Staples, Pops; Ward, Clara.

Van Cliburn

American classical pianist

An important figure in the cultural landscape of the Cold War, Cliburn won the 1958 International Tchaikovsky Competition in Moscow two months after the Soviet Union launched the satellite Sputnik, reviving American pride and launching his performing career. His performances of Romantic piano works were notable for their warm, spontaneous sound, and his ability to connect with an audience brought new fans to classical music.

Born: July 12, 1934; Shreveport, Louisiana
Also known as: Harvey Lavan Cliburn, Jr. (full name)

Principal recordings

ALBUMS: *Tchaikovsky: Concerto No. 1/Rachmaninoff: Concerto No. 2*, 1958; *Brahms: Concerto No. 2/ MacDowell: Concerto No. 2*, 1961; *My Favorite Chopin*, 1962; *Beethoven: Concerto Nos. 4 and 5*, 1988; *Beethoven Sonatas*, 1989; *Beethoven: Piano Concerto No. 3; Brahms: Rhapsodies; Intermezzo*, 1992; *Chopin: Sonatas for Piano No. 2; Liszt: Années de Pèlerinage, 2nd Year*, 1992; *Beethoven: Concerto No. 5/Rachmaninoff: Concerto No. 2*, 1994; *Schumann: Piano Concerto; Prokofiev: Piano Concerto No. 3*, 1995; *Tchaikovsky: Piano Concerto No. 1*, 2003; *Piano Concertos by Beethoven and Schumann*, 2007.

The Life

The mother of Harvey Lavan Cliburn, Jr., Rildia Bee, was an aspiring concert pianist who studied with Arthur Friedheim. She immediately recognized her three-year-old son's musical talent when she discovered him playing by ear a waltz that one of her students had just practiced. She began teaching Cliburn piano immediately, and she remained his principal teacher until he went to college.

The results of his mother's tutelage were quickly apparent. Cliburn debuted when he was four years old, playing the Prelude in C Major from the first book of Johann Sebastian Bach's *Well-Tempered Clavier*. Through the Texas Federation of Music Clubs, the twelve-year-old Cliburn won an appearance with the Houston Symphony Orchestra, performing Peter Ilich Tchaikovsky's Piano Concerto No. 1, a work that became identified with him. On March 12, 1948, he debuted at Carnegie Hall in New York for a National Music Festival Award. He began spending summers in New York City with his mother, and in 1951 he gained admittance to Juilliard and the piano class of Rosina Lhévinne, the Russian-born teacher of John Browning, Garrick Ohlsson, Misha Dichter, and James Levine.

Lhévinne put finishing touches on her student's formidable technique, and, from 1952 to 1958, Cliburn enjoyed an unprecedented winning streak, taking top honors in every piano competition he entered. In 1952 he won the Dealey Memorial Award and the Kosciuszko Foundation's Chopin prize. In 1953 he won the Juilliard concerto competition. Significantly, in 1954 Cliburn won the Leventritt Award, the first time that honor had been bestowed since 1951. In the intervening years, no entrant was deemed worthy.

Upon graduation, Cliburn was poised for a performing career, debuting with the New York Philharmonic on November 14, 1954, and even appearing on the *Tonight Show* with television host Steve Allen. However, in 1957, his draft number was called, and he had to report for military service, canceling his performing dates. Cliburn was not accepted into the Army, so he returned home to Kilgore, Texas, to take care of his parents and run his mother's piano studio. In 1958, encouraged by his teacher, Cliburn entered the first Tchaikovsky International Piano Competition in Moscow, winning first prize.

For the next sixteen years, Cliburn enjoyed a career both as a performing musician and as a cultural embassador. He signed with RCA Victor and made more than fifteen records. In 1961 he embarked on a U.S. State Department-sponsored tour of Mexico, the first of many such tours. In 1962 the first Van Cliburn International Piano Competition was held in Fort Worth, Texas, offering the largest amount of prize money of any competition.

Then, in 1974, his father and his manager died within two months of each other. Realizing he wanted to spend more time with friends and family, he stopped securing concert dates, and on September 29, 1978, he gave his final performance. Cliburn's retirement lasted until 1987 when the White House invited him to perform at a state dinner in honor of Soviet leader Mikhail Gorbachev. Offers poured in after that concert, and Cliburn has performed a few times a year, usually at important events.

Van Cliburn. (Hulton Archive/Getty Images)

The Music

The American Sputnik. On October 4, 1957, a spherical satellite named Sputnik was launched into space by the Soviet Union, a feat at the time that the United States could not match. Two months later, the Soviet Union announced the first Tchaikovsky International Piano Competition. Upon hearing of the competition, Lhévinne urged Cliburn to enter. Cliburn eagerly complied, and on April 2, 1958, the six-foot-four Texan took the stage in Moscow and caused a sensation. By the final round, in which he played Tchaikovsky's Piano Concerto No. 1, Dmitri Kabalevsky's Rondo (written for the competition), and Sergei Rachmaninoff's Piano Concerto No. 2, even the judges gave Cliburn a standing ovation. After securing Soviet Premier Nikita Khrushchev's permission, the jury awarded him first prize, and Cliburn returned to the United States a hero, greeted with a ticker-tape parade in New York (the first one ever given for a classical musician). A performance at the White House for President Dwight Eisenhower and numerous television appearances followed. He was hailed as the American Sputnik.

Cliburn is associated with the concerti he played in the Tchaikovsky competition: Tchaikovsky's Piano Concerto No. 1 and Rachmininoff's Piano Concerto No. 2. His recordings of those works on the RCA label made in the years following his win stand as two of the best of their kind, and the Tchaikovsky recording was the first classical record certified platinum.

The Repertoire. Other notable concerti Cliburn frequently performed were Edward MacDowell's Concerto No. 2, Ludwig van Beethoven's Concerto No. 5 ("Emperor"), and Sergei Prokofiev's Concerto No. 3. In the solo repertoire, Cliburn's rendition of Franz Liszt's *Hungarian Rhapsody* No. 12 was noted as moving beyond technical virtuosity to plumb the work's pathos, and his performances of Wolfgang Amadeus Mozart's Piano Sonata in C Major stand out for their original approach to Mozart's style. Finally, when Cliburn returned to the stage at the White House, he did so with Johannes Brahms's *Intermezzo*, Rachmaninoff's *Étude Tableau*, Liszt's transcription of Robert Schumann's lied "Widmung," and Claude Debussy's "L'isle joyeuse," displaying the melodic focus and the singing tone he always cultivated in his playing.

Musical Legacy

By the time of his retirement in 1978, Cliburn was receiving harsh critical evaluations. Some critics

maintained that Cliburn had a limited repertoire and that he lacked musical curiosity, causing his career to stall. Nevertheless, Cliburn never apologized for his focus on the Romantic repertoire, and he enjoyed an active performance career that continually sold out houses as long as he desired it.

His greatest legacy to American musical culture rests in two areas. First, he brought the rich, full, and idiosyncratic Russian style of playing (which originated with Anton Rubinstein) to American pianism and the wider public. Second, as a wholesome American pianist, Cliburn, in winning a Soviet competition in Moscow, reassured a country nervous about Sputnik's implications. Although the pianist had an enviable warmth of tone and expressive power, making him a classical-music celebrity, it was his role as cultural hero that brought him fame and honor. It was this role that brought him in 2001 the Kennedy Center Honors and in 2003 the Presidential Medal of Freedom and the Grammy Lifetime Achievement Award. His warm personality and genuine love of his audience made him popular throughout the world, particularly in Russia, where in 2004 he was awarded the Order of Friendship, the country's highest civilian award. Cliburn was committed to his belief in music's power to bridge divides and to speak universally.

S. Andrew Granade

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See also: Debussy, Claude; Prokofiev, Sergei; Rachmaninoff, Sergei; Rubinstein, Artur.

Jimmy Cliff

Jamaican reggae singer and songwriter

A major figure in the ska music of the 1960's and in the reggae of the 1970's, Cliff has been influenced by a variety of styles, including pop, African, and South American.

Born: April 1, 1948; St. Catherine, Jamaica
Also known as: James Chambers (birth name)

Principal recordings

ALBUMS: *Hard Road*, 1967; *Give Thanx*, 1969; *Jimmy Cliff*, 1969; *Wonderful World, Beautiful People*, 1970; *Another Cycle*, 1971; *The Harder They Come*, 1972; *Struggling Man*, 1973; *Music Maker*, 1974; *Brave Warrior*, 1975; *Follow My Mind*, 1976; *Unlimited*, 1977; *Oh Jamaica*, 1979; *I Am the Living*, 1980; *Give the People What They Want*, 1981; *House of Exile*, 1981; *Special*, 1982; *Power and the Glory*, 1983; *Can't Get Enough of It*, 1984; *Cliff Hanger*, 1985; *Sense of Direction*, 1985; *Fundamental Reggae*, 1987; *Hanging Fire*, 1987; *Shout for Freedom*, 1987; *Images*, 1990; *Breakout*, 1992; *Jimmy Cliff, Vol. 2*, 1995; *Many Rivers to Cross*, 1995; *Higher and Higher*, 1998; *Humanitarian*, 1999; *Journey of a Lifetime*, 2001; *Fantastic Plastic People*, 2002; *Sunshine in the Music*, 2003; *Black Magic*, 2004.

SINGLES: "Hurricane Hattie," 1962; "King of Kings," 1962; "Pride and Passion," 1962; "I Can See Clearly Now," 1993.

The Life

Jimmy Cliff was born James Chambers in a small village in Jamaica to working-class parents of Pentecostal origins. By age thirteen, the ambitious Cliff had changed his name and moved to Kingston. In 1962 he recorded his first ska-influenced hit, "Hurricane Hattie," with producer Leslie Kong.

Beginning in 1964, Cliff spent four years in England, working for Chris Blackwell of Island Records. This was a difficult and confusing time for Cliff, who had to alter his Jamaican patois toward the cosmopolitan ambitions of the label.

After a six-month stay in South America, Cliff released his first international hit, "Wonderful

World, Beautiful People." In 1972 director Perry Henzel approached Cliff to play the title role in Jamaica's first feature film, *The Harder They Come*. The sound track, coproduced by Cliff, was one of the most successful reggae albums ever.

To capitalize on the success of this sound track, Cliff toured and recorded constantly, although the U.S. market was especially elusive, and his career has remained more popular outside the United States. During the 1970's, Cliff traveled to Africa to seek a deeper understanding of his Muslim faith, and he continued to pursue his interests in film, in both music and acting. This led to roles in *Bongo Man* (1980) and *Club Paradise* (1986) and to a hit single with "I Can See Clearly Now" for the film *Cool Runnings* (1993). Cliff moved to Paris, and from this base he has continued to tour worldwide.

The Music

Cliff began his recording career in the early 1960's, during the high point of Jamaica's ska period, a precursor to reggae. His time in England and South America was fertile, because he was introduced to samba and rock, and he honed his songwriting abilities to adapt to the more universal style of soul. With the release of *The Harder They Come*, Cliff's early reggae style, for which he would become recognized, was celebrated.

Toward the end of the 1970's, despite commercial pressure to remain with his roots, Cliff embraced the influences of artists outside Jamaica, redefining his style. In fact, his three Grammy Award nominations came for work that was collaborative with artists outside the field of reggae: two lush, party pop albums with Kool and the Gang in the mid-1980's, *Power and the Glory* and *Cliff Hanger* (which won a Grammy Award for best reggae album), and *Black Magic*, a compilation record produced by Dave Stewart, with guest artists Annie Lennox, Sting, Wyclef Jean, Kool and the Gang, Yannick Noah, and Joe Strummer (in one of his last recordings).

Wonderful World, Beautiful People. This album from 1970 is among Cliff's finest, showing great musical diversity and emotional depth. Well known is the deeply moving "Many Rivers to Cross," which was written during Cliff's troubled period in England and which is sung in a simple, spiritual gospel style. It tells of being lost and "washed up for years," with only pride to hold on to. A devastating protest song, "Vietnam" has a deceptively easy arrangement that serves to underline the terror of the theme: a letter telling a mother about the death of her son. Both Paul Simon and Bob Dylan hold this work in great esteem. There is, however, light among the grim themes, particularly in the title track, which manages to have an island quality with lush symphonic additions. The buoyant opening track, "Time Will Tell," with its prominent and active bass guitar, preaches timeless Cliff themes of patience, strong will, and hope for the future.

The Harder They Come. This compilation album put reggae and Cliff on the international stage. Among the eighteen tracks by artists such as Toots and the Maytals and Desmond Dekker, Cliff contributes five, including "The Harder They Come," "You Can Get It If You Really Want It," and "Sitting in Limbo." The title song is one of Cliff's best. Its energy lies between Cliff's soaring vocals and the nononsense arrangement of crisp double-time riffs between bass and organ. This film, about an impoverished young man who travels to the ghettos of Trenchtown to try to make it in the exploitive Jamaican music industry, was quoted in the Clash song "Guns of Brixton," and it remains a popular underground film in the United States.

Jimmy Cliff: Anthology. There are quite a few Cliff anthology records, but many are incomplete because Cliff recorded with so many different labels. This double album includes works from the 1960's, with three early ska works from Cliff's days with Kong, through 1993. This compilation features the major hits as well as the Brazilian hit from 1969, "Waterfall," the title song from the film *Club Paradise* (1986), the Johnny Nash cover "I Can See Clearly Now." The cover of Cat Stevens's "Wild World," however, is not the wonderful live version from the brilliant 1976 album *In Concert*. The infectious "Reggae Nights," which was a huge hit in Europe, is also missing.

Musical Legacy

With the release of *The Harder They Come* in 1972, Cliff was responsible for introducing reggae to an international audience and for paving the way for Bob Marley and others. Cliff, however, would never achieve the prominence of Marley. This is

perhaps because he transitioned through many record labels, or because he decided not to adopt Rastafarianism, or because he made music with a crossover nature. Nevertheless, Cliff has continued to tour throughout his career, and he has found much popularity beyond the United States, especially in Africa, South America, and Europe (France and Scandinavia). He and his music are held in high esteem by other artists, as evidenced by the collaborators on his album *Black Magic*, and he helped make reggae appealing to pop and rock audiences.

Sonya Mason

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See also: Dylan, Bob; Gil, Gilberto; Marley, Bob; Simon, Paul; Stevens, Cat; Sting; Strummer, Joe; Tosh, Peter.

Patsy Cline

American country singer

One of the first artists to achieve success in country and in popular music, Cline combined her country sensibility with her sophisticated, throaty voice and pop arrangements to make her music accessible to and loved by both audiences.

Born: September 8, 1932; Winchester, Virginia
Died: March 5, 1963; Camden, Tennessee
Also known as: Virginia Patterson Hensley (birth name)

Principal recordings

ALBUMS: *Patsy Cline*, 1957; *Showcase*, 1961 (with the Jordanaires); *Sentimentally Yours*, 1962.

SINGLES: "A Church, a Courtroom, and Then Goodbye," 1955; "I Loved and Lost Again," 1956; "Pick Me Up on Your Way Down," 1956; "Stop, Look, and Listen," 1956; "Fingerprints," 1957; "A Stranger in My Arms," 1957; "Walkin' After Midnight," 1957; "Crazy," 1961; "I Fall to Pieces," 1961; "Imagine That," 1962; "She's Got You," 1962; "So Wrong," 1962; "When I Get Thru With You," 1962; "Sweet Dreams," 1963.

The Life

Patsy Cline was born Virginia Patterson Hensley, one of three children of Samuel Lawrence Hensley, a blacksmith, and Hilda Patterson Hensley, a seamstress. The Clines moved nearly twenty times before finally settling in Winchester, Virginia, when Cline was in the eighth grade. When Cline was fifteen, her parents divorced, reportedly because of her father's heavy drinking. This forced Cline to quit high school to help her mother support the family, and she worked as a waitress and as a soda jerk.

Cline had been interested in music since the age of eight, when her mother gave her a piano for her birthday, which she learned to play by ear. At thirteen, she had a serious bout with rheumatic fever, which she later credited as giving her the deep, throaty quality of her voice. Cline began singing in the Baptist church choir and then on local radio shows and at dances. In 1952 she met and married

Gerald Cline, but in 1956 the couple separated. A year later, she married Charles Dick. She gave birth to a daughter, Julie, in 1958, and a son, Randy, in 1961. Cline received her first national recognition on *Arthur Godfrey's Talent Scouts* in 1957, and she achieved the peak of her career in 1961. Cline was involved in a near-fatal automobile accident in 1961, and in 1963 she died in a plane crash, along with Cowboy Copas and Hawkshaw Hawkins, on a flight from a benefit concert in Kansas City to Nashville.

The Music

Early Works. Cline achieved a measure of local fame as a country singer in the Virginia-Maryland area through appearances on radio and especially as a regular on Connie B. Gay's *Town and Country* television show, which also featured country singer Jimmy Dean, broadcast out of Washington, D.C. In 1955 she signed with Four Star Records, with the stipulation that she record only songs by Four Star writers. Between 1955 and 1957, she recorded fifty-one songs with Four Star; none of them achieved any notable success. All of the Four Star material was country, honky-tonk, and rockabilly style, including "Fingerprints," "Pick Me Up on Your Way Down," and "A Stranger in My Arms." During this period, Cline made several appearances at the Grand Ole Opry.

Patsy Cline. (AP/Wide World Photos)

Country-Pop Crossover. At the insistence of her record label, Cline recorded "Walkin' After Midnight," by Don Hecht and Alan Block, for her first album. The song proved so popular with the audience of the Godfrey show that it was released as the first single on her first album, *Patsy Cline*. The song was a hit on both the country and pop charts, reaching number two on the country charts and number twelve on the pop charts. Cline became one of the first country artists to achieve crossover success.

In 1959 Cline began to work with a new manager, Randy Hughes, and in 1960 she signed a contract with Decca Records, working under the direction of producer Owen Bradley. With his use of arrangements and instruments more sophisticated than those previously found on country records, Bradley helped create, together with RCA's Chet Atkins, what became known as the Nashville Sound. This sound replaced the prevailing honky-tonk style of country music with a smoother sound. Although Cline never liked the fact that she was singing pop rather than country material, she achieved her greatest success in these crossover recordings.

Cline's first recording for Decca, "I Fall to Pieces," released in 1961 and written by Hank Cochran and Harlan Howard, was her first number-one hit on the country charts, and it reached number twelve on the pop charts. The tremendous success of "I Fall to Pieces" and the national fame that it brought were followed by a serious car accident. However, after a month in the hospital, Cline came back stronger than ever, recording Willie Nelson's "Crazy." Although she initially balked at recording it, "Crazy" became her signature song and a huge hit, landing in the Top 10 of the pop charts. Cline's unprecedented success as a crossover artist continued with "She's Got You," written by Cochran, released in 1962, which became her second number-one hit on the country charts. This was followed by the minor hits "When I Get Thru with You," "Imagine That," and "So Wrong."

Musical Legacy

Cline was one of the most popular female country singers in recording history and one of the first performers to find success in both the country and pop music worlds. She was a pioneer of the Nashville Sound, and she paved the way for such crossover artists as Loretta Lynn and Dolly Parton. Cline was also the first female country artist to headline her own show and to be inducted into the Country Music Hall of Fame. She opened doors for female country artists, who previously had been sidelined in the music business. Cline enjoyed more popularity after her death than she did during her life.

Mary Virginia Davis

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See also: Everly, Don and Phil; Haggard, Merle; Lang, K. D.; Lynn, Loretta; Presley, Elvis; Williams, Hank.

Kurt Cobain

American rock guitarist, singer, and songwriter

A major figure in the alternative rock movement, Cobain was lead singer, songwriter, and guitarist for the Seattle-based grunge-rock band Nirvana. With his angst-filled lyrics, his guttural singing voice, his distorted guitar technique, and his high-energy live music performances, he became the voice for Generation X.

Born: February 20, 1967; Hoquiam, Washington
Died: April 5, 1994; Seattle, Washington
Also known as: Kurt Donald Cobain (full name)
Member of: Nirvana

Principal recordings

ALBUMS (solo): *Collector's Box*, 2006.
ALBUMS (with Nirvana): *Bleach*, 1989; *Nevermind*, 1991; *In Utero*, 1993; *MTV Unplugged in New York*, 1994; *The Classic Interviews*, 2005; *A Golden Legacy*, 2006.
SINGLES (with Nirvana): "Smells Like Teen Spirit," 1991; "Come as You Are," 1992; "In Bloom," 1992; "Lithium," 1992; "All Apologies," 1993; "Heart Shaped Box," 1993.
WRITINGS OF INTEREST: *Journals*, 2003.

The Life

Kurt Donald Cobain (koh-BAYN) was born to Donald and Wendy Cobain on February 20, 1967. Cobain's parents divorced when he was seven years old, and as a result he was shuffled among family and friends' homes. Growing up, Cobain showed a keen interest in art and music, and he was given a guitar for his fourteenth birthday.

In high school, Cobain immersed himself in art classes and, realizing that he was short on class credits, decided to drop out of high school two weeks before graduation. In the following years Cobain held a number of part-time jobs and experienced brief periods of homelessness. Nonetheless, during this time he spent a great deal of energy writing songs and developing his guitar playing.

In 1985 Cobain formed his first band, Fecal Matter, with other local Seattle musicians. The band

was short lived and self-recorded only one sixteen-song demo tape, *Illiteracy Will Prevail*. Upon hearing *Illiteracy Will Prevail*, Cobain's friend Krist Novoselic saw promise in the budding songwriter and agreed to form a band with him. With the addition of drummer Chad Channing, the highly influential rock band Nirvana was formed.

Nirvana's first album, *Bleach*, was released in 1989 on a Seattle independent record label, Sub Pop Records, and met with moderate success. The band toured on several occasions and generated a significant amount of attention among the major record labels. In 1990 drummer Channing was replaced by Dave Grohl, and the band signed with David Geffen of Geffen Records.

Kurt Cobain. (AP/Wide World Photos)

While recording Nirvana's 1991 major label debut *Nevermind*, Cobain was introduced to singer Courtney Love, and the two developed a romantic relationship. On February 20, 1992, they were married in Hawaii; in August, Love gave birth to their daughter, Frances Bean.

Throughout much of his life, Cobain was plagued with chronic stomach ailments. Despite many attempts to solve the medical problem, he was unable to remedy the persistent pain. Because of this, Cobain turned to self-medication in the form of heroin, claiming it was the only drug that could alleviate his stomach pains. Accordingly, he developed a severe heroin addiction.

Nirvana returned to the studio in 1993 to record its third full-length album, *In Utero*. It was a huge success, and the band went back on tour with a significant amount of media attention, specifically focused on Cobain and Love's personal life. Cobain became increasingly uncomfortable with the media spotlight and increased his drug abuse.

During a European tour in 1994, Cobain was hospitalized for a drug overdose, involving alcohol and insomnia medication. The tour was canceled, and Cobain returned to Seattle. Back in the United States, Love and other friends staged an intervention, and with some persuasion Cobain entered a drug-rehabilitation center in Los Angeles. After a few days, Cobain fled the rehabilitation center and, unbeknown to friends and family, returned to the Seattle area. Love and others mounted a search for the missing singer.

On April 8, 1994, Cobain's body and suicide note were found by a local electric company field technician in Cobain's Lake Washington home. The coroner's report indicated that Cobain died from a self-inflicted shotgun wound to the head on April 5, 1994.

The Music

Cobain's musical interests were diverse. Early influences were such bands as the Beatles and the Monkees. Later his interests progressed to such rock bands as Kiss, Black Sabbath, the Meat Puppets, the Sex

Pistols, and the Clash. Cobain's guitar solos at live performances consisted of extended periods of ad lib, guitar-amp feedback, and noise.

"Smells Like Teen Spirit." When one of Cobain's friends spray-painted "Kurt Smells Like Teen Spirit" on a wall, Cobain was inspired to compose the successful song "Smells Like Teen Spirit." With only a few weeks before recording *Nevermind*, the band's major-record-label debut, Cobain played the song. It was not an immediate band favorite. Cobain played the guitar part for nearly an hour and a half before someone suggested that the song be slowed down in tempo. At a slower pace, the song fell into place, and it became a hugely popular anthem for Generation X. The song sold more than a million copies, and it was nominated for two Grammy Awards. Despite the song's success, Nirvana attempted to distance itself from"Smells Like Teen Spirit," claiming it had become a parody.

"Come as You Are." "Come as You Are" was the second most popular song on Nirvana's *Nevermind* album, and it helped catapult the band to the top of rock charts again. After Cobain died in 1994, "Come as You Are" was the subject of speculation and controversy. Eerily, the original music video for the song depicted a gun being fired at Cobain, followed by him dying in slow motion. In 1994 Nirvana released an acoustic version of the song on the album *MTV Unplugged in New York*. Cobain's hometown of Aberdeen, Washington, elected to use the title as the town's motto: Aberdeen, Washington: Come as You Are.

"Heart Shaped Box." "Heart Shaped Box" was the first single from Nirvana's third album, *In Utero*, written between 1992 and 1993. The song was inspired by American writer and feminist social critic Camille Paglia, who explored the role of female sex organs and their depiction in society. In addition, Love had sent Cobain a heart-shaped box during the early stages of their courtship, and Cobain and Love collected numerous heart-shaped boxes, displaying them prominently in their Seattle home. "Heart Shaped Box" spent three weeks at number one on the *Billboard* modern rock charts. Its music video garnered Nirvana two MTV Music Video Awards for Best Art Direction and Best Alternative Video. The awards ceremony was conducted after Cobain's death, and the awards were accepted by the remaining members of Nirvana.

Musical Legacy

Cobain's music, with its simplified melodic and harmonic compositional styling, was noted for its raw, unpolished sound. His unique styling marked a dramatic shift in mainstream musical taste away from the highly complex, aurally perfect sound of glam rock and dance music of the late 1980's to the simplicity of alternative rock. Despite having a short life, Cobain influenced mainstream rock music and various subgenres, such as punk, grunge, and independent rock. Cobain's music was labeled the music of Generation X, his contemporaries born in the 1960's and 1970's, and they helped make him one of the highest-grossing musicians of all time.

Delbert S. Bowers

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See also: Lennon, John; McCartney, Sir Paul; Strummer, Joe.

George M. Cohan

American musical-theater composer

Cohan was lauded during his lifetime as a song-and-dance man, but it is as a lyricist and librettist that he made a lasting impact. He "Americanized" the Broadway musical by writing about American characters using American popular music.

Born: July 3, 1878; Providence, Rhode Island
Died: November 5, 1942; New York, New York
Also known as: George Michael Cohan (full name)

Principal works

MUSICAL THEATER (music, lyrics, and libretto unless otherwise stated): *The Governor's Son*, 1901; *Running for Office*, 1903; *Little Johnny Jones*, 1904; *Forty-five Minutes from Broadway*, 1906; *George Washington, Jr.*, 1906; *The Honeymooners*, 1907; *The Talk of New York*, 1907; *The American Idea*, 1908; *The Cohan and Harris Minstrels*, 1908; *Fifty Miles from Boston*, 1908; *The Yankee Prince*, 1908; *The Man Who Owns Broadway*, 1909; *The Little Millionaire*, 1911; *Hello, Broadway*, 1914; *Cohan and Harris*, 1916; *The Cohan Revue of 1916*, 1916; *The Cohan Revue of 1918*, 1918; *The Voice of McConnell*, 1918 (music with Ernest R. Ball, Chauncey Alcott, Monte Carlo, and Alma M. Sanders; lyrics with Rida Johnson Young and Richard W. Pascoe); *Little Nellie Kelly*, 1922; *The Rise of Rosie O'Reilly*, 1923; *The Song and Dance Man*, 1923; *The Merry Malones*, 1927; *Billie*, 1928.
SONG: "Over There," 1917.

The Life

George Michael Cohan (KOH-han) was born in the proverbial trunk to traveling vaudevillians, who took their infant son on stage as a prop. Soon, the Four Cohans—Jeremiah (Jerry) and Helen (Nellie), and children Josephine (Josie) and George—were touring the circuit, winning enough acclaim to be booked into New York City in 1893. With almost no formal education, Cohan found his schoolroom to be the theater, and he was a good student in this nontraditional venue. By the age of nine, he had his first speaking role, and by the age of eleven he was writing sketches for his family to perform. Publishing songs by sixteen, he wrote his first hit song, "Venus, My Shining Love," in 1893.

While the Four Cohans were earning a thousand dollars a week—a tremendous amount of money at the time—Cohan married actress Ethel Levy in 1899, and she joined the troupe. On August 26, 1900, the couple had a daughter, Georgette.

Tension grew between Ethel and Cohan's sister, so in 1904 Josie and her new husband signed on to their own production, breaking up the Four Cohans. The newly configured Four Cohans (Jerry, Nellie, George, and Ethel) was disrupted when Ethel left the cast in December, 1906, during the run of *George Washington, Jr*. Cohan had fallen in love with a chorus girl from *Little Johnny Jones*, and he married Agnes Mary Nolan on June 29, 1907. They had three children: Mary, Helen, and George, Jr.

Jerry and Nellie decided to retire from the stage at the conclusion of the run of Cohan's comedy *Broadway Jones*, and their thirty-five-year-old son said he would do the same. Performing since he was seven, Cohan told the press that his other ventures demanded more of his time. Even though he professed to wanting "to write an American play that will live," he returned to acting ten months later. His last appearance in New York, however, proved to be a disappointment, when his *The Return of the Vagabond* (1940) lasted only one week.

In 1941 Cohan was diagnosed with intestinal cancer, which killed him the following year at the age of sixty-four. His funeral was held in St. Patrick's Cathedral in New York City.

The Music

Although the Four Cohans were a hit on the vaudeville circuit, Cohan longed to be on Broadway in legitimate houses, not in musical revues or vaudeville. Since performers rarely transitioned from vaudeville to Broadway, twenty-two-year-old Cohan made a bargain with producer Louis Behman. He could book the Four Cohans for a year on his vaudeville circuit if he would produce them in their first musical on Broadway, *The Governor's Son*.

A modest success in New York, Cohan took the show on the road where he continued to refine the material.

Little Johnny Jones. By his third musical, *Little Johnny Jones*, Cohan had created that magical blend of song, dance, plot, and character that all raced to a climactic finish. This musical introduced "Yankee Doodle Dandy" and "Give My Regards to Broadway," and the latter was used in the opening montage in Hollywood's first musical film, *The Broadway Melody* (1929).

Little Johnny Jones does not feature harmonic breadth; indeed, in all of his compositions, Cohan relied on the four chords he could play using only the black keys on the piano. While based on the life of famous American jockey Tod Sloan, *Little Johnny Jones* is more about Cohan than about Sloan. With its naive sentimentality and its poetic justice, the musical permitted Cohan to turn the story of an American jockey unjustly accused of throwing a race in England into a tap-dancing tour de force. While he was born on July 3, Cohan always said he was born on July 4. Since telling reporters was not sufficient, he made it into a lyric: "I'm a Yankee Doodle dandy,/ A Yankee Doodle, do or die;/ A real live nephew of my Uncle Sam,/ Born on the Fourth of July."

On Broadway. Cohan became an established star on Broadway, a position he sustained for the next thirty years. While most of his early shows were written to showcase his family (and wife Ethel), the first Cohan musical that did not feature the author as a performer was *Forty-five Minutes from Broadway*, which introduced another set of standard tunes ("Mary's a Grand Old Name" and "So Long, Mary"). Fay Templeton and up-and-coming talent Victor Moore proved that Cohan's material did not require his stage presence to make it popular; *Forty-five Minutes from Broadway* is arguably Cohan's strongest libretto.

Many of Cohan's twenty-two musicals contain similar themes: America vs. Europe, Cinderella plots, stock characters (stage Yankee, plucky ingenues, daft old ladies), endings ruled by poetic justice, and lots of patriotic American flag waving, such as in his songs "You're a Grand Old Flag," "Any Place the Old Flag Flies," "For the Flag, for the Home, for the Family." Cohan idolized the American dream and Yankee ingenuity, and so his stage character was always a winner.

Cohan returned to writing for his family with *George Washington, Jr.* Despite a preposterous plot, the show was a success, no doubt buoyed by such hit songs as "You're a Grand Old Flag" (the first song written for a musical which sold more than a million copies of sheet music) and the rousing showstopper, "I Was Born in Virginia."

Reared in vaudeville, Cohan was uniquely situated to excel in the episodic nature of the musical revue. *Hello, Broadway*—called "A Musical Crazy Quilt Patched and Threaded Together with Words and Music and Staged by George M. Cohan"—and two editions of *The Cohan Revue* in 1916 and 1918 were well received.

The Show Doctor. Many of the plays and musicals produced by Cohan were rewritten and/or restaged by him, and in doing so he made another name for himself as a well-respected "show doctor," who could rectify weaknesses in a musical production. He did not always publicize these projects, but the Anselm Goetzl-William Cary Duncan operetta *The Royal Vagabond* became a hit once Cohan worked it over, and it was billed as a "Cohanized Opera Comique."

George M. Cohan. (Library of Congress)

Cohan's celebratory, positive librettos not only gave shape to American musical theater, they almost single-handedly elevated the stage Irishman from his role as a low comic and second-class citizen. With shows such as *Little Nellie Kelly* (at 276 performances, the longest run in Cohan's career), *The Rise of Rosie O'Reilly*, and *The Merry Malones*, and songs such as "Harrigan" and "Ring to the Name of Rosie," Cohan redeemed an ethnic group long derided in the press and on the stage.

During the peak of Cohan's artistic accomplishments, he was indeed *The Man Who Owns Broadway* (1909); in 1920 he had three productions running simultaneously on Broadway. By the 1920's, the swagger of Cohan's homespun songs was being eclipsed by younger writers: Irving Berlin, Jerome Kern, Noël Coward, and George and Ira Gershwin. Although Berlin acknowledged he was the songwriting heir of Cohan, the son eclipsed the father in terms of technical skill, versatility, and longevity. Cohan's last musicals sounded like period pieces, even though they were new. While Cohan revolutionized the Broadway musical with well-structured librettos, high-energy, and fast pacing, his work did not evolve with the times. In the late 1920's, his musical *Billie* contained none of the innovations ushered in by *Show Boat* (1927). After *Billie*, Cohan concentrated on writing nonmusical plays.

Cohan and Hollywood. Cohan rarely ventured into film, but he did appear in the Hollywood film *The Phantom President* (1932), with six songs by Richard Rodgers and Lorenz Hart. Cohan took the part, assuming he would write his own songs; resigned to singing someone else's material, Cohan generally made himself quite disagreeable during the filming. Much more successful was his work as an actor in Eugene O'Neill's *Ah, Wilderness!* (1933) on Broadway. Against their wishes, Rodgers and Hart were reunited with Cohan when he was signed to perform the lead in *I'd Rather Be Right* (1937).

Cohan the Playwright. The restless Cohan was not content to master vaudeville and the Broadway musical, he wanted to excel as a playwright as well. His first attempt at a nonmusical play, *Popularity* (1907), was not well-received, but *Broadway Jones* (1912) was a hit. Classic melodramas, *Seven Keys to Baldpate* (1913) and *The Tavern* (1920), have enjoyed success as revivals. Cohan ultimately penned twenty nonmusical plays.

Cohan the Businessman. Frustrated by the lack of success of his first two book musicals and his constant rejections from music publishers, Cohan teamed up with another artist, Sam Harris, thwarted by the Broadway establishment. Cohan and Harris's first joint venture was coproducing *Little Johnny Jones*, and it marked the beginning of one of the most successful producing firms on Broadway; in fifteen years, they produced twenty-two productions. In 1908 they started the Cohan & Harris Publishing Company. In 1911, proof of their success as producers, Cohan and Harris had six hit Broadway shows and controlled seven theaters. Other ventures included opening the George M. Cohan Theater in 1911, which was located in the heart of Broadway (at Broadway and Forty-third Street). With murals celebrating the career of the Four Cohans, the theater became a film house in 1932, and in 1938 it was demolished.

Cohan's multiple responsibilities in the theater came into conflict when Actor's Equity Association called for its first strike in 1919. As an actor, he could certainly see the need to protect actors from unscrupulous producers. As a businessman, he aligned himself with producers, only to see himself mocked and criticized by fellow actors. The experience so soured him that he announced his retirement from the stage, he dissolved his partnership with Harris, and he even resigned from the Lambs, the Players, and the Friar's Club. When the Actors' Equity Association signed with the Producer's Management Association, Cohan refused to join the union. For the next twenty-two years, even though he continued to act, it was always by special arrangement.

Musical Legacy

Almost every one of Cohan's five hundred songs reflects his individual performing style. Self-taught, he was not insecure about his lack of training; rather, he celebrated his limited musical and lyrical vocabulary. He once wrote he preferred "a Sousa strain/ Instead of a Wagner pain" (from "I Want to Hear a Yankee Doodle Tune," 1911). His music may have been naive, but his melodies are unforgettable. As a lyricist, Cohan was accused of being "unpoetic," but he was a master at shaping the collo-

quial into lyrics so that they sounded natural and conversational. Examples of this skill include "Life's a Funny Proposition After All" (1904), "When a Fellow's on the Level with a Girl That's on the Square" (1907), and "We Do All the Dirty Work" (1911). Leaving majestic Romantic rhetoric to the nineteenth century and witty Ivy-league patter to Hart and Cole Porter, Cohan embraced slang and short phrases so that his lyrics sounded up to date. Oscar Hammerstein II acknowledged this skill, noting "Cohan's genius was to say simply what everybody else was subconsciously feeling."

Cohan's single biggest hit song did not come from one of his shows: "Over There" was written about World War I. Initially selling more than two million copies, Cohan donated its royalties to war charities. Brought back into popularity during World War II, Congress approved a special Medal of Honor for Cohan in 1940, the first time a songwriter had ever been so decorated.

Cohan lived long enough to see himself wonderfully (though inaccurately) immortalized on film by James Cagney in *Yankee Doodle Dandy* (1942), for which Cagney won the Academy Award for Best Actor.

Using Cohan's life and songs, the musical biography *George M!* (1968)—book by Michael Stewart, John Pascal, and Francine Pascal—introduced a new generation to this brash, rich, arrogant, cantankerous, self-opinionated, egocentric, and talented showman.

In 1981 the Goodspeed Opera House in East Haddam, Connecticut, produced a rousing entertainment when they mounted *Little Johnny Jones* (albeit with a radically altered libretto by Alfred Uhry). While Cohan's musical and nonmusical plays are not often revived, his music lives on. He created a personality for the Broadway musical, one with a signature blend of grit, brashness, and inexhaustible energy, that has surfaced repeatedly in such later projects as *Of Thee I Sing* (1931), *Annie Get Your Gun* (1946), *The Pajama Game* (1954), *Fiorello!* (1959), *The Music Man* (1957), *Guys and Dolls* (1950), *Barnum* (1980), *Annie* (1976), and *Hairspray* (2002).

Seventeen years after his death, a statue of Cohan was erected at Broadway and Forty-seventh Street, so that once again, Cohan could survey the Great White Way. In the 1970's, the American Guild of Variety Artists named their annual awards the "Georgie," and the U.S. Postal Service released a stamp in Cohan's honor in 1978 to commemorate the centennial of his birth. While Cohan was followed on Broadway by many multifaceted artists, he was singular in performing so many aspects of theater: as a lyricist, a composer, librettist, a playwright, a theater owner, a performer, a director, a choreographer, a publisher, and a producer.

Bud Coleman

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Owned Broadway. Garden City, N.Y.: Doubleday, 1973. This excellent biography uses information from many individuals who worked with Cohan.

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See also: Berlin, Irving; Caruso, Enrico; Coward, Sir Noël; Gershwin, George; Gershwin, Ira; Hammerstein, Oscar, II; Hart, Lorenz; Kern, Jerome; Porter, Cole; Rodgers, Richard.

Leonard Cohen

Canadian singer and songwriter

Established as a poet and novelist before embarking on a career as a folksinger, Cohen wrote lyrics of literary depth and emotional sophistication. Although his own albums have sold modestly, his songs remain among those most recorded by other performers.

Born: September 21, 1934; Montreal, Quebec, Canada

Also known as: Leonard Norman Cohen (full name)

Principal recordings

ALBUMS: *Songs of Leonard Cohen*, 1967; *Songs from a Room*, 1969; *Songs of Love and Hate*, 1971; *New Skin for the Old Ceremony*, 1974; *Death of a Ladies' Man*, 1977; *Recent Songs*, 1979; *Various Positions*, 1985; *I'm Your Man*, 1988; *The Future*, 1992; *Ten New Songs*, 2001; *Dear Heather*, 2004.

The Life

Leonard Norman Cohen (KOH-uhn) was born into one of Montreal's most prominent Jewish families. From his mother Masha, the daughter of a scholarly rabbi, he inherited a love of the literary arts. From his father, a successful clothier who died when Cohen was nine, he inherited a trust fund that provided him sufficient income to devote himself to his literary and musical interests. Although he had begun playing the guitar and performing country music while a teenager, it was as a poet that Cohen first distinguished himself, publishing his first book, *Let Us Compare Mythologies*, in 1956 under the auspices of the Canadian modernist poet Louis Dudek, five years after enrolling at Montreal's McGill University.

Let Us Compare Mythologies made Cohen a local celebrity and led to his first recordings: readings of his poetry for an album released by Folkways Records. His second volume of poetry, *The Spice-Box of the Earth*, followed in 1961, strengthening and spreading Cohen's reputation. By this time Cohen had moved to the Greek island of Hydra, where he would live and work for several years.

His next work was the semiautobiographical novel *The Favorite Game* (1963), in which Cohen, thinly disguised as protagonist Lawrence Breavman, traced his life and coming of age. After another book of poems, *Flowers for Hitler* (1964), Cohen wrote and published what would become his best-known prose work, the ambitiously experimental and controversially explicit *Beautiful Losers* (1966). His fourth volume of poems, *Parasites of Heaven*, appeared shortly thereafter.

By the publication of his *Selected Poems, 1956-1968*, Cohen had been discovered as a songwriter and performer by the folksinger Judy Collins, who recorded his "Suzanne" (a poem from *Parasites of Heaven* set to music) to considerable acclaim on her 1966 album, *In My Life*.

From 1969 to 2004, Cohen was prolific, releasing several albums and books, and he was the subject of two video documentaries. He also advanced the career of his occasional background singer Jennifer Warnes, whose critically well-received recording, *Famous Blue Raincoat: The Songs of Leonard Cohen*, appeared in 1987.

During the 1990's he practiced meditation at the Mount Baldy Zen Center in California and was ordained a Buddhist monk in 1996. In 2006 he oversaw the recording of *Blue Alert*, an album of unpublished Cohen lyrics, by Anjani Thomas, a singer with whom he was romantically involved.

The Music

Although popular musicians have occasionally been known to publish books of poetry or fiction, Cohen is the among the few poets and novelists to

have successfully made the transition from a literary career to a musical one. Likewise, although popular musicians have been known to undergo religious conversions and in turn reflect these conversions in their work, Cohen is notable for so consistently, thoroughly, and unabashedly integrating the traditions, language, and sensibility of his faith into his music. It is this combination of highly developed literary and religious sensitivities, even more than Cohen's nearly obsessive exploration of the spiritual dimensions of romantic despair, that sets his work apart from that of other serious, verbally gifted performers and that, along with his preference for fashion-defying instrumental settings, gives it a uniquely timeless quality.

Songs of Leonard Cohen. Released in December, 1967, at a time when pop music was becoming increasingly ornate, Cohen's debut album exhibited a hauntingly stark acoustic mood that set the tone for his first four albums and resulted in his being categorized, along with Neil Young and Joni Mitchell, as part of a new folk movement. Although "Suzanne," which had been previously covered by Collins, was the album's best-known track, three others ("Sisters of Mercy," "So Long, Marianne," and "Hey, That's No Way to Say Goodbye") would become fixtures in the Cohen canon.

Songs from a Room. Even more sparse sounding than *Songs of Leonard Cohen*, Cohen's second album (1969) became a cult classic as much for its unrelenting bleakness as for its inclusion of "Bird on a Wire," a song that would become another Cohen favorite after "Suzanne" and that, like "Suzanne," had previously been recorded by Collins.

Songs of Love and Hate. Released in 1971 and similar in mood to *Songs from a Room*, *Songs of Love and Hate* is noted for its concluding track, "Joan of Arc," which joined "Suzanne" and "Bird on a Wire" as archetypes of Cohen finding erotic epiphanies in traditionally religious subject matter and vice versa.

Live Songs. Unlike most live albums of its time, this 1973 collection of Cohen's 1970 and 1972 performances in London, Paris, Berlin, Brussels, Tennessee, and the Isle of Wight was not padded with jams and drum solos, enhanced with postproduction studio overdubs, or marketed as a surrogate "greatest hits." Instead, it captured the extent to which an audience could bring out the performer in Cohen and help transform his songs from solitary meditations into a kind of communal liturgy.

Leonard Cohen. (AP/Wide World Photos)

The Best of Leonard Cohen. For almost thirty years, this 1975 sampling of Cohen's first four studio albums was the only remotely comprehensive Cohen compilation. It remains his best-selling title to date.

Death of a Ladies' Man. Following as it did the canon-defining *The Best of Leonard Cohen*, this 1977 album was scrutinized for indications of the new directions, if any, that Cohen would take during his next phase. Instead it was an anomaly. With the legendary "Wall of Sound" producer Phil Spector at the controls, the album was out of synch with the spare, hushed intensity that had characterized Cohen's previous recordings.

Various Positions. Because Columbia, unconvinced of its commercial potential, refused to release this album, it suffered from the underpromotion inevitable from being released by the independent Passport Records. In retrospect, its

combination of bare-bones electronics and Cohen's seductively sinister whisper-singing indicated that he had discovered a sound that would both honor his past and allow him to age gracefully. The album's fifth track, "Hallelujah," would be recorded by more performers than any other post-1970 Cohen composition. Along with "If It Be Your Will," it imbued the album with a devotionally religious mood and made it a sound track of sorts to Cohen's 1984 literary collection, *Book of Mercy*.

I'm Your Man. Stylistically similar to *Various Positions*, this 1988 recording became Cohen's most celebrated and best-selling album in more than a decade, with the video to "First We Take Manhattan" transforming the reclusive Cohen into a presence on MTV.

The Future. In the wake of the renewed interest in Cohen created by *Various Positions* and *I'm Your Man*, this ambitiously diverse and (for Cohen) uncommonly topical and political 1992 album found an eager audience among the public in general and Hollywood film directors Oliver Stone, Curtis Hanson, and Alan Parker in particular, who included music from *The Future* in the sound tracks to *Natural Born Killers*, *Wonder Boys*, and *The Life of David Gale* respectively.

Ten New Songs. This is a 2001 collaboration with the American singer-songwriter and former Cohen background vocalist Sharon Robinson, who also produced the album.

Dear Heather. Like *Ten New Songs*, this 2004 album found Cohen again collaborating with Robinson. Unlike *Ten New Songs*, it found Cohen also collaborating with Thomas and covering or setting to music everything from "Tennessee Waltz" to the poetry of Lord Byron and Francis Reginald Scott, opening Cohen to charges that, at seventy, he was finally running out of ideas and perhaps energy.

The Essential Leonard Cohen. This two-disc 2002 compilation judiciously (and democratically) covered the highlights of every Cohen studio album from his debut through *Ten New Songs*.

Musical Legacy

The power of Cohen's music arises in large part from his ignoring traditional boundaries. Whether as a poet who wrote novels, a novelist who wrote songs, a Jew who mastered Zen Buddhism, or a religious man committed to the exploration of erotic love, he defied conventions and the expectations of his various audiences at every turn, discovering in the process a method for perpetually renewing the timelessness and sacramental appeal of humankind's most enduring archetypes. By choosing music as the medium most hospitable to his carefully crafted words, he imbued his notoriously dark meditations with a fragile buoyancy.

He also defied the notion that popular music was the exclusive domain of the young or that success was best measured in terms of airplay and album sales. Already thirty-three years old at the time of his first album's release, he was from the beginning a forceful if quiet voice of maturity and reflection in a genre usually identified with prolonged adolescence. Without ever placing a single on the *Billboard* Top 40 or selling a million copies of any one of his albums, he created an immensely influential body of work. From 1971 to 2007 his songs were used in the sound tracks of more than twenty films, and the roster of performers who have recorded his songs, which includes Sting, Elton John, the Neville brothers, and U2, is as varied as it is stellar.

Arsenio Orteza

Further Reading

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_____. *Book of Longing*. New York: HarperCollins, 2006. Drawings and song lyrics from the *Ten Songs* and *Dear Heather* albums, along with poems, most of which were composed during Cohen's residence at a Buddhist monastery in the 1990's.

_____. *Book of Mercy*. Toronto: McClelland & Stuart, 1984. Contemporary psalms and poems in the mystically biblical vein of the lyrics comprising Cohen's *Various Positions* album.

_____. *The Spice-Box of the Earth*. Toronto: McClelland & Stuart, 1961. The second and best known of the four volumes of poetry that Cohen published before beginning his career as a recording artist.

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See also: Brel, Jacques; Collins, Judy; Diamond, Neil; Glass, Philip; John, Sir Elton; Kristofferson, Kris; Mitchell, Joni; Spector, Phil; Sting; Vega, Suzanne; Young, Neil.

Nat King Cole

American singer, jazz pianist, and songwriter

An innovative jazz pianist and one of the top vocalists in any musical genre in the 1950's, Cole proved that rock and roll was not the only music that would sell in the Elvis Presley era.

Born: March 17, 1919; Montgomery, Alabama
Died: February 15, 1965; Santa Monica, California
Also known as: Nathaniel Adams Coles (birth name)
Member of: The Nat King Cole Trio

Principal recordings

ALBUMS (solo): *Nat King Cole at the Piano*, 1950; *Penthouse Serenade*, 1952; *Top Pops*, 1952; *Nat King Cole Sings for Two in Love*, 1954; *Unforgettable*, 1954; *Tenth Anniversary Album*, 1955; *Vocal Classics*, 1955; *Ballads of the Day*, 1956; *In the Beginning*, 1956; *The Piano Style of Nat King Cole*, 1956; *After Midnight*, 1957; *Just One of Those Things*, 1957; *Love Is the Thing*, 1957; *This Is Nat King Cole*, 1957; *Cole Español*, 1958; *St. Louis Blues*, 1958; *To Whom It May Concern*, 1958; *The Very Thought of You*, 1958; *A Mis Amigos*, 1959; *Welcome to the Club*, 1959; *Every Time I Feel the Spirit*, 1960; *The Magic of Christmas*, 1960; *Tell Me All About Yourself*, 1960; *Wild Is Love*, 1960 (lyrics by Dotty Wayne and Ray Rasch); *The Nat Cole Story*, 1961; *The Touch of Your Lips*, 1961; *Dear Lonely Hearts*, 1962; *More Cole Español*, 1962; *Nat King Cole Sings, George Shearing Plays*, 1962; *Ramblin' Rose*, 1962; *Nat King Cole Sings My Fair Lady*, 1963; *Those Lazy-Hazy-Crazy Days of Summer*, 1963; *Where Did Everyone Go?*, 1963; *I Don't Want to Hurt Anymore*, 1964; *Let's Face the Music*, 1964; *Nat King Cole Sings His Songs from Cat Ballou and Other Motion Pictures*, 1965; *The Unreleased Nat King Cole*, 1987; *Night Lights*, 2001.

ALBUMS (with the Nat King Cole Trio): *Jumpin' at Capitol*, 1943; *The King Cole Trio*, 1944; *The King Cole Trio, Vol. 2*, 1946; *King Cole for Kids*, 1948; *The King Cole Trio, Vol. 3*, 1948; *The King Cole Trio, Vol. 4*, 1949.

The Life

Nathaniel Adams Coles was born in Montgomery, Alabama, but his family soon relocated to Chicago when his father, Ed Coles, a deacon in the Baptist church, found a church of his own. His mother Perlina was the church organist, and Cole learned keyboards at her side. He had a natural talent, and he made his first public performance at age four. When he was twelve, his parents sent him for formal lessons, wanting him to learn classical music, but at night he sneaked out to absorb the new sounds of jazz in nightclubs, where he heard the trumpet of Louis Armstrong and the piano of Earl Hines.

Imitating Hines's style, Cole began playing piano in clubs in the mid-1930's. His older brother, Eddie Coles, had success as a bassist, and the two teamed up, recording under the name Eddie Cole's Solid Swingers for Decca Records in 1936. On the strength of those recordings, Cole was hired to play for the touring company of a revival of Eubie Blake's all-black musical *Shuffle Along* (1921). Cole fell in love with a dancer in the company, Nadine Robinson, and when the company disbanded in Los Angeles, Cole and Nadine stayed in Southern

California, where they were married. In 1937 Bob Lewis asked Cole to lead the hotel band at his Hollywood nightclub the Swanee Inn, with just piano, guitar, and bass. Trios were a novelty in the big band era, so the King Cole Trio was a hit. Recording and touring with Lionel Hampton in 1939 led to recording sessions with Decca Records for the trio in 1940 and 1941, but it was their long-term contract with Columbia Records in 1943 that really launched Cole as a recording artist.

In the late 1940's, Cole began recording for a wider popular audience. In the midst of this rise to stardom, Cole and Nadine quietly divorced, and Cole married singer Maria Hawkins Ellington in 1948. Cole and Maria had five children, the eldest of which, Natalie, also became a pop singer.

In the 1950's, Cole was one of Columbia Records's top stars, and he had his own television variety show in 1956. That year he was assaulted on stage by members of the White Citizens Council during a concert in Birmingham, Alabama. He quietly continued the concert. He continued making hit records through the rock-and-roll era, until his death from lung cancer in 1965.

Nat King Cole. (AP/Wide World Photos)

The Music

Cole, who dropped the final "s" from his surname when he turned professional, was still in his teens when he first recorded his Hines-influenced jazz piano with his brother Eddie in 1936. His early sound was distinctive and energetic, and these early recordings remind us that, before he had ever sung a recorded note, Cole was a talented jazz pianist.

"Sweet Lorraine." Trios with the combination Cole invented—piano, guitar, and bass (no drums)—became so common in the World War II years that it is hard for today's jazz listener to appreciate how innovative it was in 1940. The development of the electric guitar, played in the trio by Oscar Moore, made possible a fuller sound with just three instruments. With Cole on piano and Wesley Prince on bass, the trio signed a contract with Decca Records (after a disappointing session the year before with a smaller studio), and they recorded eight sides in the winter of 1940-1941. It was in this session that Cole emerged as a solo singer. In their gigs at the Swanee Inn at that time, the trio was mostly playing instrumentals, when a patron asked to hear the 1928 jazz song "Sweet Lorraine." Cole loved the song (he had heard Louis Armstrong sing it), but he refused the request, insisting he was a pianist and not a singer. Nevertheless, because the patron was a regular and a big spender, owner Lewis pressured Cole to sing. He did, and it was such an immediate hit that the trio was obliged to include it in their sets from then on. The version recorded for Decca in 1940 was a hint of things to come. Cole's delicate piano opening in F major leads directly into the mellow vocals that would become familiar to listeners for the next two and a half decades.

"Straighten Up and Fly Right." After the Decca recordings, bassist Prince left, and he was replaced

by Johnny Miller. This new version of the King Cole Trio signed with Capitol Records, and it went into the studio in 1943, for the first time recording Cole's own compositions. One of his songs became Cole's biggest seller of the war years, "Straighten Up and Fly Right," which sold half a million copies (a super hit by wartime standards). The song was partly a tribute to Cole's father and to his African American heritage. It was based on an African American folk tale his father had related in a sermon, about a buzzard who tried to trick a monkey into flying with him, thinking the monkey would be helpless in the air. The monkey got a choke hold on the buzzard, forcing him to "Straighten Up and Fly Right." While most white listeners interpreted this as a fable about justice, black audiences recognized it as a parable of how intertwined the fates of black and white Americans were. Any injustice on the part of the buzzard (representing white America) would be as fatal to him as to his passenger. The song set the tone for the low-key way in which Cole would oppose racism in his career.

Unforgettable. By the late 1940's, Cole had abandoned the trio, and he recorded with full orchestra supporting his vocals. Many jazz fans were disturbed that Cole had sold out to acquire a mainstream audience. The packaging of records had changed, too; as early as 1944 Columbia had been putting Cole's music on long-playing disks slowed down to fit several songs per side. His first ten-inch single without the trio was *Nat King Cole at the Piano*. *Unforgettable* would prove his most enduring album. It was released three times: first in the ten-inch long-playing format; then again in 1955 as a twelve-inch long-play (LP); rereleased a decade later when Cole's death caused a surge in sales of his records. The title song, which Cole had recorded as a single in 1951, with a rich Nelson Riddle orchestration, would hit the charts again forty years later, when Cole's daughter, Natalie Cole, remixed it so that she could sing a duet with her late father. The result was a hit on the *Billboard* charts. The song won seven Grammy Awards for Natalie and, posthumously, for her father.

St. Louis Blues. In 1958 Cole starred in a Paramount Pictures film about the life of composer W. C. Handy. Columbia Records took the opportunity to release an album of Handy songs from the film, performed by Cole and arranged by Nelson Riddle, who had written some of the film's soundtrack music. The film and the album were a perfect opportunity for Cole to return to his jazz and blues roots, since many jazz fans had accused him of turning his back on the genre of music that had produced his initial success in the music industry. (Cole had recorded an all-jazz album, *After Midnight*, only two years earlier in 1956.) The *St. Louis Blues* album proved so popular that Columbia reissued it in 1962 under the title *Nat King Cole Sings the Blues*.

Musical Legacy

A number of jazz pianists, including Charles Brown and Ray Charles, were influenced by Cole's distinctive keyboard style, and Cole's guitar-piano-bass formula for the trio was emulated by Oscar Peterson and Art Tatum. His unforgettable voice is inimitable. His daughter Natalie gave him a hit twenty-six years after his death. In 2001 an album Cole recorded in 1956 but never released was issued as *Night Lights*. In 1983 an archivist for Capitol Records' Dutch subsidiary discovered master tapes for an unreleased album of Cole singing in other languages—mostly Spanish, but also Japanese. It came out later as *The Unreleased Nat King Cole*. Cole's popularity was international: In 1958 he went to Havana to record an album in Spanish (*Cole Español*). Central and South American audiences already buying his English-language records responded favorably to this album and to two sequels, *A Mis Amigos* and *More Cole Español*. Cole is also remembered, though inaccurately, as the first black star of a network television variety show in America. That distinction belongs to another jazz pianist, Hazel Scott, whose 1950 variety show predated Cole's by seven years. From November, 1957, to December, 1958, Cole appeared each week with other singers as guests. However, the show failed to find a national sponsor willing to risk Southern boycotts for supporting the show.

John R. Holmes

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See also: Armstrong, Louis; Blake, Eubie; Burke, Johnny; Burke, Solomon; Campbell, Glen; Charles, Ray; Davis, Sammy, Jr.; Gaye, Marvin; Gordon, Dexter; Hampton, Lionel; Handy, W. C.; Jones, Hank; Leadbelly; Otis, Johnny; Peterson, Oscar; Ronstadt, Linda; Strayhorn, Billy; Tatum, Art; Tormé, Mel; Young, Lester.

Cy Coleman

American musical-theater composer and pianist

Though he began as a classical pianist who turned to jazz, Coleman is noted for his work in musical theater and popular song.

Born: June 14, 1929; New York, New York
Died: November 18, 2004; New York, New York
Also known as: Seymour Kaufman (birth name)

Principal works

MUSICAL THEATER (music): *John Murray Anderson's Almanac*, 1953 (music with Richard Adler and Jerry Ross; lyrics by Adler and Ross); *Compulsion*, 1957 (incidental music; lyrics by Carolyn Leigh); *Wildcat*, 1960 (lyrics by Leigh; libretto by Nathaniel Richard Nash); *Little Me*, 1962 (lyrics by Leigh; libretto by Neil Simon); *Sweet Charity*, 1966 (lyrics by Leigh; libretto by Simon); *Seesaw*, 1973 (lyrics by Dorothy Fields; libretto by Michael Bennett); *Straws in the Wind*, 1975 (lyrics and libretto by Betty Comden and Adolph Green); *Hellzapoppin'!*, 1976 (music by Coleman, Jule Styne, and Hank Beebe; lyrics by Leigh and Bill Heyer; libretto by Abe Burrows, Heyer, and Beebe); *I Love My Wife*, 1977 (lyrics by Michael Stewart; based on Luis Rego's play); *On the Twentieth Century*, 1978 (lyrics and libretto by Comden and Green); *Home Again, Home Again*, 1979 (lyrics by Barbara Fried; libretto by Russell Baker); *Barnum*, 1980 (lyrics by Stewart; libretto by Mark Bramble); *Thirteen Days to Broadway*, 1983 (lyrics by Fried; libretto by Baker); *Let 'Em Rot*, 1988 (lyrics by Coleman and A. E. Hotchner; libretto by Hotchner); *City of Angels*, 1989 (lyrics by David Zippel; libretto by Larry Gelbart); *Welcome to the Club*, 1989 (lyrics by Coleman and Hotchner; libretto by Hotchner); *The Will Rogers Follies*, 1991 (lyrics by Comden and Green; libretto by Peter Stone); *The Life*, 1997 (lyrics by Ira Gasman; libretto by David Newman, Gasman, and Coleman); *Exactly Like You*, 1998 (lyrics by Hotchner and Coleman; libretto by Hotchner).

SONGS (music; lyrics by Carolyn Leigh): "A Moment of Madness," 1957; "My, How the Times Goes By," 1957; "Witchcraft," 1957; "Firefly," 1958; "It Amazes Me," 1958; "Rules of the Road," 1961; "The Best Is Yet to Come," 1959; "Pass Me By," 1964; "When in Rome," 1964.

The Life

Cy Coleman (si KOHL-muhn) was born Seymour Kaufman, the son of Russian immigrants Max and Ida Kaufman. Coleman began playing the piano when one was left in their building by a family who moved out without paying the rent. A child prodigy, he played a recital at Steinway Hall at the age of six and at Carnegie Hall at the age of seven. At New York City's High School for the Performing Arts, Coleman focused on classical piano, composition, and conducting. However, his love for jazz would send him in a different musical direction. He changed his name to Cy Coleman at the age of sixteen when he began to write with lyricist Joseph A. McCarthy, Jr.; at the age of seventeen he was playing Manhattan clubs with the Cy Coleman Trio. Unusual for a Broadway composer, Coleman was an accomplished jazz pianist who loved to perform. He appeared occasionally in nightclubs for the rest of his life.

A longtime bachelor, Coleman married Shelby Brown in 1997, and they had a daughter, Lily Cye,

in 2000. He died of heart failure at the age of seventy-five in 2004, leaving behind several unfinished projects, including *Pamela's First Musical*, with a libretto by Wendy Wasserstein.

The Music

The year he graduated from high school, Coleman began writing music for television shows, and in 1952 he had his first hit single, with lyricist McCarthy, "Why Try to Change Me Now," recorded by Frank Sinatra. Coleman and McCarthy's music first appeared on Broadway in the musical revue *John Murray Anderson's Almanac* ("Tin Pan Alley," 1953). When McCarthy's drinking began to get in the way, Coleman looked for a new lyricist.

Collaborations with Leigh. Even though their disagreements were legendary, the partnership between Coleman and Carolyn Leigh created two Broadway musicals (*Wildcat* and *Little Me*) and a string of some of the biggest nonrock hits of the 1950's and 1960's: "A Moment of Madness" (recorded by Sammy Davis, Jr.), "My, How the Time Goes By," "Witchcraft" (recorded by Sinatra), "Firefly," "It Amazes Me," "Rules of the Road," and "The Best Is Yet to Come." Their last successful pop songs were released in 1964: "When in Rome" (recorded by Barbra Streisand) and "Pass Me By" (recorded by Peggy Lee).

Lucille Ball's only Broadway show, *Wildcat*, closed when its star became ill, leaving behind the wonderful "You've Come Home" and "Hey, Look Me Over!" Another star vehicle, *Little Me*, featured Sid Caesar in 1962 and Martin Short in 1998, and it contains "I've Got Your Number" and "Le Grand Boom-Boom." For a 1982 revival, the Coleman-Leigh collaboration, which had ended twenty years before, was temporarily renewed when they contributed two new songs to the score.

Coleman's five-year collaboration with Leigh was particularly productive: approximately twenty popular songs (many of them hits), scores for two Broadway shows, and several numbers for motion pictures. Their wry, sophisticated songs became favorites of discriminating cabaret singers, such as Mabel Mercer. Following the team's acrimonious split after *Little Me*, Coleman wrote almost exclusively for musical theater.

Collaborations with Fields. Dorothy Fields thought her career was over by the late 1950's. Musical styles had changed, and she was reeling from the deaths of her brother and husband. When Coleman approached her at a party with an invitation to write together, however, she leaped at the opportunity. Joining the team of Coleman, librettist Neil Simon, and director-choreographer Bob Fosse, Fields was twenty-five years older than her collaborators, but together they created the steamy, edgy, sassy *Sweet Charity*. Instant classics from the score include "Hey, Big Spender," "If My Friends Could See Me Now," and "There's Gotta Be Something Better than This."

While they abandoned a project about Eleanor Roosevelt, Coleman and Fields did complete the romantic comedy *Seesaw*, working with director-choreographer Michael Bennett. "It's Not Where You Start (It's Where You Finish)" became a star turn for Tommy Tune. When Fields died in 1974, Coleman was once again without a lyricist.

Later Works. After writing four musicals with female lyricists, Coleman wrote his first Broadway musical with a male lyricist, Michael Stewart. Together they created *I Love My Wife*, undoubtedly the first musical about wife swapping in New Jersey. Coleman turned again to lyricist Stewart to pen the musical biography *Barnum* (1980), a lavish spectacle which ran for 854 performances.

The mock operetta *On the Twentieth Century* was the product of a new collaboration for Coleman, working with the lyric-writing team of Betty Comden and Adolph Green. Both *I Love My Wife* and *On the Twentieth Century* were financially successful, but *Home Again, Home Again* closed out-of-town in 1979. Working with his fourth female lyricist, Coleman teamed up with Barbara Fried on this epic story of a male protagonist's fifty-year search for life's meaning.

In 1989 Coleman opened two musicals on Broadway: *Welcome to the Club* and *City of Angels*. The former, with lyrics by Coleman and A. E. Hotchner, ran only twelve performances. *City of Angels*, on the other hand, won six Tony Awards, including Best Musical and Best Score, and it ran for 878 performances. With a book by Larry Gelbart and lyrics by David Zippel, *City of Angels* is set in 1940's Hollywood. (Many consider this jazz-infused score to be Coleman's best.) Two years later, Coleman was back on Broadway with *The Will Rogers Follies*, teaming again with Comden and Green. This show

marked Coleman's return to musicalizing the biography of a show business personality, and for it he won his third Tony Award for Best Musical.

Musical Legacy

In an age when composing for musical theater was almost completely a male reserve, Coleman worked with nearly all the female lyricists of his generation: Comden, Fields, Fried, and Leigh. These were fortunate choices, because so many of Coleman's most memorable and heartfelt characters have been women, even when they are not the leads. Without a woman on his creative team, Coleman often found his shows taking on a decidedly misogynistic tone, especially *Welcome to the Club* with A. E. Hotchner (rewritten as *Exactly Like You*, 1999) and *The Life*, with lyrics by Ira Gasman.

Coleman won three Tony Awards for Best Score, three Emmy Awards, two Grammy Awards, an Academy Award nomination, and he was inducted into the Songwriters Hall of Fame in 1981. Although he may not be as well known as some of his contemporary songwriters, he has contributed to the stage some popular showstoppers: "It's Not Where You Start (It's Where You Finish)," "Hey, Look Me Over!," "If My Friends Could See Me Now," "Nobody Does It Like Me," and more.

Coleman's music has always been influenced by the stylistic flair and the energy of his collaborators. With Leigh, his music tended to be feisty and brittle, like her lyrics. Fields's verses were world-weary and wry, so Coleman gave her music for those colors in a way he did not for Hotchner (*Welcome to the Club*) or Ira Gasman (*The Life*), whose lyrics can be crass but funny. Comden and Green brought Coleman flamboyant, educated lyrics, and he responded with the zest of *On the Twentieth Century* and *The Will Rogers Follies*. Zippel (*City of Angels*) and Stewart (*I Love My Wife*) wrote lyrics that were quick and smart, reflected in Coleman's music.

Bud Coleman

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See also: Fields, Dorothy; Green, Adolph, and Betty Comden; Lee, Peggy; Sinatra, Frank; Streisand, Barbra; Styne, Jule.

Ornette Coleman

American jazz saxophonist and composer

Saxophonist Coleman, a leader of the avant-garde of the 1960's, pioneered new approaches to improvisation that expanded the boundaries of jazz.

Born: March 19, 1930; Fort Worth, Texas
Member of: Prime Time

Principal recordings

ALBUMS: *Something Else!!!! The Music of Ornette Coleman*, 1958; *Change of the Century*, 1959; *The Shape of Jazz to Come*, 1959; *Tomorrow Is the Question!*, 1959; *Free Jazz*, 1960; *Jazz Abstractions*, 1960; *This Is Our Music*, 1960; *The Art of the Improvisers*, 1961; *Beauty Is a Rare Thing*, 1961; *Ornette!*, 1961; *Ornette on Tenor*, 1961; *Twins*, 1961; *Town Hall*, 1962; *Chappaqua Suite*, 1965; *An Evening with Ornette Coleman*, 1965; *Who's Crazy, Vol. 1*, 1965; *Who's Crazy, Vol. 2*, 1965; *The Empty Foxhole*, 1966; *The Music of Ornette Coleman: Forms and Sounds*, 1967; *Saints and Soldiers*, 1967; *Love Call*, 1968; *New York Is Now*, 1968; *Ornette at Twelve*, 1968; *The Unprecedented Music of Ornette Coleman*, 1968; *Crisis*, 1969; *Friends and Neighbors*, 1970; *Science*

Fiction, 1971; *J for Jazz Presents O.C. Broadcasts*, 1972; *Skies of America*, 1972; *Body Meta*, 1976; *Dancing in Your Head*, 1976; *Soapsuds*, 1977; *Of Human Feelings*, 1979; *Ornette and Prime Time: Opening the Caravan of Dreams*, 1983; *Prime Time/Time Design*, 1983; *Song X*, 1985 (with Pat Metheny); *In All Languages*, 1987; *Virgin Beauty*, 1988; *Naked Lunch*, 1991; *Sound Museum: Hidden Man*, 1994; *Sound Museum: Three Women*, 1994; *Tone Dialing*, 1995; *Sound Grammar*, 2006.

The Life

Ornette Coleman was born and raised in Fort Worth, Texas. His father died when he was seven, and his seamstress mother raised him. He received his first saxophone, an alto, at age fourteen, and he began playing in local rhythm-and-blues bands shortly thereafter. He switched to tenor sax in his high school band, and local saxophonist Red Connors initiated Coleman into bebop. In 1949 Coleman began traveling the South with carnival and rhythm-and-blues bands. Stranded in New Orleans, he switched back to alto saxophone, and he solidified his personal style playing with drummer Edward Blackwell, with whom he would later record.

Coleman moved to Los Angeles in the early 1950's, and he began sitting in with jazz musicians, who widely rejected his radical style of playing. In 1954 he married Jayne Cortez, who later established an important career as a poet, and in 1956 their son Denardo was born. Cortez introduced Coleman to her friends in the Los Angeles jazz community, and by 1957 Coleman was rehearsing his original music with a group that included trumpeter Don Cherry. In 1958 Coleman secured a record contract with Los Angeles-based Contemporary Records. Although there remained some hostility toward his style of playing, Coleman had a small coterie of supporters, eventually including members of the Modern Jazz Quartet, who helped him gain a recording contract with Atlantic Records in 1959, yielding six albums over the next several years.

The New York debut of Coleman's quartet in 1959 was an important event in jazz history, sparking great controversy over the validity of his music. At age twenty-nine, with significant record label support, a steady gig in New York playing to curious crowds every night, and intense press coverage, Coleman achieved instant notoriety. For the next two years his group played steadily, gradually moving up the pay scale, commanding salaries that approached the more mainstream jazz groups.

At the end of 1962 Coleman dropped out of recording and public performance, apparently pricing himself out of the business. In the interim, he taught himself violin and trumpet, and he added those instruments to his performances and recordings when he began touring with his new group in 1965. He toured Europe through the 1960's, and he received Guggenheim Fellowships for composition in 1967 and 1974.

Coleman's interest in composing music for string and wind ensembles, recorded throughout the 1960's, had its most ambitious showing when his *Skies of America* debuted at the 1972 Newport Jazz Festival. Columbia Records issued a recording of it with the London Symphony Orchestra later that year. In 1975 Coleman unveiled his new group, Prime Time, which, with two electric guitars and an electric bass, moved him in the direction of the electric dance music of the time. Coleman continued touring and recording with Prime Time through the 1980's and 1990's, while also playing with versions of his 1960's groups.

Coleman's stature continued to grow in his sixties and seventies. In 1994 he received the prestigious MacArthur Fellowship; in 1997 he was featured for four consecutive nights at Lincoln Center (including a New York Philharmonic performance of *Skies of America*); and in 2007 he received a Pulitzer Prize for his album *Sound Grammar*, and a Grammy Lifetime Achievement Award.

The Music

From his initial recordings, Coleman's compositional and improvisational radicalism were evident, intertwined with his highly personal sound and his sense of melodic invention, uniquely accented by his use of a plastic, rather than a brass, alto saxophone. His most intense creative impact stems from his six albums on the Atlantic label recorded between 1959 and 1961, where his concept of small-group improvisation came to full fruition. Shortly thereafter, Coleman branched out and began writing for classically based string and wind ensembles. His Prime Time ensemble moved him toward a more rock-based and accessible style. In

the 1980's he returned to his original format, occasionally adding a second bassist, a guitarist, a drummer, or a pianist. Throughout his career Coleman rarely abandoned a steady beat in his small ensembles, with the notable exception of slow ballads, wherein the melody was often through-composed. Even when his later ensembles tended toward nonmetric playing, Coleman's solo implied a steady tempo, if not an overriding meter.

Something Else!!!! *and* Tomorrow Is the Question. *Something Else!!!! The Music of Ornette Coleman* and *Tomorrow Is the Question*, Coleman's first two albums (on the Contemporary label), established him as a creative new compositional voice with an unusual sound. His compositions typically had surprising melodic turns and odd numbers of measures in their structure, although they were typically rounded out to twelve-bar blues and thirty-two-bar *aaba* forms during the solos. His soloing appeared to be unfettered by the looming influence of alto saxophonist Charlie Parker, although it was clear that he had absorbed the lessons of Parker. Despite the apparent freedom in the soloing, however, his band maintained the steady recurring cyclic structure that characterized jazz up to that point.

Ornette Coleman. (AP/Wide World Photos)

The Shape of Jazz to Come. Coleman's third album, *The Shape of Jazz to Come* (on the Atlantic label), established him as a controversial artist in jazz and the visible leader of the growing avant-garde movement. Both in performance and on records, the soloists (Coleman and trumpeter Cherry) and the rhythm section (bassist Charlie Haden and drummer Billy Higgins) would expand or contract the recurring cyclic form and at times even abandon it. This was a radical new development in jazz, with only Cecil Taylor and his group exploring the same territory. The pianoless quartet featured uncanny start-and-stop unison melody statements by Coleman and Cherry and extended trio improvising (one of the horns with bass and drums), in which the bass player could either retain the form of the composition ("Chronology" and "Peace") or follow Coleman and temporarily abandon the form ("Congeniality"). "Lonely Woman" represented a subgenre in the repertory, in which a long rubato melody would be played outside of any single governing beat; both Coleman and Cherry played the melody in unison, but the bass and drums appeared to be in their own separate meters.

Free Jazz. Coleman's Atlantic album *Free Jazz* not only gave its name to a musical movement and style but also opened the door to large ensemble improvisation. Performed by a double quartet (two groups, each containing bass, drums, trumpet, and bass clarinet or saxophone), the thirty-seven-minute recording took up both sides of the album, giving space for all eight of the musicians to solo. Still not abandoning a steady beat, "Free Jazz" (the title of the single piece on the album) featured composed unison melodies played by the horns alternating with one of the four horns soloing over the two bassists and two drummers. Occasionally other horns would join the soloist, providing the model for large group improvisation that developed later in the decade.

Skies of America. While the circumstances of rehearsing and recording a full symphony orchestra were not at all congenial for Coleman, *Skies of America*, a single piece more than forty minutes long in

twenty-one movements taking up both sides of an album, represented the most ambitious recording project of Coleman's career. Although he had had his compositions recorded by string and wind chamber ensembles, those did not approach the large scale of *Skies of America*. The writing is reminiscent of Charles Ives's music, with its folklike, yet dense melodies. The solo phrases that Coleman plays on the saxophone over the orchestra throughout the piece are not novel in his repertory, but the juxtaposition of his soaring playing over the sometimes dense arrangements of his melodies represented something new.

Dancing in Your Head *and* Body Meta. With his new band, Prime Time, Coleman issued two albums, *Dancing in Your Head* (which also featured a short track of Coleman playing with Moroccan musicians in Jajouka, Morocco) and *Body Meta*. Prime Time was a dramatic departure for Coleman, consisting of two electric guitarists, an electric bassist, and a drummer. The Prime Time pieces on *Dancing in Your Head*, "Theme from a Symphony, Variations 1 and 2," were each more than ten minutes long and featured extended guitar-based dance grooves over which Coleman soloed. While Coleman's foray into non-Western music was a rare event in his career, Prime Time was his major focus for the next two decades. The ensemble's sound became more dense when Coleman later added a second bassist and drummer.

Sound Museum. Coleman released two extraordinary companion albums, both titled *Sound Museum*, but with the subtitle *Hidden Man* for one and *Three Women* for the other. The albums were extraordinary in two ways: Coleman rarely performed with a pianist (perhaps never recording with one in a quartet setting), and the two albums contained alternate takes of the same pieces. The pianist (Geri Allen) added a new dimension to Coleman's sound, avoiding the chord patterns that Coleman rejected early on and providing polyphonic lines, clusters, and harmonically ambiguous chords. The alternate takes ranged from close variants ("Home Grown") to dramatically different arrangements ("Mob Job").

Sound Grammar. In the 1980's and 1990's, Coleman collaborated with his colleagues from the 1960's (such as Haden, Higgins, and Dewy Redman), and he also made new partnerships (such as guitarist Pat Metheny and pianist Allen). *Sound Grammar* features him as soloist backed by two upright bass players and his son Denardo on drums. Coleman, in his mid-seventies, sounds fresh and inventive, yet he retains much of the blues and rhythm-and-blues melody and phrasing, which first brought him to great notoriety and acclaim in the late 1950's. "Turnaround," first recorded by Coleman more than forty-five years earlier, has all the familiar Coleman trademark phrases, floating over a rhythm section that suspends time in uncanny ways.

Musical Legacy

Coleman's most enduring contribution to twentieth century music stems from his live performances in the late 1950's and early 1960's and from his early albums on the Atlantic label. His performances and recordings revealed a highly original compositional voice combined with an improvisational spontaneity and freedom from harmonic constraint that inspired generations of musicians. Coleman's phrasing was often unencumbered by bar lines and chord changes, yet his compelling statements challenged conventional improvisational styles. He steadfastly adhered to his musical style in the face of criticism, even ridicule. Although he lacked formal training, Coleman's musical genius was evident in his system of improvisation based on an intuitive understanding of melody and harmony.

Eric Charry

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See also: Coltrane, John; Dolphy, Eric; Ives, Charles; Jones, Elvin; Metheny, Pat; Parker, Charlie; Taylor, Cecil.

Judy Collins

American singer and songwriter

With her pure voice, her appreciation of socially conscious lyrics, and her ear for good melodies, Collins was at the forefront of the urban folk revival movement of the 1960's.

Born: May 1, 1939; Seattle, Washington
Also known as: Judith Marjorie Collins (full name)

Principal recordings

ALBUMS: *A Maid of Constant Sorrow*, 1961; *Golden Apples of the Sun*, 1962; *Judy Collins #3*, 1963; *The Judy Collins Concert*, 1964; *In My Life*, 1966; *Wildflowers*, 1967; *Who Knows Where the Time Goes*, 1968; *Whales and Nightingales*, 1970; *True Stories and Other Dreams*, 1973; *Judith*, 1975; *Bread and Roses*, 1976; *Hard Time for Lovers*, 1979; *Running for My Life*, 1980; *The Times of Our Lives*, 1982; *Home Again*, 1984; *Trust Your Heart*, 1987; *Sanity and Grace*, 1989; *Baby's Bedtime*, 1990; *Baby's Morningtime*, 1990; *Fires of Eden*, 1990; *Judy Sings Dylan . . . Just like a Woman*, 1993; *Come Rejoice! A Judy Collins Christmas*, 1994; *Shameless*, 1994; *Voices*, 1995; *Christmas at the Biltmore Estate*, 1997; *All on a Wintry Night*, 2000; *Judy Collins Sings Leonard Cohen*, 2004; *Portrait of an American Girl*, 2005; *Judy Collins Sings Lennon and McCartney*, 2007.

WRITINGS OF INTEREST: *Trust Your Heart*, 1987 (autobiography).

The Life

Judith Marjorie Collins was born in Seattle, where her father, a professional singer, hosted a radio show. The family moved to Boulder, Colorado, and then to Los Angeles before settling permanently in Denver. When Collins began piano lessons at the age of five, she was soon considered a prodigy. Her teachers predicted a concert career, a plan that was interrupted when she contracted polio shortly after her family moved to Denver. After her recovery, she continued her piano studies, making her public debut at the age of thirteen with the Denver Businessman's Symphony (conducted by her piano teacher, Antonia Brico) in a performance of Wolfgang Amadeus Mozart's Concerto for Two Pianos. As a teenager, Collins continued to study classical piano, but soon her interest turned to folk music. Collins attended college for one year, but she dropped out in 1958 to marry Peter Taylor. Her only child, Clark, was born the following year. She made her professional debut as a folksinger in a Boulder club in 1959, after which she performed in Denver, Chicago, and Boston. The couple divorced in 1962, and Collins lost a bitter custody battle for her son.

Collins migrated to New York's Greenwich Village, the center of an important folk scene. Like many musicians of the day, she became involved in the Civil Rights and anti-Vietnam War movements and, later, the feminist movement. Personal problems plagued her during the late 1970's and 1980's, including battles with alcoholism and bulimia. After her son committed suicide in 1992, Collins began campaigning on behalf of suicide prevention, and she wrote several books about the healing process after such a tragedy. She has also written an autobiography and a mystery novel, *Shameless* (1995), which includes an album of songs. In 1996 she married Louis Nelson, an industrial designer.

The Music

Early Works. In the early 1960's, New York's Greenwich Village was the center of a folk music revival. Many artists, such as Bob Dylan, John Sebastian, Richie Havens, and Paul Stookey, were attracted to clubs such as Gerde's Folk City and Art D'Lugoff's Village Gate. After she moved there in 1961, Collins signed her first recording contract with Elektra Records, with which she would remain until 1984. Her debut album, *A Maid of Constant Sorrow*, was praised by critics and folk-music audiences alike. Her second album, *The Golden Apples of the Sun*, was released in 1962, followed by *Judy Collins #3* in 1963. Her first live album, *The Judy Collins Concert*, taken from her debut at New York's Town Hall, was released in 1964. During the mid-1960's many of her concerts across the United States and Canada drew standing-room-only crowds.

In My Life. Later in the decade, Collins began to diversify her repertoire and to move away from protest songs and folk material. Her watershed album *In My Life* featured lush orchestral arrangements by Joshua Rifkin, and it included a cabaret song by Jacques Brel, a theater song by Kurt Weill, and contemporary ballads by Canadian poet Leonard Cohen, as well as songs by Bob Dylan, the Beatles, and Randy Newman. In December, 1970, this became her first album (of an eventual six) to be certified gold.

Wildflowers. Collins soon began composing her own songs. Her first songs to be recorded—"Since You've Asked," "Sky Fell," and "Albatross,"—were included on *Wildflowers*, which also featured Rifkin's arrangements. The album's version of Joni Mitchell's "Both Sides Now" became a Top 10 hit for which Collins won a Grammy Award in 1968 for Best Folk Performance.

Judith. Personal problems during the later 1970's limited the number of new albums that Collins released, but rarely did they affect the quality of her work. *Judith*, issued in March, 1975, and certified gold before the end of the year, contains what is often considered the classic version of Stephen Sondheim's "Send in the Clowns."

Judy Collins. (Hulton Archive/Getty Images)

Later Work. During the 1980's, Collins chronicled a personal and spiritual renewal in such albums as *Home Again* and *Sanity and Grace*. In the 1990's, she focused on songs about family life and relationships. She performed children's songs and lullabies on *Baby's Bedtime* and *Baby's Morningtime*, two collections of poems by such writers as Robert Browning and Emily Dickinson, set to music by Ernest Troost. She recorded duets with Tom Chapin for an album of children's songs, *Family Tree* (1992). In 2000 Collins again collaborated with Chapin, this time on an album with an environmental theme, *This Pretty Planet* (2000). Later albums include *Judy Collins Sings Leonard Cohen*, *Portrait of an American Girl*, and *Judy Collins Sings Lennon and McCartney*.

Musical Legacy

Although Collins was a major figure in the 1960's Greenwich Village folk scene, working in a genre called urban folk that featured songs of social protest, she is also known for a wide variety of other musical styles. Her repertoire is broad, ranging from the Anglo American folk songs that began her

career to cabaret songs, theater music, pop and contemporary ballads, children's songs, and soft rock. Many of her compositions attest to her ability as a songwriter. Her vibratoless soprano voice has been described as "liquid silver," and it is characterized by clarity, purity, coolness, and sweetness, if sometimes lacking in emotional depth. Her vocal range is wide, her intonation nearly perfect, and her articulation of lyrics flawless.

Mary A. Wischusen

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See also: Baez, Joan; Brel, Jacques; Cohen, Leonard; Crosby, David; Denny, Sandy; Lennon, John; McCartney, Sir Paul; Mitchell, Joni; Newman, Randy; Paxton, Tom; Powell, Bud; Sondheim, Stephen; Stills, Stephen.

Phil Collins

English singer, songwriter, and drummer

Collins gained fame as the drummer and front man for Genesis. This evolved into a successful solo career and writing hits for motion-picture sound tracks.

Born: January 30, 1951; London, England
Also known as: Philip David Charles Collins (full name)
Member of: Brand X; Genesis

Principal recordings

ALBUMS (solo): *Face Value*, 1981; *Hello, I Must Be Going!*, 1982; *No Jacket Required*, 1985; *But Seriously*, 1989; *Both Sides*, 1993; *Dance into the Light*, 1996; *A Hot Night in Paris*, 1999; *Testify*, 2002.

ALBUMS (with Brand X): *Unorthodox Behaviour*, 1976; *Moroccan Roll*, 1977; *Masques*, 1978; *Product*, 1979; *Do They Hurt?*, 1980; *Is There Anything About?*, 1982; *Xcommunication*, 1992; *Manifest Destiny*, 1997; *Missing Period*, 1998.

ALBUMS (with Genesis): *Nursery Cryme*, 1971; *Foxtrot*, 1972; *Selling England by the Pound*, 1973; *The Lamb Lies Down on Broadway*, 1974; *A Trick of the Tail*, 1976; *Wind and Wuthering*, 1976; *Seconds Out*, 1977; *And Then There Were Three*, 1978; *Duke*, 1980; *Abacab*, 1981; *Three Sides Live*, 1982; *Genesis*, 1983; *Invisible Touch*, 1986; *We Can't Dance*, 1991.

The Life

Born into a prosperous family, Philip David Charles Collins had aspirations of being on stage. After receiving a toy drum set for Christmas at the age of five, he practiced so feverishly that his parents purchased a proper kit. To nurture his creativity, he enrolled in the Barbara Speake Stage School at fourteen, and his professional career started as an actor, notably in a childhood role as the Artful Dodger for a London presentation of *Oliver!* (1960). Other early appearances included a cameo in the Beatles' classic film *A Hard Day's Night* (1964).

In his teen years, Collins attended Chiswick Community School, and his passion for music, par-

ticularly drumming, blossomed. He formed and joined a variety of bands. By eighteen, he had released an album with the British rock band Flaming Youth. In 1970, he joined Genesis as the band's drummer. Collins became the group's lead singer in 1975, though he also explored jazz fusion as drummer for Brand X. He debuted on a record with Brand X in 1976, and he ceased involvement by the end of the 1970's. Collins branched out for a solo career in 1981, embarking on a whirlwind of band and individual tours throughout the 1980's and 1990's, along with additional acting appearances.

Collins was married to Andrea Bertorelli from 1975 to 1980, and they had a son, Simon. Collins adopted Bertorelli's daughter, Joely. Collins was married to Jill Tavelman from 1984 to 1996, and they had a daughter, Lily. In 1999 Collins married Orianne Cevey, and they moved to Switzerland. The pair had two children, Nicholas and Matthew, but they separated in 2006.

The Music

Collins's tenure in Flaming Youth ended when he answered an advertisement placed by Genesis, which was seeking a percussion player. Though the group played gentle acoustic pop songs throughout the late 1960's, during the 1970's it turned to twelve-string guitars and progressive rock arrangements. Collins fit into the new niche, and after passing an audition, he was hired to play on the album *Nursery Cryme*. At that time, Peter Gabriel served as primary lead vocalist, though Collins provided background (and occasionally lead) vocals while keeping beat.

Genesis. In 1974 Genesis released the grand concept album *The Lamb Lies Down on Broadway*, and the group embarked on an exhaustive tour. Following the extensive time on the road, Gabriel announced his departure, leaving Collins, keyboardist Tony Banks, bassist-guitarist Mike Rutherford, and guitarist Steve Hackett to audition new vocalists. Finding no one suited to the front-man position, Collins reluctantly stepped up to the microphone on *A Trick of the Tail*. The result was the band's best selling album to that point. It was also critically acclaimed, prompting the group to return to the studio to produce *Wind and Wuthering*. (While singing for Genesis, Collins branched out as drummer for jazz act Brand X, which debuted in 1976.)

Seconds Out *and* And Then There Were Three. Genesis' touring continued, spawning the live project *Seconds Out* (with Chester Thompson at the drums in concert), and Collins steered the group toward a mainstream rock sound. As a result of the constant touring and Genesis' move away from its progressive musical beginnings, Hackett exited the group, paving the way for *And Then There Were Three* (though bassist-guitarist Daryl Stuermer was added to bolster the live sound). The ballad "Follow You, Follow Me" put the group on the charts.

Duke, Abacab, *and* Face Value. *Duke* opened the new decade for Genesis, producing a series of hit singles such as "Turn It on Again" and "Misunderstanding." The creative *Abacab* featured Earth, Wind, and Fire's horn section on "No Reply At All." To launch his solo career, Collins created *Face Value*, an album connected instantly with Genesis listen-

Phil Collins. (AP/Wide World Photos)

ers and introduced him to a new audience that appreciated the percussive "In the Air Tonight" and other songs with soul influences.

Three Sides Live. In 1982 Collins was featured on Genesis' *Three Sides Live* and on his solo follow-up, *Hello, I Must Be Going!*, which was anchored by a cover of the Supremes' "You Can't Hurry Love." By this time, Collins was trying to attract mainstream audiences, and in the process he was alienating some older listeners. With the album *Genesis*, Collins attempted to please both factions of his fan base. Although the project had several radio singles (notably "That's All"), it also concentrated on artistic material (such as "Second Home by the Sea").

No Jacket Required. Collins returned a favor to Earth, Wind, and Fire by dueting with the band's singer, Philip Bailey, on "Easy Lover." Collins sang the power ballad "Against All Odds" for the film of the same name, and he contributed to "Do They Know It's Christmas?," a single to aid African famine victims. Both became major hits for Collins as a solo artist, and they paved the way for a productive 1985 that included two Live Aid concert performances on the same day (London and Philadelphia) and the solo album *No Jacket Required*. Aside from exploring more radio-friendly sounds (the danceable "Sussudio" and the sing-a-long "Take Me Home"), the project was named Album of the Year at 1986's Grammy Awards.

Invisible Touch. Even with his enormous solo acclaim, Collins honored his Genesis commitments to release with the group *Invisible Touch* in 1986. The project was a radio success, with five U.S. Top 10 hits and with several memorable music videos (including MTV staples "Land of Confusion" and "Tonight, Tonight, Tonight"). In 1988 Collins appeared in the movie *Buster* (1988), and with "Two Hearts" and "A Groovy Kind of Love" he had number-one sound-track singles.

But Seriously. *But Seriously* took a serious and sophisticated pop tone, and the socially conscious "Another Day in Paradise" (about aiding the victims of poverty) won a 1990 Grammy Award for Record of the Year. Collins returned to Genesis in 1991 for *We Can't Dance*, which balanced his solo career's commercial aspects with ten-minute tracks of art rock.

Both Sides. Collins exhibited his experimental tendencies in his solo offering *Both Sides*, which turned to social and political themes, without the mainstream sounds of his earlier solo projects. As a result, the album did not fare well in sales or in radio play. To turn that around, Collins produced 1996's *Dance into the Light* (at which time Collins announced that he was officially leaving Genesis to pursue solo recording full time). Weary of the direction taken in *Both Sides*, fans did not support *Dance into the Light*. In response to slow sales, Collins changed course by forming the Phil Collins Big Band and by returning to drums for a short tour in 1998, which produced the concert album *A Hot Night in Paris*.

Hits *and* Sound Tracks. *Hits* was produced for mainstream fans in 1999, and Collins contributed to the sound track for *Tarzan* (1999), with, among other songs, the ballad "You'll Be in My Heart," which won an Academy Award for Best Original Song. In 2002 Collins's full-length solo project *Testify* was performing poorly.

Collins returned to the concert stage with Genesis in 2006. With Banks, Rutherford, Stuermer, and Thompson, the group embarked on its first tour in fifteen years, resulting in album box sets and the retrospective release *Turn It on Again—The Hits: The Tour Edition*.

Musical Legacy

Collins's early work as a drummer with Genesis helped lay the groundwork for the progressive-art rock movement (along with Yes and Rush). His diverse talents and his influences were exhibited in Brand X, his jazz fusion side project that showcased his playing and his writing abilities. Collins's role as a singer-songwriter in Genesis and as a solo performer made a major mark on pop and commercial rock from the late 1970's through 1990's, with Genesis selling approximately 150 million albums and his solo efforts selling more than one hundred million albums. In addition to this commercial success in music, Collins acted in motion pictures, and he occasionally backed up his screen work with contributions to film sound tracks.

Several acts from different genres have covered his material, from hard rock band Nonpoint reworking the staple "In the Air Tonight" to hip-hop act Bone Thugs-N-Harmony sampling "Take Me Home" within its own hit "Home."

Andy Argyrakis

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Waller, Johnny. *The Phil Collins Story*. London: Zomba Books, 1985. Coverage of Collins's childhood, his early bands, his entry into Genesis, his role as the band's lead singer, his solo career, and his personal life.

See also: Dozier, Lamont; Eno, Brian; Gabriel, Peter; Jones, Quincy; Lennon, John; McCartney, Sir Paul; Plant, Robert; Sting; Turner, Tina.

Willie Colón

American Latin trombonist, singer, and songwriter

A pioneer of salsa music in the United States, Colón and his robust trombone style contributed to the development of the "New York sound" that spurred a renewed interest in Latin popular music in the 1970's.

Born: April 28, 1950; South Bronx, New York
Also known as: William Anthony Colón (full name); El Malo
Member of: Legal Aliens; the Fania All Stars

Principal recordings

ALBUMS (solo): *El malo*, 1967 (with Héctor Lavoe); *The Hustler*, 1968 (with Lavoe); *Cosa nuestra*, 1969 (with Lavoe); *Guisando*, 1969 (with Lavoe); *Asalto navideño*, 1970 (with Lavoe); *La gran fuga* (the big break), 1970 (with Lavoe); *El jucio*, 1972 (with Lavoe); *Asalto navideño*, vol. 2, 1973 (with Lavoe); *Lo mato*, 1973 (with Lavoe); *The Good, the Bad, the Ugly*, 1975 (with Rubén Blades); *There Goes the Neighborhood*, 1975 (with Mon Rivera); *Metiendo mano*, 1977 (with Blades); *El baquiné de angelitos negros*, 1977; *Déjà Vu*, 1978 (with Lavoe); *Siembra*, 1978 (with Blades); *Solo*, 1979; *Doble energía*, 1980 (with Ismael Miranda); *Canciones del solar de los aburridos*, 1981 (with Blades); *Fantasmas*, 1981 (with Blades); *Corazón guerrero*, 1982; *The Last Fight*, 1982 (with Blades); *Vigilante*, 1983 (with Lavoe); *Criollo*, 1984; *Tiempo pa' matar*, 1984; *Especial no. 5*, 1987; *Singers of the Cibao*, 1994 (with Rivera); *Tras la tormenta*, 1995 (with Blades); *Y vuelve otra vez!*, 1995; *Demasiado corazon*, 1998; *Mí gran amor*, 1999; *Idilio*, 2000.

ALBUMS (with Legal Aliens): *Top Secrets*, 1989; *Color Americano*, 1990; *Illegal Alien*, 1990; *Honra y cultura*, 1991; *Hecho en Puerto Rico*, 1993.

The Life

Born in South Bronx to a Puerto Rican family, William Anthony Colón (koh-LOHN) began playing the trumpet at the age of twelve, but he switched to the trombone two years later. He was

quickly signed to the nascent record label Fania Records, which produced his first album, *El malo*. Soon after his debut, he became an important member of the Fania All Stars, the large band comprising musicians that performed and recorded for Fania Records. Here he also developed a reputation as a bandleader and composer.

Between 1967 and 1975 Colón collaborated with singer Héctor Lavoe on several albums, including the two *Asalto navideño* albums. While directing the Latin Jazz All Stars in 1975, he formally studied music theory, composition, and orchestration. From 1976 to 1982, a fruitful period for Colón, he recorded several albums with Rubén Blades. In 1983 he began an active career as a bandleader, a lead vocalist, and a producer, often collaborating with salsa and Latin jazz stars such as Ismael Miranda and Celia Cruz. He has appeared on television as an actor, and he has composed music for several television productions. Colón has long been a champion of Latino rights.

Willie Colón. (AP/Wide World Photos)

The Music

Colón helped define the salsa and the Latin jazz genres of the late twentieth century. His innovative sound combines Puerto Rican, Cuban, and other Latin rhythms with elements of jazz and rock. As a young musician, he drew inspiration from the charanga music of Eddie Palmieri and the all-trombone brass sections of Mon Rivera's orchestra. Colón's first album, *El malo*, included several tunes in the bugalú style of the 1960's, a fusion of rhythm and blues, rock and roll, and mambo. By the 1970's, however, Colón was experimenting with various Latin rhythms and world music. Typical themes of his lyrics throughout his career include Pan-Latin solidarity, American imperialism, and barrio violence. Especially popular were the socially conscious albums he made with Blades in the late 1970's, including *Siembra*. In the late 1980's he formed a band called Legal Aliens, with which he recorded two albums as lead singer: *Color Americano* and *Honra y cultura*. Colón collaborated once again with Blades in the mid-1990's, recording *Tras la tormenta* and performing a series of concerts that began at the Hollywood Bowl in 1997. With a recording career spanning more than four decades, Colón had a prolific output, producing more than forty albums and earning eleven Grammy Award nominations.

"El malo." Composed in 1967 when he was just seventeen, "El malo" (the bad one) characterizes much of Colón's early career. In the lyrics he styled himself a modern barrio gangster. Taken from his debut album, which featured his "dirty" trombone sound, "El malo" became his nickname.

"Esta navidad." Recorded for Fania Records, *Asalto navideño* (assault on Christmas) almost instantly became a salsa classic. It incorporated Puerto Rican aguinaldos (traditional Christmas folk songs) in the style of salsa. "Esta navidad" (this Christmas), a track from this album, features the voice of Lavoe and the Puerto Rican cuatro, a distinctive guitar-like instrument with ten strings.

"Calle luna calle sol." After the release of *Asalto navideño*, Colón recorded this song of the barrio, "Calle luna calle sol" (moon street, sun street), which became one of his most famous. Like many

of his songs, it addressed life in the violent Latin barrio of New York City.

"Plástico." Since both Colón and Blades wrote music that involved social commentary, their collaboration in the mid-1970's proved fruitful. One of the hits from the album *Siembra* was "Plástico," which begins by attacking materialism and superficiality in a pair of archetypal social climbers. The song begins with strings, horns, and a syncopated electric bass line in the distinctive style of disco, which can be read both as mockery (since disco music was quickly going out of fashion) and as a musical way to underscore the message of the lyrics.

Musical Legacy

As a composer, arranger, singer, trombonist, and producer, Colón contributed to recordings that have sold more than thirty million copies. His compositions set standards for the development of salsa and Latin jazz in rhythm, form, and instrumentation. Likewise, the lyrical content of his works combined nostalgia for the tropical land of his ancestors with the harsh realities of city life, a synthesis that defines much of Latin American popular music. In 1995 he became the first member of a minority to serve on the American Society of Composers, Authors, and Publishers (ASCAP) national board of trustees.

Stephanie N. Stallings

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See also: Blades, Rubén; Cruz, Celia.

John Coltrane

American jazz saxophonist and composer

Coltrane was a leading exponent of extended improvisation in jazz and expanded both the harmonic and modal vocabulary, utilizing his virtuosic saxophone technique to push the boundaries of expression. He also emphasized the spiritual dimension of jazz and its transcendent, transformative potential.

Born: September 23, 1926; Hamlet, North Carolina
Died: July 17, 1967; Long Island, New York
Also known as: John William Coltrane (full name)

Principal recordings

ALBUMS (solo): *John Coltrane and the Jazz Giants*, 1956; *Mating Call*, 1956; *Tenor Conclave*, 1956; *Blue Train*, 1957; *Coltrane*, 1957; *Dakar*, 1957; *The Last Trane*, 1957; *Lush Life*, 1957; *Traneing In*, 1957; *Bahia*, 1958; *The Believer*, 1958; *Black Pearls*, 1958; *Countdown: The Savoy Sessions*, 1958; *Dial Africa*, 1958; *Gold Coast*, 1958; *Settin' the Pace*, 1958; *Soultrane*, 1958; *Stardust*, 1958; *Giant Steps*, 1959; *The Avant-Garde*, 1960; *Coltrane's Sound*, 1960; *My Favorite Things*, 1960; *Africa/Brass*, 1961; *Coltrane Jazz*, 1961; *Olé*, 1961; *Ballads*, 1962; *Coltrane Plays the Blues*, 1962; *Standard Coltrane*, 1962; *Impressions*, 1963; *John Coltrane and Johnny Hartman*, 1963; *Crescent*, 1964; *A Love Supreme*, 1964; *Ascension*, 1965; *First Meditations*, 1965; *The John Coltrane Quartet Plays*, 1965; *Kulu Sé Mama*, 1965; *Om*, 1965; *Sun Ship*, 1965; *Transition*, 1965; *Expression*, 1967; *Interstellar Space*, 1967.

ALBUMS (with Kenny Burrell): *Kenny Burrell and John Coltrane*, 1958.
ALBUMS (with Miles Davis): *The New Miles Davis Quintet*, 1955; *Cookin' with the Miles Davis Quintet*, 1956; *Miles Davis and the Modern Jazz Giants*, 1956; *Relaxin' with the Miles Davis Quintet*, 1956; *'Round About Midnight*, 1956; *Steamin' with the Miles Davis Quintet*, 1956; *Workin' with the Miles Davis Quintet*, 1956; *Milestones*, 1958; *Kind of Blue*, 1959.
ALBUMS (with Thelonious Monk): *Thelonious Monk with John Coltrane*, 1957.

The Life

As a youth, John William Coltrane (KOHL-trayn) was exposed to music by his parents, who both played instruments. His mother's father, the Reverend William Blair, shared with him the ideas of influential writers of the Harlem Renaissance. While attending school in High Point, North Carolina, Coltrane played band instruments such as clarinet and E-flat alto horn. He switched to alto saxophone and began practicing enthusiastically. After his father and his mother's father passed away, his mother, aunt, and cousin moved to Philadelphia, where John joined them after finishing high school in 1943. In Philadelphia, Coltrane studied at the Ornstein School of Music. During a year of service in the Navy, he played in Hawaii and, upon returning to Philadelphia in 1946, resumed studies at Granoff Studios and started to work professionally.

He played in many bands and combos and eventually with Dizzy Gillespie, one of the creators of the complex bebop style. Unfortunately, as his reputation grew, Coltrane fell victim to the drug and alcohol habits that were occupational hazards for jazz musicians at the time. Somehow, he managed to grow musically and attracted the attention of trumpeter Miles Davis, who in 1955 engaged him in a partnership that was to make some of the most influential recordings in jazz. In Davis's group, Coltrane achieved national recognition, although his substance-abuse problems continued. In 1957, after being fired by Davis, who had overcome his addiction to hard drugs, Coltrane freed himself from drugs and soon approached his music with a renewed sense of purpose and energy. While continuing to play with pianist Thelonious Monk and others, Coltrane led his own recording sessions, which included his compositions.

After a second and even more artistically significant period with Davis, Coltrane formed his own group in 1960 and from this time on performed primarily as a leader. Usually leading a quartet with piano, bass, and drums, Coltrane started playing the soprano saxophone, alternating with tenor. With an intense practice regimen that consumed most of his waking hours, he became regarded as one of the great virtuosos of these instruments.

In the process of recovering from addiction, Coltrane had reconnected with the religious background of his childhood, broadening it to Islam through his first wife, Juanita Naima Grubb, and continued to expand his interests through the study of Eastern and African spiritual traditions. He had deep respect for the music of those cultures as well. These trends converged in his 1964 album *A Love Supreme*, accompanied with text indicating that his music was offered as a spiritual expression. Coltrane avoided specific sectarian identification, and his new music was embraced by people of all faiths and backgrounds, who responded to its challenging, intense nature. In the last few years of his life, he continued to assert the spiritual purpose of his music, which became increasingly experimental. He was joined in some of his final projects by his second wife, pianist Alice Coltrane, as well as other colleagues from the jazz community. Tragically, John Coltrane died of liver cancer at age forty.

The Music

During Coltrane's Philadelphia period, he worked in a variety of idioms, including the rhythm-and-blues style, which stressed vocal-style inflections on the saxophone, as well as the more dissonant style of bebop. He developed a vast repertoire of standard pieces and became known as someone with a good memory for chord progressions. Coltrane's initial influences were alto saxophonists: Johnny Hodges, who had contributed to the distinctive sound of the Duke Ellington orchestra, and Charlie Parker, the brilliant innovator who had helped to create bebop. Although Coltrane did not change to tenor saxophone until around 1947, he had listened to tenor saxophonists, including Lester Young, of the rhythmically driving Kansas City style, and Coleman Hawkins, whose bold ar-

peggios have been considered a precedent for the "sheets-of-sound" style that Coltrane would later develop.

Coltrane's first chance for national prominence came when Gillespie hired him to play in his big band, and Coltrane recorded with the group in 1949. Gillespie attempted to combine the fast tempi and intricate melodies of bebop with the popular appeal and power of the large ensemble. It was an exciting experiment but not commercially viable. After the group disbanded, Gillespie employed Coltrane in a smaller group until 1951. The next prominent musician to employ him was Hodges, who worked in an older style closer to the big band era in sound. A great admirer of Hodges, Coltrane deeply enjoyed this experience, but his debilitating drug habit prevented a long-term association.

John Coltrane. (Library of Congress)

'Round About Midnight. In 1955 Coltrane began his first period as a member of the Miles Davis Quintet when Miles needed a replacement for saxophonist Sonny Rollins. In spite of continued substance-abuse problems, Coltrane made significant artistic breakthroughs in his work with Davis during this period, which ended in 1956. Miles allowed his sidemen a great deal of freedom, and this situation encouraged Coltrane to develop a more verbose style that displayed his considerable technique. Also, Coltrane formed strong musical relationships with the other musicians in the quintet, including bassist Paul Chambers, pianist Red Garland, and drummer Philly Joe Jones, consummate players he would soon employ on his own projects. Their harmonic and rhythmic support gave Coltrane the confidence he needed to explore his ideas. In 1956 the quintet recorded four albums for Prestige Records, as well as *'Round About Midnight* for Columbia. Monk, a master of harmonic dissonance who had coauthored "'Round Midnight," hired Coltrane for his own group and encouraged further stylistic developments in the saxophonist.

Trane Albums. Building on his work with Miles, Coltrane engaged some of his colleagues from that group, and others, to record his own albums. The first of these, titled simply with his name, was released by Prestige Records, and the second, *Blue Train*, was recorded for Blue Note, both in 1957. *Blue Train* featured several of his original compositions. He also collaborated on recordings with guitarist Kenny Burrell, Garland, and other musicians during this period. A third album, *Soultrane*, was released in 1958, and a fourth, *Lush Life*, was also recorded during this period. These albums contrasted Coltrane's delicate rendering of ballads with exciting, rhythmically precise excursions in the hard-bop style.

Kind of Blue. Coltrane made a triumphant return to Davis's group in 1958, and his dense melodic structures, which had blossomed during the intervening period, formed a perfect contrast to Davis's more minimalist and plaintive soloing. This reunion allowed Coltrane to participate in an important stylistic development for Davis, with a new emphasis on modes. The blues, with its many branches of oral tradition, had always been a modal

music. Davis took advantage of this connection as he crafted new pieces, primarily in the mixolydian and dorian modes, which featured slow harmonic rhythm, permitting the soloists to be free and relaxed in their melodic invention. The group recorded two albums, *Milestones* and *Kind of Blue*, and also made live recordings before Coltrane left to pursue his career as a group leader and composer.

Giant Steps. Coltrane's first album to consist entirely of his own compositions, *Giant Steps* was recorded in 1959. Two of the pieces, "Naima" and "Cousin Mary," were named for family members, and a third, "Mr. P.C.," was named for bassist Paul Chambers, who provided a strong foundation for the project. The title piece uses the traditional theme-and-variations approach for a progression that is only sixteen measures long. Although the immediate structures at any given time are familiar, the phrase targets outline the notes of an augmented triad. This, in conjunction with the rapid tempo, weakens the sense of a tonal center. In both "Giant Steps" and "Countdown," which appeared on the same album, the rapid harmonic rhythms of bebop are paired with key areas progressing by major thirds, demanding an unprecedented level of concentration on the part of the soloist. In this premier recording, Coltrane roared through the changes with the same confidence that he displayed in his later work, when he was able to respond immediately and definitively to relatively unpredictable piano chords offered to him in a more open structural context.

A Love Supreme. After *Giant Steps*, Coltrane continued to record many albums under his own name and explored the modal style, frequently playing the soprano sax, which he used for *My Favorite Things*, one of his most popular albums. By this time, he had been joined by McCoy Tyner on piano and Elvin Jones on drums. When Jimmy Garrison joined the group in 1962 to play bass, what came to be regarded as Coltrane's classic quartet was complete. In 1964 this group made its most famous recording, a four-movement suite entitled *A Love Supreme*. Jones, one of the few drummers who could sustain multiple layers of contrasting patterns over a long period of time, provided an unprecedented level of polyrhythmic tension, which would be occasionally released at the beginnings of new phrases. The effect was similar to the great ensemble percussion traditions of West Africa. Although there was plenty of hard swinging jazz content in the suite, for the final movement Coltrane returned to his religious roots, adopting the inflections and phrasing of gospel preaching and spirituals. All of these elements were harmonized with sophisticated modernist voicings that underscored the music's presentation as serious concert music. Tyner's parallel quartal harmonies formed complex inversions and neighboring structures over Garrison's lines and, like Jones's polyrhythms, would occasionally resolve at key points in the structure.

Interstellar Space. During this period, Coltrane's groups played much more experimentally in concert than in the studio and were influenced by the free jazz movement introduced by Ornette Coleman, as well as such modernist composers as Cecil Taylor, Sun Ra, and the musicians in their groups. For Coltrane, melodic lines and intensity became more important than vertical structures, and this became even more pronounced when the piano was dropped. Although the emphasis on melody and rhythm could have made this music more similar to the modal traditions of Asia and Africa, Coltrane often maintained the full chromatic spectrum in his sequences and superimposed lines, obscuring the sense of a strong tonal center and keeping the modernist dimension shared with atonal or pantonal music. Eventually, Coltrane even dropped the bass for his second-to-last recording, *Interstellar Space*, a duo album with drummer Rashied Ali in 1967.

Musical Legacy

Aside from his unquestioned virtuosity on the saxophone, Coltrane has been a powerful influence on subsequent generations of musicians, who continue to be inspired by his intense creativity, his specific musical techniques, and his contributions to the standard repertoire. Along with Davis, he was one of the chief proponents of the modal style, while at the same time pushing the limits of the harmonic vocabulary into polytonality. He provided the world with a deep and lasting affirmation of the essential spirituality of music in general and of jazz in particular. In 2007 the Pulitzer Prize Board awarded him a posthumous special citation honoring his achievements and contributions.

John Myers

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See also: Adderley, Cannonball; Corea, Chick; Davis, Miles; Dolphy, Eric; Ellington, Duke; Gillespie, Dizzy; Gordon, Dexter; Hancock, Herbie; Hawkins, Coleman; Jones, Elvin; Jones, Hank; Kirk, Rahsaan Roland; Legrand, Michel; McGuinn, Roger; McPartland, Marian; Marsalis, Wynton; Masekela, Hugh; Monk, Thelonious; Montgomery, Wes; Palmieri, Eddie; Parker, Charlie; Rollins, Sonny; Sanders, Pharoah; Shankar, Ravi; Shorter, Wayne; Taylor, Cecil; Tyner, McCoy.

Sean Combs

American rap vocalist and songwriter

Combs is a rap artist who expanded his involvement in entertainment by founding a record company, Bad Boy Entertainment, that promotes hip-hop and rhythm-and-blues artists.

Born: November 4, 1969; New York, New York
Also known as: Sean John Combs (full name); P. Diddy; Puff Daddy; Diddy

Principal recordings

ALBUMS: *No Way Out*, 1997; *Forever*, 1999; *Thank You*, 2001; *Press Play*, 2006.

The Life

Sean John Combs (kohmz) spent a large portion of his childhood in Mt. Vernon, New York, before attending Howard University. While enrolled at Howard, Combs secured an internship at Uptown Records, and he eventually dropped out of college to focus on a music career. He was quickly promoted to vice president of artists and repertoire at Uptown Records, and he discovered, developed, produced, and styled such acts as Jodeci, Mary J. Blige, and Christopher Wallace, better known as the Notorious B.I.G. In 1993 Combs was fired from Uptown Records, but he quickly found a distributor for his own record label, Bad Boy Entertainment.

Following Combs to his new label were two artists Combs had signed at Uptown Records: Craig Mack and Notorious B.I.G. Mack released the label's first album, *Project: Funk Da World*, in 1994, while the Notorious B.I.G. released his debut, *Ready to Die*, the following year. Produced by Combs, *Ready to Die* propelled the Notorious B.I.G. to the top of the rap world and solidified his position as Bad Boy Entertainment's premier star. Over the next two years, Combs added several other successful acts to the label, such as rhythm-and-blues singer Faith Evans and rapper Mase, and he continued to serve as a producer for such high-profile artists as Mariah Carey and Boyz II Men. This period also saw the development of a rivalry between Bad Boy Entertainment and the West Coast label Death Row Records, which was initiated through accusa-

tions by Death Row artist Tupac Shakur that Combs and Wallace been involved in an incident in 1994 in which Shakur had been shot. The feud, which was expressed both lyrically in songs and through public appearances, eventually ended with the shooting deaths of Shakur in 1996 and Wallace in 1997.

In the wake of Wallace's death, his second solo album, *Life After Death*, was released, as was Combs's solo debut as Puff Daddy, *No Way Out*. Both albums were highly successful, but the sales of Combs's next album, *Forever*, were disappointing. In 1999 Combs and Bad Boy Entertainment experienced other setbacks. Prominent rapper Mase and rap group the LOX left the label, and Combs encountered a number of legal problems. He was accused of beating Interscope Records executive Steve Stoute, a charge that was eventually reduced to second-degree harassment, and in December of 1999 he was in attendance at a New York City nightclub when a shooting occurred. Combs, found with an unregistered gun, was charged with illegal possession of a firearm. The charges were eventually dropped, and in the aftermath Combs changed his stage name from Puff Daddy to P. Diddy. Bad Boy Entertainment began to reverse its fortunes with the release of the compilation albums *The Saga Continues* in 2001 and *We Invented the Remix* in 2002, and it was in full resurgence by 2006, when albums by rapper Yung Joc, singer Cassie, the female vocal group Danity Kane, and Combs were released to great success.

In addition to his activities as an artist and label head, Combs has been involved in other successful ventures. His clothing line, Sean John, figures prominently in hip-hop fashion, and he produces the MTV reality show *Making the Band*. As an actor, Combs has appeared in the films *Made* (2001) and *Monster's Ball* (2001) and in the 2004 Broadway revival of *A Raisin in the Sun* (1959).

The Music

Best known as a label head and producer, Combs has also released a number of solo albums since 1997 under the names Puff Daddy, P. Diddy, and Diddy. For these solo efforts he enlists the help of guest artists, and he frequently utilizes his own songs to promote artists on his Bad Boy Entertainment label. Musically, Combs heavily utilizes samples, which frequently serve as the sole basis for his songs. Combs has been criticized for his overreliance on samples, but nevertheless his songs have demonstrated large commercial appeal.

No Way Out. Released after the Notorious B.I.G.'s death in 1997, *No Way Out* marks Combs's debut as a solo artist. A big success, the album has been certified seven times platinum, contains two *Billboard* Hot 100 number-one singles and two number-two singles, and won the 1998 Grammy Award for Best Rap Album. Like all of Combs's solo albums, *No Way Out* features appearances by guest artists, including several artists signed to Combs's Bad Boy Entertainment label. The first single from the album, "Can't Nobody Hold Me Down," established Combs as a solo artist, and it held the top position on the singles chart for six weeks. The song prominently features Bad Boy rapper Mase and relies on samples drawn from previous hit singles "The Message" by Grandmaster Flash and the Furious Five and "Break My Stride" by Matthew Wilder. The next single released from the album was "I'll Be Missing You," which featured Evans and the rhythm-and-blues quartet 112. This song, which won the 1998 Grammy Award for Best Rap Performance by a Duo or Group, is a tribute to the Notorious B.I.G. and samples the melody of "Every Breath You Take" by the Police. The final two singles, "Been Around the World" and "It's All About the Benjamins," both contain posthumous appearances by the Notorious B.I.G. and prominently utilize samples.

The Saga Continues. Released in 2001 under his new stage name P. Diddy, *The Saga Continues* attempted to regain some of the fans that Combs lost apparently because of his legal troubles at the time. The album prominently features other Bad Boy Entertainment artists, especially rappers G-Dep and Black Rob, and it intersperses several spoken interludes and skits between songs. Throughout the album, Combs attempts to reestablish his credibility by declaring his innocence in his legal affairs and by assuring listeners that his Bad Boy Entertainment empire is still intact. Unlike previous albums, *The Saga Continues* relies less on samples and more on original beats, another attempt by Combs to demonstrate his authenticity as an artist.

Press Play. In the middle of Bad Boy Entertainment's resurgence in 2006, Combs released the solo

album *Press Play*. Similar to his other albums, *Press Play* features a significant number of collaborators, and they are notable for their prominence in the music business. Among the guest artists are Christina Aguilera, Twista, Nas, Brandy, Mary J. Blige, and Jamie Foxx, and Combs shares production duties with such high-profile producers as Timbaland, Kayne West, and the Neptunes. The music presents an eclectic mix of rhythm and blues, soul, hip-hop, and techno, and Combs, in addition to rapping, debuts as a singer. The album produced five singles, including two that reached the Top 10 on the *Billboard* Hot 100 singles chart. The first Top 10 single, "Come to Me," features Nicole Scherzinger of the group the Pussycat Dolls, and it utilizes a sparse electronic beat that is well suited for a dance club. "Last Night," the other Top 10 single, features rhythm-and-blues singer Keyshia Cole and samples Prince's "Erotic City," creating a 1980's-style beat. The other three singles—"Tell Me," "Diddy Rock," and "Through the Pain (She Told Me)"—feature a prominent guest artist, with the album showcasing his collaborators as much as Combs.

Musical Legacy

Although he began as a rapper, Combs made his primary musical contributions as a producer and record executive. Through his activities as the head of Bad Boy Entertainment, he has launched the careers of numerous acts, such as the Notorious B.I.G., Evans, Mase, and Danity Kane. As a producer, Combs helped popularize rap with mainstream audiences, creating an accessible sound by relying heavily on samples. In addition to the artists he has produced on the Bad Boy record label, he has produced a number of outside acts as well, including Jay-Z, TLC, Mary J. Blige, and Aretha Franklin. His concurrent activities as a record producer, rapper, entrepreneur, label head, and actor have provided the template for other versatile artists to follow. It is now common for rap artists to run their own label, have their own clothing line, and appear in films, just as Combs has done.

Throughout his career, Combs has a received a number of awards and recognitions. In addition to the Grammy Awards he received for *No Way Out* and "I'll Be Missing You," Combs received the 2004 Grammy Award for Best Rap Performance by a Duo or Group, along with Nelly and Murphy Lee, for "Shake Ya Tailfeather," and in 1996 he was named the American Society of Authors, Composers, and Publishers (ASCAP) Songwriter of the Year. He also received MTV Video Music Awards for "I'll Be Missing You" in 1997 and "It's All About the Benjamins (Rock Remix)" in 1998.

Matthew Mihalka

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Nelson, George. *Hip-Hop America*. New York: Viking, 1998. Portions of this book describe Combs's early years at Uptown and the formation of his Bad Boy record label, as well as his role in the East Coast-West Coast feud.

Oliver, Richard, and Tim Leffel. *Hip-Hop, Inc.: Success Strategies of the Rap Moguls*. New York: Thunder's Mouth Press, 2006. This source includes a chapter on Combs's activities as a hip-hop music executive, focusing on Combs as an entrepreneur, as the head of Bad Boy Entertainment and the Sean John clothing line, and as a television and film producer.

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_____. *Have Gun Will Travel: The Spectacular Rise and Violent Fall of Death Row Records*. New York: Doubleday, 1998. This book documents the East Coast-West Coast rivalry between Combs's Bad Boy Entertainment and Suge Knight's Death Row Records.

See also: Blige, Mary J.; Carey, Mariah; Franklin, Aretha; Grandmaster Flash; Hammer, M. C.; LL Cool J; Notorious B.I.G.; Prince.

Harry Connick, Jr.

American popular singer, pianist, and composer

Known for reviving jazz vocals in the style of 1940's crooners epitomized by Frank Sinatra, Connick fell in love with jazz and singing as a child and eventually introduced these classic American styles to a new generation. While some critics were initially quick to dismiss him as simply a "Sinatra wannabe," Connick has earned respect as both a consumate performer and a humanitarian.

Born: September 11, 1967; New Orleans, Louisiana

Also known as: Joseph Harry Fowler Connick, Jr. (full name)

Principal recordings

ALBUMS: *Dixieland Plus*, 1977; *Eleven*, 1978; *Harry Connick, Jr.*, 1987; *Twenty*, 1988; *When Harry Met Sally*, 1989 (all songs by Harry Connick, Jr.); *Lofty's Roach Shuffle*, 1990; *We Are in Love*, 1990; *Blue Light, Red Light*, 1991; *Twenty-five*, 1992; *When My Heart Finds Christmas*, 1993; *Imagination*, 1994; *She*, 1994; *Star Turtle*, 1995; *Whisper Your Name*, 1995; *To See You*, 1997; *Come by Me*, 1999; *Songs I Heard*, 2001; *Thirty*, 2001; *Harry for the Holidays*, 2003; *Other Hours: Connick on Piano, Vol. 1*, 2003; *Only You*, 2004; *Occasion: Connick on Piano, Vol. 2*, 2005; *Harry on Broadway, Act 1*, 2006; *Chanson du vieux carré*, 2007; *Oh, My NOLA*, 2007.

The Life

Joseph Harry Fowler Connick (KAH-nihk), Jr., was born in New Orleans, Louisiana, on September 11, 1967. His mother, Anita, who died when Connick was thirteen years old, was a judge, lawyer, and former Louisiana Supreme Court justice. His father, Harry Connick, Sr., was the district attorney of New Orleans for twenty-six years, successfully running against Jim Garrison, who was best known for his investigation into the assassination of President John F. Kennedy. Connick's sister, Suzanna, became an intelligence officer for the U.S. Army.

Growing up in a family of overachievers was not intimidating to Connick. He quickly made his own mark, perhaps influenced by the fact that his parents also owned a record store. He learned to play the keyboard at age three, gave his first public performance three years later, and recorded with a local jazz band when he was ten years old. Under the tutelage of jazz pianists Ellis Marsalis and James Booker, Connick developed his musical talents at the New Orleans Center for Creative Arts. A few years later, he moved to New York City, where he attended the prestigious Manhattan School of Music. In New York, an executive from Columbia Records persuaded Connick to sign a record deal.

After Connick had released a self-titled album of instrumental standards, his reputation in the jazz community quickly grew, and he worked as a pianist in jazz clubs. He added his now-trademark crooner vocals in the album *Twenty*, which garnered even more respect for him within the New York jazz world. Although it would have been easy to develop a career covering already successful jazz standards, Connick instead branched out, alternating between jazz, big band, and funk genres. He also became an actor, earning fame as a guest on several television programs, including *Will and Grace*. In 1994, Connick was married to Jill Goodacre, a former model; the couple would have three daughters.

No matter how famous he became, Connick remained committed to his roots. After Hurricane Katrina wreaked havoc on his hometown of New Orleans in August, 2005, Connick not only helped organize fund-raising efforts but also spent several days touring the city and lending a helping hand. On September 6 of that year, he was made honorary chair of Habitat for Humanity's Operation Home Delivery, a long-term rebuilding plan for families left homeless by the hurricane in New Orleans and along the neighboring Gulf Coast.

The Music

While most of his peers were studying their multiplication tables, Connick was already recording music. In 1977, he recorded *Dixieland Plus* with local New Orleans musicians for ADCO Productions. Only two years later, eleven-year-old Connick recorded *Eleven* with another ensemble cast of New Orleans musicians. Eight years later came Connick's self-titled debut with Sony Records, an in-

strumental album of jazz standards that showcased his piano-playing prowess.

When Harry Met Sally. Connick officially became a household name with the release of director Rob Reiner's film *When Harry Met Sally*. When Reiner heard of Connick's talent, he asked him to provide the sound track for the film. The movie was a favorite at the box office in 1989, and the accompanying sound track, with Connick's songs, was equally successful. The album went double platinum, with sales of more than two million, and garnered for Connick his first Grammy, for Best Jazz Male Vocal Performance.

We Are in Love. With his silky-smooth vocals, good looks, charm, and a musicial sensibility that spanned genres and therefore appealed to diverse audiences, Connick was well suited to singing romantic ballads, as evidenced by his 1990 release *We Are in Love*. Featuring the wedding favorite "I've Got a Great Idea," as well as classic Connick love songs such as "Recipe for Love," the whimsical title track, and "I'll Dream of You Again," this album solidified his reputation and popularity.

When My Heart Finds Christmas. In 1993, this release of holiday songs would become a classic for the younger generation. The album mixed popular carols and four new contributions by Connick, including the spirited gospel song "I Pray on Christmas." The disc enjoyed multiplatinum sales and remains popular.

She. Eager to prove that his musicianship was not limited to jazz or nostalgic standards, in 1994 Connick released *She*. The album ushered in the era of funk experimentation for Connick. While some fans were taken aback by this huge sonic shift, critics applauded his rootsy New Orleans style on "Here Comes the Big Parade" and "Trouble." Crossing over into mainstream pop, as in "(I Could Only) Whisper Your Name," Connick soon proved that he could write more accessible fare as well.

To See You. Connick returned to his jazz roots with his well-received *To See You*. Recorded with a symphony orchestra, this album was, according to Connick, inspired by a flight attendant's request for a romantic album. Adding ambience to the tour that introduced the album, Connick hit the road with a full symphony orchestra. The tour culminated with a Valentine's Day performance in Paris that was aired by the Public Broadcasting Service.

Songs I Heard. Connick's *Songs I Heard* reverted to his childhood with tracks from movies he remembered watching in his youth. Featuring everything from "Ding Dong! The Witch Is Dead!" (from 1939's *The Wizard of Oz*) to "The Lonely Goatherd" (from 1965's *The Sound of Music*), Connick's exploration of his inner child was aimed at both children and adults.

Oh, My NOLA. As a valentine to his beloved hometown, Connick decided to record an album's worth of songs associated with New Orleans, as well as four new songs of his own composition. For the album *Oh, My NOLA*, Connick served not only as a performer, singing and playing the piano, but also as conductor, arranger, and orchestrater. Continuing his charitable work, he directed that a portion of the album's proceeds be donated to Musicians' Village, one of Connick's pet projects in New Orleans.

Harry Connick, Jr. (AP/Wide World Photos)

Musical Legacy

Despite his association with American standards, Connick has never been satisfied with doing something the way it has been done before. Whether serving up a gumbo of funk and blues on 1994's *She* or covering old jazz standards on 2005's *Only You*, Connick always takes his own approach to his material, consistently delivering the high-quality vocals and instrumentals that have earned him the respect of musical legends, contemporaries, and public alike. Hence, while he will be remembered for preserving and renewing jazz classics and popular standards, he has also made his mark as something of a renaissance talent: vocalist, pianist, actor, and humanitarian.

Christa A. Banister

Further Reading

Feather, Leonard, and Ira Gitler. *The Biographical Encyclopedia of Jazz*. New York: Oxford University Press, 1999. Contains and authoritative entry on Connick.

Felix, Antonia. *Wild About Harry? The Illustrated Biography*. Dallas, Tex.: Taylor, 1995. In a revealing biography, Felix gets to know the man behind the music.

See also: Burke, Johnny; Chevalier, Maurice.

Sam Cooke

American soul singer

Cooke was a singer and writer of gospel, rhythm-and-blues, and popular songs. His melding of these three forms in his pure but intense vocals was a major factor in the birth of soul music.

Born: January 22, 1931; Clarksdale, Mississippi
Died: December 11, 1964; Los Angeles, California
Also known as: Samuel Cook (birth name); Dale Cooke

Principal recordings

ALBUMS: *Encore*, 1958; *Sam Cooke*, 1958; *Hit Kit*, 1959; *Tribute to the Lady*, 1959; *Cooke's Tour*, 1960; *Hits of the Fifties*, 1960; *I Thank God*, 1960; *Swing Low*, 1960; *The Wonderful World of Sam Cooke*, 1960; *My Kind of Blues*, 1961; *Twistin' the Night Away*, 1962; *Mr. Soul*, 1963; *Night Beat*, 1963; *Ain't That Good News*, 1964; *Shake*, 1965.

The Life

Samuel Cook was born in Mississippi in 1931, the fifth of eight children of the Reverend Charles and Annie Mae Cook. When Sam was two, his family moved to Chicago, where his father worked at the Reynolds Metal Plant, while pastoring Christ Temple Church and having his children sing in area churches. After graduating from Wendell Phillips High School in 1948, Cooke began singing in gospel groups, and in 1950 he joined the Soul Stirrers. In 1953 Cooke married Delores "Dee Dee" Mohawk; their son Joey was born shortly afterward. Three other women would bear Sam children that year as well. Sam's success with the Soul Stirrers prompted him to start recording popular songs in 1956. His 1957 recording of his composition "You Send Me" became an overnight hit, selling more than a million records and reaching number one on the *Billboard* charts. During this time Cooke left the Soul Stirrers, moved to Los Angeles, divorced Delores, and added an "e" to his last name.

A stream of hits followed as well as appearances in leading theaters and nightclubs, including a live recording at New York's Copacabana. On October 11, 1959, Cooke married his childhood sweetheart, Barbara Campbell, with whom he already had a daughter, Linda. In addition to signing a contract with RCA's flamboyant young record producers Hugo Peretti and Luigi Creatore, Cooke started his own record label. In 1960 his daughter Tracey was born. The following year the family moved into a mansion in an exclusive neighborhood, and Barbara gave birth to their son Vincent. (Tragically, Vincent died in the backyard swimming pool as a toddler.) Cooke became friendly with activist Malcolm X and boxer Cassius Clay, soon to be known as Muhammad Ali, who invited Cooke into the ring after his celebrated knockout of Sonny Liston.

By all accounts Cooke was polite, charismatic, urbane, and handsome. He was an avid reader and a supporter of the Civil Rights movement. However, he could never settle down to married life, which would prove his undoing.

Sam Cooke. (AP/Wide World Photos)

On December 11, 1964, Cooke and a woman named Elisa Boyer went to the Hacienda Motel near the Los Angeles airport. While Cooke was undressed in the bathroom, Boyer fled the motel with his clothes, which also contained his wallet. An inebriated Cooke demanded that the motel manager, Bertha Lee Franklin, produce Boyer. Franklin and Cooke tussled, and Franklin shot Cooke through the heart with her gun. Cooke died minutes later. (A coroner's jury would acquit Franklin on the grounds of "justifiable homicide.")

The Music

Cooke began his musical career with the Singing Children, a group consisting of his siblings that performed in local churches. At sixteen he joined a gospel quartet, the Highway QC's. In 1950 Cooke joined the well-known Soul Stirrers, soon becoming their lead tenor and one of the top stars in gospel music.

"Jesus, I'll Never Forget." Cooke's recording of "Jesus, I'll Never Forget" not only was one of the most acclaimed Soul Stirrer singles but also foreshadowed the hallmarks of his popular music. In this song Cooke began with a melismatic call ("o-o-o-h-h-h, Jesus"). Although his style was calm and lyrical, he instilled his vocals with a subtle passion, intensified by cries of "oh-oh-oh" and "no-no-no" that evoke the call-and-response of the Pentecostal service.

"You Send Me." With Cooke's ascendant star in gospel music, he was approached by record producers to cross over into popular music. In deference to his gospel fans, he made his first pop recordings in late 1956 under the pseudonym Dale Cooke. In 1957 he recorded George Gershwin's "Summertime" for release as a 78-rpm single. The B side featured Cooke's own composition, which his producer thought "ridiculous" as it consisted mostly of Cooke crooning the song's title, "You Send Me." Nevertheless when the record was released, it was the B side that listeners requested and the radio disc jockeys played. Within a few months it had sold more than a million copies and topped both the rhythm-and-blues and pop *Billboard* charts. Cooke's singing represented a unique synthesis of gospel intensity, popular rhythms, and captivating articulation, glissandi, and phrasing. Most of all, many of his fans were able to imagine that he was singing personally to them.

Cooke followed "You Send Me" with a stream of rhythm-and-blues hits that were heartfelt and smooth with a rough-edged core—in other words, soulful. Cooke's composition "Wonderful World" was charming with its lilting rhythms, lighthearted lyrics, and Cooke's mellifluous singing, reinforced at each refrain by his background singers. Cooke flavored the song's conclusion with enchanting "ta-ta-ta's" and "mm-hmm's." In his composition "Chain Gang," Cooke sweetened a tale of convict labor with an array of enticing grunts and moans. In "Cupid," he sang an innocent valentine to Cupid's arrows over an infectious calypso rhythm. In "Ain't That Good News," he recalled his gospel roots with the title's evangelical refrain transformed into an optimistic love call. In 1963 he issued *Night Beat*, an album of blues-inflected songs.

"A Change Is Gonna Come." Cooke was farsighted not only in his style of singing but also in the progress of his musical career. He wrote many of his own songs and increasingly took the lead in

producing them. In 1958 he formed his own record company, SAR Records, to develop and record young black singers Cooke thought were mistreated by the established record companies. His last and what many critics consider his greatest song, "A Change Is Gonna Come," recorded a few months before his death, would become an anthem of the Civil Rights movement. Recalling Cooke's gospel roots, it spoke of personal transformation and spiritual longing, and it echoed the call of civil rights leaders for a new society. Accompanied by a mournful French horn, ominous kettledrums, and weeping strings, Cooke's vocal is both elegiac and hopeful, pure but fervent, serene yet stirring.

Musical Legacy

Often described as the inventor of soul music, Cooke drew upon his gospel roots, his affinity for relaxed balladry, and phrasing influenced by Louis Armstrong and Billie Holiday to produce a distinctively lyrical yet intense sound that is the epitome of urbane soul. As Cooke once said, whenever he sang he was trying "to grab hold of someone's heart." His beautiful tenor voice, perfect melisma (singing several notes during a single vocal syllable), floating high notes, charming yodeling phrases, soothing timbre, and precise delivery directly influenced such soul singers as Otis Redding, Smokey Robinson, Al Green, Marvin Gaye, and the Temptations' David Ruffin and Eddie Kendricks, and can be detected in much of soul, Motown, and popular music.

Howard Bromberg

Further Reading

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McEwen, Joe. *Sam Cooke: The Man Who Invented Soul*. New York: Sire Books, 1977. First full-length biography.

Wolff, Daniel. *You Send Me: The Life and Times of Sam Cooke*. New York: William Morrow, 1995. Lengthy biography with an insider perspective on the recording industry.

See also: Armstrong, Louis; Blackwell, Otis; Brown, Roy; Burke, Solomon; Dylan, Bob; Gaye, Marvin; Green, Al; Hendrix, Jimi; Holiday, Billie; Jagger, Sir Mick; Nelson, Ricky; Neville, Aaron; Pickett, Wilson; Redding, Otis; Robinson, Smokey; Ross, Diana; Rush, Otis.

Aaron Copland

American classical composer

Departing from European styles, Copland helped define the musical identity of America, drawing on American ethnic and folk music and themes and on his assiduous study of the visual arts.

Born: November 14, 1900; Brooklyn, New York
Died: December 2, 1990; North Tarrytown, New York
Also known as: Aaron Kaplan (birth name)

Principal works

BALLETS (music): *Grohg*, composed 1925, first performed 1992; *Hear Ye! Hear Ye!*, 1934; *Billy the Kid*, 1938; *Rodeo*, 1942; *Appalachian Spring*, 1944; *Dance Panels*, 1963.

CHAMBER WORKS: *Vitebsk*, 1928 (for piano, violin, and cello); *Nonet*, 1961 (for three violins, three violas, and three cellos); *Duo for Flute and Piano*, 1971.

CHORAL WORKS: *Four Motets*, 1924; *In the Beginning*, 1947 (for mixed voices); *Canticle of Freedom*, 1955 (text by John Barbour).

FILM SCORES: *The City*, 1939; *Of Mice and Men*, 1939; *Our Town*, 1940; *The North Star*, 1943; *The Cummington Story*, 1945; *The Red Pony*, 1948; *The Heiress*, 1949; *Something Wild*, 1961.

OPERAS (music): *The Second Hurricane*, Op. 2, 1937 (libretto by Edwin Denby); *The Tender Land*, 1954 (libretto by Horace Everett).

ORCHESTRAL WORKS: *Music for the Theatre*, 1925; Symphony for Organ and Orchestra, 1925; Piano Concerto, 1927; Symphony No. 1, 1928; *Dance Symphony*, 1931; *Symphonic Ode*, 1932;

Short Symphony, 1934 (Symphony No. 2); *Statements: Militant, Cryptic, Dogmatic, Subjective, Jingo, Prophetic*, 1935; *El Salón México*, 1937; *Music for Radio: Saga of the Prairie*, 1937; *An Outdoor Overture*, 1938; *The Five Kings*, 1939 (incidental music for Orson Welles's play); *The Quiet City*, 1939 (incidental music for Irwin Shaw's play); *Lincoln Portrait*, 1942 (for speaker and orchestra); *Fanfare for the Common Man*, 1943; *Music for Movies*, 1943; Sonata for Violin and Piano, 1943; *Letter from Home*, 1944; Symphony No. 3, 1946; Clarinet Concerto, 1950 (for clarinet, strings, harpsichord, and piano); *Variations on a Shaker Melody*, 1956; *Orchestral Variations*, 1958; *Connotations*, 1962; *Down a Country Lane*, 1964; *Emblems*, 1964 (for wind band); *Music for a Great City*, 1964; *Inscape*, 1967; *Three Latin American Sketches*, 1972.

PIANO WORKS: *Scherzo Humoristique: The Cat and the Mouse*, 1921; *Passacaglia*, 1923; *Piano Variations*, 1931; *Dance of the Adolescent*, 1933 (for two pianos); Piano Sonata, 1941; *Danzón cubano*, 1942 (for two pianos); Piano Quartet, 1950; *Piano Fantasy*, 1957; *Night Thoughts*, 1972.

VOCAL WORKS: *Old American Songs*, 1950; *Twelve Poems of Emily Dickinson*, 1950 (for voice and piano); *Old American Songs, Set II*, 1952.

WRITINGS OF INTEREST: *What to Listen for in Music*, 1939; *Our New Music*, 1941; *Music and Imagination*, 1952; *Copland on Music*, 1960; *The New Music, 1900-1960*, 1968; *Copland: 1900 Through 1942*, 1984 (with Vivian Perlis); *Copland: Since 1943*, 1989 (with Perlis).

The Life

Aaron Copland (EH-ruhn KOHP-luhnd) was born in Brooklyn of Russian-Jewish immigrant parents who owned and managed a prosperous Brooklyn department store. He grew up in a musically inclined family, and as a teenager he discovered Maurice Ravel and Claude Debussy. He began his musical education with teachers who included Leopold Wolfsohn and Rubin Goldmark (who had taught George Gershwin). Later, Copland studied under Nadia Boulanger, the French music teacher who had taught Astor Piazzolla and Leonard Bernstein.

As a young man, Copland became involved with cultural and political radicals, absorbing the ideas of those who challenged the status quo in the arts and who sought artistic freedom. Novelist and critic Waldo Frank and composer Paul Rosenfeld introduced him to the philosophy of American modernism, bringing him into a circle of like-minded people that included expressionist pianist Leo Ornstein, visual artist William Zorach, and writer James Oppenheim, founder of *The Seven Arts*, a magazine that promoted the modernization of art. Paradoxically, after this long period in search of modernism, Copland was drawn to America's primitive art, and he attempted to redefine the identity of American music.

Copland spent three years studying in Paris under Boulanger, who introduced him into a circle of modernist Parisian artists. After Copland's arrival in Paris in 1921, he developed a friendship with Surrealist painter Marcel Duchamp, and he was exposed to the futurist work of filmmaker Jean Cocteau and composer Francis Poulenc, among others. Copland was impressed by the modernity of avant-garde music, which was reaching audiences in unprecedented ways, both shocking them and enthralling them. Again, paradoxically, Copland's experiences in Paris brought him to the realization that his development as a composer should be tightly connected to his native background rather than to that of Europe.

In June, 1924, he returned to New York to search for his own voice. When he found that voice, Copland became a prominent composer. During this period, along with finding a musical idiom that was innate to America, Copland was developing socialist inclinations, demonstrated by his subscriptions to the liberal journals *The New Republic* and *The Nation*, his avid reading of Vladimir Lenin's and Karl Marx's doctrines, and his active promotion and advocacy of socialist literature among his friends, who at that time included film director Elia Kazan, playwright Clifford Odets, and others who wrote for *The New Masses*, a Marxist publication. With the rise of the fascist Nazi Party in Germany, Copland became sympathetic with the anti-fascist communist cause, identifying with the masses and the proletariat. During this period, his political involvement was directly related to his musical philosophy—music for the common man, for his country, for freedom. His later years were largely free of political activity, bringing a peaceful

period that allowed him to teach, to lecture, to write books and articles on music-related subjects, and to conduct his work and that of others. Copland died of Alzheimer's disease in 1990.

The Music

Stimulated by his exposure to the music of his contemporaries, especially Igor Stravinsky, and to the work of visual artists, Copland became prolific in his creative output of a distinctly American musical idiom and in his intellectualization of music. In his writings, Copland used the term "musical cubism" to describe the work of composer Charles Ives; he commented on "musical perspective," drawing from visual-arts terminology; he referred to his work as "using jazz cubistically"; and he coined the phrase "imposed simplicity," describing a style that would reach the masses.

Native Sounds. Copland's affiliation with the Jazz Composers Collective after his return to New York fostered his growing interest in jazz and in folk music. Adding this to his extensive research on ethnic music led to his composition of *Music for the Theatre* in 1925. His search for the native sounds that would enrich his compositional style took him to Mexico, a trip arranged by Mexican composer Carlos Chávez (whose work reflected Indian chants), where he was influenced by the culture and indigenous folk songs. Copland composed a one-movement symphonic piece, *El Salón México*, that was based on four Mexican folk songs and that depicted a scene in a dance hall.

Aaron Copland. (Library of Congress)

A two-month stay in Santa Fe, New Mexico, revived in him an interest in his ethnicity. Inspired by the Jewish themes the Polish playwright S. Ansky used in his play *The Dybbuk* (1920), Copland composed the chamber piece *Vitebsk*, which portrayed the Russian village that was Ansky's home. By the time his residence in Santa Fe came to an end, his compositional style had solidified in an eclectic amalgam of American rhythms and Jewish melodies that would become the landmark of his musical style.

At a time when art for art's sake was the cultural norm, Copland took an opposing stand. He believed that music should reflect the social and political struggle of the people. While his musical philosophy had been once considered progressive, it soon began to be suspected of being seditious and subversive. Among other accusations, he was said to have signed a letter to President Franklin Delano Roosevelt defending the Communist Party. As a result, in April of 1953, Copland's name was added to the State Department's blacklist, which resulted in his music being banned from American libraries.

Fanfare for the Common Man. This is probably Copland's most recognized work. Eugene Goossens, conductor of the Cincinnati Symphony Orchestra, commissioned several composers to create fanfares that would make, as he said, "stirring and significant contributions to the war effort." They were to be played before concerts. Of the eighteen works that were contributed, Copland's is most enduring. With a title reflecting the composer's social and political ideals, *Fanfare for the Common Man* was written for four French horns, three trumpets, three trombones, tuba, timpani, bass drum, and tam-tam or gong. The bright brasses lift the soaring melodies to a dramatic, crowd-pleasing, and moving conclusion. Copland said about the work that he "used bichordal harmonies that added 'bite' to the brass and some irregular rhythms." With its long-lasting

appeal, the piece has been played by such rock groups as the Rolling Stones, Styx, and Emerson, Lake, and Palmer. It is often heard as a theme song for television shows, in the United States and other countries, including Australia, Scotland, Mexico, and Canada.

Billy the Kid *and* Rodeo. *Billy the Kid* was commissioned by Lincoln Kirstein, director of Ballet Caravan, for a ballet to be choreographed by Eugene Loring based on the legend of the cold-blooded killer William Bonney. Copland, who had been exposed to cowboy songs as a child, incorporated some of them in the work. The quotations from "Whoopee Ti Yi Yo (Git Along Little Dogies)" and "The Dying Cowboy" contributed greatly to the work's critical success. Another ballet written by Copland was *Rodeo*. With its rich orchestration evoking the music of the West, *Rodeo* set the stage for the depiction of a barn dance, complete with fiddlers.

Appalachian Spring. Perhaps Copland's most famous music for ballet, *Appalachian Spring* was composed during World War II for choreographer Martha Graham, who shared with Copland an interest in Puritanism. Copland's score shows his manipulation of the basic folk music of the Shakers, a religious sect well established in the United States by the 1840's. The Shakers were noted for their culture of simplicity and their work ethic, elements perfectly suited to Copland's style and reflected in American values in the period from the Great Depression of the 1930's through World War II. Copland repeats several folk-based themes throughout the work, intermingling and layering them to evoke a pastoral, mid-twentieth century America. Horns and violins paint the broad expanse of the American landscape, flutes and piccolos mimic birdsong, and, perhaps most famously, the Shaker hymn "Simple Gifts ('Tis a Gift to Be Simple)" creates the score's emotional climax.

Lincoln Portrait. This thirteen-minute work for narrator and full orchestra was commissioned by the conductor André Kostelanetz after the bombing of Pearl Harbor by the Japanese in 1941. It was a patriotic piece, a portrait of Abraham Lincoln, as Copland described it, an addition to the many representations of the sixteenth president in various art forms: Daniel Chester French's sculpture *Seated Lincoln*, in the Lincoln Monument in Washington, D.C.; Marsden Hartley's several portraits of Lincoln, including *Young Worshipper of the Truth* and *Weary of the Truth*; and Walt Whitman's *Elegy to Lincoln* (1865).

Symphonies. Copland composed in large scale for orchestras, and he became a sought-after conductor of his music. Symphony for Organ and Orchestra, which was dedicated to Boulanger, was an early three-movement work, and later it was rewritten, omitting the organ, to become Symphony No. 1. Symphony No. 2, only fifteen minutes long, is also known as the *Short Symphony*, and it is arranged for piano, clarinet, and string quartet. Symphony No. 3, which follows the standard symphonic format in four movements, was said to reflect the progressive politics of the era, with an allusion to the speeches of Henry Wallace, the politician made famous for his oration on the common man. In fact, the third movement incorporates references to *Fanfare for the Common Man*. Copland's *Dance Symphony* was part of his unproduced ballet *Grohg*.

Film Scores. In his search for a larger audience and for financial benefits Copland saw in the film industry a fruitful opportunity. His score for *Of Mice and Men*, which was based on John Steinbeck's novel, received two Academy Award nominations, for Best Score and Best Original Score. He subsequently composed scores for films based on famous American plays and novels, such as Thornton Wilder's *Our Town* (1938) and *The Heiress* (1947), inspired by Henry James's novel *Washington Square* (1880). He also composed the music for two documentaries, *The City* and the Office of War Information's documentary *The Cummington Story*.

Musical Legacy

Throughout his life, Copland was concerned with the role of the artist in society. All his creative efforts focused on his country's artistic needs in times of peace and of war, in what has been called his "aestheticization of politics" and his "politization of aesthetics." He believed art should mean something to the everyday citizen. During the passage from World War I to the Great Depression and World War II, he remained committed to making music aesthetically accessible and socially relevant, and he wrote in the simplest possible terms to appeal to all people. His innovative attempts to merge the traditional with the classic and to establish a

connection between the composer and the audience earned him praise as well as scorn.

Copland advanced music by incorporating percussive orchestration, changing meter, polyrhythms, and polychords, and he thereby influenced the compositional style of many musicians, including his protégé Bernstein, who became a superb conductor of Copland's works. Copland was awarded the Pulitzer Prize in composition for *Appalachian Spring*, and he earned an Academy Award for his score for *The Heiress*. Copland House, a foundation that is located in the composer's restored house in the Hudson River Valley of New York, supports composers by inviting six to eight artists to live there for three weeks to two months, to work in privacy and to focus on the creative compositional process.

Sylvia P. Baeza

Further Reading

Copland, Aaron, and Vivian Perlis. *Copland: 1900 Through 1942*. New York: St. Martin's Press, 1984. This autobiography covers the early life and career of Copland, beginning with his childhood in Brooklyn and continuing through his years in Paris and his first compositions.

_____. *Copland: Since 1943*. New York: St. Martin's Press, 1989. In this second volume of his autobiography, Copland chronicles the U.S. political scene as it affected his creativity and helped him shape his patriotic pieces and his career as conductor and author. Includes interviews, letters, and previously unpublished scores.

Crist, Elizabeth B. *Music for the Common Man: Aaron Copland During the Depression and War*. New York: Oxford University Press, 2005. Describes communism and the cultural front from the 1930's to the 1950's, covering the intellectual impact of Copland's music rather than its structure or aesthetics. Includes coverage of his collaborative projects for stage and screen, which gave way to creative alliances and artistic community, thereby relating the personal and political to the aesthetic.

Crist, Elizabeth B., and Wayne Shirley. *The Selected Correspondence of Aaron Copland*. London: Yale University Press, 2006. Perhaps the best text to get a view of the composer's personal side, this presents Copland's conception of modern music and his musical triumphs as seen from the man's point of view rather than from the composer's. Copland's correspondence touches on his musical development and the cultural circumstances that informed his compositions during times of both peace and war.

Levin, Gail, and Judith Tick. *Aaron Copland's America: A Cultural Perspective*. New York: Watson-Guptill, 2000. With twenty-four chapters covering every aspect of Copland's rise to the stature of leading American composer, this beautifully illustrated volume documents Copland's travels, friendships, connections, reactionary philosophy, and legacy.

Pollack, Howard. *Aaron Copland: The Life of an Uncommon Man*. New York: Henry Holt, 1999. A detailed portrait of the composer with emphasis on each of his major works, based on documentation from the Copland Collection at the Library of Congress. Drawing from interviews with Copland's colleagues, friends, and lovers, Pollack endows the portrait of Copland the composer with insight into Copland the man.

See also: Beach, Amy; Bernstein, Leonard; Boulanger, Nadia; Carter, Elliott; Chávez, Carlos; Debussy, Claude; Gershwin, George; Gershwin, Ira; Golijov, Osvaldo; Ives, Charles; Koussevitzky, Serge; Lucier, Alvin; Previn, Sir André; Rampal, Jean-Pierre; Rota, Nino; Sandburg, Carl; Seeger, Charles; Seeger, Ruth Crawford; Serkin, Rudolf; Takemitsu, Tłru; Thomas, Michael Tilson; Thomson, Virgil.

Chick Corea

American jazz pianist and composer

A keyboardist of prodigious technique, Corea was at the forefront of several musical movements, including modal jazz, Latin jazz, avant-garde, and fusion. His compositional style melds large-scale, formal structures and classical developmental processes with the harmonic and rhythmic vocabulary of jazz.

Born: June 12, 1941; Chelsea, Massachusetts
Also known as: Armando Anthony "Chick" Corea (full name)

Member of: Return to Forever; the Elektric Band; the Akoustic Band; Origin; Circle; the New Trio; Touchstone

Principal recordings

ALBUMS: *Inner Space*, 1966; *Tones for Joan's Bones*, 1966; *Jazz for a Sunday Afternoon*, 1967; *La Fiesta*, 1967; *Now He Sings, Now He Sobs*, 1968; *Is*, 1969; *Sundance*, 1969; *Song of Singing*, 1970; *A. R. C*, 1971; *Piano Improvisations, Vol. 1*, 1971; *Piano Improvisations, Vol. 2*, 1971; *Crystal Silence*, 1972 (with Gary Burton); *Return to Forever*, 1972; *The Leprechaun*, 1975; *My Spanish Heart*, 1976; *Corea/Hancock*, 1978 (with Herbie Hancock); *Delphi I: Solo Piano Improvisations*, 1978; *Friends*, 1978; *The Mad Hatter*, 1978; *Secret Agent*, 1978; *Tap Step*, 1978; *Chick Corea, Herbie Hancock, Keith Jarrett, McCoy Tyner*, 1981; *Three Quartets*, 1981; *Trio Music*, 1981 (with Miroslav Vitous and Roy Haynes); *Again and Again*, 1982; *Lyric Suite for Sextet*, 1982 (with Gary Burton); *Touchstone*, 1982; *Children's Songs*, 1983; *Septet*, 1984; *Voyage*, 1984 (with Steve Kajula); *Expressions*, 1993; *Hot Licks: Seabreeze*, 1993; *Paint the World*, 1993 (with Elektric Band II); *Time Warp*, 1995; *Native Sense: The New Duets*, 1997 (with Burton); *Remembering Bud Powell*, 1997 (with others); *Akoustic Band*, 1999 (with the Akoustic Band); *Come Rain or Shine*, 1999; *Spain for Sextet and Orchestra*, 1999; *Waltz for Bill Evans*, 2000; *Past, Present, and Futures*, 2001 (with the New Trio); *Rendezvous in New York*, 2003; *Fiesta Gillespie and Milhaud Jazz*, 2005; *The Ultimate Adventure*, 2006; *Chillin' in Chelan*, 2007; *The Enchantment*, 2007 (with Bela Fleck); *From Miles*, 2007; *Duet*, 2008 (with Hiromi Uehara).

ALBUMS (with the Elektric Band): *The Elektric Band*, 1986; *Light Years*, 1987; *Eye of the Beholder*, 1988; *Inside Out*, 1990; *Beneath the Mask*, 1991; *To the Stars*, 2004.

ALBUMS (with Return to Forever): *Light as a Feather*, 1972; *Hymn of the Seventh Galaxy*, 1973; *Where Have I Known You Before*, 1974; *No Mystery*, 1975; *Romantic Warrior*, 1976; *Musicmagic*, 1977.

The Life

Armando Anthony "Chick" Corea (koh-REE-ah) was born into a musical family in Chelsea, Massachusetts, on June 12, 1941. His father Armando, a composer and arranger who played trumpet and bass, performed in the Boston area during the 1930's and 1940's. Corea began playing piano at age four and drums at age eight. While still in high school, he played piano in his father's band.

Living in New York City after graduating from high school, he briefly attended Columbia University and then the Juilliard School, but he left school to play professionally. In the 1960's his reputation as a gifted pianist grew, and he worked as a sideman with a number of established musicians. In the late 1960's, primarily through his first recordings as a leader, he gained a reputation as a creative and innovative composer.

In 1968 he replaced Herbie Hancock in Miles Davis's band, and he worked with Davis for two years, performing on the recordings and concerts that defined the emerging style of jazz-rock fusion. His work with electronic instruments, for which he would later become legendary, began at this time. His tenure in Davis's band gave him the stature and recognition he needed to strike out on his own as a bandleader. Corea's strong personal association with Scientology also began at this time.

After working with an avant-garde trio in the early 1970's, he formed the highly influential jazz fusion ensemble Return to Forever. Throughout the 1970's, he recorded and toured with various groups of musicians under this name. While jazz fusion was controversial among musicians, Return to Forever was extremely popular with fans and critics, winning a Grammy Award in 1976.

After disbanding Return to Forever in 1978, Corea recorded and performed in a wide variety of settings and styles, with a number of diverse musicians, including Hancock, Michael Brecker, Eddie Gomez, Steve Gadd, Joe Henderson, Gary Burton, and Freddie Hubbard. In the mid-1980's he revisited jazz fusion, forming the Elektric Band, in which he played a vast array of electronic keyboards. Later in the decade, in an attempt to maintain a musical balance and to find a vehicle for his acoustic piano playing, he formed the Akoustic Band.

In the 1990's and later, Corea was active as a performer and composer, releasing numerous critically acclaimed recordings. He has received fourteen Grammy Awards, and *The Ultimate Adventure*, inspired by L. Ron Hubbard, the founder of Scien-

tology, won Grammy Awards for Best Jazz Instrumental Album and Best Instrumental Arrangement.

The Music

Corea strongly influenced jazz piano and composition. While he was heavily in demand as a sideman when he first began performing professionally, most of his career has been marked by long-term associations with such players as Burton, Gadd, Haynes, and Brecker and with a series of ensembles that have been important vehicles for his compositions and playing. His bands Return to Forever, the Akoustic Band, the Elektric Band, and Origin have performed and recorded widely over the last four decades. Corea's work has been characterized by the freshness and innovation of his writing and the flair and technical prowess of his keyboard playing.

Sideman. In the early 1960's, Corea worked in the Latin jazz idiom as a sideman with percussionists and bandleaders Mongo Santamaria and Willie Bobo. From 1964 to 1966 he played with trumpeter Blue Mitchell. During this time he worked with flutist Herbie Mann and saxophonist Stan Getz. As Corea's reputation began to grow, he performed and recorded with a growing roster of first-rate musicians, such as Cal Tjader, Donald Byrd, Dizzy Gillespie, and Sarah Vaughn.

Corea's most important gig as a sideman came in 1968 when he replaced Hancock in Davis's band. Corea recorded a number of important albums with Davis, including *Filles de Kilimanjaro*, *In a Silent Way*, *Bitches Brew*, and *Live-Evil*. Corea left the band in late 1970, ending his career as a sideman. After his stint with Davis, he was either the leader or coleader of all of his performing and recording projects.

Now He Sings, Now He Sobs. Through his work as a sideman, Corea came to the attention of the major jazz record labels. His first opportunity to act as a leader in the studio came in 1966, when he recorded *Tones for Joan's Bones* for Atlantic Records. With this recording he began a long association with saxophonist and flutist Joe Farrell.

In 1968 Corea recorded *Now He Sings, Now He Sobs* with Haynes and Miroslav Vitous. Considered one of the greatest trio recordings in jazz history, this album has been enormously influential on the development of the contemporary jazz piano and the piano trio. Corea's linear and harmonic approach represents a distillation and codification of the groundbreaking modal explorations of McCoy Tyner in his work with John Coltrane. The fluidity and inventiveness of his right-hand lines set the standard for jazz piano improvisation in the second half of the twentieth century. His compositions for the recording are wonderfully effective vehicles for the trio's rhythmic interplay.

Return to Forever. His work with Davis and others and the critical acclaim accorded his first two solo recordings established Corea as an important figure in jazz. After leaving Davis's band, he formed a quartet with bassist Dave Holland, called Circle, recording several albums of experimental, avant-garde music for the ECM label. He also recorded a number of improvisations for solo piano, released by ECM Records in a two-volume set in 1971.

In 1971 Corea formed the first incarnation of Return to Forever, featuring the Brazilian husband-and-wife team of Airto Moreira on percussion and Flora Purim on vocals, Stanley Clark on bass, and Farrell on flute and saxophone. This group recorded a number of Corea's compositions that have since become standards, including "Spain," arguably Corea's most well-known piece.

The second edition of Return to Forever, formed in 1973, displayed a heavier rock influence, when Farrell's woodwinds were replaced by Bill Connors's electric guitar and Moreira's light Latin jazz drumming was replaced by Lenny White's funk-rock drumming. Corea added synthesizers to his Fender Rhodes. The group focused on extended compositions, highly complex and difficult individual parts requiring extreme instrumental virtuosity and a broad stylistic palette. Al Di Meola later replaced Connors. Though the group's recordings—like the entire genre of jazz fusion—were highly controversial, 1975's *No Mystery* received a Grammy Award for Best Jazz Instrumental Performance.

The final incarnation of the band included a horn section, Corea's wife Gayle Moran on keyboards and vocals, and the return of Farrell. In 1977, feeling that the band had run its course, Corea disbanded Return to Forever.

Musical Partnerships. Corea formed a number of partnerships throughout his career, to which he

would return at various points. Perhaps the most important is with vibist Burton. Their association began with the ECM recording *Crystal Silence* in 1972. The duo has won three Grammy Awards. Other important collaborators include Gadd, Brecker, and Gomez, with whom Corea recorded *Three Quartets* and *Friends*, another Grammy Award-winning record.

Drawing from his wide circle of musical friends, Corea released a number of unique recordings, including *The Leprechaun, The Mad Hatter, My Spanish Heart*, and others.

The Akoustic Band and the Elektric Band. In the mid-1980's, Corea drew on the next generation of virtuoso players to form two bands, one a return to jazz fusion and the other an acoustic jazz trio. Drummer Dave Weckl and bassist John Patituci played in both ensembles. For the Elektric Band, Corea added guitarist Frank Gambale and saxophonist Eric Marienthal. This group focused on complex compositions, technical virtuosity, and wide stylistic variety. Both bands recorded and toured until 1993, when Corea moved on to other projects.

Origin and the New Trio. In 1997 Corea formed an acoustic sextet, Origin, which recorded several albums, including a critically acclaimed six-compact-disc release of the group's performances at the Blue Note in New York City. In 2001 he began recording and performing with the New Trio, an acoustic trio with drummer Jeff Ballard and bassist Avishai Cohen. Corea also released a number of diverse recordings, including an extended work for orchestra, several albums of solo piano recordings, another duet recording with Burton, and the Grammy Award-winning *The Ultimate Adventure*. Later Corea formed a band with drummer Tom Brechtlein, percussionist Rubem Dantas, saxophonist-flutist Jorge Pardo, and bassist Carles Benavent, called Touchstone.

Musical Legacy

Corea's work is inspiring for its sheer volume and diversity. During his decades-long career, his creativity and output never flagged. As a player, his crisp, fluid lines have been imitated widely by generations of pianists. His codification of the modal language first explored by Tyner has become an important component of the vocabulary of contemporary jazz. His work with electronic keyboards has defined the textural palette of fusion.

His influence as a composer—combining materials and processes from classical music (in particular, extended formal structures) with the methods and vocabulary of jazz—is significant. In both his writing and his playing, he was an important pioneer in fusing the rhythms, textures, and harmonies of Spanish and Latin American music with jazz.

While his writing and his playing exhibit a spirit of playful spontaneity and innovation, the seriousness of his commitment to music has never been questioned, even by those who doubt the validity of the jazz fusion genre.

Matthew Nicholl

Further Reading

Case, Brian, and Stan Britt. *The Harmony Illustrated Encyclopedia of Jazz*. 3d ed. New York: Harmony Books, 1986. An extensive well-written entry about Corea, with profiles of many of his collaborators. Includes a detailed discography.

Corea, Chick. *A Work in Progress, Volume 1*. La Crescenta, Calif.: Chick Corea Productions, 2002. A short but illuminating series of essays about music, playing the piano, and life in general.

Doerschuk, Robert. *88: The Giants of Jazz Piano*. San Francisco: Backbeat Books, 2001. Outlining the history of jazz piano through profiles of important pianists, this book provides details about Corea's style and puts his work in perspective.

Lyons, Len. *The Great Jazz Pianists: Speaking of Their Lives and Music*. New York: Morrow, 1983. After a brief introduction to the history of jazz piano, Lyons presents interviews with a number of important and influential pianists, including Corea.

Nicholson, Stuart. *Jazz-Rock: A History*. New York: Schirmer Books, 1998. A look back at jazz-rock fusion, this book provides historical background and cultural context. Corea's work with Return to Forever and the Elektric Band are chronicled and critiqued. Includes an extensive discography and separate indexes of musicians, group names, and recordings.

Tirro, Frank. *Jazz: A History*. 2d ed. New York: W. W. Norton, 1993. Although this excellent general history of jazz provides only a small amount

of information about Corea, the book places the various styles in which he worked—modal jazz, Latin jazz, avant-garde, and fusion—in historical context.

See also: Burton, Gary; Davis, Miles; Evans, Bill; Getz, Stan; Gillespie, Dizzy; Hancock, Herbie; Jarrett, Keith; McFerrin, Bobby; Monk, Thelonious.

Elvis Costello

English rock singer, guitarist, and songwriter

Leader of the British Third Wave of the late 1970's, Costello infused pop punk with a multitude of influences, from soul to big band to reggae.

Born: August 25, 1954; Liverpool, England
Also known as: Declan Patrick McManus (birth name)
Member of: Elvis Costello and the Attractions; Elvis Costello and the Imposters

Principal recordings

ALBUMS (solo): *My Aim Is True*, 1977; *Spike*, 1989; *Mighty Like a Rose*, 1991; *The Juliet Letters*, 1993 (with the Brodsky Quartet); *Brutal Youth*, 1994; *G. B. H.*, 1994 (with Richard Harvey); *Kojak Variety*, 1995; *Costello and Nieve*, 1996 (with Steve Nieve); *Jake's Progress (Original Music from the Channel Four Series)*, 1996 (with Harvey); *Terror and Magnificence*, 1997 (with John Harle); *Painted from Memory*, 1998 (with Burt Bacharach); *The Sweetest Punch: The Songs of Costello and Bacharach*, 1999 (with Burt Bacharach and Bill Frisell); *For the Stars*, 2001 (with Anne Sofie von Otter); *North*, 2003; *Il Songo*, 2004 (with the London Symphony Orchestra); *Piano Jazz*, 2005 (with Marian McPartland); *The River in Reverse*, 2006 (with Allen Toussaint).

ALBUMS (with the Attractions): *This Year's Model*, 1978; *Armed Forces*, 1979; *Get Happy!!*, 1980; *Almost Blue*, 1981; *Trust*, 1981; *Imperial Bedroom*, 1982; *Punch the Clock*, 1983; *Goodbye Cruel World*, 1984; *Blood and Chocolate*, 1986; *King of America*, 1986; *All This Useless Beauty*, 1996.

ALBUMS (with the Imposters): *Cruel Smile*, 2002; *When I Was Cruel*, 2002; *The Delivery Man*, 2004; *Momofuku*, 2008.

SINGLES (solo): "Radio Radio," 1979; "Veronica," 1989; "Thirteen Steps Lead Down," 1994.

The Life

Elvis Costello (kahs-TEHL-loh) was born Declan Patrick MacManus on August 25, 1954, to musician-bandleader Ronald MacManus and record-store manager Lillian MacManus. The family moved to many different locations in and around West London during the first years of Declan's life. When his parents separated in 1962, Declan and his mother relocated to Liverpool. With the early musical training provided by his father and the relocation to Liverpool, Declan explored many genres of music.

By the early 1970's, Declan was writing and singing. Soon he and musician-producer Nick Lowe started a band called Flip City. While the band was not commercially successful, it provided Declan with valuable performance experience and the ability to formulate his own musical voice based on his many songwriting influences (Rick Danko of the Band, Bob Dylan, Van Morrison, and Randy Newman). After Flip City dissolved, Declan needed work in order to support his wife Mary Burgoyne, whom he had married in 1974, and their child, Matthew. Declan recorded acoustic demos in his bedroom and presented them to record labels. He turned down an offer from Island Records and, on the recommendation of Lowe, accepted one from Stiff Records. It was around this time that Declan adopted the last name of his paternal great-grandmother, Costello, and at first used an abbreviation of his first and middle names, forming D. P. Costello. D. P. soon transformed into Elvis, and with his new name, wide-rimmed glasses, and record contract in hand, Elvis Costello launched his musical career.

After forming the Attractions for his second record, *This Year's Model*, the band quickly received attention for its aggressive, cynical attitudes and controversial live shows that often featured Costello berating the audience or performing for only twenty-five minutes before leaving the stage. Raw and unpredictable, the Attractions had a certain ap-

peal that was complemented by Costello's mature songwriting and the band members' fine musicianship. The aggressive nature of Costello and the band dissipated, however, on March 15, 1979, when an intoxicated Costello joked about singers James Brown and Ray Charles in a bar with fellow musician Stephen Stills. Stills's backup singer relayed the comments to the press, and soon Costello was apologizing on national television and declaring he was not a racist. This unfortunate incident stalled Costello's career and cooled the punk fervor for the Attractions.

In 1984 Burgoyne filed for divorce, after a long struggle to keep afloat a marriage that had gone through rough times, including Costello's affair with model Bebe Buell. In 1986 Costello married Caitlin O'Riordan of the Pogues, and they divorced in 2002. In 2003 Costello married jazz pianist and vocalist Diana Krall.

The Music

My Aim Is True. Costello's debut, *My Aim Is True*, was recorded at Pathway Studios in Islington, England, in late 1976 and early 1977. The core backing band was Clover, which, with the addition of Huey Lewis, would later become Huey Lewis and the News. The Lowe-produced record is filled with a wide array of energetic tunes: the Motown-girl-group-inspired "No Dancing"; the popular ballad "Alison"; the humorously crude, punk-inspired "Mystery Dance"; the pop "(The Angels Wanna Wear My) Red Shoes"; the politically charged "Less than Zero"; and the reggae-infused "Watching the Detectives." The album was universally well received, and it introduced to the world stage a skilled songwriter with a penchant for controversy.

This Year's Model. *This Year's Model* was Costello's first with the Attractions, with Steve Nieve on keyboards, Bruce Thomas on bass and backing vocals, and Pete Thomas on drums. Here the Attractions managed to create a sound all their own, with a blend of punk, rock, and soul. The interesting interplay between Bruce Thomas, a rhythmically minded bass player, and Pete Thomas, a melodically driven, composition-conscious drummer, is complemented by the driving Farfisa organ of Nieve. "No Action," the first track, displays the band's raw energy and cohesiveness. The funky, soul-inspired songs "This Year's Girl," "The Beat," "(I Don't Want to Go to) Chelsea," and "Living in Paradise" contrast with the energetic arena rockers "Lipstick Vogue," "Radio Radio," and "Pump It Up."

Armed Forces. *Armed Forces* is more musically sophisticated than its predecessors, incorporating a wider variety of keyboards and other electronics, presaging the band's 1980's new wave direction and leaving behind the furious punk elements. Some of the more experimental new wave-influenced tunes ("Goon Squad," "Green Shirt," "Moods for Moderns") along with the new wave pop classics ("Accidents Will Happen," "Oliver's Army," "Party Girl," "(What's So Funny 'Bout) Peace, Love, and Understanding?") resulted in a successful union of musical sophistication and pop success within the new wave format.

Get Happy!! *Get Happy!!*, *Trust*, *Almost Blue*, and *Imperial Bedroom* developed the interplay between the Attractions and Costello's songwriting style. *Get Happy!!* was heavily soul-inspired, with James Jamerson-inspired bass lines (featured prominently in the album's mix) and layered soul harmonies. Representative songs include "Love for Tender," "High Fidelity," and "I Can't Stand Up for Falling Down," a Sam and Dave B-side written by Homer Banks and Alan Jones.

Trust. *Trust* retains some soul elements from *Get Happy!!*, but it largely returns to the new wave-inspired pop punk songwriting with "Clubland," "New Lace Sleeves," and "From a Whisper to a Dream," a collaboration with Glenn Tillbrook and Martin Belmont of Squeeze.

Almost Blue. *Almost Blue* represents the band's foray into country-influenced music, with "I'm Your Toy" the sole hit from this album, which met with mixed critical reviews.

Imperial Bedroom. *Imperial Bedroom*, a concept album produced by Geoff Emerick (the first Costello album not produced by Lowe), was deemed Costello's masterpiece and most cohesive album by countless critics and fans. Whether or not the music compares favorably to the initial Attractions' releases, most reviews commented on the elaborate literary lyrical content and overall musical progression from start to finish. "Beyond Belief," "Shabby Doll," "Man out of Time," "Almost Blue," and "Kid About It" are representative of the sound and content of the 1982 tour de force.

Internal Conflicts. Internal tensions, mostly between Costello and bassist Bruce Thomas, led to some of the harshly reviewed records of Costello's career with the Attractions. *Punch the Clock* featured the hit "Everyday I Write the Book," but the album failed to reach the level of consistency of previous Attractions' records. *Goodbye Cruel World*, created amid countless studio squabbles, was a weak project, and the Attractions disbanded soon after its release.

King of America. Costello took the hiatus from the Attractions to experiment with different musical styles and musicians. He formed the Confederates, a touring band, which featured many of the musicians who performed on his country-roots rock solo record *King of America* (Jim Keltner on drums, Jerry Scheff on bass, and James Burton on guitar; Scheff and Burton played frequently with Elvis Presley). The T-Bone Burnett-produced record is a complete departure from the Attractions' sound, featuring far more acoustic instrumentation. "Brilliant Mistake," "Indoor Fireworks," and "I'll Wear It Proudly" are among the representative tracks.

All This Useless Beauty. The Attractions reunited for a record in 1986, *Blood and Chocolate*; a second reunion in 1996 produced *All This Useless Beauty*. Both records had fine moments, from "Uncomplicated" and "Battered Old Bird" from *Blood and Chocolate* to "All This Useless Beauty" and "Complicated Shadows" from *All This Useless Beauty*. The quality of and critical praise for *All This Useless Beauty* sparked rumors of a permanent reunion, but it ultimately marked the final album billed as Elvis Costello and the Attractions. Costello reformed the Attractions with Davey Faragher (formerly of Cracker and John Hiatt) on bass, Nieve, and Pete Thomas as Elvis Costello and the Imposters. In 2004 they released the critically acclaimed *The Delivery Man*, Costello's second concept album, with highlights including "Country Darkness," "Either Side of the Same Town," and "Monkey to Man."

Solo Work. Between the demise of the Attractions and the rise of the Imposters, Costello released albums under his own name. *Spike* featured collaborations with Paul McCartney and a career-revitalizing hit with "Veronica." *Mighty Like a Rose* began a two-record collaboration with musician-producer Mitchell Froom. In 1994 the two collaborated on *Brutal Youth*, regarded by critics as Costello's finest solo work. Although billed as a solo record, it featured Nieve, Pete Thomas, Lowe, and Bruce Thomas. In 1993 Costello collaborated with the Brodsky Quartet for a chamber-music-inspired release, *The Juliet Letters*. *Kojak Variety* was a collection of mostly rhythm-and-blues covers, featuring many of the musicians from the *King of America* sessions and Nieve and Pete Thomas. In 2003 Costello released *North*, a collection of jazz-adult contemporary songs backed by a small big band, allowing him to return to his roots by way of his father's long-standing career as a big band vocalist.

Musical Legacy

Costello fused punk, rock, and soul music with the lyrical and musical sophistication of a music historian. His knowledge of doo-wop, big band, folk-rock, blues, and classical music (apart from the punk, rock and roll, and soul that were apparent in his own music) provided him with the freedom to experiment stylistically on his records. With the gifted musicians in the Attractions, he created memorable songs in dynamic performances and influenced the punk and rock bands that followed. At the end of the 1970's and in the early 1980's, when disco was on the decline, Costello and the Attractions arrived from England with their innovative lyrics, music, and live performances, reinvigorating the American music scene. Along with Sting and the Police, they embodied the third-wave attitude that inspired many bands to follow in their footsteps.

Elvis Costello and the Attractions were inducted into the Rock and Roll Hall of Fame in 2003. Costello has twice received the Igor Novello Award for Outstanding Songwriting, and he won a Grammy Award in 1998 for "I Still Have That Other Girl," a collaboration with songwriter Burt Bacharach.

Eric Novod

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Sheppard, David. *Elvis Costello*. New York: Thunder's Mouth Press, 2000. A basic biography, with a discography and a section titled "The Legacy," discussing Costello's contribution to post-1980's popular music.

Smith, Larry David. *Elvis Costello, Joni Mitchell, and the Torch Song Tradition*. Westport, Conn.: Praeger, 2004. An academic study of the meaning and progression of elements of confrontation and rebellion in Costello's music and lyrics.

Thomson, Graeme. *Complicated Shadows: The Life and Music of Elvis Costello*. New York: Canongate, 2004. A comprehensive journalistic biography, with equal emphasis on personal life and musical career.

See also: Axton, Hoyt; Bacharach, Burt; Bennett, Tony; Burke, Solomon; Dylan, Bob; Jamerson, James; McCartney, Sir Paul; Mitchell, Joni; Morrison, Van; Newman, Randy.

James Cotton

American blues singer, harmonica player, and songwriter

Virtuosic blues harmonica player for Muddy Waters, James "Superharp" Cotton contributed to the electrification of Delta blues, paving the way for rhythm and blues and rock and roll.

Born: July 1, 1935; Tunica, Mississippi
Also known as: Superharp
Member of: The James Cotton Blues Band

Principal recordings

ALBUMS (with the James Cotton Blues Band): *Cut You Loose!*, 1967; *The James Cotton Blues Band*, 1967; *Cotton in Your Ears*, 1968; *Pure Cotton*, 1968; *Taking Care of Business*, 1970; *100% Cotton*, 1974; *High Energy*, 1975; *Live and on the Move*, 1976; *High Compression*, 1984; *Two Sides of the Blues*, 1984; *Live from Chicago: Mr. Superharp Himself*, 1986; *Live at Antone's*, 1988; *Take Me Back*, 1987; *Harp Attack!*, 1990; *Mighty Long Time*, 1991; *Living the Blues*, 1994; *Three Harp Boogie*, 1994; *Deep in the Blues*, 1996; *Fire Down Under the Hill*, 2000; *35th Anniversary Jam of the James Cotton Blues Band*, 2002; *Got My Mojo Workin'*, 2003; *One More Mile*, 2002; *Baby, Don't You Tear My Clothes*, 2004.

The Life

Born in the Mississippi Delta in 1935, James Cotton was the youngest of eight children of farmers Mose and Hattie Cotton. Hattie gave her little son a fifteen-cent harmonica, and Cotton listened to Sonny Boy Williamson II (aka Aleck Miller) play blues harmonica (or blues harp) on the historic *King Biscuit Time* radio show. Cotton's parents had died by the time he was nine years old, so his uncle, Wiley Creen, brought him to Williamson, who informally adopted him. Cotton played harmonica on the steps of the juke joints where Williamson was performing. When Williamson moved to Milwaukee in 1950, Cotton played with Howlin' Wolf and Hubert Sumlin, recording his first songs. In 1952 he began playing on the radio and working as an ice-truck driver. In December, 1954, after hearing Cotton's recording of "Cotton Crop Blues," Muddy Waters invited Cotton to join his band, replacing Junior Wells. Cotton played with Waters for twelve years, working closely with Waters's pianist Otis Spann and acquiring a commanding stage presence.

Cotton, his wife Ceola, and their child lived upstairs in Waters's Chicago house. In 1966 Cotton was shot five times by a deranged fan. After recovering, Cotton left Waters to form his own band. The James Cotton Blues Band was prolific in the recording studio and in touring. In 1991, after Ceola died, Cotton married Jacklyn Hairston, who served as his manager, and they moved to Austin, Texas. In 1994 Cotton had surgery followed by radiation treatments for throat cancer. Despite his illness, he performed regularly.

The Music

Cotton grew up surrounded by blues music, singing in the fields while he worked. As a protégé of Williamson, he played harmonica on the street

James Cotton. (AP/Wide World Photos)

and in juke joints. In 1952 he had his own show on Arkansas radio station KWEM.

"Cotton Crop Blues." In 1953 legendary music producer Sam Philips invited Cotton to make his first recordings. Cotton recorded "Straighten Up Baby," "Hold Me in Your Arms," "Oh, Baby," and, in 1954, his classic composition "Cotton Crop Blues." When Waters heard "Cotton Crop Blues," he was moved by Cotton's virtuosic harmonica playing and biting lyrics. Cotton's signature piece, "Cotton Crop Blues" is a classic twelve-bar blues in *aab* form that came to life with his characteristic wailing harmonica style and boisterous voice.

"Got My Mojo Workin'." Cotton suggested to Waters that he record a version of a song composed by Preston Foster and recorded by Ann Cole, "Got My Mojo Workin'." It became one of the Waters band's best known songs. Perhaps the definitive version was captured on film when Waters played for the first time at the Newport Jazz Festival on July 3, 1960. Cotton plays an exuberant, attacking harp while Waters roars the lyrics. At one point, Waters grabs Cotton to dance a two-step—although a surprised Cotton looks eager to return to his harmonica. When Cotton formed the James Cotton Band in 1966, "Got My Mojo Workin'" became a standard in the band's repertoire.

James Cotton Band. The band recorded *Cut You Loose!* in 1967. The title song begins with a haunting bass guitar riff, followed by Cotton's plaintive singing to his troublesome woman. The *Pure Cotton*, *Cotton in Your Ears*, and *The James Cotton Blues Band* albums that followed featured Cotton's propulsive, electric blues style with his hard-blowing, explosive harp playing and throaty, rambunctious singing.

"Rocket 88." Cotton's gritty renditions of the early rock-and-roll tune "Rocket 88" associated him with the song. Cotton, a car lover, made the most of the harmonica's limited register, blowing the sounds of a train, a car, and a piston engine.

Taking Care of Business *and* the 1970's. In the 1970's Cotton, like many blues musicians, began playing with rock performers and for rock audiences. *Taking Care of Business* was infused with a rock sound. The James Cotton Band became an opening act for Janis Joplin. Cotton also opened or sat in with leading rock bands such as the Grateful Dead, Santana, and Led Zeppelin. In 1977 he joined with Waters, Pinetop Perkins, and blues rocker Johnny Winter on tour, live recordings of which were released in 2007 on *Breakin' It Up, Breakin' It Down*. Cotton's Buddah label records—*100% Cotton*, *High Energy*, *Live and on the Move*—reflect rhythm-and-blues, soul, and rock influences.

1980's and Later. For the Alligator label, Cotton recorded the funk-oriented *High Compression* as well as *Live from Chicago: Mr. Superharp Himself*, culled from three days of performances with an eight-piece band in Chicago's Biddy Mulligan's. *Take Me Back* on the Blind Pig label reflected a return to his blues roots; *Harp Attack!* featured Cotton with three other blues harmonica players. He recorded *Live at Antone's* (1988) at Antone's nightclub in Austin, Texas; the Antone label also released his

Mighty Long Time album. Cotton's 1996 trio recording, *Deep in the Blues*, won a Grammy Award. His sixty-three years of performing blues harmonica earned Cotton the nickname Superharp.

Musical Legacy

Cotton was a vital figure in the postwar Chicago blues wave that electrified and urbanized Delta acoustic blues. Cotton's blaring, rhythmic harmonica riffs fit well with the added volume and amplification of the electric guitar. Cotton and other Chicago bluesmen were progenitors of rhythm and blues and rock and roll.

Following in the footsteps of his mentor Williamson, Cotton helped establish the harmonica as a vital instrument in an electric blues band. His driving harmonica solos energized such songs as "Cotton Crop Blues," "Rocket 88," and "Got My Mojo Workin'." Cotton popularized the innovative techniques of Chicago blues harpists: microphone amplification combined with varieties of cupped-hand holds to produce moaning and wailing sounds, bending and distorting notes, propulsive harmonica rhythms, and cross-harp technique (playing in the second position to accent the low reeds). Cotton's ferocious singing added to the effect. Modern blues harpists Paul Butterfield and Peter Wolf learned directly from Cotton; Boz Scaggs, Bonnie Raitt, Steve Miller, and Mike Bloomfield have all acknowledged Cotton as a key influence. Canadian guitarist Sue Foley decided to become a blues musician at the age of fifteen after attending a Cotton concert.

Howard Bromberg

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See also: Howlin' Wolf; Joplin, Janis; Raitt, Bonnie; Waters, Muddy; Watson, Doc; Williamson, Sonny Boy, II.

Sir Noël Coward

English musical-theater and film-score composer and lyricist

Coward wrote music and lyrics of inimitable wit for hundreds of songs. He also composed operettas, film scores, and ballets and wrote plays and films. An actor and singer, he performed on the stage, in film, and on television.

Born: December 16, 1899; Teddington, Middlesex, England
Died: March 26, 1973; Port Royal, Jamaica
Also known as: Noël Pierce Coward (full name); Hernia Whittlebot

Principal works

BALLETS (music and scenarios): *London Morning*, 1958; *The Grand Tour*, 1971 (orchestrated by Hershey Kay).

FILM SCORES: *In Which We Serve*, 1942; *The Astonished Heart*, 1950; *The Grass Is Greener*, 1960.

MUSICAL THEATER (music, lyrics, and libretto unless otherwise stated): *London Calling!*, 1923 (music with Philip Braham); *André Charlot's Revue*, 1924 (music); *On with the Dance*, 1925 (music with Braham); *This Year of Grace*, 1928; *Bitter Sweet*, 1929 (operetta); *Cochran's 1931 Revue*, 1931; *Words and Music*, 1932; *Conversation Piece*, 1934; *Operette*, 1938; *Set to Music*, 1939 (revision of *Words and Music*); *Pacific 1860*, 1946; *Sigh No More*, 1946; *Ace of Clubs*, 1950; *After the Ball*, 1954 (based on Oscar Wilde's play *Lady Windermere's Fan*); *Sail Away*, 1961; *The Girl Who Came to Supper*, 1963 (libretto by Coward and Harry Kurnitz; based on Terence Rattigan's play *The Sleeping Prince*); *Noël Coward's Sweet Potato*, 1968 (revue); *Oh Coward! A Musical Comedy Revue*, 1970; *Cowardy Custard*, 1972 (revue); *Oh! Coward*, 1972 (revue).

WRITINGS OF INTEREST: *Collected Sketches and Lyrics*, 1931; *Present Indicative*, 1937 (first autobiography); *Future Indefinite*, 1954 (second autobiography); *Past Conditional*, 1986 (third autobiography, unfinished).

The Life

Noël Pierce Coward's parents were Arthur Coward, an unsuccessful piano salesman, and Violet Veitch Coward, who took in lodgers to support the family. She encouraged Coward's single-minded childhood desire to succeed onstage, and he entertained wherever he could find an audience. He took dancing lessons and, though he could not read music well, somehow learned how to play the piano. By 1907 he had appeared in school and community concerts and in 1911 made his first professional appearance. A diagnosis of tuberculosis briefly sidetracked him, but in 1916 he toured as Charley in Brandon Thomas's *Charley's Aunt* (1892) and in 1917 appeared as an extra in D. W. Griffith's silent film *Hearts of the World* (1918). In 1918 he entered the military, receiving a medical discharge nine months later.

His first major successes were sketches and songs for André Charlot's 1923 revue *London Calling!* In 1924 he became famous for his play *The Vortex*, in which he starred as the drug-addicted son of a promiscuous mother. The play caused the first of many usually successful confrontations with English censorship. *The Vortex* was still playing in 1925 when two comedies, *Fallen Angels* and *Hay Fever*, and a revue, *On with the Dance*, opened in London. The strain of work brought on his first nervous breakdown. Recovering, he directed and appeared in the New York production of Charles B. Cochran's revue *This Year of Grace* (1928), contributing book, lyrics, and much music.

His successes continued with *Private Lives* (1930), which introduced the song "Someday I'll Find You," and he starred with longtime friend Gertrude Lawrence. *Cavalcade* (1931) was a historical pageant, including the song "Twentieth Century Blues." The American-made Fox film starring British actors Diana Wynyard and Clive Brook won a best picture Oscar in 1934. *Design for Living* (1933) was scandalous for its time, with two men and a woman in love. That year Coward became president of the Actors' Orphanage, initiating reforms and sending the children to America during World War II. (He resigned in 1956 when he decided to live abroad.) In 1936 he directed and played in *Tonight at Eight-Thirty*, a sequence of ten plays, any three of which might be staged on a given night. One, *Red Peppers*, is "An Interlude with Music." Director David Lean created a classic film, *Brief Encounter* (1945), from another, *Still Life*.

Coward was frequently the target of newspaper criticism, which increased in the late 1930's. Although he was not indifferent to politics and strongly opposed English attempts to appease Adolf Hitler, his plays were not political. Seeking useful work during World War II, he was not taken seriously, and his efforts were sharply criticized. He countered with an escapist comedy about death, *Blithe Spirit* (1941), which ran for almost two thousand performances, then a record, and the film *In Which We Serve* (1942). This account of the sinking of a navy ship and, in flashbacks, the men's lives, brought new confrontations with censorship and objections, probably based on Coward's homosexuality and lower-middle-class origin, to his determination to play a British naval officer. Coward also produced, codirected, and wrote the musical score. He received Oscar nominations for best picture and screenplay, and he accepted a special award for outstanding production achievement. Coward also entertained hospital patients and troops in England and abroad.

During the next ten years, Coward had few successes and suffered much newspaper criticism. From 1951 on, he attracted renewed attention as an entertainer. He appeared in films, most notably in the movie version of Graham Greene's novel *Our Man in Havana* (1959). In 1964 the National Theatre revived *Hay Fever*; which Coward directed. He was knighted in 1970, and his seventieth birthday was marked by gala celebrations and a Tony award for achievement in the theater. Vindicated by renewed interest in his work, Coward died at his Jamaica home after years of failing health, leaving—in addition to his musical works and plays—short stories, poems, revue sketches and parodies, published diaries, essays, an autobiography, and a novel, *Pomp and Circumstance* (1960), which became an American best seller.

The Music

Early Works. Coward's first major song success was "Parisian Pierrot" for *London Calling!* With that revue, Coward began a twenty-year association with Elsie April, who wrote down his music. Of the many songs that followed, some were simple comedy, for example, "Any Little Fish" and "Some-

thing to Do with Spring." His most popular songs, however, tended to be either satiric or love songs. Despite his loyalty to England and its traditions, evidenced in such songs as "London Pride" and "There Have Been Songs in England," he satirized the British middle and upper classes in others: "Mad Dogs and Englishmen," "I Wonder What Happened to Him?," "Even Clergymen Are Naughty Now and Then," "The Stately Homes of England," "Uncle Harry," and "What's Going to Happen to the Children?" (revised for Las Vegas as "What's Going to Happen to the Tots?"). Political extremists were skewered in such songs as "Down with the Whole Damn (Darn) Lot!," "When Women Come into Their Own," and "Britannia Rules the Waves." Two World War II songs, the comic "Could You Please Oblige Us with a Bren Gun" and the biting "Don't Let's Be Beastly to the Germans," brought complaints, and the latter was banned from BBC radio. The love songs are marked by wistfulness and yearning, reflecting the sadness at the heart of Coward's art, the realization that human relations are fragile and individuals are at the mercy of time and history. Among these songs are "I'll See You Again," "If Love Were All," "Zigeuner," "That Is the Time to Go," "I Travel Alone," "Someday I'll Find You," and "The Party's Over Now." He ended his cabaret performances with the last.

Bitter Sweet. In the successful operetta *Bitter Sweet* (1929), Coward created one of the strongest female parts in early twentieth century musical theater. The story begins in the present, with Sari Linden, now an old woman and marchioness of Shayne, talking with a girl who must, like Sari in the past, decide whether to defy her parents and social class to marry for love or as society dictates. The second act reveals that, as a girl, Sari had run off with her music teacher, lived with him in poverty, and watched him die protecting her. She has transcended tragedy and pain to become a renowned singer. She regrets nothing; her courage and lack of self-pity are qualities that define heroism in other Coward works. The play's first London appearance ran for 697 performances. It was filmed twice, once in England (1933) and once in a Jeanette MacDonald and Nelson Eddy Metro-Goldwyn-Mayer version (1940) that appalled Coward with its garish Technicolor, sentimentality, and softened portrayal of Sari.

Later Operettas. *Bitter Sweet* was Coward's greatest success. Later works include *Conversation Piece* (1934) with its hit song "I'll Follow My Secret Heart"; *Operette* (1938) with its songs "Dearest Love," "The Stately Homes of England," and "Where Are the Songs We Sung?"; *Pacific 1860* (1946) with "This Is a Changing World"; and *Sail Away* (1961). Musical adaptations of Terence Rattigan's play *The Sleeping Prince* (1953) as *The Girl Who Came to Supper* (1963) and of Oscar Wilde's *Lady Windermere's Fan* (1893) as *After the Ball* (1954) failed.

Performances. While Coward performed as singer and dancer from childhood, only in his final decades was his ability as a performer fully recognized. Recognition began with a series of cabaret performances that won him a new and enthusiastic audience. The first was a concert at the Theatre Royal in Brighton, England, in 1951. From 1951 to 1954 he gave a series of performances at London's Café de Paris and in 1955 was spectacularly successful at the Desert Inn in Las Vegas. He appeared with Mary Martin in 1955 in the first CBS color tele-

Sir Noël Coward. (AP/Wide World Photos)

vision special, *Together with Music* (she had starred in his unsuccessful *Pacific 1860*). He performed on the *Ed Sullivan Show*, a popular television variety show, in 1956 and 1957. NBC honored him with a two-hour "Salute to Noël Coward" in 1963. There were many other appearances. In 1967 he starred in an NBC musical version of George Bernard Shaw's *Androcles and the Lion* (1912); Shaw had been the first major playwright to encourage the young Coward. Coward's seventieth birthday was the occasion for a number of television and other appearances.

Musical Legacy

Many Coward plays—for example, *Blithe Spirit*, *Hay Fever*, *Private Lives*, and *Design for Living*—have proved timeless. In 1964 Hugh Martin and Timothy Gray debuted the successful musical *High Spirits* from *Blithe Spirit*, while Caedmon Audio used excerpts from several comedies in its five-disc *The Noël Coward Audio Collection* (2005). Numerous Coward stories and plays have been televised. Operettas such as *Bitter Sweet*, however, fell out of favor by the mid-twentieth century, when the stage was dominated by the musicals of Richard Rodgers and Oscar Hammerstein II. Similarly, elaborate variety revues such as those staged by Cochran and Charlot were supplanted by television variety shows.

Coward's individual songs are his greatest legacy. Since the musical plays defy revival, a number of revues have been created by anthologizing popular Coward songs. In 1968 Robert L. Steele produced *Noël Coward's Sweet Potato* (originally *And Now Noël Coward*) in New York. Coward biographer Sheridan Morley devised a gala concert, *A Talent to Amuse*, to honor Coward's seventieth birthday and, in 1982, created a play with music, *Noël and Gertie*, from his biographies of Coward (*A Talent to Amuse*, 1969) and *Gertrude Lawrence* (1981). It was produced in America in 1998 and retitled *If Love Were All* in 1999. Another revue, *Cowardy Custard* (1972), ran for almost two years in London. A similar revue was produced in Toronto, Canada (1970), as *Oh Coward! A Musical Comedy Revue* and retitled *Oh! Coward* for its New York production; it ran for 294 performances. Coward's records, transferred to compact discs, have remained popular. The numerous collections include *Noël Coward in New York* (1957), *Noël Coward at Las Vegas* (1955), and *Noël Coward Centenary Celebration* (1998). Many artists have recorded Coward's romantic songs; the comic songs tend to thrive best when sung in his own voice.

Betty Richardson

Further Reading

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Morley, Sheridan. *A Talent to Amuse: A Biography of Noël Coward*. Boston: Little Brown, 1985. Pro-

vides a readable, balanced view. Includes chronology.

Vlasto, Dominic. "The Potency of Cheap Music." In *Look Back in Pleasure: Noël Coward Reconsidered*, edited by Joel Kaplan and Sheila Stowell. London: Methuen, 2000. Discusses songs and contributions of arrangers, important since Coward did not write down his own music.

See also: Hammerstein, Oscar, II; Rodgers, Richard.

Henry Cowell

American classical composer

An eclectic figure in experimental composition, Cowell was a theorist, a teacher, and an indefatigable champion for new American music. His early works challenged the conventional notions of how a piano was to be played, while his later pieces explored techniques and styles of non-Western music and eighteenth century American hymnody.

Born: March 11, 1897; Menlo Park, California
Died: December 10, 1965; Shady, New York
Also known as: Henry Dixon Cowell (full name)

Principal works

CHAMBER WORKS: *Irish Suite*, 1929; String Quartet No. 4, 1936 (*United Quartet*); String Quartet No. 3, 1939 (*Mosaic Quartet*); Suite for Piano and String Orchestra, 1942; Concerto No. 1, 1964; Concerto No. 2, 1965.

ORCHESTRAL WORKS: *Sinfonietta*, 1928; *Four Assorted Movements*, 1939; *Four Irish Tales*, 1940; Symphony No. 2, 1941; Symphony No. 3, 1942 (*Gaelic*); *Exultation*, 1943; Hymn and Fuguing Tune No. 1, 1944; Hymn and Fuguing Tune No. 2, 1944; Hymn and Fuguing Tune No. 5, 1946; Symphony No. 4, 1947; *A Curse and a Blessing*, 1949; Symphony No. 5, 1949; Hymn and Fuguing Tune No. 3, 1951; *Fantasie*, 1952; Symphony No. 7, 1952; Symphony No. 11, 1954 (*Seven Rituals of Music*); Symphony No. 6, 1955; *Persian Set*, 1957; Symphony No. 13, 1959 (*Madras*); Symphony No. 16, 1963 (*Icelandic*); *Twilight in Texas*, 1968.

PIANO WORKS: *Dynamic Motion*, 1916; *The Building of Bamba*, 1917 (performance written by John O. Varian; revised 1930); *The Tides of Manaunaum*, 1917; *The Banshee*, 1925.

WRITINGS OF INTEREST: *New Musical Resources*, 1930.

The Life

Henry Dixon Cowell (KOW-ehl) was born in Menlo Park, California, thirty miles south of San Francisco. His parents, Harry Cowell and Clarissa Dixon, were both writers who espoused the progressive, intellectual bohemianism of late nineteenth century California, and their son's upbringing and education were nontraditional. After a few unsuccessful attempts to integrate young Cowell into the public school system, his mother decided to educate him herself. Her curriculum emphasized literature, politics, and art over such mundane subjects as spelling and mathematics. Cowell's early exposure to music was erratic: He studied the violin and took piano lessons, but he proved to be too free-spirited to accept formal training. He showed great interest in composing, but he lacked the ability to properly notate his ideas. His first pieces reveal an attempt to imitate the classical European masters, while simultaneously defying the traditional rules of form and tonality.

In 1914 Cowell began studies with Charles Seeger at the University of California, Berkeley. Impressed with Cowell's musical potential, Seeger encouraged him to organize his creative and unusual composition methods into theoretically useful concepts. This eventually led to the creation of Cowell's influential book, *New Musical Resources*. Seeger also urged Cowell to broaden his education and in 1916 arranged for him to study in New York at the Institute of Musical Art (later renamed the Juilliard School). Although Cowell rejected the school's conservative approach and returned to California within a few months, he did learn something from Manhattan's cultural life. He met the fiery, virtuosic composer Leo Ornstein, whose piano compositions were famous for aggressive dissonances created through small clusters of notes. Upon his return to the Bay Area, Cowell had a renewed sense of himself as a composer, and he began writing a se-

ries of strikingly original compositions for the piano. At this time Cowell began to give regular recitals, and he soon became a significant figure in the American musical avant-garde.

In the 1920's and early 1930's Cowell performed in Europe and in the Soviet Union. At the same time Cowell was actively promoting his own career, he was diligently working on behalf of others. In 1925 he formed the New Music Society, an organization that sponsored concerts and published scores by new American composers. In addition, Cowell taught innovative courses in composition and world music at the New School for Social Research in New York and at Stanford University and Mills College in California.

In May, 1936, Cowell was arrested on a morals charge for engaging in sexual acts with teenage boys. He was sentenced to fifteen years in San Quentin State Prison. The dedicated support of his family and his colleagues ultimately secured his release in 1940, after only four years. During his incarceration, Cowell stayed active as a composer and teacher, leading a band at San Quentin and teaching music to his fellow inmates.

Upon his release in 1940, Cowell took his career and his compositional style in new directions. He married Sidney Robertson in 1941, and he took a job as a music editor for the U.S. Office of War Information. He also resumed his teaching career on the East Coast, and he became more actively involved in the study of world music.

In the late 1950's and early 1960's, he journeyed around the world, visiting more than a dozen countries as both a musical ambassador for the United States and an interested musician. The longest portion of his travels was spent in Iran, where he worked closely with government officials, advising them on the development of their music schools and their radio programming. His experiences abroad resulted in a number of new and significant compositions that showed not only the immediate impact of his firsthand encounters with non-Western musical practices but also a coalescence of his lifelong interest in world music.

Despite suffering a series of painful and debilitating illnesses in the late 1950's and early 1960's, Cowell continued to teach and prolifically compose. He died on December 10, 1965, at the age of sixty-eight.

The Music

Seemingly unconcerned with developing a personal style, Cowell allowed his many interests to guide each of his compositions. No single piece accurately represents his immense catalog of more than nine hundred works. He composed quickly and rarely revised his compositions. His earliest published works are brash and full of experimental devices, such as tone clusters, dissonant counterpoint, elaborately complex polyrhythms, and unconventional playing techniques. The second half of his career, however, is marked by a more judicious use of experimental devices, a greater adoption of traditional tonality and modality, and a deeper exploration of the hybridization of Western art music practices with the practices of non-Western music.

Early Works. Cowell's best-known and most influential compositions are undoubtedly his early solo piano works. Though he already had composed a large number of pieces, it was after visiting New York in 1916 and encountering the ultramodern music of Ornstein that his musical style would find direction. Cowell began cultivating a new repertoire of compositions based on extended methods of producing new sounds from the piano. His *Dynamic Motion*, which depicts the rumbling subways of Manhattan, combines a jovial little melodic motif with crashing groups of clustered, adjacent notes on the piano (known as tone clusters) produced with the performer's fists, palms, and forearms. The following year, Cowell was asked to provide music for a play based on Irish mythology, and he again found an opportunity to employ tone clusters. The overture to *The Tides of Manaunaun* combines a lilting Irish tune with palm and forearm clusters that sonically imitate the crashing of waves upon the shore. As Cowell gained notoriety for his brazen new works and performances, he continued to cull new sounds from the piano. *The Banshee*, again based upon Irish mythology, portrays the deathly screech of a banshee through direct contact with the piano strings, using both the flesh of the finger and the fingernail. The sheer originality and shocking effect of this piece made it one of Cowell's most famous compositions.

String Quartet No. 4. While Cowell gained international fame in the 1920's as a composer and performer of shocking, modern compositions for the

piano, his interests had always been much broader. He had long contemplated concertial ideas found in non-Western music, but, aside from a few small examples, this interest is not directly apparent in his early compositions. In his fourth string quartet, which he dubbed the "United Quartet," Cowell sought to reconcile musical techniques and concepts from other cultures with Western art music practices, searching for the commonalities among various musical styles in order to form a hybrid of compatible elements. The melodic and harmonic content of the quartet is derived from intervals and scales that Cowell believed were universally comprehensible. His studies of non-Western music led him to the conclusion that a three-note scale, for instance, was common among primitive musical cultures. Its inclusion in this quartet, along with other globally common musical devices, such as droning fifths, pentatonic scales, and percussive effects, was Cowell's way of bringing the common musical procedures of the non-Western world into harmony with the Western classical tradition of the string quartet, presumably rendering the composition universally comprehensible.

Hymn and Fuguing Tunes. Following his incarceration, Cowell's musical language evolved in unpredictable ways. While many have viewed the more tonal, conservative language of Cowell's compositions during the second half of his career as a regression and a denial of his ultramodern style from the previous decades, it was in fact a deeper, more mature search for a distinctly American musical sound. He found inspiration in the pre-Civil War tradition of shape-note singing, particularly represented by William Walker's 1835 collection of hymns titled *The Southern Harmony*. Cowell was attracted to the modal quality of the melodies and the nonacademic approach to harmonizing them (featuring parallel fifths and octaves, and almost completely eschewing chromaticism). These tunes were often set homophonically as hymns, or they were turned into "fuging tunes" with imitative counterpoint. Cowell adopted these two approaches and combined them with the prelude and fugue structure made famous by Johann Sebastian Bach in order to form a wholly original hybrid genre Cowell called the Hymn and Fuguing Tune. Between 1944 and 1964 Cowell composed eighteen such works, each for a different ensemble of instruments.

Hymn and Fuguing Tune No. 2, scored for strings, is the best-known of this series, and it perfectly exemplifies the style. The opening hymn movement features a completely diatonic setting of a tune that suggests the Dorian mode commonly encountered in early shape-note singing. The harmonization unabashedly explores the parallel sonorities also distinctive to the hymns in Walker's collection. The intertwining imitation of the subsequent fuguing tune movement advances almost entirely in stepwise motion, relying on the beautiful simplicity of clearly comprehensible counterpoint.

Persian Set. At the end of 1956 and the beginning of 1957, during his nearly three-month stay in Iran, Cowell recorded his experience in a composition that again sought to hybridize disparate musical traditions. In *Persian Set*, Cowell merged the Western classical four-movement structure with analogous formal structures found in traditional Persian musical suites, and he also scored the work for a mix of Western and Persian musical instruments. The piece calls for strings, piano, clarinet, and piccolo, as well as a tar (a Persian lutelike instrument) and a drum, which most performers interpret as a Persian tombak drum. In addition, Cowell imitated the largely improvised and monophonic tradition of melodic development and variation found in Persian music, casting it within traditional Western forms with suggestions of harmonic motion.

The first and third movements are pseudoimprovisational dialogues between the melodic instruments, accompanied by droning tonic and dominant tones. The second movement is more rhythmically charged, featuring a strongly defined pattern in the drum, while the main theme is presented monophonically in the strings. Cowell suggests harmonic motion with a subtly articulated bass line in the piano part. The work's finale is a full realization of Cowell's goals toward hybridization. It is simultaneously a rondo, typical of final movements within a Western classical four-movement structure, and a Persian reng, a fast dance movement in triple meter often heard at the end of instrumental suites. *Persian Set* premiered in Tehran in September of 1957, and it remains Cowell's most successful transcultural composition.

Musical Legacy

Despite his large number of works and various methods of composing, Cowell is noted more for his innovative ideas and fearless approach to expanding the Western classical tradition than for his compositions. His writings inspire modern composers to look beyond the inherited traditions of European classicism and to reexamine the ways in which modern music can be constructed. As a teacher, he introduced countless students (including John Cage and Lou Harrison) to musical traditions outside the Western world. Even the U.S. government recognized his unique understanding and employed him as a musical ambassador and as a general source of cultural knowledge. His enormous and eclectic oeuvre—with its exploration of styles and techniques futuristic and retrospective, within and outside Western tradition—presaged the trend toward postmodernism.

Peter Schimpf

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See also: Cage, John; Carter, Elliott; Harrison, Lou; Nancarrow, Conlon; Schoenberg, Arnold; Seeger, Charles; Seeger, Ruth Crawford; Theremin, Léon.

Bing Crosby

American singer

In the 1920's Crosby was the first white American jazz singer, borrowing from the work of Louis Armstrong and other black jazz musicians. From the 1930's to the 1950's, he enjoyed success singing popular songs.

Born: May 3, 1903; Tacoma, Washington
Died: October 14, 1977; Near Madrid, Spain
Also known as: Harry Lillis Crosby (full name)

Principal recordings

ALBUMS: *Going My Way*, 1950; *Holiday Inn*, 1950; *Le Bing: Song Hits of Paris*, 1953; *A Musical Autobiography*, 1954; *Some Fine Old Chestnuts*, 1954; *White Christmas*, 1954; *Bing Sings Whilst Bregman Swings*, 1956; *High Society*, 1956; *Bing with a Beat*, 1957; *The Christmas Story*, 1957; *New Tricks*, 1957; *A Christmas Sing with Bing Around the World*, 1958; *Fancy Meeting You Here*, 1958; *Bing and Satchmo*, 1960; *Join Bing and Sing Along*, 1960; *El Señor Bing*, 1961; *101 Gang Songs*, 1961; *Holiday in Europe*, 1962; *I Wish You a Merry Christmas*, 1962; *On the Happy Side*, 1962; *Swingin' on a Star—Bing Crosby and Frank Sinatra*, 1962; *Return to Paradise Islands*, 1964; *Robin and the Seven Hoods*, 1964 (with Frank Sinatra, Dean Martin, and Sammy Davis, Jr.); *Bing Crosby Sings the Great Country Hits*, 1965; *That Travelin' Two-Beat*, 1965 (with Rosemary Clooney); *Hey Jude/Hey Bing!*, 1969; *Bing and Basie*, 1972; *Bingo Viejo*, 1975; *A Southern*

Memoir, 1975; *That's What Life Is All About*, 1975; *At My Time of Life*, 1976; *Beautiful Memories*, 1976; *A Couple of Song and Dance Men*, 1976; *Feels Good, Feels Right*, 1976; *Seasons*, 1977.

WRITINGS OF INTEREST: *Call Me Lucky*, 1953 (autobiography).

The Life

Harry Lillis Crosby was the fourth son of Harry Lowe Crosby and Catherine Harrington. In 1906 the family moved from western to eastern Washington, from Tacoma to Spokane, where Crosby grew up and was educated. An amateur singer, his father loved music. The singer's nickname dated from his childhood fondness for a newspaper feature called the Bingville Bugle. Even his schoolteachers called him Bing.

After graduating from Gonzaga University High School, Crosby attended Gonzaga University. He left shortly before graduation at the urging of his friend Al Rinker, a piano player who urged Crosby to pursue a musical career. In 1925 they went to Los Angeles, and there they became a popular attraction. In 1927 they caught the attention of Paul Whiteman, the successful bandleader. Later the two were joined by Harry Barris, and they performed as Paul Whiteman's Rhythm Boys.

In 1930 Crosby married Dixie Lee, a motion picture actress, and the couple had four boys. In the 1930's, when singers were featured with bands, Crosby became a solo performer. His intimate and nuanced singing style worked well in the new era of the microphone, the use of which Crosby mastered, and he became a popular radio performer. He cultivated a breezy conversational style, and he displayed a knack for comedy routines with his guests. In addition to his many recordings, he appeared in Hollywood films, developing a comedy style that he put to use in the 1940's in *The Road to Singapore* (1940) and in a series of other "road" films with comedian Bob Hope. In a more serious vein were his performances in *Going My Way* (1944) and *The Bells of St. Mary* (1945), in which he portrayed a Catholic priest. In these films, as in the road films, he sang songs, nearly always written by Johnny Burke and James Van Heusen.

Two of his outstanding performances were as an alcoholic husband in *The Country Girl* (1954) and as a playboy ex-husband in the musical comedy *High Society* (1956). Although his days of film stardom were over by the late 1950's, he continued to perform for the next twenty years.

Dixie died in 1952, and in 1957 Crosby married actress Kathryn Grant. They had two sons and a daughter. Crosby sponsored a major professional golf tournament every year, and he died of a heart attack in 1977 while playing golf near Madrid, Spain.

The Music

Jazz Influences. In Crosby's early years as a performer, he was influenced by minstrelsy, by Al Jolson, and by music from the South, especially as played by jazz musicians, many of whom were black. A great lift came to his career when Whiteman hired him. Although Whiteman was a well-trained musician, the bandleader sought to add jazz musicians to his popular dance band. Most of these performers, including Rinker and Barris, arrived after Crosby joined the band.

Bing Crosby. (AP/Wide World Photos)

In 1927 and 1928 Crosby recorded "Mississippi Mud" three times; today this song is considered offensive to blacks, although Crosby would not have thought so at the time. This period saw the rise to prominence of Louis Armstrong, and the Rhythm Boys began to practice the scat singing that Armstrong popularized: the singing of a string of nonsense syllables instead of words. Crosby got to know the great cornetist Bix Beiderbeck, and he also became friends with two men who joined the Whiteman band in 1929, Eddie Lang and Joe Venuti. Lang on guitar and Venuti on violin were ranked as the best jazzmen of their time, and they performed regularly with Crosby. The musicians in Whiteman's band recognized Crosby's keen sense of pitch and rhythm.

"I Surrender, Dear." The Rhythm Boys drifted apart, but one of them aided Crosby early in his solo career by writing the music for "I Surrender, Dear," which Crosby performed to great applause at the Cocoanut Grove nightclub in Los Angeles in 1930. Crosby's handling of the song's changes in key and in tempo distinguished this first hit recording. Singing it in a Mack Sennett short film brought him to the attention of William S. Paley, the president of CBS Radio, who signed Crosby to a radio contract. He recorded the song in 1931, as well as two other notable new songs: Hoagy Carmichael's "Stardust" and a tune that became his radio broadcasts' theme, "Where the Blue of the Night Meets the Gold of the Day."

Crosby's lone recording date with Duke Ellington came in 1932, when he sang "St. Louis Blues." Although he practiced just about every other form of popular music, Crosby seldom sang the blues.

Jazz-Backed Ballads. In the 1930's, Crosby was able to blend recordings backed by top jazz musicians with ballads that his audiences craved, such as "Please," which Crosby introduced in his first full-length film, *The Big Broadcast of 1932* (1932), and "Shadow Waltz" the following year. His jazz style is well represented by a song that became a jazz band standard, "Someday Sweetheart," in 1934. In 1936 he demonstrated his versatile style in a Carmichael song seldom heard today, "Moonburn," complemented by Joe Sullivan's striking piano accompaniment.

Crosby found one of the best of his numerous singing partners in the 1930's: Connee Boswell of New Orleans, who had been performing as part of a sister combination and as a soloist. One of their most successful duets was their 1937 rendition of "Basin Street Blues." Always fond of working with Southerners, Crosby performed with two Texans, Mary Martin and Jack Teagarden, one notable example being "The Waiter and the Porter and the Upstairs Maid," featured in *The Birth of the Blues* (1941).

By 1936 Armstrong was universally recognized as the greatest name in jazz, but he had never appeared in a film. Crosby insisted that Armstrong be prominently featured in *Pennies from Heaven* (1936). Crosby had already successfully recorded a song of the same title, and he sang it again in the film, with Crosby and Armstrong doing separate choruses. "Pennies from Heaven" was one of the most popular of the cheery songs with which performers tried to lift the public's spirits during the Great Depression.

The Mellow Pipe Organ. In the 1930's, Crosby attracted young female admirers, as Frank Sinatra and Elvis Presley did later, but by the end of that decade, his style had changed, along with his audiences. The husky quality of his voice disappeared, and his voice became what one critic called a "mellow pipe organ." Crosby sometimes recorded with the orchestra fronted by his younger brother, Bob. The bassist of that orchestra, Bob Haggart, devised a melody for which Burke, Crosby's favorite songwriter, supplied the lyrics. Crosby's recording of "What's New" illustrates this change in Crosby's style. Although he never lost his penchant for jazz, his singing became mellow and assured.

Other high points include his enormously popular recording of "White Christmas," which appeared in the film *Holiday Inn* (1942), and the musical *High Society* (1956), in which Crosby sang several Cole Porter songs: "Little One," "I Love You, Samantha," "True Love" with Grace Kelly, and "Well, Did You Evah?" with Sinatra. By this period, Crosby was taping radio programs instead of doing them live. He appeared on television in Christmas specials with family members from his second marriage, and even in his seventies he continued to perform in theater concerts, including one at the London Palladium just four days before his death.

Musical Legacy

In his autobiography, Crosby attributed his popularity to the notion that every man in America thought he could sing just as well, especially in the bathroom. Although he was famous for his relaxed, casual style, he expected perfection from himself and from others—a trait that sometimes made working with him difficult. In this respect he was like the great dancer, Fred Astaire: Both made what was difficult look easy. To listen carefully to Crosby's baritone voice is to become aware of his fine sense of rhythm, his true pitch, his skillful use of mordents (the quick alternation of a principal tone with the tone immediately below it), and his sensitive interpretation of lyrics. His recording of "White Christmas," for example—with its respectful attention to songwriter Irving Berlin's artfully simple one- and two-syllable words—is typical of Crosby's considerable contributions to the lyricist's art.

Crosby made about sixteen hundred studio recordings, a number that rivals the output of any other singer in history, and "White Christmas" is among the most popular records ever. Of all these recordings, 368 reached the best-seller charts, more than achieved by Sinatra or Presley. Thirty-eight of Crosby's recordings were number-one hits, more than Presley or the Beatles managed to achieve. In the 1940's, he ranked as the number-one box-office attraction for five consecutive years. On three occasions he was nominated for best actor, and he won the Academy Award for *Going My Way* in 1944.

Robert P. Ellis

Further Reading

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See also: Andrews, Dame Julie; Basie, Count; Beiderbecke, Bix; Bennett, Tony; Berlin, Irving; Burke, Johnny; Domino, Fats; Ellington, Duke; Garland, Judy; Heifetz, Jascha; Jordan, Louis; Lee, Peggy; Mercer, Johnny; Merman, Ethel; Merrill, Robert; Nichols, Red; Paul, Les; Porter, Cole; Presley, Elvis; Sinatra, Frank; Smith, Kate; Tormé, Mel; Van Heusen, Jimmy; Whiteman, Paul; Willson, Meredith.

David Crosby

American rock singer, songwriter, and guitarist

Crosby was a major contributor to folk-rock, a genre that blended traditional acoustic folk music with electronically amplified rock.

Born: August 14, 1941; Los Angeles, California
Also known as: David Van Cortlandt Crosby (full name)

Member of: Byrds; Crosby, Stills, and Nash; Crosby, Stills, Nash, and Young

Principal recordings

ALBUMS (solo): *If I Could Only Remember My Name*, 1971; *Oh Yes I Can*, 1989; *Thousand Roads*, 1993.

ALBUMS (with the Byrds): *Mr. Tambourine Man*, 1965; *Turn! Turn! Turn!*, 1965; *Fifth Dimension*, 1966; *Younger than Yesterday*, 1967; *The Notorious Byrd Brothers*, 1968; *Sweetheart of the Rodeo*, 1968; *Ballad of Easy Rider*, 1969; *Dr. Byrds and Mr. Hyde*, 1969; *Untitled*, 1970; *Byrdmaniax*, 1971; *Farther Along*, 1971; *The Byrds*, 1973.

ALBUMS (with Crosby, Stills, and Nash): *Crosby, Stills, and Nash*, 1969; *CSN*, 1977; *Daylight Again*, 1982; *Live It Up*, 1990; *After the Storm*, 1994.

ALBUMS (with Crosby, Stills, Nash, and Young): *Déjà Vu*, 1970; *American Dream*, 1988; *Looking Forward*, 1999.

David Crosby. (AP/Wide World Photos)

The Life

Born in Los Angeles, California, David Van Cortlandt Crosby is the son of Oscar-winning cinematographer Floyd Delafield Crosby and artist Aliph Van Cortlandt Whitehead Crosby. As a student at Montecito's Crane Country Day School, he often performed in musicals. Shortly after he graduated from Cate School in Carpinteria, his parents divorced.

Originally intending to become an actor—he later appeared in several movies and television shows—Crosby instead took up music, and he sang folk songs with his older brother Floyd, Jr. (known as Ethan, who committed suicide in the late 1990's). By the early 1960's, he had connected with other musicians who would soon form the core of the popular group the Byrds. In the late 1960's, he became part of the folk-rock group Crosby, Stills, and Nash, which periodically performed with Neil Young as Crosby, Stills, Nash, and Young.

Crosby, who began using drugs and alcohol as a teenager, sank further into substance abuse after girlfriend Christine Hinton died in a 1969 automobile accident. Often in legal difficulties throughout the 1970's and 1980's because of drug use and weapons possession, he went through rehabilitation after a stint in the Texas State Penitentiary. However, he was arrested for drug possession as late as 2004. His hard living necessitated a liver transplant in 1995. In 2000 it was revealed that Crosby was the sperm donor for two children produced by artificial insemination for singer Melissa Etheridge and her partner Julie Cypher. Married since 1987 to record producer Jan Dance, he is the father of their son Django.

The Music

As a songwriter, singer, instrumentalist, and performer, Crosby first made an impact in the early 1960's with the band the Byrds. The Byrds created a fresh, new sound that inspired such artists as Bob Dylan, the Beatles, and many others. After internal squabbles led to Crosby leaving the Byrds, he united in the late 1960's with Graham Nash and Stephen Stills to form Crosby, Stills, and Nash, a group that developed the concept of folk-rock. Featuring close harmonies, creative arrangements, and musi-

cal subjects that captured the times, Crosby, Stills, and Nash (and later with Young) helped define a generation in song. Crosby, who has released a number of critically acclaimed solo albums since 1971, continues to perform with Crosby, Stills, and Nash; with Crosby, Stills, Nash, and Young; and with Jeff Pevar, and James Raymond.

Fifth Dimension. The third album by the Byrds, released in 1966, featured a number of songs written or cowritten by Crosby. Notable among these was the psychedelic anthem "Eight Miles High," which made it into the Top 20. The album stayed for more than six months on the *Billboard* charts, and it sold well both in the United States and in England.

Crosby, Stills, and Nash. This 1969 debut album combined elements of blues, rock, folk, and jazz to produce an instant classic that rose to number six on album charts, helping to set a new direction in American music. Showcasing Crosby's talent for tapping into society's concerns, Stills's skills in formulating interesting and complicated musical arrangements, and Nash's ability to develop pop hooks, the album produced the Top 40 hits "Marrakesh Express" and "Suite: Judy Blue Eyes" (written for singer Judy Collins), as well as such popular standards as "Guinnevere," "Wooden Ships," "Helplessly Hoping," and "Long Time Gone."

Déjà Vu. The follow-up to *Crosby, Stills, and Nash* and the first to feature Neil Young, this 1970 release solidified the band's position as a musical force. *Déjà Vu* reached the top position on pop album charts—the first of three consecutive album chart-toppers—and it spawned three Top 40 singles: "Teach Your Children," "Our House," and "Woodstock." Flavored with country, Western, rock, folk, and blues, the album offered something for every musical taste, from the soaring harmonies of Stills's "Carry On" to Crosby's tongue-in-cheek "Almost Cut My Hair," which perfectly captured the dichotomy between straight and freak elements existing then.

If I Could Only Remember My Name. Crosby's first solo album, this 1971 release jocularly refers to the artist's well-documented drug problems, and it has remained popular since its debut. Though Crosby is the featured performer throughout, many guest artists contributed to the effort, including Young, Nash, Joni Mitchell, and members of the Grateful Dead, Jefferson Airplane, and Santana. The album rose as high as number twelve on album charts, with such cuts as "Music Is Love," "Laughing," and "I'd Swear There Was Somebody Here."

Musical Legacy

An important member of two seminal folk-rock bands—the Byrds and Crosby, Stills, and Nash—Crosby has had a significant influence on music, both in content and in style. The subject matter of his songs has a wide range, covering the whole of human experience, from concerns about fitting in ("Almost Cut My Hair") to consideration of a ménage à trois ("Triad"). In addition, politically charged and socially relevant statements have always been a mainstay in his compositions. Crosby's music has cut across an amazing variety of genres—folk, country, Western, psychedelic, jazz, and rock—and combinations of styles. His strong voice, capable of carrying lead vocals, has added depth and substance to group efforts. Crosby was inducted into the Rock and Roll Hall of Fame twice: for his work with the Byrds and with Crosby, Stills, and Nash. Crosby makes periodic and highly acclaimed tours with his longtime bandmates, building upon an impressive body of original work.

Jack Ewing

Further Reading

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_____. *Since Then: How I Survived Everything and Lived to Tell About It*. New York: Berkley, 2007. A continuation of Crosby's memoir, this takes up where his autobiography left off. Profusely illustrated.

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Faber & Faber, 2006. This is an examination of the Los Angeles suburb where many of California's top musicians lived. Includes photographs.
Zimmer, Dave. *4 Way Street: The Crosby, Stills, Nash, and Young Reader*. Cambridge, Mass.: Da Capo Press, 2004. An in-depth look at the popular band over thirty years, comprising articles and interviews.

See also: Browne, Jackson; Collins, Judy; Elliot, Cass; Etheridge, Melissa; King, Carole; Mitchell, Joni; Parsons, Gram; Santana, Carlos; Stills, Stephen; Taylor, James.

Andraé Crouch

American gospel singer-songwriter and pianist

Crouch was one of the first African American gospel musicians to cross over into mainstream modern Christian music and appeal to multiracial audiences. A key artist in the Jesus Music movement of the 1960's and 1970's, he was a pioneer in combining the lyrical, spiritual essence of traditional gospel music with contemporary popular musical styles.

Born: July 1, 1942; Los Angeles, California
Also known as: Andraé Edward Crouch (full name)
Member of: Andraé Crouch and the Disciples

Principal recordings

ALBUMS (solo): *Just Andraé*, 1972; *Don't Give Up*, 1981; *No Time to Lose*, 1985; *Finally*, 1990; *Contemporary Man*, 1991; *Let's Worship Him*, 1993; *Mercy*, 1994; *Pray*, 1997; *Gift of Christmas*, 1998; *Hall of Fame*, 1999; *Legends of Gospel*, 2002; *Kings of Gospel*, 2003; *He's Everywhere*, 2004; *Mighty Wind*, 2005; *Soulfully*, 2005; *Take the Message Everywhere*, 2005; *Platinum Praise Collection*, 2008.

ALBUMS (with Andraé Crouch and the Disciples): *Autograph*, 1970; *I Don't Know Why Jesus Loved Me*, 1974; *Keep on Singin'*, 1971; *Take Me Back*, 1975; *This Is Another Day*, 1977; *Andraé Crouch and the Disciples*, 1978; *I'll Be Thinking of You*, 1979.

WRITINGS OF INTEREST: *Through It All*, 1974 (with Nina Ball).

The Life

Andraé (AHN-dray) Edward Crouch was born into a devout Christian family. Crouch, his twin sister Sandra, and his older brother Benjamin attended Sunday school regularly. Their parents, Benjamin Jerome and Catherine Dorothea Crouch, owned a dry-cleaning business. His father did street-corner preaching in his free time but eventually became minister of a Church of God in Christ (COGIC), a pentecostal church. Crouch enjoyed listening to various styles of music, including gospel, classical, rhythm and blues, rock and roll, and jazz. At the age of nine, he became a church pianist, and he was only fourteen when he wrote his first hit song, "The Blood Will Never Lose Its Power."

In 1960 Crouch formed the COGIC Singers, which included his sister Sandra, Edna Wright, and Billy Preston. Five years later, he founded a gospel rock group, called Andraé Crouch and the Disciples. Crouch's unique combination of diverse musical styles appealed to multiethnic audiences. He and the Disciples appeared on *The Tonight Show* (hosted by Johnny Carson) and *Saturday Night Live*, also performing before sold-out crowds in more than fifty countries. The Disciples disbanded in 1981, but Crouch continued to compose and record.

Between 1993 and 1995, Crouch experienced several life-changing events, the deaths of his mother, father, and older brother. He replaced his father as pastor at Christ Memorial COGIC in Pacoima, California, and moved on, releasing nearly an album per year.

The Music

Crouch revolutionized gospel music with his unique combination of traditional gospel with popular contemporary musical styles. During the 1970's, Andraé Crouch and the Disciples was the best-selling group in a new genre that would be called contemporary Christian music (CCM). Their recordings, all on the Light label, included *Autograph*, *I Don't Know Why Jesus Loved Me*, *Keep on Singin'*, *Take Me Back*, *This Is Another Day*, the self-

titled *Andraé Crouch and the Disciples*, and *I'll Be Thinking of You*.

Meanwhile, Crouch had released his first solo album, *Just Andraé*, in 1972. His lyrics reflected traditional themes about personal testimony, God's love, worship, and praise. However, his performances and recordings used jazz, rhythm-and-blues, soul, and other secular styles. Crouch also used a large variety of instruments, including electric guitars, drums, synthesizers, horns, vibraphone, and electric bass. Thus, his music appealed to secular as well as religious audiences.

Andraé Crouch. (AP/Wide World Photos)

"The Blood Will Never Lose Its Power." This song, also known simply as "The Blood," was written in 1956, when Crouch was only fourteen. It was an immediate crossover hit, popular among both black and white church congregations and radio listeners. The famous Caravans were the first group to record it. Consisting of thirty-two measures with sixteen bars for the verses and sixteen for the refrain, or chorus, this song has a traditional gospel style. The simple, powerful lyrics affirm the never-ending power of the blood of Jesus to calm fears and provide strength every day. One of Crouch's most commercially successful songs, "The Blood" became part of the standard hymnal repertoire. Many artists have recorded it over the years, including Cece Winans, Selah, and Clay Aiken.

"Through It All." Written in 1971, this song expressed Crouch's total faith and trust in God to help him through any situation. The lyrics expressed thanks for God's blessings "through it all": tears, sorrows, loneliness, and doubt. The score called for a moderate tempo and thirty-two measures, with three sixteen-measure verses and a chorus, but various recordings have rearranged this format. The hymn was so widely identified with Crouch that Crouch named his 1974 autobiography after it. In 1975, he sang the song at a Billy Graham crusade in New Mexico. "Through It All" has become a gospel standard, included in many Christian hymnals.

"My Tribute (To God Be the Glory)." First appearing in 1971 in the classic *Keep on Singin'* album, this slow ballad has become one of the most recorded gospel songs, with more than six hundred versions. Its simple and direct lyrics express Crouch's sincere gratitude to God, and the phrase "To God Be the Glory" is repeated nine times. The song is divided into three parts, and rather than the more typical alternation between verses (with the same melody but different words) and a repeated chorus, this piece has a single chorus but two contrasting verses—all of which are repeated musically. Although the original chords were relatively simple, musicians have extended them and used them as vehicles for improvisation. Also, various interpretations of the song have included further embellishments, such as key changes and the addition of extra melodic lines, as well as special endings, all designed to heighten the hymn's emotional impact.

"My Tribute" established Crouch as a pioneer in worship music. In 1996, CCM artists honored Crouch in the recording, *Tribute: The Songs of Andraé Crouch*. "My Tribute" was the finale piece, in which Crouch conduced a seventy-voice all-star choir. In 1997, the album won the Grammy Award for Best Contemporary Gospel Album.

Musical Legacy

One of the most significant artists in modern Christian music, Crouch was a leader in the Jesus Music movement begun in California in the 1960's. This genre's informal worship practices and pop musical styles laid the foundation for the contemporary Christian music industry and many modern evangelical denominations. Crouch's blending of traditional gospel music with soul, jazz, rhythm-and-blues, and mainstream pop styles appealed to diverse audiences. He performed church music in what were then unconventional venues, such as on television and in stadiums and concert halls.

Crouch wrote more than three hundred gospel pieces, many of which have become classics or standards. Major gospel singers and groups have recorded or performed his works, and Crouch himself sold millions of albums and earned many honors: Grammy Awards, GMA (Gospel Musica Association) Dove Awards, and even a star on the Hollywood Walk of Fame. He has collaborated with some of the world's most famous artists, including Whitney Houston, Michael Jackson, Elvis Presley, and Quincy Jones, as well as contributing music to films including *The Color Purple* (1985), *Free Willy* (1993), and *The Lion King* (1994).

Alice Myers

Further Reading

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Cusic, Don. *The Sound of Light: The History of Gospel and Christian Music*. Milwaukee, Wis.: Hal Leonard, 2002. Describes Crouch's significance in the development of contemporary Christian music. Bibliography, index, notes, and appendix.

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Taff, Toni, and Christa Farris. *CCM Top 100 Greatest Songs in Christian Music*. Nashville, Tenn.: Integrity, 2006. Includes the stories behind three of Crouch's songs: "Jesus Is the Answer," "Soon and Very Soon," and "My Tribute." Illustrated.

Terry, Lindsay. *Stories Behind Fifty Southern Gospel Favorites*. Grand Rapids, Mich.: Kregel, 2005. Contains an interview with Crouch about his classic song "The Blood Will Never Lose Its Power." Index.

See also: Cleveland, James; Dorsey, Thomas A.; Grant, Amy; Jackson, Mahalia; Smith, Michael W.; Staples, Pops; Ward, Clara.

George Crumb

American classical composer

Crumb is best known for his idiosyncratic compositional style, which features timbral effects produced by playing instruments or singing in a nontraditional manner. Despite the incorporation of exotic scales, unmetered rhythms, and other twentieth century practices, his music is familiar and deeply expressive.

Born: October 24, 1929; Charleston, West Virginia
Also known as: George Henry Crumb, Jr. (full name)

Principal works

CHAMBER WORKS: *Four Pieces*, 1945; String Trio, 1952; String Quartet, 1954; *Four Nocturnes (Night Music II)*, 1964; *Eleven Echoes of Autumn (Echoes I)*, 1966; *Black Angels: Thirteen Images from the Dark Land (Images I)*, 1970; *Vox Balaenae*, 1971; *Dream Sequence (Images II)*, 1976; *An Idyll for the Misbegotten (Images III)*, 1986; *Quest*, 1994; *Mundus Canis*, 1997.

INSTRUMENTAL WORKS: Sonata, 1955 (for cello); *Pastoral Drone*, 1982 (for organ); *Easter Dawning*, 1991 (for carillon).

ORCHESTRAL WORKS: *Gethsemane*, 1947; Violin Sonata, 1949; Viola Sonata, 1953; *Diptych*, 1955; *Variazioni*, 1959; *Echoes of Time and the River (Echoes II)*, 1967; *A Haunted Landscape*, 1984.

PIANO WORKS: Piano Sonata, 1945; Prelude and Toccata, 1947; *Five Pieces*, 1962; *Makrokosmos, Vol. I*, 1972; *Makrokosmos, Vol. II*, 1973; *Music for a Summer Evening (Makrokosmos III)*, 1974; *Celestial Mechanics (Makrokosmos IV)*, 1979; *A*

Little Suite for Christmas, A.D. 1979, 1980; *Gnomic Variations*, 1981; *Processional*, 1983; *Zeitgeist*, 1987; *Eine Kleine Mitternachtmusik*, 2002 (*A Little Midnight Music*); *Otherworldly Resonances*, 2003.

VOCAL WORKS: Three Early Songs, 1947; *Night Music I*, 1963; *Madrigals, Book I*, 1965; *Madrigals, Book II*, 1965; *Songs, Drones, and Refrains of Death*, 1968; *Madrigals, Book III*, 1969; *Madrigals, Book IV*, 1969; *Night of the Four Moons*, 1969; *Ancient Voices of Children*, 1970; *Lux aeterna*, 1971; *Star-Child*, 1977; *Apparition*, 1979; *The Sleeper*, 1984; *Federico's Little Songs for Children*, 1986; *Unto the Hills*, 2001; *A Journey Beyond Time*, 2003; *River of Life*, 2003; *Winds of Destiny*, 2004.

The Life

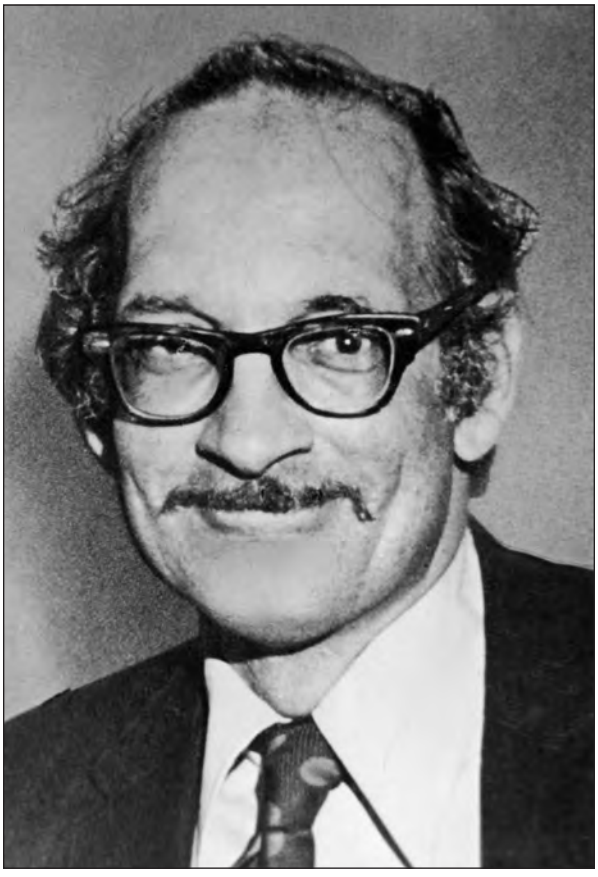
George Henry Crumb, Jr., was born in Charleston, West Virginia, on October 24, 1929, a date better known as Black Thursday, the day of the stock market crash that triggered the Great Depression. His parents, George, Sr., a clarinetist, and Vivian, a cellist, were professional musicians who played in the Charleston Symphony. Crumb began clarinet lessons with his father at age seven and by age nine had taught himself to play the piano by ear. Music was an integral part of daily life in the Crumb household, and Crumb and his younger brother, who played the flute, often performed duets, trios, and other chamber music with their parents. Crumb began composing during his high school years, and two of his early works were performed by the Charleston Symphony. He met his future wife, Elizabeth May Brown, in high school. They went on to attend Mason College of Music together and were married in 1949. After graduating from college in 1950 with a bachelor of music degree, Crumb pursued graduate studies at the University of Illinois at Urbana-Champaign, where he studied with Eugene Weigel. He graduated with a master's degree in 1952. During this time Crumb also studied with Boris Blacher at Tanglewood and continued his studies with Blacher at the Hochschule für Musik in Berlin from 1955 to 1956 under a Fulbright fellowship. He completed his doctorate in composition at the University of Michigan at Ann Arbor in 1958 after studying with Ross Lee Finney. Crumb held teaching positions at Virginia's Hollins College (1958-1959), the University of Colorado at Boulder (1959-1964), and the University of Pennsylvania (1964-1997), where he was appointed professor emeritus after retiring. He and his wife had three children, two of whom built successful musical careers of their own. Ann Crumb became a Tony-nominated Broadway singer and actress, and composer David Crumb became a member of the faculty at the University of Oregon.

The Music

Crumb's music can be divided into two distinct periods. The first dates from his student days and ends somewhat abruptly in 1959 upon the completion of his orchestral work *Variazioni*. Crumb's early music incorporates the modernist musical vocabulary characteristic of such twentieth century composers as Béla Bartók, Alban Berg, Anton von Webern, and Arnold Schoenberg. Strongly Western in character, the music of this period follows classical formal schemes and incorporates metrical and rhythmic regularity.

In the late 1950's and early 1960's, Crumb became increasingly unhappy with the direction his music was taking. In recalling this crisis, Crumb once remarked in an interview, "I can remember quite literally waking up one night in a cold sweat with the realization that I had thus far simply been rewriting the music of other composers." In 1962 David Burge, Crumb's friend and colleague at the University of Colorado at Boulder, commissioned Crumb to write a new work for piano. The result of this effort was a piece entitled *Five Pieces*. This composition diverges sharply from the music of Crumb's early period and marks the advent of what Crumb refers to as his "personal style." An important feature of the music of Crumb's second period is the appearance of the scores. Crumb uses cutaway scores in which staves are left out when the corresponding part is silent. This, along with special notation for nontraditional performance techniques, a plethora of expressive markings, and unusual meters, causes the score to take on the appearance of visual art. In some cases, staves form geometric shapes reflective of their titles. In *Makrokosmos, Vol. I*, for example, the staves in the fourth movement, "Crucifixus," take the shape of a cross, while the staff in the eighth movement, "The Magic Circle of Infinity," forms a circle.

Aside from the presence of familiar pitch structures, the music of Crumb's mature style departs sharply from traditional Western music, containing unusual meters or lacking meter altogether. In addition, it is saturated with timbral effects created by nontraditional performance techniques. While these sometimes mimic those produced electronically, Crumb does not use synthesizers or other electronic instruments in his compositions. The one exception is the use of microphones for amplification. One of Crumb's common instrumental effects is produced by strumming or picking the strings inside the piano. While this practice originated with John Cage, Crumb's music has little in common with that of the older avant-garde composer. Cage's music is meant to challenge traditional aesthetic values; in contrast, Crumb uses nontraditional sounds and effects as a means to express such extramusical concepts as cyclical conceptions of time, nature, life, death, the human condition, and supernatural events. Although Crumb incorporates radically new sounds, these are meant to recall those heard before, both in music and in nature.



George Crumb. (Hulton Archive/Getty Images)

It is a hallmark of the composer's style that motives, themes, and other pitch constructions maintain the same interval throughout a piece. Among the most common devices is the gradual buildup of pitch collections along with the reordering of the notes in subsequent repetitions. Although triads are rare in Crumb's music, other familiar structures, such as pentatonic and whole-tone collections, are prevalent. Crumb often alludes to the influences of his native West Virginia (the sounds of everyday life he heard growing up there as well as its folk traditions and music) and those composers of the past he most admires (Claude Debussy and Bartók). The importance of these influences is manifested in his music by expressive markings that refer to natural sounds, the incorporation of folk instruments such as the musical saw, and the frequent use of musical quotations.

Five Pieces. This 1962 composition is the first of Crumb's mature style. In it may be found nearly all of the features characteristic of his music dating from the early 1960's, such as nontraditional ways of playing, including plucking the strings inside the piano, the use of a microphone placed near the piano strings, graphic notation, unmetered rhythms, and inversional pitch symmetry. Certain aspects of the work—including its title, which reflects the structure rather than, as in many of Crumb's later works, its expressive content—recall the music of Crumb's first period. The work as a whole constitutes an arch form and for this reason Crumb stipulates in the program notes that *Five Pieces* should always be performed in its entirety since the work was conceived as an organic whole." Much of the pitch material is derived from chromatic tri-chords and tone clusters. In keeping with the arch-form organization, the fifth movement ends with the same tri-chord that occurs at the beginning of the first movement, while the tri-chords in the second movement are inverted in the fourth. The middle movement incorporates the arch-form idea on a smaller scale in that the second half of the movement is a near literal retrograde of the first half.

Madrigals, Books I, II, III, and IV. The poetry of Federico García Lorca plays a central role in the music Crumb wrote between 1965 and 1969, and this is

nowhere more evident than in the four books of madrigals. Characteristic of these pieces and others is Crumb setting to music only a single line or two from García Lorca's poems. Crumb's atmospheric musical settings amplify the brief textual quotes. Each book consists of three madrigals for soprano and a small instrumental chamber group, and the vocal part is often treated as an instrument. For example, in the first madrigal, "Verte desnuda es recordar la tierra" (to see you naked is to remember the earth), the soprano, in addition to singing in a traditional manner, hums and vocalizes nonsense syllables, adding new timbres to those articulated by the vibraphone and contrabass. Always important in Crumb's music, inversional pitch symmetry is prevalent in the madrigals, featured prominently in the three madrigals of books I and II, the first movement of book III, and the last movement of book IV.

An Idyll for the Misbegotten. Many of the devices Crumb uses in the early compositions of his mature style also appear in his later compositions. In *An Idyll for the Misbegotten*, various pitch motives are extracted from the opening theme and altered rhythmically, intervallically, and by means of pitch additions. Like many of Crumb's compositions, the piece sounds improvised but nevertheless has a ternary structure in which the opening material returns at the end. In this work, Crumb seems to express his own philosophical angst over not only humankind's mistreatment of the natural environment but also the silent suffering of nature itself. The original version for flute contains two literal quotations from Debussy's *Syrinx* for solo flute and two lines from a poem by eighth century Chinese poet Ssu-k'ung Shu, which the flutist recites across the flute mouthpiece, producing a flute-like whisper. The mournful quality produced by descending glissando patterns seems to allude to Syrinx's sorrow over her loss of innocence at the hands of Pan, who, according to the Greek myth, turns Syrinx into a pan flute.

Musical Legacy

Crumb has received a number of prestigious awards and grants, including a Pulitzer Prize in 1968 for *Echoes of Time and the River*, the Edward MacDowell Medal for composition in 1995, and a Grammy award for *Star-Child* in 2001. In 2004 he was named *Musical America*'s Composer of the Year. Crumb's most important legacy may well be the elevation of timbre to a central expressive role in musical structure.

Edward Pearsall

Further Reading

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Gillespie, Don, ed. *George Crumb: Profile of a Composer*. New York: C. F. Peters, 1986. Interviews with, as well as articles by the composer, and excerpts from his published works. Includes photographs of the composer at work, in master classes, and at postperformance receptions.

See also: Bartók, Béla; Berg, Alban; Cage, John; Debussy, Claude; Golijov, Osvaldo; Schoenberg, Arnold; Tan Dun; Webern, Anton von; Wolfe, Julia.

Celia Cruz

Cuban Latin singer

Known as the Queen of Salsa, Cruz was a consummate entertainer, with one of the finest voices ever to come out of Cuba. She gained broad popularity across the United States, performing with distinguished Latin artists from around the world.

Born: October 21, 1924; Havana, Cuba
Died: July 16, 2003; Fort Lee, New Jersey
Also known as: Úrsula Hilaria Celia Caridad Cruz Alfonso (full name)
Member of: La Sonora Mantancera

Principal recordings

ALBUMS (solo): *Canciones premiadas*, 1965; *Cuba y Puerto Rico son*, 1966 (with Tito Puente); *Son con*

guaguanco, 1966; *A ti Mexico*, 1967; *Bravo Celia Cruz*, 1967; *La excitante*, 1968; *Serenata guajira*, 1968; *Quimbo quimbumbia*, 1969 (with Puente); *Etc. Etc. Etc.*, 1970 (with Puente); *Celia and Johnny*, 1974 (with Johnny Pacheco); *Tremendo cache*, 1975 (with Pacheco); *Only They Could Have Made This Album*, 1977 (with Willie Colón); *A todos mis amigos*, 1978; *The Brillante*, 1978; *Eternos*, 1978 (with Pacheco); *La ceiba*, 1979; *Celia/Johnny/Pete*, 1980 (with Pacheco and Pete Rodriguez); *Celia and Willie*, 1981 (with Colón); *Feliz encuentro*, 1982; *Tremendo trio*, 1983 (Ray Barretto and Adalberto Santiago); *De nuevo*, 1986 (with Pacheco); *La candela*, 1986; *The Winners*, 1987 (with Colón); *Ritmo en el corazon*, 1988 (with Barretto); *La guarachera del mundo*, 1990; *Canta Celia Cruz*, 1991; *La reina del ritmo Cubano*, 1991; *La verdadera historia*, 1992; *Tributo a Ismael Rivera*, 1992; *Azúcar negra*, 1993; *Homenaje a Beny More, Vol. 3*, 1993 (with Puente); *Homenaje a los santos*, 1994; *Irrepetible*, 1994; *Las guarachera de la guaracha*, 1994; *Merengue*, 1994; *Cuba's Queen of Rhythm*, 1995; *Double Dynamite*, 1995 (with Puente); *Festejando navidad*, 1995; *Irresistible*, 1995; *Celia Cruz*, 1996; *Cambiando ritmos*, 1997; *Duets*, 1997 (with others); *Fania All Stars with Celia Cruz*, 1997 (with Fania All Stars); *También boleros*, 1997; *Afro-Cubana*, 1998; *Mi vida es cantar*, 1998; *Habanera*, 2000; *Inigualable*, 2000; *Salsa*, 2000; *Siempre vivire*, 2000; *La negra tiene tumbao*, 2001; *Unrepeatable*, 2002; *El carnaval de la vida*, 2003; *Regalo del alma*, 2003.

ALBUMS (with La Sonora Matancera): *La incomparable Celia*, 1958; *Mi diario musical*, 1959; *Sabor y ritmo de pueblos*, 1965; *Mambo del amor*, 1994; *Las Estrellas de la Sonora Matancera*, 2003.

The Life

Born Úrsula Hilaria Celia Caridad Cruz Alfonso on October 21, 1924, in Havana, Cuba, Celia Cruz (SEEL-yah krewz). In 1947 she won the *La Hora del Té* talent competition on Radio García Serrá. Although her father, Simón Cruz, believed that music was a disgraceful profession for a woman, her mother, Catalina Alfonso, supported her daughter's ambitions. Cruz studied at the Havana Conservatory and began singing full time. In Cuba she worked with Las Mulatas del Fuego (the Blazing Mulatto Women) and the Orchestra Gloria Matancera before joining La Sonora Matancera in August of 1950. Cruz worked with La Sonora Matancera for about fifteen years, touring the Caribbean, South and Central America, and the United States. After Fidel Castro's 1959 revolution, Cruz and her band left Cuba. They spent a year and a half in Mexico, performing music and appearing in films. Eventually they moved to New York, and Cruz married the band's trumpeter, Pedro Knight, in 1962.

From the 1960's to the 1990's Cruz was the undisputed top vocalist of salsa, a genre that experienced a significant surge in popularity in the 1970's. Part of her time was spent performing at the Hollywood Palladium, a California venue that commonly promoted swing bands, but to accommodate the large Mexican population, it instituted Latin Holidays. This extended engagement allowed Cruz and her band to apply for U.S. residency. Besides La Sonora Matancera, Cruz regularly worked with Tito Puente, Johnny Pacheco, Willie Colón and their respective bands, as well as several artists from the Fania record label. Mindful of the New York Latin community, Cruz performed on weekends, indicating that these shows allowed the workaday Latin laborers access to their own music. Not completely abandoning her motion-picture career, Cruz appeared in 1991's *The Mambo Kings*. In 2003 Cruz died of a brain tumor at her home in Fort Lee, New Jersey.

The Music

Salsa is an umbrella term that includes many highly specific Cuban, Puerto Rican, Dominican, and other Latin song and dance genres. It also implies a social movement born from a variety of Latin diasporic communities in New York City. As the people took pride in their heritage, the popularity of salsa soared. With her rich, contralto voice, Cruz mastered this genre. She occasionally sang Santería religious chants in the Yoruba language. Incredibly vibrant even in her seventies, Cruz had a quick wit and energetic theatrical stage presence that were as legendary as her voice. Her shouts of "Azúcar!" (sugar), which originated as a punch line to a joke, were sprinkled throughout many songs. Cruz recorded more than seventy albums with the top names in salsa and with several popular American musicians.

"En el tiempo de la colonia." "En el tiempo de la colonia" is closer to a brisk ballad or bolero than to Cruz's typical danceable salsa music. It is a different style of Cuban music, slower and more stately, with a simpler, instrumental accompaniment, particularly in the percussion section. The trumpet takes a brief melodic role, along with its usual solo or percussive function. In this song, Cruz tells the story of colonial Cuba, her nostalgic memories focusing on how the black people played the drums. The irony is that Afro-Cubans were enslaved in colonial times and treated poorly.

"Quimbara." This tune, released on *Celia y Johnny*, is a guaguancó, a type of rhumba. Cruz displays her quick articulation abilities with the repeated phrase "Quimbara cumbara cumaquín bambá." Interestingly, this phrase refers to the sounds and dialogue of Afro-Cuban drums. The chorus section features Cruz and her band engaging in call and response, and while Cruz varies her lyrics, the band repeats the song's signature line. Cruz's love for music and dancing is another subject of the song. "Quimbara" was composed by Puerto Rican Júnior Cepeda, and it became one of the prominent songs of the salsa movement.

"Cúcala." When Pacheco changed the musical style of "Cúcala" from a Puerto Rican bomba plena to a Cuban guaracha, Cruz was interested. It was first recorded live in 1975, at a concert in Madison Square Garden, and later it was studio edited. This developed into one of Cruz's most popular hits. In musical terms, this song showcases the horns during various instrumental breaks as well as a driving piano montuno (highly syncopated melodic and rhythmic ostinatos). Call and response, likely a carryover from assorted African music traditions, is utilized again, as well as a percussion section for punctuation. Lyrically, Cruz is referring to a girl by the name Cúcala, exalting her for her prowess in life and appearance.

"Usted abuso." Although musically upbeat, Cruz presents the listener with lyrics from a broken heart. The theme "you took advantage of me, you took advantage of my love for you" repeats throughout. From *The Brilliante*, "Usted abuso" puts Cruz's powerful and warm vocal timbre at the forefront, rather than her speed and agility. "Usted Abuso" was composed by Antonio Batista, Carlos Figuiero, and Pierre Delanoë. The album was compiled in 1978 to feature her works done on the Vaya Records label, a subsidiary of Fania Records.

Celia Cruz. (Hulton Archive/Getty Images)

"La negra tiene tumbao." This song is the title track to the album, which won a Grammy Award for Best Salsa Album. The synthesized instrumentation and stylistic differences heard in this selection are quite unlike the bulk of Cruz's work, but they are an illustration of how diverse her recording and performing career was. Prominent stylistic differences include influences from American rap to Hispanic reggaetón, which is characterized by the "Dem Bow" rhythm. The subject of Cruz's song, the negrita, is being advised on how to live a good and enjoyable life: move straight, avoid obstacles, and consider one's actions. Toward the end, a male rapper attempts to seduce the negrita, calling her beautiful and sweet.

Musical Legacy

Cruz received numerous honors, including two Grammy Awards, three honorary doctorates, a star on the Hollywood Walk of Fame (1990), the Golden Eagle Award (1991), and the National Medal of Arts (1994). These tributes recognized her excep-

tional musicianship and character. Her tenacity and talent allowed her to become prominent in a male-dominated performance field. Cruz paved the way for later female musicians, such as Gloria Estefan and Sheila Escovedo, and she inspired salsa artists, such as Rubén Blades and Willie Colón. Issues of racism and women's rights were frequently addressed in her lyrics. Musically, she gave a voice to the salsa movement in the United States, a voice with which both immigrant and American-born Hispanics could identify. Moreover, her sound and energy captivated non-Hispanics, introducing the general population of the United States to salsa.

Janine Tiffe

Further Reading

Aparicio, Frances R. *Listening to Salsa: Gender, Latin Popular Music, and Puerto Rican Cultures*. Hanover, N.H.: University Press of New England, 1998. The text focuses on gender issues in salsa music, and several essays discuss Cruz, her repertory, and its feminist implications.

Boggs, Vernon W. *Salsiology*. Westport, Conn.: Greenwood Press, 1992. This resource addresses the history of salsa, significant individuals (such as Cruz) in the genre, popularization, and transculturation. Includes photographs and a musical score for "Gonna Salsalido."

Cruz, Celia, and Ana Cristina Reymundo. *Celia: My Life*. New York: HarperCollins, 2004. Cruz's autobiography recounts her thoughts and feelings regarding her personal life and her career. Includes photographs, discography, and a list of awards and honors.

Gerard, Charley, and Marty Sheller. *Salsa! The Rhythm of Latin Music*. Crown Point, Ind.: White Cliffs Media, 1989. An educational tool that provides historical context, musical samples, two arrangements, a glossary, and a discography to familiarize the reader with the genre of salsa.

Koskoff, Ellen, ed. *The Garland Encyclopedia of World Music: The United States and Canada*. New York: Garland, 2001. This series volume contains a wealth of information, and it places Cruz and her music in a geographical context.

See also: Barretto, Ray; Blades, Rubén; Colón, Willie; Puente, Tito.

Xavier Cugat

Cuban Latin violinist and songwriter

A charismatic bandleader of Latin American dance music, Cugat introduced Latin rhythms to North American audiences through live performance, radio, recordings, television, and motion pictures. During the Latin music craze of the 1930's and 1940's, he helped to popularize rumba, tango, cha-cha-cha, conga, and mambo.

Born: January 1, 1900; Girona, Spain
Died: October 27, 1990; Barcelona, Spain
Also known as: Francisco de Asís Javier Cugat Mingall de Bru y Deulofeo (birth name)

Principal recordings

ALBUMS: *Tropical Bouquets*, 1949; *Xavier Cugat*, 1949; *Relaxing with Cugat*, 1952; *Cugat's Favorite Rhumbas*, 1954; *Mambo at the Waldorf*, 1955; *The King Plays Some Aces*, 1958; *Chile con Cugie*, 1959; *Cugat in Spain*, 1959; *Cugat in France, Spain, and Italy*, 1960; *Cugat Plays Continental Favorites*, 1961; *Viva Cugat!*, 1961; *Cugi's Cocktails*, 1963; *Cugat Caricatures*, 1964; *Xavier Cugat y su oro merengue*, 1986.

The Life

Because of his father's political activities, Xavier Cugat (ZAY-vyahr KEW-gaht), at four years of age, and his family fled Spain, sailing from Barcelona to Havana. In Cuba he received his first violin, a quarter-sized version, and quickly demonstrated his aptitude for playing the instrument. While still young, Cugat played for a silent motion-picture theater, foreshadowing his future endeavors in Hollywood.

Cugat embarked on a career as a classical violinist, touring Europe and North America. He made his professional debut at Carnegie Hall in 1918 to tepid reviews. After the New York concert, he returned to Spain to perform with greater success. During the 1920's he joined Vincent Lopez's dance orchestra at the Casa Lopez in New York.

Encountering difficulties as a professional musician, Cugat moved to Los Angeles and worked as a caricaturist for the *Los Angeles Times*. While in Cali-

fornia, he met actor Rudolph Valentino, leading to the formation of a tango orchestra that appeared in the actor's silent film *Four Horsemen of the Apocalypse* (1921). Cugat and his orchestra, known as Cugat and His Gigolos, also began performing at the Coconut Grove Room at the Ambassador Hotel, playing tangos and teaching audience members the Argentine dance. Cugat formed a new orchestra at the Waldorf Astoria Hotel in New York City in 1930, and that same year, he composed music for the film *Gay Madrid*. In 1934 he appeared on a weekly radio show *Let's Dance*. However, he did not reach a national audience until appearing on the radio program *The Camel Caravan*.

Possibly appearing on film more than any other American bandleader, Cugat was extremely comfortable in front of the camera. For Cugat, motion pictures served as a venue to promote his conception of Latin American dance music. Playing himself in film, Cugat appeared in *Let's Go Latin* (1937), *You Were Never Lovelier* (1942), *Stage Door Canteen* (1943), *Two Girls and a Sailor* (1944), *Bathing Beauty* (1944), *Weekend at the Waldorf* (1945), *No Leave, No Love* (1946), *Holiday in Mexico* (1946), *This Time for Keeps* (1947), *A Date with Judy* (1948), *Luxury Liner* (1948), *Neptune's Daughter* (1949), and more.

Making frequent headlines for his numerous marriages and divorces, Cugat carried out stormy relationships with Rita Montaner, Carmen Castillo, Lorraine Allen, Abbe Lane, and Charo. In 1971 he suffered a stroke, becoming partially paralyzed. Because of his medical difficulties, he retired from music and returned to Spain. In 1990 Cugat died of heart failure in Barcelona.

The Music

During the 1930's and 1940's, Cugat was the bandleader associated with Latin American dance music. He recognized that many North Americans were unfamiliar with Latin music, but they enjoyed its rhythms and musical traits. In the United States and to a lesser degree in Latin America, Cugat and his orchestra appeared on stage, radio, records, and motion pictures, performing numerous Latin American dance genres. Primarily marketing his music to a North American public, he performed rumbas, mambos, tangos, sambas, congas, and cha-chachas; however, his music was a hybrid of Latin American models. In Cuban music, ostinatos built around the son rhythm are crucial for performance. In addition, layered percussion and polyrhythms embraced the Afro-Cuban heritage of Cuba. When Cugat worked as a bandleader in New York at the Waldorf Astoria Hotel during the 1930's and 1940's, two styles of Latin music, uptown and downtown, existed. Uptown music catered to a Latin American diaspora living in the Latin barrio of Harlem. Music that was intended for non-Latinos was performed downtown. Initially, Cugat provided audiences with a Latin dance music that was inauthentic, but

Xavier Cugat. (AP/Wide World Photos)

eventually he began moving the music closer to traditional Latin American practices. As a bandleader, Cugat arranged the compositions of others for his Latin jazz ensemble.

"La paloma." Spanish for the dove, the song is by Spanish composer Sebastián Yradier. In Cugat's arrangement, the bandleader employed the characteristic clave rhythm, an Afro-Cuban rhythmic pattern that provides the structural framework of countless Cuban musical works. He arranged the work for a large Latin jazz ensemble, utilizing such Latin percussion instruments as the congas, bongos, and clave. Muted trumpets, piano, and guitar complete the ensemble. Cugat arranged the work as a conga, a song and dance associated with carnival processions that became popular in the United States in the 1940's. The popularity of the conga dance in North America is largely attributed to Desi Arnaz, a former member of Cugat's orchestra, who appeared on the long-running television series *I Love Lucy* as the husband of Lucille Ball. The choreography of the dance consists of three short steps and a leap that accompanies a repeated rhythmic figure. It can be danced as a couples dance or in a conga line. The term conga became synonymous with Latin American music.

"Perfidia." By Mexican composer Alberto Domínguez, the song takes its title from the Spanish word for perfidy. Cugat arranges the treacherous nature of the music in an ironically gleeful manner. An instrumental version, his arrangement opens with a slow and rhythmically free violin introduction. Strict dance rhythms soon follow, providing a rhythmic ostinato. In place of vocals, instruments trace the melody. He orchestrates the bolero for marimba, muted trumpets, saxophones, and piano, with maracas, bongos, and congas marking time. Intended for dancing, the bolero is in duple meter with a characteristic slow-quick-quick rhythm.

"My Shawl." The song opens with the characteristic rhythm of the rumba foxtrot, a hybrid of the Cuban rumba with the ballroom foxtrot. At a slow tempo, the Latin percussion section, consisting of clave, maracas, bongos, and congas, marks the long-long-short-short rhythm of the dance. Cugat's arrangement employs strings to play the melody and countermelody. Intended for North American audiences, the lyrics are in English, and they alternate against the extended instrumental sections. The rumba originates from Cuba, and Cugat believed that the dance was too difficult for North Americans, especially those he encountered on the dance floor. As a solution, Cugat assembled a simplified version of the Afro-Cuban dance, emphasizing the bass conga-drum accent on the fourth beat. By removing the complex Afro-Cuban polyrhythms associated with the native Cuban model, he made the duple meter of the dance more obvious. In addition, he brought the melody to the forefront of the song.

"Babalú." The song opens with a tribal-like drum introduction, followed by a rhythmically free vocalization on the word babalú. The introduction sets the exotic mood, and claves and cowbell mark the strict dance rhythms within a slow tempo. Highlighted in the arrangement, the piano and muted trumpets alternate with the vocalist. The lyrics are in Spanish, and on occasion the singer comically delivers the lyrics in rapid succession. The song is a mambo, and a large percentage of Cugat's repertoire consists of mambos. In the 1940's, the big band format of North America combined with Afro-Cuban rhythms to create a new genre called the mambo. Arrangers of big band music preferred to write for contrasting instruments in sections. The saxophone section often played an ostinato borrowing from the son, a rhythmic ostinato, and other sections such as trumpet and trombone made musical interjections. Although there are vocals for mambo, it is first and foremost instrumental dance music. Credited with creating the mambo is Cuban bandleader Pérez Prado, and the dance may be described as a slower-tempo rumba.

Musical Legacy

Often leading the band with his violin bow, the engaging bandleader of Latin American dance music introduced Latin rhythms to North American audiences. Believing that North American audiences were more visually than aurally oriented, Cugat created an amalgamated Latin persona. Known for his showmanship and self-parodying, the Spanish-born musician was often seen with a chihuahua in hand, wearing a sombrero, or wrapped in a serape, a traditional blanket shawl. Furthermore, he frequently surrounded himself with beautiful women, perpetuating the image of the Latin lover.

Cugat impacted the popular culture of the United States, appearing in all forms of media. He first reached American homes through the radio, performing his renditions of Latin American music, and then he elevated his persona in motion pictures, in which he portrayed himself.

Most of his childhood musical development occurred in Havana, and the repertoire for Cugat's orchestra included numerous Cuban genres, such as the rumba, conga, mambo, and cha-cha-cha. In addition to the Cuban genres, his orchestra performed Argentine tangos and Brazilian sambas. The Latin music craze of the 1930's and 1940's facilitated the introduction of Latin American music; however, the bandleader altered Latin music to suit the musical tastes of North Americans. Cugat situated the melody in the forefront, as was popular, and simplified the syncopated Latin rhythms by removing layers of percussion. By popularizing Latin American dance music, Cugat paved the way for many other Latin artists, such as Arnaz, Miguelito Valdés, and Tito Rodríguez.

Mark E. Perry

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See also: Blades, Rubén; Prado, Pérez; Puente, Tito.

D

D. M. C.

American rapper and songwriter

A pioneer in hip-hop music, McDaniels is one of the founders of the influential hip-hop group Run-D. M. C., which is credited with creating a commercially viable form of rap and with introducing the genre to mainstream music audiences.

Born: May 31, 1964; New York, New York
Also known as: Darryl Matthews McDaniels (birth name); Darryl Lovelace; DMcD; Grandmaster Get High; Easy D
Member of: Run-D. M. C.

Principal recordings

ALBUMS (solo): *Checks, Thugs, and Rock n Roll*, 2006.

ALBUMS (with Run-D. M. C.): *Run-D. M. C.*, 1984; *King of Rock*, 1985; *Raising Hell*, 1986; *Tougher than Leather*, 1988; *Back from Hell*, 1990; *Down with the King*, 1993; *Crown Royal*, 2001.

The Life

Darryl McDaniels taught himself to deejay after being inspired by the work of Grandmaster Flash. In the early 1980's, McDaniels joined with Joseph "Run" Simmons to form Run-D. M. C. McDaniels served as the group's deejay until Jason "Jam Master Jay" Mizell joined the group, at which point Simmons encouraged McDaniels to focus on rapping. The group released six albums between 1984 and 1993.

In the late 1990's, D. M. C. was diagnosed with spasmodic dysphonia, a condition that causes spasms of the larynx, a condition he believed was caused by his singing in Run-D. M. C.'s aggressive vocal style and his years of heavy drinking. As a result of his vocal problems (and rumors of creative differences with Simmons), D. M. C. appeared on only three tracks from Run-D. M. C.'s *Crown Royal*. The group officially disbanded in November, 2002, after Mizell was murdered.

In 2001 McDaniels released his autobiography, *King of Rock: Respect, Responsibility, and My Life with Run-D. M. C.* During the course of his research for this book, he discovered he had been adopted when he was three months old. A documentary on D. M. C.'s search for his birth mother, *D. M. C.: My Adoption Journey*, aired on VH1 in February, 2006. D. M. C. released his first solo album, *Checks, Thugs, and Rock n Roll*, in March, 2006. Later that year D. M. C. was presented with the Congressional Angels in Adoption Award for his work with the Felix Organization, a charity he founded to help provide children waiting to be adopted with a home experience.

The Music

Prior to the work of Run-D. M. C., rap was seen primarily as street music. A few performers, such as the Sugar Hill Gang and Grandmaster Flash, had begun to transform it into a viable recording genre. However, it was the music of Run-D. M. C. that persuaded listeners and recording executives that rap and hip-hop would sell beyond the inner cities. It was one of the first groups to move away from using exclusively background music, or beats, that came from sampling dance records on turntables by tapping into electronic instruments such as synthesizers and drum machines. It also introduced hard rock guitars into a genre that was dominated by the sounds of disco. Run-D. M. C.'s forceful vocal style laid the groundwork for the hardcore rap styles that followed, forcing listeners to pay attention to the words instead of just getting caught up in the music.

"It's Like That." From the first self-titled album, "It's Like That" is largely regarded as the first song to present rap as a commercially viable style. It was one of the first hip-hop songs to use a synthesized accompaniment rather than samples. The song features the two rappers trading lines and uniting for the refrain, "It's like that, and that's the way it is." It is an early example of what has become known as conscious rap, or rap that focuses on social issues rather than boasting or materialism. At times the

lyrics forshadow the religious sentiments expressed on *Back from Hell* and *Down with the King*.

"Walk This Way." *Raising Hell* included a cover of Aerosmith's "Walk This Way," in collaboration with Aerosmith's Steve Tyler and Joe Perry. This became the first hip-hop song to break the Top 10 on the *Billboard* Hot 100 (peaking at number four). As such, it is often considered to be the song that introduced rap to mainstream audiences, primarily because of the video's strong presence on MTV.

The song features a combination of sampling and live music. The underlying drumbeat was played on turntables by Jam Master Jay, and so was the song's signature guitar riff. Tyler's vocals and Perry's guitar solos, which follow each chorus, were performed live in the studio.

"Run's House." This song became an unofficial anthem for Run-D. M. C. after its release on *Tougher than Leather*. The song is a fairly typical rap about the artists' skills. The two rappers alternate verses, proclaiming their hip-hop superiority and their disdain for those who think rap is just a passing fad that requires no skill. Unlike some songs of this type, neither rapper boasts about his sexual prowess, his physical toughness, or the acts of violence he has committed. "Run's House" is designed for audience participation in a live setting by encouraging listeners to respond to the question "Whose house?" with the response "Run's house!"

"Can I Get a Witness." Run-D. M. C.'s albums *Back from Hell* and *Down with the King* reflect the spiritual awakening of the two rappers. In "Can I Get a Witness" from *Down with the King*, the lyrics demonstrate the same themes as "Run's House," particularly the skills of both rappers and warnings to those who are "pretenders to the throne." However, Run's verses feature blatant references to his Christian faith. Like many of the songs on this album, "Can I Get a Witness" features some samples of jazz and blues instrumental figures.

"Just Like Me." The first single from D. M. C.'s solo debut, *Checks, Thugs, and Rock n Roll*, "Just Like Me" features D. M. C.'s rapping and the vocals of Sarah McLaughlin. The background is taken from Harry Chapin's "Cat's in the Cradle," the chorus of which is sung by McLaughlin between D. M. C.'s verses. The song is autobiographical, and it focuses on D. M. C.'s adoption.

Musical Legacy

D. M. C.'s legacy is tied to that of Joseph "Run" Simmons and Jason "Jam Master Jay" Mizell. Run-D. M. C. brought rap and hip-hop music out of the inner city to mainstream listeners, encouraging record companies to promote the music of the streets. The group opened the door for a generation of rappers who followed in their footsteps, including LL Cool J, Ice-T, Will Smith, Eminem, and 50 Cent.

Eric S. Strother

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See also: 50 Cent; Grandmaster Flash; LL Cool J; Simmons, Joseph "Run."

Roger Daltrey

English rock singer and songwriter

Daltrey is considered the voice of the Who, and his energetic stage presence and powerful interpretations of their music were key elements to the success of the band.

Born: March 1, 1944; Hammersmith, London, England
Also known as: Roger Harry Daltrey (full name)
Member of: The Who

Principal recordings

ALBUMS (solo): *Daltrey*, 1973; *Ride a Rock Horse*, 1975; *One of the Boys*, 1977; *McVicar*, 1980; *Parting Should Be Painless*, 1984; *Under a Raging Moon*, 1985; *Can't Wait to See the Movie*, 1987; *Rocks in the Head*, 1992.

ALBUMS (with the Who): *The Who Sings My Generation*, 1965; *A Quick One*, 1966; *Happy Jack*, 1967; *The Who Sell Out*, 1967; *Magic Bus*, 1968; *Tommy*, 1969; *Who's Next*, 1971; *Quadrophenia*, 1973; *The Who by Numbers*, 1975; *Who Are You*, 1978; *Face Dances*, 1981; *It's Hard*, 1982; *Endless Wire*, 2006.

The Life

Roger Harry Daltrey (DAHL-tree) was born to working-class parents in London, and although he excelled at school, he was a born rebel, and he was expelled. After listening to Elvis Presley, he turned to rock music. Initially he played lead guitar in his band, the Detours, which ultimately included members of the Who: John Entwhistle, Pete Townshend, and Keith Moon. When the band's singer departed, Daltrey took over the vocals and Townshend took over the lead-guitar duties.

Daltrey was notorious for being a controlling taskmaster, reportedly hitting band members with whom he disagreed. As the Who's music developed and Townshend became a prolific songwriter, tensions grew, and the band fired Daltrey in 1965. Later they took back the chastened singer in a subordinate role. As the band's popularity grew, its members becoming international stars, Daltrey's stage antics—his bare chest, his microphone twirling, and his booming vocals—came to be a centerpiece of shows.

Tensions arose once more, and after the death of drummer Moon, Daltrey was outspoken in his dissatisfaction of Kenny Jones, the replacement drummer. As the band wound down its activities, Daltrey embarked on solo music projects and launched a successful film, stage, and television acting career.

The Music

The Who began as a cover band, specializing in rhythm and blues and attracting a passionate following among fans known as the Mods. The band's early signature song, "My Generation," owes as much to Townshend's lyrics as to Daltrey's unique delivery, a stuttering that perfectly captures adolescent frustration and rage. Over a series of albums, Daltrey developed from a passionate shouter into a more refined singer, interpreting Townshend's material with sensitivity and insight.

Tommy. The apogee of this partnership began with *Tommy*, Townshend's rock opera about a deaf, dumb, and blind boy who unwittingly becomes the leader of a generation. Daltrey so energizes and inhabits the songs that he becomes Tommy, as was clearly evident in director Ken Russell's cinematic interpretation of the opera. The range of Daltrey's expression runs the gamut from the sensitive "See Me, Feel Me," to the ecstatic "I'm Free," to the defiant "We're Not Gonna Take It." The record is a tour de force, as much for Townshend's arrangements and often eloquent lyrics as for Daltrey's impassioned singing.

Who's Next. The partnership grew with *Who's Next*, a mixed collection of songs, some of which were left over from Townshend's aborted *Lifehouse* project, another putative rock opera. By this point the formerly marginalized Daltrey was now a confident lead man, again revealing a breadth of vocal interpretations from the wistful "The Song Is Over" to the anthemic "Won't Get Fooled Again," a song that aggressively appraised the loss of generational ideals and the despondent realization that the status quo is not easily dismantled. Many regard this as a quintessential rock album, and Daltrey is a major part of that success.

Quadrophenia. *Quadrophenia* represented another return to Townshend's operatic aspirations,

in this case a personal retrospective about his youth as a Mod and about the frustrations and confusions of adolescent yearnings and confused ambitions. The songs chronicle the life of Jimmy, a melancholic teenager who cannot find a comfortable place in the world, except when he is riding his motor scooter or popping pills. Once again, Daltrey metamorphoses into the protagonist, perfectly capturing adolescent angst and trepidation. He delivers another bravura performance, with energetic rocking in "The Real Me" and "Dr. Jimmy," vulnerable pleading in "Sea and Sand," and elegiac serenity in "Love, Reign o'er Me." So involved was he with the project that in 1996 he reunited with Townshend to perform the opera for a royal Prince's Trust concert in Hyde Park. Later, as the band began its tortured disintegration and moved through some desultory offerings, Daltrey delivered stellar performances with "Squeeze Box," "Who Are You," "You Better You Bet," and "Athena."

McVicar. One of Daltrey's most commercially successful solo albums was *McVicar*, the sound track for a film of the same name starring the singer.

Roger Daltrey. (AP/Wide World Photos)

It included contributions from the other members of the Who, and it produced two hit singles, "Free Me" and "Without Your Love." In 1994, in celebration of his fiftieth birthday, Daltrey performed two shows of Who songs at Carnegie Hall, which led to a tour of the United States.

Later Tours and Albums. In 1996 and 1999 Daltrey rejoined Townshend for Who tours, and in 2001 the band once again re-formed to perform at the Concert for New York, after the September 11 attack on the World Trade Center. The success of that venture led to another tour in 2002, during which Entwhistle died of a drug overdose. In 2006 Daltrey and Townshend, along with other musicians, released the first new Who album in twenty-four years, *Endless Wire*.

Musical Legacy

While the success of the Who was always a group effort, Daltrey provided unique vocals and extraordinary stage presence that were essential to the band's long and popular career. A key element of the band's longevity, in spite of all the turmoil and clashes of will, was the magical, hypnotic connection between Townshend and Daltrey. On a number of occasions Townshend admitted that without Daltrey there would be no Who, since no one else was capable of interpreting Townshend's material the way the singer does.

Daltrey became one of rock music's iconic front men, handsome, swaggering, and confident. His work extended into other musical idioms, such as traditional Irish music with the Chieftains, with whom he won a Grammy Award in 1991 for *An Irish Evening: Live at the Grand Opera House*. Daltrey was also extremely supportive of various charities, for which he was given a Commander of the Order of the British Empire for services to music, the entertainment industry, and charity.

David W. Madden

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See also: Morrison, Jim; Plant, Robert; Presley, Elvis; Strummer, Joe; Townshend, Pete.

Hal David

American film and musical-theater composer/lyricist

Best known for his collaboration with composer Burt Bacharach, with whom he wrote dozens of top hits of the 1960's and 1970's, David also wrote lyrics for songs in the big band and country-music genres.

Born: May 25, 1921; New York, New York

Principal works

MUSICAL THEATER (lyrics): *Promises, Promises*, 1968 (libretto by Neil Simon; music by Burt Bacharach); *The Look of Love*, 2003 (libretto by David Thompson; music by Bacharach).
SONGS (written with Burt Bacharach): "The Story of My Life," 1957 (recorded by Marty Robbins); "Magic Moments," 1958 (recorded by Perry Como); "The Night That Heaven Fell," 1958 (recorded by Tony Bennett); "Loving Is a Way of Living," 1959 (recorded by Steve Lawrence); "I Could Make You Mine," 1960 (recorded by the Wanderers); "Gotta Get a Girl," 1961 (recorded by Frankie Avalon); "Don't Make Me Over," 1963 (recorded by Dionne Warwick); "Anyone Who Had a Heart," 1964 (recorded by Warwick); "Send Me No Flowers," 1964 (Doris Day); "(There's) Always Something There to Remind Me," 1964 (recorded by Lou Johnson); "Walk on By," 1964 (recorded by Warwick); "I Say a Little Prayer," 1965 (recorded by Jackie DeShannon); "Make It Easy on Yourself," 1965 (recorded by Warwick); "What the World Needs Now Is Love," 1965 (recorded by DeShannon); "What's New Pussycat?" 1965 (recorded by Tom Jones); "Alfie," 1966 (recorded by Warwick); "Promise Her Anything," 1966 (recorded by Jones); "The Look of Love," 1967 (recorded by Dusty Springfield); "Do You Know the Way to San Jose," 1968 (recorded by Warwick); "Don't Go Breakin' My Heart," 1968 (recorded by Johnny Mathis); "I'll Never Fall in Love Again," 1968 (recorded by Warwick); "This Guy's in Love with You," 1968 (recorded by Herb Alpert); "Raindrops Keep Fallin' on My Head," 1969 (recorded by B. J. Thomas); "One Less Bell to Answer," 1970 (recorded by the Fifth Dimension); "(They Long to Be) Close to You," 1970 (recorded by the Carpenters).
SONGS: "The Four Winds and the Seven Seas," 1949 (with Don Rodney; recorded by Vic Damone); "The Good Times Are Comin'," 1970 (with John Barry; recorded by Mama Cass Elliot); "Ninety-Nine Miles from L.A.," 1975 (with Albert Hammond; recorded by Art Garfunkel); "Almost Like a Song," 1977 (with Archie Jordan; recorded by Ronnie Milsap); "To All the Girls I've Loved Before," 1984 (with Hammond; recorded by Willie Nelson and Julio Iglesias).

The Life

Hal David was the youngest of three sons born to Gedalier David, owner and operator of a delicatessen on Pennsylvania Avenue in Brooklyn, and his wife Lina Goldberg. Though his parents wanted him to be a musician, and his older brother Mack was already writing songs for Tin Pan Alley by the time David was a teenager, David decided to study journalism at New York University. A summer internship in his sophomore year led to a job offer at the *New York Post*. However, when the United States entered World War II, David was drafted,

and he was assigned to an entertainment section of Special Services in Hawaii, where he wrote comedy sketches and song lyrics for shows with fellow soldier Carl Reiner, who became a television comedy writer.

After the war, David went to Broadway, but he did not find success until bandleader Sammy Kaye bought "Isn't This Better than Working in the Rain" in 1947 and hired David for his radio show. That Christmas Eve David married schoolteacher Anne Rauchmann. His first hit came in 1949 with "The Four Winds and the Seven Seas," a folksy ballad cowritten with bandleader Guy Lombardo's vocalist Don Rodney. After a string of minor successes, David met composer Burt Bacharach in 1957, and a classic partnership began.

The Music

While his hit-making is popularly linked with Bacharach, David wrote successful lyrics before and after his Bacharach partnership. His first hit with Bacharach was not on the Top 40 pop charts but rather on the country-western charts. "The Story of My Life" hit big for Marty Robbins in 1957. After his success with Bacharach, David would return to country music, and in 1984 he was inducted into the Nashville Songwriters Hall of Fame. The Bacharach-David team scored again with "Magic Moments" for Perry Como in February of 1958. However, it was their collaboration with singer Dionne Warwick that brought Bacharach and David their biggest success.

"What the World Needs Now Is Love." This 1965 hit is David's favorite example of "slow growth" in the creative process and making the lyric fit the mood. The main idea and phrase, "What the world needs now is love," came immediately to him, and then he built the first stanza around it. Then he wanted to contrast the idea with a list of what the world does not need. At first, David listed airplanes and other technological boons, but none of those fit the mood. He put away the lyric for several years, until Jackie DeShannon was looking for an inspirational song. David pulled out the song, intuitively realizing that the contrary elements should be from the natural world. DeShannon recorded the hit version in 1965, but David's personal favorite was Warwick's 1971 recording. It has been covered by several pop and country stars, including Barry Manilow, Wynona Judd, Ed Ames, and the Supremes. Warwick remarked that this song should be a second national anthem.

"Make It Easy on Yourself." David had an astonishing twenty-one Top 40 hits recorded by Warwick throughout the 1960's. David and Bacharach had written "Make It Easy on Yourself" for Warwick, but the more established vocalist Jerry Butler heard her demo, liked it, and recorded his own version first, which went to number twenty. Angry at what she saw as betrayal by the songwriters, Warwick told them, "Don't make me over, man!" David had never heard the idiom, which means "don't try to cheat me," and he turned it into a song for Warwick, which made peace between them—especially when it became a Top 40 hit, peaking at number twenty-five on the *Billboard* Hot 100 and going all the way to number five on the rhythm-and-blues charts. There were multiple Bacharach-David hits for Warwick in the 1960's, and ironically the string ended in 1970 with "Make It Easy on Yourself"—the song that should have been Warwick's first hit. It did not climb as high as the Butler version on the *Billboard* Hot 100, but it reached number two on the rhythm-and-blues charts.

Country-Western. After the Bacharach-David partnership broke up over the failure, artistically and financially, of a film they had scored (*Lost Horizon* in 1972), David wrote a number of country-western hits with various composers. His 1977 "Almost Like a Song" (with music by Archie Jordan) rose to the top spot on the country charts for Ronnie Milsap, and it became a crossover hit in the adult contemporary category, where it hit number seven. Another crossover hit was recorded by the unconventional duo of operatic tenor Julio Iglesias and country superstar Willie Nelson. Written by David with Albert Hammond, "To All the Girls I've Loved Before" reached the top of the country charts in May, 1984, and peaked at number five on the *Billboard* Hot 100.

Musical Legacy

One measure of David's influence on the recording industry is his leadership in its professional organizations. From 1980 to 1986, he served as president of the American Society of Composers, Authors, and Publishers (ASCAP), and in 2008 he

served on its board of directors. In 1998 he became chairman of the board of the National Academy of Popular Music, which oversees the Songwriters Hall of Fame, and he continued in the chair for more than a decade. In 1969 David and Bacharach won an Academy Award for Best Song for "Raindrops Keep Fallin' on My Head," from *Butch Cassidy and the Sundance Kid* (1969). Three David songs—"Don't Make Me Over," "(They Want to Be) Close to You," and "Walk on By"—are in the Grammy Hall of Fame (a designation for songs at least twenty-five years old with "qualitative or historical significance").

John R. Holmes

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Toop, David. *Exotica*. New York: Serpent's Tale, 1999. While this book canvasses exotic music, avoiding the Top 40 material that made David's career, Toop includes a revealing interview with Bacharach discussing his work with David.

See also: Alpert, Herb; Bacharach, Burt; Carpenter, Karen; Elliot, Cass; Garfunkel, Art; Iglesias, Julio; Mathis, Johnny; Milsap, Ronnie; Nelson, Willie; Warwick, Dionne.

Ray Davies

English singer, guitarist, and songwriter

Davies was the leader, singer, and songwriter of the Kinks, one of the most innovative of the British Invasion bands.

Born: June 21, 1944; London, England
Also known as: Raymond Douglas Davies (full name)
Member of: The Kinks

Principal recordings

ALBUMS (solo): *Return to Waterloo*, 1985; *The Storyteller*, 1998; *Other People's Lives*, 2006.

ALBUMS (with the Kinks): *You Really Got Me*, 1964; *Kinda Kinks*, 1965; *The Kink Kontroversy*, 1965; *Face to Face*, 1966; *Something Else*, 1967; *The Kinks Are the Village Green Preservation Society*, 1968; *Arthur: Or, The Decline and Fall of the British Empire*, 1969; *Lola Versus Powerman and the Moneygoround*, 1970; *Muswell Hillbillies*, 1971; *Everybody's in Show-Biz*, 1972; *Preservation, Act I*, 1973; *Preservation, Act II*, 1974; *Schoolboys in Disgrace*, 1975; *Soap Opera*, 1975; *Sleepwalker*, 1977; *Misfits*, 1978; *Low Budget*, 1979; *One for the Road*, 1980; *Give the People What They Want*, 1981; *State of Confusion*, 1983; *Word of Mouth*, 1984; *Think Visual*, 1986; *U.K. Jive*, 1989; *Phobia*, 1993; *To the Bone*, 1996.

WRITINGS OF INTEREST: *X-Ray*, 1994 (autobiography).

The Life

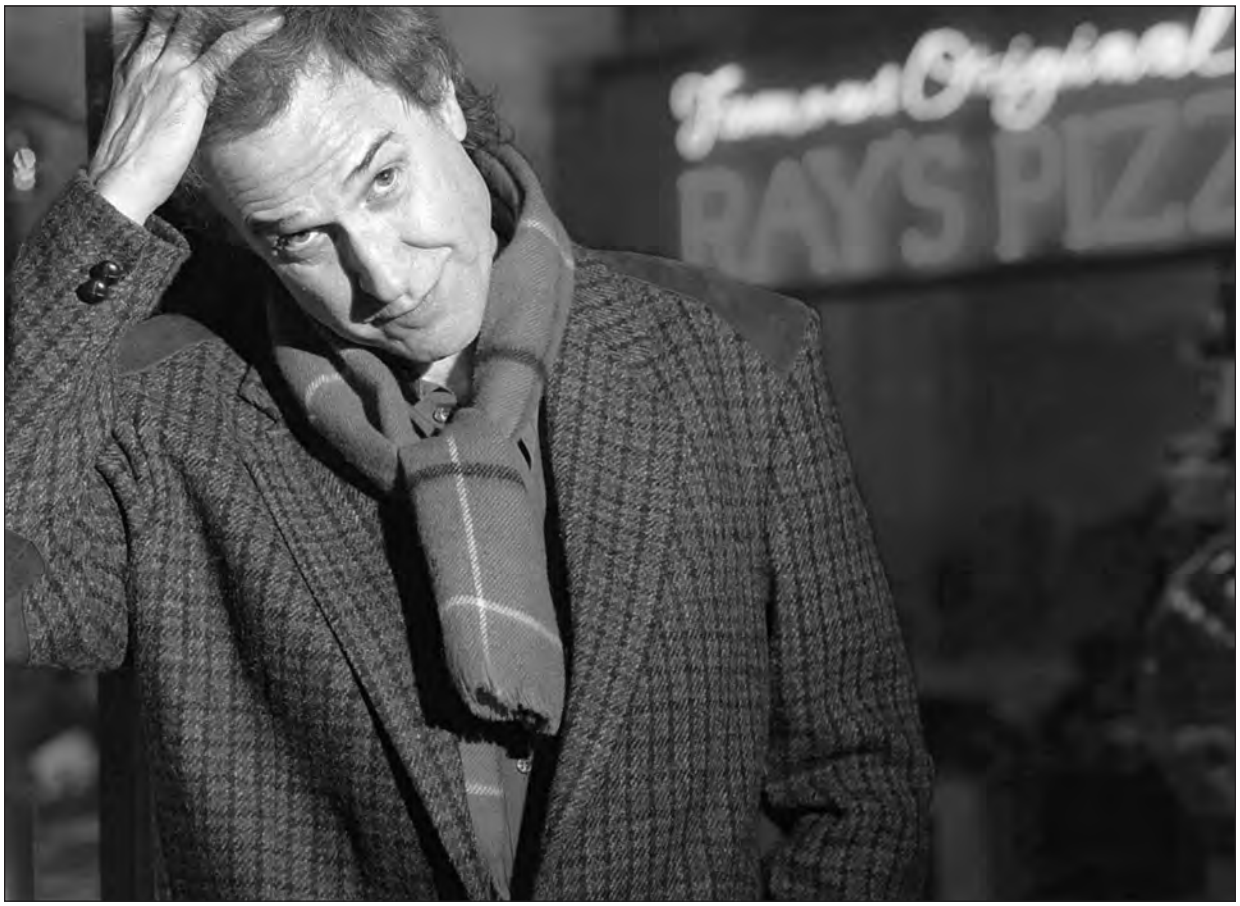
Raymond Douglas Davies was born in a north London working-class district, one of eight children. Davies briefly attended art college, and he then turned to music, playing in jazz bands until he joined his younger brother, Dave (David Russell Gordon Davies), to play rock and roll. Initially known as the Ravens, they changed their name in 1963 to the Kinks, and they scored a huge hit with "You Really Got Me," which topped the British charts and went to number seven in the United States. A string of other popular songs followed, all written by Davies, that established the band as one of the most popular and prolific of the 1960's.

The Kinks produced twenty-three albums over the next three decades, and when their popularity waned in England, they continued to be a major draw in the United States, where their records continued to sell well. In 1990 Davies and the band were inducted into the Rock and Roll Hall of Fame and into England's Music Hall of Fame in 2005. In 2003 he was named a Commander of the British Empire, and shortly thereafter he was shot in the leg by a mugger while visiting a nephew in New Orleans. After the dissolution of the Kinks in 1996, he released several solo albums.

The Music

The Kinks' first two American albums contained some original material, but they also relied upon cover versions of others' songs. Their third album, *The Kink Kontroversy*, included only one cover song (an inspired version of "Milk Cow Blues"), and Davies compositions, which were tuneful as well as considerably thoughtful. *Face to Face* came after Davies had suffered a nervous breakdown, which he commented on in the sardonic "Sunny Afternoon," and the album included a number of songs of social commentary that would characterize his songwriting throughout his career.

Something Else *and* Concept Albums. *Something Else* continued in the same vein, with songs that moved completely away from the band's hard-rocking early efforts and into an increasingly meditative strain. "Waterloo Sunset," the album's highlight, is considered one of Davies's most beautiful songs. Their next album, *The Kinks Are the Village Green Preservation Society*, was an early concept album built around nostalgic reflections on village life, and it sold poorly. Some criticized the album for its sentimentality, though in later years it has come to be regarded as one of the band's best. *Ar-*



Ray Davies. (AP/Wide World Photos)

thur: Or, The Decline and Fall of the British Empire, originally written as the sound track for an unreleased television play, stands as another concept album, inspired by Davies's, his sister's, and his brother-in-law's emigration to Australia, and it was a critical success.

Lola Versus Powerman and the Moneygoround. *Lola Versus Powerman and the Moneygoround* was Davies's ironic look at the music industry, which he believed had not treated him and the band well. The songs were the most varied of any album up to that point, and it produced the huge hit, "Lola," a mainstay of the Kinks' live shows. After this success, the band switched labels, produced one excellent album that observed their working-class origins (*Muswell Hillbillies*), and then embarked on a series of ill-fated concept albums that offered little in the way of serious music.

Sleepwalker *and* the 1980's. With the release of *Sleepwalker* on yet another new label, the band regained some of its vigor. Gone were the self-conscious concepts and tired performances, as Davies reflected seriously on his career and musical ambitions. *Misfits*, an upbeat work, featured ironic lyrics and an excellent single, "A Rock 'n' Roll Fantasy." *Low Budget* was a strong effort, which found the band playing with renewed energy and which reestablished it as a determinedly rock band. *Low Budget* earned the band its first gold record since the 1960's. A second gold record followed in 1980 with the live recording *One for the Road*.

In the 1980's the band was writing and playing almost exclusively for an American audience, their sound streamlined and punchy. Albums such as *Give the People What They Want*, *State of Confusion*, *Word of Mouth*, and *Think Visual* produced modest radio successes, and they kept the band on the road and in the public eye. Although none of these matched their earlier efforts, many good songs were collected for *Come Dancing with the Kinks*.

To the Bone *and* Solo Works. *To the Bone*, a twenty-nine-song retrospective that includes two excellent new compositions, was recorded just before the Kinks split. After disbanding the group, Davies started a solo tour when his autobiography was published, reading excerpts, then playing various songs, which were collected on the album *The Storyteller*. The success of that show led VH1 to create a series titled *Storytellers*, on which artists would play selected songs and reminisce about their careers. Another solo album, *Other People's Lives*, appeared in 2006.

Musical Legacy

Davies crafted a remarkable musical career out of an astounding catalog of songs that deal with frustration, social commentary, cultural decay, and a flinty appreciation for the past and traditions. His song "Twentieth Century Man" is a deeply personal anthem of a man trapped in a modern world he finds depraved. Although Davies often betrays his deep emotions, his songs are rarely maudlin, and they are frequently marked by an astringent sense of irony.

Rock musicians have paid tribute to the Kinks for the visceral appeal of their early songs, some even contending that the concept of power chords originated with the band. Davies's sense of theatricality led to many experiments and concept albums, and in the 1970's the group often toured in costume, not only playing music but also acting out the dramas Davies had created. In his songs, Davies has continually denounced power, corruption, and commercialism, always championing the outsider, the iconoclast, and the forgotten. For these reasons, he has been extolled as a rocker with a conscience.

David W. Madden

Further Reading

Davies, Dave. *Kink: An Autobiography*. New York: Hyperion, 1998. Written in response to his brother's autobiography, Davies reveals alternate views of the band and his older brother, who cast such a broad shadow.

Davies, Ray. *X-Ray*. Woodstock, N.Y.: Overlook Press, 1996. An imaginative, often hilarious, look into Ray Davies's life, his inspirations, and his creative ambitions. Full of revealing insights into the band, its inception, its leader's often ambivalent attitudes toward his mates, and its dealings with the music industry.

Marten, Neville, and Jeff Hudson. *The Kinks*. London: Sanctuary, 2001. An authoritative look at the band, revealing details about each member (with a focus on Ray Davies) and about the band's development.

Mendelssohn, John. The *Kinks Kronikles*. New York: Morrow, 1984. The first biography of the band by

a journalist who had followed the band for years. Without the cooperation of the band members, the writer relied on band associates for much of his information. Mendelssohn praises the band's early work, but he is a critic of its later efforts in the 1980's.

Savage, Jon. *Kinks: The Official Biography*. London: Faber & Faber, 1985. A straightforward, though superficial, examination of the band and its principal members. Savage gained the band's cooperation in preparing the book, but he is not always successful in exploring personalities or presenting details.

See also: Costello, Elvis; Hynde, Chrissie; Jagger, Sir Mick; Lennon, John; McCartney, Sir Paul; Strummer, Joe.

Miles Davis

American jazz composer and trumpet player

An important figure in jazz, Davis became famous for his trumpet playing, which managed to convey sensitivity and thoughtfulness. In addition, he was influential as a bandleader, with a striking ability to put together highly creative groups of musicians.

Born: May 26, 1926; Alton, Illinois
Died: September 28, 1991; Santa Monica, California
Also known as: Miles Dewey Davis III (full name)
Member of: The Miles Davis Quintet; the Second Quintet

Principal recordings

ALBUMS (solo): *Birth of the Cool*, 1949; *Blue Period*, 1951; *Conception*, 1951 (with Stan Getz); *Diggin'*, 1951; *The New Sounds of Miles Davis*, 1951; *Blue Haze*, 1953; *Miles Davis Quartet*, 1953 (with Miles Davis Quartet); *Bags' Groove*, 1954 (with Modern Jazz Giants); *Miles Davis and the Modern Jazz Giants*, 1954 (with Modern Jazz Giants); *Walkin'*, 1954 (with others); *Miles Davis and Horns, '51-'53*, 1955; *Miles Davis and Milt Jackson Quintet/Sextet*, 1955 (with Milt Jackson); *Miles Ahead*, 1957 (with Gil Evans); *Milestones*, 1958; *Porgy and Bess*, 1958 (with Evans); *Kind of Blue*, 1959; *Sketches of Spain*, 1959; *Someday My Prince Will Come*, 1961; *Quiet Nights*, 1962 (with Evans); *The Man with the Horn*, 1981; *Star People*, 1982; *Decoy*, 1983; *Aura*, 1985; *You're Under Arrest*, 1985; *Tutu*, 1986; *Music from Siesta*, 1987; *Amandla*, 1989; *Bags' Groove*, 1990; *Dingo*, 1990 (with Michel Legrand); *Miles and Horns*, 1990; *Doo-Bop*, 1991.

ALBUMS (with the Miles Davis Quintet): *Miles Davis Quintet*, 1954; *The Musings of Miles*, 1955; *The New Miles Davis Quintet*, 1955; *Round About Midnight*, 1955; *Cookin'*, 1956; *Relaxin'*, 1956; *Steamin'*, 1956; *Workin'*, 1956; *Seven Steps to Heaven*, 1963; *E. S. P.*, 1965; *Miles Smiles*, 1966; *Nefertiti*, 1967; *Sorcerer*, 1967; *Water Babies*, 1967; *Filles de Kilimanjaro*, 1968; *Miles in the Sky*, 1968; *Big Fun*, 1969; *Bitches Brew*, 1969; *In a Silent Way*, 1969; *Live-Evil*, 1970; *A Tribute to Jack Johnson*, 1970; *Get Up with It*, 1972; *On the Corner*, 1972.

The Life

Miles Dewey Davis III grew up in East St. Louis, Illinois, in a middle-class African American family. His father was a respected dentist, and his mother was a capable violinist and pianist. Davis took up the trumpet at the age of nine or ten, beginning lessons with a teacher from the local school district. By the time Davis was sixteen, he was playing professionally around St. Louis. At the age of eighteen, he moved to New York, ostensibly to study at the Juilliard School, but he soon teamed up with his musical idol, Charlie Parker. Davis shared a room briefly with Parker, and Davis began to play in Parker's quintet as well as in other combos and big bands. In the early 1950's, Davis became addicted to heroin. Although he made several recordings for the Prestige label, his work suffered, he became unreliable, and he resorted to pimping and to theft. He reported that he felt himself "sinking . . . toward death." He went back to his parents' house, got off drugs completely, and in 1954 he returned to New York in good health and fully focused on his music.

Davis's comeback was marked by a notable appearance at the Newport Jazz Festival in 1955. As a

Miles Davis. (AP/Wide World Photos)

result, Davis was signed to Columbia Records, a company that had money to spend on production and on advertising. New projects included quintet and sextet recordings and some orchestral records in arrangements by Gil Evans. He became a recognizable figure. In 1959 he released one of his most famous recordings, *Kind of Blue*.

In the early 1960's, Davis's life was troubled by illness, by the death of his parents, by another marital failure, and by uncertainty about his own music. Gradually, Davis managed to form a new group, one made up of younger players, which became known as the Second Quintet. It toured widely and produced several recordings. From 1968 to 1975, Davis was involved in jazz-rock fusion. Because of the popularity and greatly enhanced sales of Davis's recordings in this style, he was called variously a visionary and a sell-out.

From the mid-1970's until 1980, Davis withdrew entirely from performing, living a reclusive existence, listening to music, taking up painting, and indulging in alcohol, cigarettes, and drugs. In 1980 he began to record again, and in 1981 he returned to touring. During this last period of his life, Davis enjoyed his popularity, almost worshipped by his fans and admired by his fellow musicians.

Davis's personal life was revealed in his autobiography and in several biographies. He was a difficult man, abusive to his wives, and an unreliable father to his children. In terms of his musical accomplishments, he is regarded as one of the most creative and influential jazz musicians. After a stroke, Davis died at the age of sixty-five of respiratory failure.

The Music

Davis lived during an active time in jazz history, when musical styles were changing radically every few years. Remarkably, Davis was responsible for many of the stylistic shifts. He despised repetition, and he was constantly reinventing himself and his music. From bop, to cool, to hard bop, to modal, to post-bop and fusion, Davis was either associated with the change or single-handedly introduced it. His trumpet skills were not virtuosic. He preferred a straight vibratoless tone, and he tended to play mostly in the middle register of the instrument. His improvisations were epigrammatic, relying on an expressive use of pauses and silence. After moving to New York, he began playing in a small bebop combo with Parker, whose jazz improvisations were legendary. Early recordings show Davis to be a nervous and uncertain trumpeter playing next to Parker, a saxophone player nearing the height of his powers. By 1949, however, Davis had gained enough musical maturity to be asked to form a temporary group, which, under the guidance of skilled composer and arranger Gil Evans, ultimately recorded twelve sides. A few years later, these became known collectively as the *Birth of the Cool*. After his comeback in the mid-1950's, Davis began to focus on a new technique, in which he played close to the microphone through a Harmon mute without the central stem, creating a sound that was both expressive and intimate. Some of the recordings from this time demonstrate Davis's new

path, a funky kind of blues known as hard bop. In the late 1950's, new projects included several quintet recordings with Davis's principal foil, John Coltrane, on tenor saxophone, and some orchestral records, with Davis primary in a large group of players in arrangements by Evans. The best of these are *Miles Ahead*, *Porgy and Bess*, and *Sketches of Spain*. Perhaps the most influential recording was the classic *Kind of Blue*.

With his Second Quintet in the mid-1960's, Davis forged flexible and free music known as post-bop. By the late 1960's, Davis took another direction, melding rock music and jazz in fusion. Among Davis's last recordings was a move in the direction of the latest musical trend, toward jazz versions of pop tunes and incorporations of rap music. The recordings of his last ten years were culled by his longtime producer, Teo Macero, from hours of free-flowing performances, involving many players and with Davis's horn fitted out with a microphone and attached electronically to a wah-wah pedal. Critics are strongly divided about the musical quality of these recordings. Davis often attached his own name to compositions by his sidemen, so which pieces are indisputably his is unclear. Nevertheless, several compositions attributed to him have become jazz standards.

Birth of the Cool. These twelve sides from recording sessions in 1949 evoke a new sound—smoother, more contrapuntal, more arranged, and less frenetic than bop—with a nine-piece band made up of only one instrument on each part and weighted toward the mellow range of the sound spectrum. Notable tracks include "Move," "Deception," and "Boplicity."

"Walkin'," "Oleo," and "Bags' Groove." These quintet tracks, whose new expansiveness was made possible by the introduction in the early 1950's of the long-playing record, are trailblazers of the hard bop style—more bluesy, simpler, and catchier than bebop and cool jazz.

Kind of Blue. For this album, the standard quintet group was joined by Julian "Cannonball" Adderley on alto saxophone and by the lyrical and expressive Bill Evans on piano. The new style was later named modal jazz, with its long stretches of unchanging harmony and its unusual scales. The music is moody and introspective. There is one of the most famous albums in the history of jazz.

Miles Smiles. The Second Quintet, with Wayne Shorter (tenor saxophone), Herbie Hancock (piano), Ron Carter (bass), and Tony Williams (drums), toured widely, and it made several recordings in Davis's new approach to the musical possibilities in jazz: post-bop. This flexible style incorporated elements of modal jazz and free jazz, with more balanced and interactive roles among the participants.

In a Silent Way *and* Bitches Brew. These albums were Davis's new challenge to jazz (or capitulation to rock). The music incorporates the bass-heavy, repetitive riffs and electric instruments (particularly bass and keyboard) of rock music, over which Davis improvises with originality and flair. His groups expanded to include a constantly changing mix of participants, including John McLaughlin, Chick Corea, Keith Jarrett, Joe Zawinul, Dave Holland, and others, many of whom went on to form their own fusion groups.

Doo-Bop. Released posthumously, this album features Davis collaborating with rap producer Easy Mo Bee. The instrumental numbers are strong and inventive, though the rapping on the vocal tracks is weak. The experiment shows that Davis never lost his enthusiasm for new music.

Musical Legacy

Davis was far more than a trumpet player: He once said that the trumpet was "just a tool . . . a magic wand." He possessed an uncanny ability to envision significant stylistic shifts in jazz and to make them happen, partly by utilizing his sheer creativity, insight, and ego and partly by putting together groups of musicians who inspired him and each other to play at the top of their abilities. Davis was single-handedly responsible for moving bebop toward cool and then hard bop. He invented (with Bill Evans) modal jazz and (with the Second Quintet) the post-bop style. Finally, he was responsible for creating new styles that merged jazz and rock, jazz and pop, and jazz and rap. His personal style, his intensity, and his signature sound on his muted trumpet influenced generations of jazz musicians. With his remarkable skill in forging new directions for music, he changed the way musicians and listeners regarded jazz.

Jeremy Yudkin

Further Reading

Carr, Ian. *Miles Davis: The Definitive Biography*. Rev. ed. New York: Thunder's Mouth, 1998. The author, a trumpet player, offers a thorough account of Davis's life, with general discussions of albums, a detailed discography, and insightful comments on Davis's playing.

Chambers, Jack. *Milestones: The Music and Times of Miles Davis*. New York: Da Capo, 1998. This full-length biography of Davis gives detailed and thorough discussions of recordings, organized by studio dates.

Cook, Richard. *It's About That Time: Miles Davis On and Off Record*. New York: Oxford University Press, 2005. This source presents a systematic discussion of Davis's recordings.

Davis, Miles, with Quincy Troupe. *Miles: The Autobiography*. New York: Simon & Schuster, 1989. A detailed and unsparing autobiography contains important insights into Davis's views on his life, his music, and that of other musicians.

Tingen, Paul. *Miles Beyond: The Electric Explorations of Miles Davis, 1967-1991*. New York: Billboard, 2003. A thoughtful and sympathetic review of the electric period of Davis's work, from 1967 until his death. With more than fifty interviews, this resource passionately defends the seriousness of Davis's work in this sometimes controversial genre.

Yudkin, Jeremy. *Miles Davis, Miles Smiles, and the Invention of Post-Bop*. Bloomington: Indiana University Press, 2008. A survey of Davis's career and discussions of his best tracks from the late 1940's to the mid-1960's. Includes an analysis of the post-bop album *Miles Smiles* and pinpoints the musical elements of cool, hard bop, modal, and post-bop styles.

See also: Adderley, Cannonball; Alpert, Herb; Belafonte, Harry; Burton, Gary; Carter, Benny; Coltrane, John; Corea, Chick; Evans, Bill; Getz, Stan; Hancock, Herbie; Hawkins, Coleman; Jarrett, Keith; Jones, Elvin; Jones, Hank; Jones, Quincy; Legrand, Michel; Marsalis, Wynton; Montgomery, Wes; Parker, Charlie; Roach, Max; Rollins, Sonny; Shorter, Wayne; Slick, Grace; Stone, Sly; Young, Lester.

Sammy Davis, Jr.

American jazz and popular music singer

Davis's many performances in Las Vegas and nightclubs around the country, as well as his membership in Frank Sinatra's famous Rat Pack, served to make white audiences more accepting of black entertainers. African American entertainers such as Ben Vereen, Gregory Hines, and Michael Jackson would owe much of their success to Davis's trailblazing career.

Born: December 8, 1925; New York, New York
Died: May 16, 1990; Beverly Hills, California
Also known as: Samuel George Davis, Jr. (full name)
Member of: The Will Mastin Trio

Principal recordings

ALBUMS: *Just for Lovers*, 1955; *Starring Sammy Davis, Jr.*, 1955; *Here's Looking at You*, 1956; *Boy Meets Girl*, 1957 (with Carmen McRae); *Sammy Swings*, 1957; *Mood to be Wooed*, 1958; *Porgy and Bess*, 1959; *Sammy Davis Jr., at Town Hall*, 1959; *I Got a Right to Swing*, 1960; *Sammy Awards*, 1960; *Wham of Sam*, 1961; *All-Star Spectacular*, 1962; *Belts the Best of Broadway*, 1962; *As Long as She Needs Me*, 1963; *Forget-Me-Nots for First Nighters*, 1963; *California Suite*, 1964; *Salutes the Stars of the London Palladium*, 1964; *The Shelter of Your Arms*, 1964; *Sings the Big Ones for Young Lovers*, 1964; *If I Ruled the World*, 1965; *The Nat King Cole Songbook*, 1965; *Our Shining Hour*, 1965 (with Count Basie); *Sammy's Back on Broadway*, 1965; *Try a Little Tenderness*, 1965; *The Sammy Davis, Jr. Show*, 1966; *Sammy Davis, Jr. Sings and Laurindo Almeida Plays*, 1966 (with Laurindo Almeida); *Sammy Davis, Jr. Sings the Complete Dr. Doolittle*, 1967; *I've Gotta Be Me*, 1968; *Lonely Is the Name*, 1968; *The Goin's Great*, 1969; *Something for Everyone*, 1970; *Portrait of Sammy Davis, Jr.*, 1972; *Sammy Davis, Jr. Now*, 1972; *Sammy Davis, Jr.*, 1984.

WRITINGS OF INTEREST: *Yes I Can*, 1965; *Why Me?*, 1989.

The Life

The parents of Samuel George Davis, Jr., were vaudeville dancers who separated when he was three. Davis's father taught him to dance, and the boy also learned to play several instruments. Together with Davis, Sr.'s friend Will Mastin, they formed the Will Mastin Trio, which Sammy included in his billing through much of his career. Davis was drafted into the army during World War II, where he served in an entertainment unit and where, for the first time, he also encountered widespread racism. After the war he again joined his father and Mastin to tour the country playing nightclubs. Davis lost his left eye in an automobile accident in 1954, which led to his conversion to Judaism.

The five-foot three-inch Davis began to gain nationwide prominence in the 1950's. His first single, "Hey There," from the musical *Pajama Game* (1954), was a success. In 1959 he joined Frank Sinatra's group of buddies and performers, which the press had dubbed the Rat Pack. Davis made several films with the group and often performed with them in Las Vegas, where he was the headliner at the Frontier Casino.

Davis played an important role in the Civil Rights movement. His political activity attracted controversy when he was snubbed by John F. Kennedy over his marriage to a white woman, the Swedish actress May Britt, and again when he endorsed Richard Nixon for president in 1972. Throughout his life, he fought not only this sort of overt racism but also a subtler form of racism, in that he was often the victim of tokenism as a highly intelligent, articulate, and multitalented African American who found himself touted as a positive example by well-meaning but insensitive whites.

Davis, who smoked six packs of cigarettes per day and struggled with alcohol and drugs, died of throat cancer in 1990. A nation that had witnessed the Civil Rights movement, the decline of segregation, and the beginnings of a transformation in race relations, deeply mourned his death.

The Music

The arc of Davis's career encompassed four periods: his early career as he made a name for himself in clubs and Las Vegas, the years during which he starred in the Rat Pack films and two Broadway musicals, a period of decline brought on in part by Davis's addiction to drugs and alcohol, and his final years, when new audiences cheered his now classic performances of "Mr. Bojangles" and "The Candy Man." The focus here is on his heyday on Broadway, though he later became equally well known for playing the role of Big Daddy Brubeck singing "Rhythm of Life" in Bob Fosse's *Sweet Charity* (1968), along with performances on many television variety shows. A film of Davis performing when he was sixty—only a few years before his death—shows that his singing, dancing, and impersonation skills were as strong as they had been thirty years earlier.

Mr. Wonderful. Composer Jule Styne (later famous for his 1964 musical *Funny Girl*) conceived this 1956 musical about a young New York entertainer who eventually makes it big at a Palm Beach nightclub. The musical was a vehicle to show off Davis's talents, but composer Jerry Bock, who would go on to write *Fiorello!* (1959) and *Fiddler on the Roof* (1964), wrote the songs in his first full score for Broadway. Davis's supporting cast were given most of the songs designed to move the weak plot along, because Davis had little prior acting experience. In "Without You I'm Nothing," however, he was able to display his formidable impersonation skills. Davis's big number from the show, which he included in many of subsequent his nightclub and television performances, was "Too Close for Comfort." The title song was recorded by Sarah Vaughan and Peggy Lee.

Golden Boy. By the time this 1964 musical (based on Clifford Odets's acclaimed 1937 play) was created for Davis, with songs by Charles Strouse and Lee Adams, Davis had honed his acting skills in the Rat Pack pictures. The last, the musical *Robin and the Seven Hoods* (1964), premiered the same year as this musical.

Golden Boy tells the tragic story of young boxer, Joe Wellington (Davis), as he is groomed for success by a white promoter, but he loses his love and ultimately his life in the process. The songs for Davis's second musical have a harder edge than those for *Mr. Wonderful*, reflecting the bitter tone of the plot. The protagonist in Odets's play had been Italian; the racial elements were added for Davis and to make the material relevant to Civil Rights era America. Davis's falling in love with a white

woman was a shocking subject for a musical in 1964, although most audiences knew of his marriage to Britt. None of the songs was a major hit, although Davis's performance of "Night Song" prompted a later recording by Sarah Vaughan.

Porgy and Bess. Davis's first film appearance was at the age of seven, when he sang and danced in the twenty-one-minute film *Rufus Jones for President* (1933), with Ethel Waters. His first major film role was as Sportin' Life in director Otto Preminger's troubled 1959 production of George Gershwin's *Porgy and Bess* (1935), costarring Sidney Poitier and Dorothy Dandridge. Cab Calloway sang Davis's songs on the long-playing recording because of contractual conflicts, but a television performance of Davis singing "There's a Boat Dat's Leavin' Soon for New York" was later recorded on DVD in a compilation of Davis performances.

Musical Legacy

Davis was a consummate performer who lived to go on stage and be cheered by an audience. Few performers in his own era or today have matched his ability to sing, dance, play musical instruments, and do dead-on impersonations. Davis possessed a technically remarkable tenor voice; although he never created a distinctive or innovative vocal style, as did singers such as Sinatra and Vaughan, his ability to tell a story in delivering his many signature tunes, such as "Mr. Bo Jangles," moved audiences deeply.

Davis's contribution lay in breaking through the color barrier for black performers in the 1950's and 1960's, becoming the most popular nightclub performer of his era next to Sinatra. Davis was nominated for a Tony for *Golden Boy* and was an honoree at the Kennedy Center Honors in 1987. Equally important to him were his awards from the National Association for the Advancement of Colored People (NAACP) in 1968 and 1989. When Davis died, Las Vegas turned off the lights on The Strip for ten minutes in his honor.

David E. Anderson

Further Reading

Davis, Sammy, Jr., Jane Boyar, and Burt Boyar. *Sammy: The Autobiography of Sammy Davis, Jr.* New York: Farrar, Straus and Giroux, 2000. Burt Boyar revised Davis's two volumes of autobiography, *Yes I Can* (1965) and *Why Me?* (1989), and added new material for this one-volume survey of the singer-actor-activist's extraordinary life.

Davis, Tracey, and Dolores A. Barclay. *Sammy Davis Jr.: My Father*. Los Angeles: General, 1996. Davis's daughter by his second wife, actress May Britt, fleshes out her father's account of his later career, including the poignant story of their reconciliation a year before his death.

Fishgall, Gary. *Gonna Do Great Things: The Life of Sammy Davis, Jr.* New York: Scribner's, 2003. Fishgall tends to skim the surface of Davis's life and focus on the glitz and the glamour, but he includes information gleaned from interviews with Davis's friends and family as well as details of his most important performances.

Haygood, Wil. *In Black and White: The Life of Sammy Davis Jr.* New York: Knopf, 2003. Haygood uses a psychosexual approach to try to explain Davis's swings from Black Power to Richard Nixon, Judaism to devil worship. An excellent portrayal of a complex man trying to fit into an era of social upheaval.

See also: Coleman, Cy; Crosby, Bing; Horne, Lena; Jones, Quincy; Newley, Anthony.

Claude Debussy

French classical composer

Debussy's harmony, melody, and orchestration were radical departures from both classic and Romantic idioms. They promoted a color-based approach to music and foreshadowed the nontonal language of the twentieth century.

Born: August 22, 1862; Saint-Germain-en-Laye, France
Died: March 25, 1918; Paris, France
Also known as: Achille-Claude Debussy (full name)

Principal works

BALLETS (music): *Jeux*, 1913; *La Boîte à joujoux*, 1919 (*The Box of Toys*); *Khamma*, 1947.
CHAMBER WORKS: *Premier Quatuor*, 1894; *Première*

Rapsodie, 1910; *Morceau à déchiffrer pour le concours de clarinette de 1910*, 1910; Sonata, 1915; *Syrinx*, 1927; *Premier Trio*, 1986.

OPERAS (music): *Pelléas et Mélisande*, 1902 (libretto by Maurice Maeterlinck); *La Chute de la maison Usher*, 1977 (libretto by Edgar Allan Poe; revised by Claude Debussy); *Rodrigue et Chimène*, 1993 (libretto by Guillén de Castro; revised by Catulle Mendes).

ORCHESTRAL WORKS: *Prélude à l'après-midi d'un faune*, 1895 (*Prelude to the Afternoon of a Faun*); *Deux Gymnopédies*, 1898; *Deux Danses*, 1904; *La Mer*, 1905 (The Sea); *Ibéria*, 1910; *Rondes de printemps*, 1910; *Marche écossaise sur un thème populaire*, 1911; *Première Rapsodie*, 1911; *Gigues*, 1913; *Berceuse héroïque*, 1915; *Rapsodie*, 1919; *Fantaisie*, 1920; *Le Triomphe de Bacchus*, 1928; Symphony, 1933; *Intermezzo*, 1944.

PIANO WORKS: *Valse romantique*, 1890; *Ballade slave*, 1891; *Deux Arabesques*, 1891; *Rêverie*, 1891; *Tarentelle styrienne*, 1891; *Nocturne*, 1892; *Pour le piano*, 1901; *Estampes*, 1903; *Mazurka*, 1903; *D'un cahier d'esquisses*, 1904; *L'Îsle joyeuse*, 1904; *Masques*, 1904; *Images, Series 1*, 1905; *Pièce pour piano*, 1905; *Suite bergamasque*, 1905; *Children's Corner*, 1908; *Images, Series 2*, 1908; *Sérénade à la poupée*, 1908; *The Little Nigar*, 1909; *Homage à Haydn*, 1910; *La Plus que lente*, 1910; *Préludes, Book 1*, 1910; *Préludes, Book 2*, 1913; *Berceuse héroïque*, 1915; *En blanc et noir*, 1915 (In Black and White); *Élégie*, 1916; *Études*, 1916; *Lindaraja*, 1926; *Danse bohémienne*, 1932; *Pièce pour le vêtement du blessé*, 1933; *Images*, 1978.

The Life

Achille-Claude Debussy (ah-KEEL klohd deh-byew-SEE) was the eldest of five children born to Manuel-Achille Debussy and Victorine Manoury. When the family moved to Paris in 1867, the father took a succession of menial jobs, and the mother, who worked as a seamstress, schooled Debussy at home. His first contact with the sea occurred in 1869 at Cannes, in the South of France. The sensitive child was impressed by the size of this body of water and its constant change of color; as an adult, Debussy vividly recalled the sea "stretching out to the horizon."

In Cannes, Debussy took his first piano lessons with the Italian Jean Cerutti; two years later, he became the student of Mme Mauté de Fleurville, the poet Paul Verlaine's mother-in-law, who claimed to have been a pupil of Frédéric Chopin. In 1872 Debussy was admitted to the Paris Conservatory, where he spent twelve years as a student. In 1880 Debussy met Nadezhda von Meck, Peter Ilich Tchaikovsky's patroness, and this enabled him to travel, as a musician of the household, to Switzerland, Italy, and Russia, in the process becoming acquainted with the music of Tchaikovsky, Nikolay Rimsky-Korsakov, and Aleksandr Borodin.

Claude Debussy.

Having unsuccessfully proposed to the sixteen-year-old Sophie von Meck in 1880, Debussy turned his attention to the singer Marie Vasnier, his first true love and his muse, who performed many of the songs he composed in the 1880's. In 1884 he won the prestigious Prix de Rome, for which he had been preparing since 1881.

Debussy spent 1885 and 1886 at the Villa Medici in Rome, where he complained about isolation and "having to compose music to order." However, while there, he had the opportunity to play for Franz Liszt, to listen to the sacred music of

Giovanni Pierluigi da Palestrina and Orlando di Lasso performed at Santa Maria dell'Anima, to study the organ works of Johann Sebastian Bach, and to read the most recent magazines produced by the French Symbolists, whose philosophy was a reaction to realism, advocating a metaphorical and mysterious approach to the truth.

In 1887 he returned to Paris, which was in the midst of a craze for Richard Wagner, a trend of definite appeal to Debussy, and where Symbolist poetry flourished. Within the next two years, the composer met Verlaine, Stuart Merrill, and Pierre Louÿs and embraced their chief aesthetic: Poetry and music should be one. Debussy became acquainted with James McNeill Whistler, the painter of the famous views of the Thames titled *Nocturnes*. Édouard Manet, Edgar Degas, J. M. W. Turner, and Henri de Toulouse-Lautrec were also counted among his favorite painters. In 1891 he befriended the eccentric composer Eric Satie; their friendship lasted for nearly three decades.

The Exposition Universelle of 1889 brought to Paris music from Northern and Eastern Europe, as well as from Africa, Arabia, and the Far East. Debussy was fascinated with the complex rhythmic polyphony, the timbre, and the pentatonic melodies of the Javanese gamelan orchestra, an ensemble comprising single-string instruments, a flute, and gongs and bells. Debussy's later orchestral idiom—especially as seen in *Prélude à l'après-midi d'un faune*, *La Mer*, and the series *Images*—reflected the influence of such rhythmic sophistication. After 1889, pentatonic scales became part of his vocabulary as well.

In addition to being a composer, a conductor, and a performer, Debussy was a perceptive music critic. His first critical writings were published in the literary-artistic magazine *La Revue blanche* (1901) under the nom de plume "Monsieur Croche"; later, he was published in the daily *Gil Blas* (1903) and in *La Revue S. I. M.* (1912-1914). Several of these articles were later selected by Debussy as representative of his musical philosophy, and they were published posthumously as *Monsieur Croche, antidilettant* (1921).

After a tempestuous and long-standing affair with Gabrielle Dupont, Debussy married Rosalie (Lilly) Texier in 1899; the marriage was informally dissolved when the composer met Emma Bardac and started living with her in 1904. They were married in 1908; their daughter, Claude-Emma, affectionately called Chouchou, was the dedicatee of a piano suite Debussy composed between 1906 and 1908, *Children's Corner*. Noted for its humorous slant, the suite incorporates a musical caricature of Muzio Clementi's *Gradus ad Parnassum* and a French nursery song, "Dodo, l'enfant do," which had been alluded to in *Estampes* and would be put to further use in the orchestral *Images* series.

The first signs of cancer, the illness that would ultimately cause the composer's death, appeared in 1909, while Debussy was visiting England. A colonoscopy was performed in 1915, and throughout his last years the composer was in physical pain, as well as depressed because of the events of World War I. He died in Paris on March 25, 1918.

The Music

Debussy's fully matured style, already apparent in works of the late 1880's, fuses several sources into a single, coherent, highly personal language, whose aesthetic foundation is that music should evoke moods and colors. In terms of harmony, this translates into treatment of discords as concords; intense use of chromaticism; abrupt modulations and rapidly shifting key areas; Russian-like modality; exploration of chord structures derived from pentatonic and whole-tone scales; and, above all, understanding harmony as a color-generating device. His melodies are fluid, elastic, and highly ornamental, in the style of Oriental arabesques, and look like embellished improvisations frozen on the page.

Pelléas et Mélisande. Debussy began work on this five-act lyric drama in 1893, two years after returning from his second trip to Bayreuth, Germany, where he had seen Wagner's operas *Parsifal* (1882), *Die Meistersinger* (1867), and *Tristan und Isolde* (1859). Debussy traveled to Ghent, in Belgium, to obtain Maurice Maeterlinck's permission to adapt his Symbolist play as an opera libretto. A tragic love story involving a mysterious princess (Mélisande) and her husband's half-brother (Pelléas), Debussy's *Pelléas et Mélisande* went through a long period of gestation and continuous revisions: The premiere took place in 1902, but the composer continued to revise the score up to and beyond 1905, the year of its publication. Consistent avoidance of

cadences, and the intersection of whole-tone scales and their chord-derivatives with chromatic and modal harmonies, infuse the opera with astonishing colors and suggest an atemporal quality. The fluid, quasi-recitative style of the vocal parts, already present in many of Debussy's songs, stems from limited melodic ranges, pitch repetition, and extraordinary rhythmic variety. Somewhat in the spirit of Wagner's music, heroes and situations are characterized through specific motives; these journeys through multiple hypostases suggest alterations in both characters and events. In a similar vein, the orchestral interludes connecting the various scenes take on narrative function and suggest emotions not overtly expressed by the heroes.

Prelude to the Afternoon of a Faun. This orchestral piece was originally intended as incidental music to a dramatic monologue based on a poem by Stéphane Mallarmé. The proposed scope was never achieved; the music was described by Debussy as "a general impression of the poem." The whole work is generated from a single motive heard in the flute in the first four measures, later reprised, transformed, reharmonized, reorchestrated, and extended. Orchestral colors and dynamic ranges are of astounding variety, from subtle and refined pianissimos to luscious fortes. In this, as in his works for piano solo, Debussy showed himself to be the master of an arabesquelike, quasi-improvisatory style, probably based on similar treatments by Rimsky-Korsakov and Borodin in their works of Oriental inspiration. In most of his Symbolist and mature works, Debussy cultivated instrumental color for its own sake and for evoking a certain atmosphere. In *Prelude to the Afternoon of a Faun* Debussy utilized instruments familiar and expected in late Romantic orchestras, but also small, antique cymbals to convey the idea of spatial and temporal remoteness of the lascivious faun's musings. Additional color was created through division of strings as well as muted brass. *Prelude to the Afternoon of a Faun* perhaps best illustrates the composer's belief that the substance of music resides in sound color and rhythm.

The Sea. Debussy's longtime love affair with the sea, his father's sea stories, Turner's sea paintings (which the composer might have seen during his visits to London in 1902 and 1903), and Katsushika Hokusai's Japanese seascapes have all been cited as extramusical sources for these three symphonic sketches composed between 1903 and 1905. *The Sea* might be understood as a cyclical symphony in three related movements, all based on pentatonic material and employing timbre as a building block. A depiction of light and color changes on the sea as the day progresses from early morning to noon, the first movement ("From Dawn to Noon on the Sea") exploits gamelanlike sonorities; the second ("Wave Play") involves ostinatos, chromaticism, and glissandi in the harp as well as timbre innovations, such as the use of muted trumpets in fortissimo to represent perpetual yet unpredictable aquatic motion; and the third ("Dialogue of Wind and Sea") alternates two themes, pitched against each other as if in a state of natural combat, with the sea theme in the lower strings and the wind theme in the oboes, English horn, and bassoon.

Images, Series 1 *and* Images, Series 2. This piano suite series comprises six delicate etchings (three in each book); among these are depictions of ephemeral, shimmering reflections of light in water; muffled bell sounds traversing dense leafage; and water splashing as goldfish play in a bowl in a frenzy of trills and tremolos. The second piece in *Images, Series 1* is an homage to Baroque composer Jean-Philippe Rameau, and it tells of Debussy's fascination with the French clavecinists (or harpsichordists) of the eighteenth century. The second piece in *Images, Series 2* uses the gamelan effect to depict the majestic descent of the moon on an Oriental temple.

Préludes. Debussy, who revered J. S. Bach and Chopin (both of whom had penned keyboard preludes), was an exquisite piano player. The two books of *Préludes* offer a singular view of this genre: All pieces (with the exception of No. 11 in Book 2) have descriptive or evocative titles, and all use a fully developed Debussyan idiom. Some are evocative of dances and rhythms of Italy and Spain ("The Hills of Anacapri" in Book 1; "La Puerta del Vino" in Book 2); others are obvious narrative programmatic music ("La Cathédrale engloutie" in Book 1, a musical adaptation of the legendary cathedral of Ys in Brittany, emerging from water to the sound of bells, organ pedal, and Gregorian chant).

Études. Each study in this cycle, composed in 1915 and dedicated to the memory of Chopin, is an

in-depth exploration of one major piano technique. There are finger exercises in Nos. 1 and 6; interval-based exercises in Nos. 2, 4, and 5 (studies in thirds, sixths, and octaves, respectively); and chord- and arpeggio-based exercises in Nos. 11 and 12. Thus Debussy turned from symbolism, mystery, and subtle evocation to "pure music," as he described it in a letter to composer Igor Stravinsky.

Musical Legacy

Debussy viewed his works as musical echoes of Symbolist poetry rather than as musical extensions of Impressionist painting. His constant preoccupation with sound color led to instrumentation experiments of unique refinement, possibly equaled only in some of Maurice Ravel's works. Contemporary reception of his music was mixed: Some critics denounced it as unmoving, emotionless, or Impressionistic, and Debussy's stylistic idiosyncrasies were dubbed Debussyism. Stravinsky, Giacomo Puccini, and Béla Bartók admired Debussy's harmonic language, and Max Reger, Gustav Holst, Cyril Scott, and Aaron Copland were all influenced by him. Debussy was France's true musical modernist.

Luminita Florea

Further Reading

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See also: Bartók, Béla; Cliburn, Van; Copland, Aaron; Crumb, George; Evans, Bill; Grappelli, Stéphane; Hancock, Herbie; Heifetz, Jascha; Hindemith, Paul; Kodály, Zoltán; Martin, Frank; Martinů, Bohuslav; Messiaen, Olivier; Mingus, Charles; Paderewski, Ignace Jan; Piazzolla, Astor; Poulenc, Francis; Ravel, Maurice; Rubinstein, Artur; Satie, Erik; Scott-Heron, Gil; Shaw, Artie; Sibelius, Jean; Sousa, John Philip; Stravinsky, Igor; Strayhorn, Billy; Szigeti, Joseph; Takemitsu, Tōru; Tiomkin, Dimitri; Watts, André; Williams, John.

Sandy Denny

English folksinger and songwriter

Denny's songwriting and haunting, stentorian lead vocals set the standard for male and female folk-rock singers on both sides of the Atlantic Ocean in the late 1960's and early 1970's.

Born: January 6, 1948; London, England
Died: April 21, 1978; London, England
Also known as: Alexandra Elene Maclean Denny (full name)
Member of: The Strawbs; Fairport Convention; Fotheringay; the Bunch

Principal recordings

ALBUMS (solo): *The Original Sandy Denny*, 1967; *Sandy Denny*, 1970; *The North Star Grassman and the Ravens*, 1971; *Sandy*, 1972; *Like an Old-Fashioned Waltz*, 1973; *Rendezvous*, 1977.
ALBUMS (with the Bunch): *Rock On*, 1972.
ALBUMS (with Fairport Convention): *Fairport*

Convention, 1968; *Liege and Lief*, 1969; *Unhalfbricking*, 1969; *What We Did on Our Holidays*, 1969; *Full House*, 1970; *Angel Delight*, 1971; *Babbacombe Lee*, 1971; *Nine*, 1973; *Rosie*, 1973; *Rising for the Moon*, 1975; *Gottle o' Geer*, 1976; *The Bonny Bunch of Roses*, 1977; *Tipplers' Tales*, 1978.

ALBUMS (with Fotheringay): *Fotheringay*, 1970.

ALBUMS (with the Strawbs): *All Our Own Work*, 1968; *Sandy Denny and the Strawbs*, 1968.

The Life

Alexandra Elene Maclean Denny was born in London and studied piano and voice at an early age. She became known in the mid-1960's at London-area folk clubs—the Scots House, Bunjies, Les Cousins—as a nursing student who sang old folk songs. She dropped out of nursing school to pursue a solo career, singing traditional folk songs in the public domain as well as covering songs by Tom Paxton and Bob Dylan. A BBC radio broadcast landed her a record deal, and soon she was asked to join the Strawbs.

Denny recorded only one album with the Strawbs, which included one of her first achievements as a singer-songwriter, "Who Knows Where the Time Goes?" While the album was in production in 1968, Judy Collins chose the song as the title track on one of her albums. At the same time the members of Fairport Convention persuaded Denny to replace Judy Dyble in their folk-rock group. Over the next several years, Fairport Convention produced three signature albums of the folk-rock movement: *What We Did on Our Holidays*, *Unhalfbricking*, and *Liege and Lief*.

Denny's romance with guitarist Trevor Lucas contributed to the breakup of Fairport Convention in 1971, and Lucas and Denny formed Fotheringay, the name of the first song on the first Fairport album, which Denny had written.

Denny and Lucas married on September 20, 1973. They briefly rejoined Fairport Convention in 1974 and 1975, touring and releasing a live album, although the group disbanded again. Denny gave birth to a daughter, Georgia, in July, 1977, but her relationship with Lucas was deteriorating. Lucas was seen with other women, and Denny went on drinking binges with John Bonham and Jimmy Page of Led Zeppelin, sometimes joined by actor Peter O'Toole. In March, 1978, at her parents' house in Cornwall, she fell and suffered a head injury. This may have contributed to a brain hemorrhage in April, which put her in a coma from which she never recovered. She died on April 21, 1978.

The Music

Although Denny entered the London folk scene as a vocalist and guitarist who played songs written by others, during the last decade of her life she developed into a premier songwriter.

Early Works. The Strawbs' *All Our Own Work* displays Denny's distinctive voice as well as her songwriting abilities. The first signature song of her own creation, "Who Knows Where the Time Goes?," was included not only on the Strawbs' album but also as the title track on noted American folksinger Collins's album. As the twenty-one-year-old Denny was becoming recognized as a significant singer and songwriter, she was in the process of leaving the Strawbs to join Fairport Convention.

What We Did on Our Holidays. The first Fairport Convention album with Denny was an instant critical and commercial success. Although most of the songs on the album were written by virtuoso guitarist and songwriter Richard Thompson, with covers of songs by Joni Mitchell ("Eastern Rain") and Bob Dylan ("I'll Keep It with Mine"), the first side of the album opens with Denny's "Fotheringay." The album demonstrated the musical prowess and the commercial viability of the band.

Unhalfbricking. This album included more Dylan covers ("Si tu dois partir," "Percy's Song," and "Million-Dollar Bash"); a remarkable eleven-minute arrangement of a traditional British folk song in the public domain ("A Sailor's Life"); and two songs each by Denny and Thompson, showing that the group recognized its two gifted songwriters. Denny's solo song, also recorded with the Strawbs, "Who Knows Where the Time Goes?," finally made a Fairport album, and "Autopsy" provided a poetic lead-in to "A Sailor's Life," which concluded the first side of the album. Unfortunately, in the week before the album's release, drummer Martin Lamble, driving back from a concert in Birmingham with Thompson's girlfriend Jeannie Franklyn, crashed, and both perished. The

accident had personal and artistic ramifications among the members of Fairport for many years.

Liege and Lief. With Dave Mattacks replacing Lamble on drums and with Dave Swarbick added on violin and viola, Fairport Convention recorded this album in two short weeks late in 1969. The album is mostly traditional British folk songs, except for the opening musical call-to-arms, "Come All Ye," written by Denny with input from bassist Ashley Hutchings. Such songs as "Matty Groves" and "The Deserter" chronicle England's storied past. Thompson's two songs for the album, "Farewell, Farewell" and "Crazy Man Michael," remained in his repertoire after he left Fairport Convention.

Fotheringay. When Denny left Fairport Convention to start Fotheringay with Lucas, she continued her professional relationship with Sound Techniques Studio and producer Joe Boyd, who had produced the last three Fairport albums. The album was a commercial and critical success, but internecine struggles within the band, combined with alcohol and drug abuse, caused the band to break up after the album and a single tour. Denny's songwriting finally achieved center-stage status in this group, which she codirected with Lucas. "Nothing More" and "The Pond and the Stream" are superior works of poetry and music, and "The Sea" and "Winter Winds" are compelling original pieces. She cowrote "Peace in the End" with Lucas, and on the album are the expected Dylan cover ("Too Much of Nothing") and a Gordon Lightfoot cover ("The Way I Feel").

Musical Legacy

Denny's voice was remarkable for its range and clarity, and her songwriting exhibited a remarkable creativity. Her finesse on the guitar complemented the lyrical qualities of her songs. The albums recorded and released between 1968 and 1970, with Fairport Convention and Fotheringay, are among the enduring achievements in the folk-rock movement on both sides of the Atlantic Ocean.

Richard Sax

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Humphries, Patrick. *Meet on the Ledge: A History of the Fairport Convention*. London: Eel Pie, 1982. Brief but well-written and balanced retrospective of the band.

See also: Collins, Judy; Dylan, Bob; Mitchell, Joni; Page, Jimmy; Paxton, Tom.

John Denver

American singer and songwriter

Denver was a successful crossover star in pop, folk, and country music whose wholesome image and memorable songs, celebrating nature and the simple pleasures of life, made him the top-selling solo artist in the 1970's. One of the first musicians from his generation to have a successful film and television career, Denver used his immense popularity to promote environmental and humanitarian causes worldwide.

Born: December 31, 1943; Roswell, New Mexico
Died: October 12, 1997; Monterey Bay, near Pacific Grove, California
Also known as: Henry John Deutschendorf, Jr. (birth name)
Member of: The Chad Mitchell Trio

Principal recordings

ALBUMS (solo): *Rhymes and Reasons*, 1969; *Take Me to Tomorrow*, 1970; *Whose Garden Was This?*, 1970; *Poems, Prayers, and Promises*, 1971; *Aerie*, 1972; *Rocky Mountain High*, 1972; *Farewell Andromeda*, 1973; *Back Home Again*, 1974; *Rocky Mountain Christmas*, 1975; *Windsong*, 1975; *Spirit*, 1976; *I Want to Live*, 1977; *A Christmas Together*, 1979 (with the Muppets); *John Denver*, 1979; *Autograph*, 1980; *Perhaps Love*, 1981; *Some*

Days Are Diamonds, 1981; *Seasons of the Heart*, 1982; *It's About Time*, 1983; *Dreamland Express*, 1985; *One World*, 1986; *Higher Ground*, 1988; *Stonehaven Sunrise*, 1989; *Earth Songs*, 1990; *The Flower That Shattered the Stone*, 1990; *Different Directions*, 1991.

ALBUMS (with the Chad Mitchell Trio): *That's the Way It's Gonna Be*, 1965.

The Life

Born to Erma Louise Swope and Air Force officer Henry John Deutschendorf, Sr., John Deutschendorf started playing music at eleven when his grandmother gave him a Gibson guitar. After studying architecture at Texas Tech University, he moved to Los Angeles to pursue a music career. He changed his stage name to Denver, after the capital city of Colorado.

In 1965 Denver became the lead singer for the popular folk group the Chad Mitchell Trio, and he became famous when in 1969 Peter, Paul, and Mary's recording of his song "Leaving on a Jet Plane" became the number-one song in America. Denver's first single to sell a million copies was "Take Me Home, Country Roads" in 1971. During the 1970's he became an internationally known recording artist, songwriter, and performer. Denver also starred opposite George Burns in the movie *Oh, God!* (1977) and made numerous television specials, including a classic Christmas program with Jim Henson's Muppets and *An Evening with John Denver* (1975), which won an Emmy award. His career slowed down after the 1970's, but in 1996 Denver was inducted into the Songwriters Hall of Fame.

Denver married and divorced twice: His first wife was Annie Martell and his second wife was Cassandra Delaney. He had three children: Zachary, Anna Kate, and Jesse Belle. In 1997 Denver died when the home-built aircraft he was piloting crashed into Monterey Bay in California.

The Music

Denver reached the peak of his commercial success during the 1970's. By 1975 he had become the best-selling recording artist in America and an internationally celebrated folk poet. By 1979 Denver had sold more than a hundred million records. Eight albums had sold more than two million copies each.

John Denver. (AP/Wide World Photos)

He wrote songs about the beauty of nature and universal human experiences and emotions, with lyrics and melodies that were simple, direct, personal, and memorable. In their *Album 1700*, Peter, Paul, and Mary had included one of Denver's early compositions, "Leaving on a Jet Plane," which became a number-one hit single in 1969. Sentimental but melodic, the song expressed the universal feeling of sadness when a couple separates but also the hope and joy of the future reunion and even marriage.

"Take Me Home, Country Roads." In his first million seller, released in 1971 on the album "Poems, Prayers, and Promises," Denver sang nostalgically of West Virginia, the Blue Ridge Mountains, and the Shenandoah River. "Rocky Mountain High" (1972) was Denver's personal song of rebirth in the place where he most wanted to be. During his first summer in the Rocky Mountains, Denver went on a camping trip to watch the Perseid meteor shower, when it was "raining fire in the sky," and he remembered a close friend who had just been killed in a motorcycle accident. The song described a natural high from experiencing the starlight, cathedral mountains, silver clouds, flying eagles, and

a clear mountain lake. However, Denver also expressed a fear of the mountains being torn down for commercial development.

"Sunshine on My Shoulders" was created on a dreary, gray, cold day in Minnesota during late winter. Denver had been asked to write a theme song for a television movie about two dying people spending their last day together. Thinking of their sadness and his wish for spring, Denver wrote about how sunshine almost always lifted his spirits. Released as a single in 1973, it reached number one on the charts in 1974.

"Thank God I'm a Country Boy." Originally recorded on his album *Back Home Again* (1974), "Thank God I'm a Country Boy" was released as a single in February, 1975, and was number one on the pop charts and a million seller by June. The homegrown lyrics extolled the joys of rural living and being happy as long as a man had a farm, his wife, fiddle, and food on the griddle.

"Annie's Song." Denver wrote this for his wife Annie after some problems in their relationship, when they had reconciled and created a closer bond. One day, during the ten minutes it took to go up a ski lift, Denver composed "Annie's Song." As his enjoyment of the mountains, forest, ocean, and all of nature filled his senses, he realized how the woman he loved also filled up his senses completely. Intensely romantic but simple, the lyrics are about a lover who asks for a lifetime with his love, for his senses to be filled again and again, and to die in his love's arms.

Musical Legacy

Denver produced thirty albums and won fourteen gold and eight platinum albums. Reaching a worldwide audience, he used his music and fame to promote peace and environmental and humanitarian causes.

Denver believed in the global community. In 1985 he became the first American artist to perform in the Soviet Union since the beginning of the Cold War. This experience inspired the song "Let Us Begin (What Are We Making Weapons For?)"on his *One World* album (1986). In 1987 he did a benefit concert for the victims of the nuclear-plant accident at Chernobyl in the Ukraine, and in 1992 Denver became the first Western artist to do a multicity tour of mainland China.

Denver's philanthropic work included innumerable causes, including Friends of the Earth, the Hunger Project, Save the Children, the Human Dolphin Foundation, and UNICEF (the United Nations Children's Fund), which chose Denver's "Rhymes & Reasons" as its official song. In 1993 Denver became the first nonclassical musician to receive the Albert Schweitzer Music Award for humanitarianism.

Denver was one of the first musicians to support environmental causes through his songs. In 1975 he wrote "Calypso" in honor of Jacques Cousteau and his efforts to protect the ocean. Denver often closed his concerts with this song, one of this favorites. The Windstar Foundation, which Denver cofounded in 1976 to promote wildlife and land conservation, continues its mission in the twenty-first century.

Alice Myers

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See also: Domingo, Plácido; Galway, Sir James; Harris, Emmylou; Paxton, Tom.

Paul Desmond

American jazz saxophonist and composer

As the frantic tempi and technical virtuosity of bebop faded, Desmond emerged as a leading proponent of the new era of cool jazz. Paired with the flamboyant Dave Brubeck, Desmond produced an intimate, warm tone and innovative improvisations.

Born: November 25, 1924; San Francisco, California
Died: May 30, 1977; New York, New York
Also known as: Paul Emil Breitenfeld (birth name); the Stork

Principal recordings

ALBUMS: *Quartet*, 1952 (with Gerry Mulligan); *The Paul Desmond Quartet with Don Elliott*, 1956; *Blues in Time*, 1957 (with Mulligan); *First Place Again*, 1959 (with Jim Hall); *Paul Desmond and Friends*, 1959; *Desmond Blue*, 1961 (with Hall); *Late Lament*, 1962; *Two of a Mind*, 1962 (with Mulligan); *Glad to Be Unhappy*, 1963; *Take Ten*, 1963 (with Hall); *Bossa Antigua*, 1964; *Easy Living*, 1966; *Summertime*, 1968; *Bridge over Troubled Water*, 1969; *From the Hot Afternoon*, 1969; *Skylark*, 1973; *The Duets*, 1975 (with Dave Brubeck); *Like Someone in Love*, 1975; *Pure Desmond*, 1975; *The Only Recorded Performance*, 1982 (with the Modern Jazz Quartet).

The Life

Born Paul Emil Breitenfeld in San Francisco, Paul Desmond legally changed his name in 1946 after supposedly choosing Desmond out of a phone book. His father, an organist, accompanied silent films in theaters. His mother suffered from severe emotional problems. As a result, Desmond spent part of his childhood with relatives in New York. Desmond attended Polytechnic High School in San Francisco, and he began playing the clarinet during his freshman year at San Francisco State College. During World War II, Desmond enlisted in the Army in 1943 to play in the band as a saxophonist. He was stationed in San Francisco, where he was introduced to pianist Dave Brubeck. They went their separate ways following their discharge from the Army, but they reunited in 1951 in forming the Dave Brubeck Quartet. The quartet experienced a few personnel changes on bass and drums before finally settling on bassist Eugene Wright and drummer Joe Morello. "Take Five," from the 1959 landmark album *Time Out*, introduced unusual time signatures to the jazz world. After the quartet disbanded in 1967, Desmond continued to perform as a freelance saxophonist.

Residing in a New York penthouse, Desmond lived comfortably among friends, writers, and fellow musicians. His royalty earnings from "Take Five" alone allowed him to indulge his fondness for Scotch and cigarettes. Eventually, he was weakened to the point that his once-notorious ability to sustain a long phrase on a single breath became impossible. His final concert with Brubeck, in February, 1977, was witnessed by a full house of appreciative fans. However, Desmond was physically unable to perform an encore. Having developed lung cancer from a lifetime of heavy smoking, he died in New York on May 30, 1977.

The Music

The hot jazz of the 1920's, the danceable swing tempi of the 1930's, and the blistering tempi and complex harmonies of the bebop era set the stage for a decidedly different approach to jazz known as cool jazz. The cool jazz period of the late 1940's and 1950's utilized subdued volume, understated textures, improvisational economy, avoidance of dissonance, and little or no vibrato.

On Desmond's first encounter with Brubeck, the saxophonist took note of Brubeck's unusual, almost avant-garde style of piano playing, individualistic for the time. Their paths crossed again after World War II, when Desmond was a civilian and Brubeck was playing at the Geary Cellar with the Darryl Cutler trio. Desmond hired Brubeck and bassist Norman Bates from the trio to form his own jazz group. The role of leader did not appeal to Desmond, however, so he enrolled in San Francisco State College to become a writer. In the late 1940's, he joined Brubeck's octet.

The Dave Brubeck Quartet. In 1950 Desmond went on tour with the Jack Fina band, ending the tour in New York. Just one year later, Desmond was

Paul Desmond. (Library of Congress)

back in San Francisco to become a member of the legendary Dave Brubeck Quartet. A series of recorded concerts followed at universities. Jazz at Oberlin and Jazz at the College of the Pacific led to a recording contract with Columbia Records. Appropriately, the Dave Brubeck Quartet's first recording was *Jazz Goes to College* in 1954. Critics and fans took notice of Desmond's elegant tone and remarkable lyricism in improvised solos. Critics described Desmond's tone as a "dry martini."

The addition of drummer Morello in 1956 and bassist Wright in 1958 solidified the quartet's personnel until 1967, when the group disbanded. Morello's competence with unusual time signatures allowed the quartet to experiment with the 5/4 time signature.

"Take Five." "Take Five," the group's signature composition on the 1959 album *Time Out*, sold more than one million copies. Brubeck's thick chord voicings and Desmond's light, airy tone complemented each other effectively. Completely at ease together, Brubeck and Desmond quoted popular songs in their musical interplay, and they could change moods simultaneously. In a sense, they engaged in musical conversations. The quartet toured the world, performing three hundred concerts a year and recording numerous albums.

After the Quartet. The breakup of the Dave Brubeck Quartet in 1967 gave Desmond a second chance at becoming a writer. He abandoned his saxophone for about three years, and he completed his memoirs about his time with the quartet with an essay titled *How Many of You Are There in the Quartet?*—a question purportedly asked by an airline flight attendant. The memoirs were never released as a book, but a chapter was published in the British magazine *Punch*.

In semiretirement, Desmond performed concerts with baritone saxophonist Gerry Mulligan, guitarists Jim Hall and Ed Bickert, and with the Modern Jazz Quartet. A silver anniversary reunion tour with the Dave Brubeck Quartet in 1976 hastened the end of his career. In 1977 Desmond performed a farewell concert with Brubeck at New York's Lincoln Center.

Musical Legacy

Desmond personified cool jazz with his lyrical and wispy tone quality. Although more introspective than extroverted, he interacted with other musicians on a personal level with a wit and charm that also reached audiences. His audiences rewarded him by voting him to the top of the jazz polls year after year. The success and musical worth of the Dave Brubeck Quartet will be forever linked to Desmond's distinctive sound and style.

Part of Desmond's estate was bequeathed to the American Red Cross, and after his death the proceeds from his recording royalties were donated to the American Red Cross. The Paul Desmond papers are housed in the Holt-Atherton Special Collections at the University of the Pacific, the site of an early Dave Brubeck Quartet concert.

Douglas D. Skinner

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McPartland, Marion. *All in Good Time*. Oxford, England: Oxford University Press, 1987. One of the few women to succeed in jazz performance, McPartland writes about her experiences with various jazz musicians, including Desmond.

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See also: Brubeck, Dave; McPartland, Marian; Parker, Charlie.

Neil Diamond

American rock singer, guitarist, and songwriter

With his steady output of albums and relentless worldwide touring, Diamond is one of most successful adult contemporary performers in the world. As a songwriter, he produces tunes with catchy hooks and simple, unforgettable melodies.

Born: January 24, 1941; Brooklyn, New York
Also known as: Neil Leslie Diamond (full name)

Principal recordings

ALBUMS: *Just for You*, 1967; *Velvet Gloves and Spit*, 1968; *Brother Love's Traveling Salvation Show*, 1969; *Touching You, Touching Me*, 1969; *Tap Root Manuscript*, 1970; *Stones*, 1971; *Moods*, 1972; *Serenade*, 1974; *Beautiful Noise*, 1976; *I'm Glad You're Here with Me Tonight*, 1977; *Carmelita's Eyes*, 1978; *You Don't Bring Me Flowers*, 1978; *September Morn*, 1979; *The Jazz Singer*, 1980; *On the Way to the Sky*, 1981; *Heartlight*, 1982; *Primitive*, 1984; *Headed for the Future*, 1986; *The Best Years of Our Lives*, 1988; *Lovescape*, 1991; *The Christmas Album*, 1992; *Up on the Roof: Songs from the Brill Building*, 1993; *The Christmas Album, Vol. 2*, 1994; *Tennessee Moon*, 1996; *The Movie Album: As Time Goes By*, 1998 (with Elmer Bernstein); *Three Chord Opera*, 2001; *Twelve Songs*, 2005.

The Life

Neil Leslie Diamond was born in Brooklyn, New York, to Jewish parents who had emigrated from Russia and Poland. An erstwhile shopkeeper, Diamond's father kept the family on the move around Brooklyn's neighborhoods with a series of stores before attaining middle-class prosperity during Diamond's teenage years. Diamond attended Erasmus Hall High School, the alma mater of other stars, such as Paul Anka and Barbra Streisand. Dropping out of New York University, Diamond sought his fortune writing pop songs. His most famous song of this era is the Monkees' version of "I'm a Believer."

The business of popular music was changing, however, and soon Diamond began performing his own songs rather than selling them to other acts. He had a number of hits, including two gold records, and he was a soothing alternative to the more anarchic rock and roll of the Woodstock era. Diamond reached a pinnacle of success in 1972 with ten sold-out shows at the Greek Theater in Los Angeles. His 1978 duet with Streisand, "You Don't Bring Me Flowers," went platinum. Though Diamond's album sales began to drop off in the mid 1980's, his tours remained highly successful. In 2005 he grossed seventy-one million dollars, the third highest earner on tour that year.

The Music

Diamond's work embodies the pop genre. He began his career in New York City's Brill Building, writing songs alongside such legends as Carole King, Jerry Leiber and Mike Stoller, and Ellie Greenwich and Jeff Barry. (Greenwich and Barry later produced Diamond's first solo albums on the Bang Records label.) Diamond's songs follow a tra-

ditional pop structure of verse-chorus-verse, relying on romantic themes and memorable melodies. From the 1970's through the 1990's, these songs were elaborately arranged and performed with embellishments, such as brass and rhythm sections and back-up singers.

Brother Love's Traveling Salvation Show. One of Diamond's best-known hits, "Sweet Caroline," was recorded a few months after *Brother Love's Traveling Salvation Show* was released in 1969. This was his first album with Uni, the label he signed with after leaving Bang. "Sweet Caroline" hit number four and was included on the second release of *Brother Love's Traveling Salvation Show*. The title track, which tells the tale of an itinerant preacher, hit number twenty-two. Diamond originally intended *Brother Love's Traveling Salvation Show* as a concept album, exploring revival meetings, but many of the songs stray from this theme back to Diamond's common subjects of love found and thwarted and of memories of home and youth. Late in 2007, Diamond admitted in an interview that "Sweet Caroline" was inspired by a picture in a magazine of the young Caroline Kennedy, President John F. Kennedy's daughter.

Hot August Night. This live double album was recorded on August 24, 1972, during a ten-day gig at the Greek Theater, and it solidified Diamond's renown for his live performances. Legendary rock critic Lester Bangs reviewed it favorably in *Rolling Stone*, and it went gold less than a month after it was released. The line-up of songs included early classic hits, such as "Solitary Man" and "Cherry, Cherry," and more recent fare from *Stones* and *Moods*. Diamond was at the height of his career during these performances in Los Angeles, and the recording captures his passion and his energy, as well as his characteristic mix of orchestration and spontaneity.

Beautiful Noise. *Beautiful Noise*, another platinum record, was notable for being produced by the Band's Robbie Robertson. The single "If You Know What I Mean" peaked at number eleven on the *Billboard* charts. Known for making hard-driving Dixie-influenced American rock and roll with his bandmates, Robertson seemed like an odd fit for Diamond's sometimes corny mainstream pop music. A connoisseur of songwriting, however, Robertson was able to help Diamond hone his lyrics and his arrangements into perfectly crafted popular songs. This was Diamond's third album for Columbia Records, and the company spent an unheard-of sum of $450,000 on the production of *Beautiful Noise*.

Twelve Songs. Though Diamond recorded many albums in the 1980's and 1990's and continued to reap gigantic profits from his tours, he was often written off as an oldies act or consigned to middle-of-the-road status. After 2001's *Three Chord Opera*, he began working on the songs that would eventually form *Twelve Songs*. He met Rick Rubin, whose career spans cofounding Def Jam Records, deejaying for the Beastie Boys, and cochairing Columbia Records. Diamond teamed with Rubin to produce an album that harked back to the rawness and energy of his earliest recordings. Diamond played guitar in the studio for the first time since the era of *Hot August Night*. The album debuted at number four, and it received widespread critical acclaim.

Musical Legacy

Diamond's impact on popular music is significant. His songs have been covered by artists as diverse as Johnny Cash, Elvis Presley, Deep Purple, and Urge Overkill, and he has inspired legions of impersonators and cover bands, such as the steadily popular San Francisco-based Super Diamond. His greatest accomplishment is transcending genres and time periods to appeal to a fan base made up of all ages. Simple lyrics and common themes sung with sincerity appealed to generations of Americans, and his worldwide fans are no less enthusiastic. Diamond took elements of the music he liked, ranging from the political folk music of Pete Seeger to the pop stylings of his compatriots in the Brill Building, and mixed in elements of other famous songwriters, such as Joni Mitchell and Leonard Cohen, to create a recognizable sound that has endured for decades.

Lacy Schutz

Further Reading

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See also: Bacharach, Burt; Cohen, Leonard; King, Carole; Leiber, Jerry; Newman, Randy; Robertson, Robbie; Sainte-Marie, Buffy; Stoller, Mike; Streisand, Barbra; Valens, Ritchie.

Bo Diddley

American rock and rhythm-and-blues singer, songwriter, and guitarist

Diddley—singer, guitarist, and songwriter—was a pivotal transition figure between blues and rock and roll. He is credited with popularizing the Latin-tinged Diddley beat and the rectangular Gretsch guitar.

Born: December 30, 1928; McComb, Mississippi
Died: June 2, 2008; Archer, Florida
Also known as: Ellas Otha Bates (birth name)

Principal recordings

ALBUMS: *Bo Diddley*, 1957; *Go Bo Diddley*, 1959; *Have Guitar, Will Travel*, 1959; *Bo Diddley in the Spotlight*, 1960; *Bo Diddley Is a Gunslinger*, 1961; *Bo Diddley Is a Lover*, 1961; *Bo Diddley*, 1962; *Bo Diddley and Company*, 1962 (with Norma-Jean Wofford); *Bo Diddley's a Twister*, 1962; *Hey! Bo Diddley*, 1962; *Bo Diddley's Beach Party*, 1963; *Surfin' with Bo Diddley*, 1963; *Two Great Guitars*, 1964 (with Chuck Berry); *500% More Man*, 1965; *Hey, Good Lookin'*, 1965; *Let Me Pass*, 1965; *The Originator*, 1966; *Boss Man*, 1967; *Road Runner*, 1967; *Super Blues*, 1968 (with Muddy Waters and Little Walter); *The Black Gladiator*, 1970; *Another Dimension*, 1971; *Where It All Began*, 1972; *The London Bo Diddley Sessions*, 1973; *Big Bad Bo*, 1974; *Pay Bo Diddley*, 1989; *Bo's Guitar*, 1992; *This Should Not Be*, 1992; *Who Do You Love*, 1992; *Promises*, 1994; *The Mighty Bo Diddley*, 1995; *A Man Amongst Men*, 1996; *Mona*, 1996.

The Life

Rock-and-roll pioneer Bo Diddley (DIHD-lee) was born Ellas Otha Bates in McComb, Mississippi. He was subsequently adopted by his mother's first cousin, Gussie McDaniel, with whom he moved to Chicago at age seven. The family settled on the city's south side, where Diddley studied violin and trombone before turning to the electric guitar as a teenager. During his youth, he experimented with instrument construction and sound modification, creating distorted amps through which he filtered his self-made rectangular guitars.

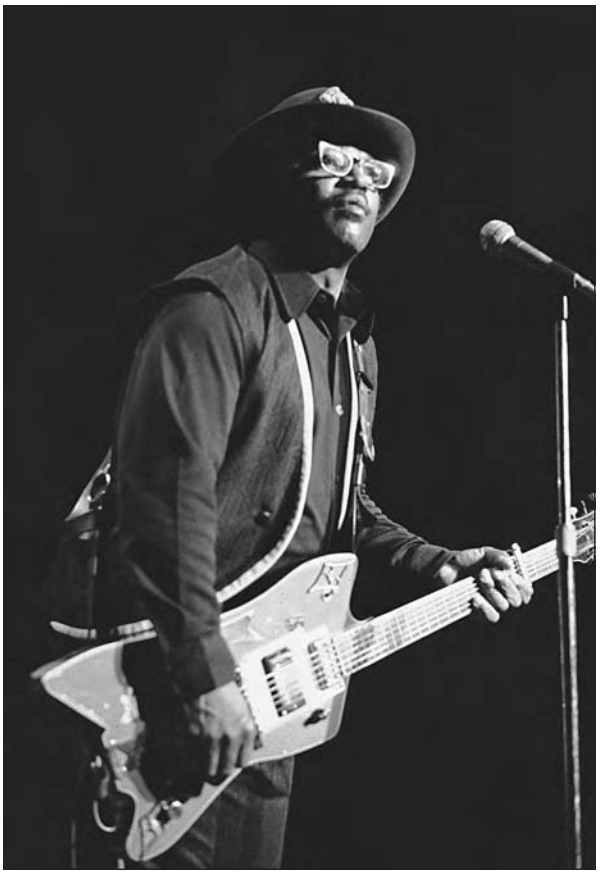
Diddley's musical career began on the corners of Chicago's famous Maxwell Street with his band, the Hipsters. By 1951 their repertoire, inspired by Louis Jordan and John Lee Hooker, helped them become regulars at the 708 Club. Diddley's flamboyant performing style and his idiosyncratic, clave-style rhythm attracted the attention of Chess Records, with which he had his first chart hit with the double-sided "Bo Diddley" and "I'm a Man" in 1955. A series of musical successes continued into the early 1960's. Although his popularity flagged during mid-decade, Diddley's stature as a rock-and-roll innovator was enhanced as popular British bands, such as the Rolling Stones, the Yardbirds, and the Animals, covered his songs.

Diddley subsequently established himself as a prolific touring musician; his frequent European appearances were documented in the 1973 documentary *Let the Good Times Roll*. From the late 1970's through the 1990's, he made brief appearances in Hollywood films (*Trading Spaces* in 2000 and *Blues Brothers 2000* in 1998), music videos (George Thorogood's 1982 "Bad to the Bone"), and ad campaigns (Nike's "Bo Don't Know Diddley" with Bo Jackson). He was inducted into the Rock and Roll Hall of Fame in 1987, and he was the recipient of the National Recording Arts and Sciences Lifetime Achievement Award and the Rhythm and Blues Foundation Lifetime Achievement Award. In 2008

Diddley died of heart failure at seventy-nine; fans sent to his funeral a floral tribute in the shape of his trademark rectangular guitar.

The Music

"I'm a Man" *and* "Bo Diddley." The original demo of these two songs, featuring Clifton James on drums, Billy Boy Arnold on harmonica, and Hipster Roosevelt Jackson on bass, caught producer Leonard Chess's attention in 1954. He signed Diddley and rerecorded with session musicians Lester Davenport (harmonica), Frank Kirkland (drums), Otis Spann (piano), and Jerome Green (maracas). This double-sided disc featured Diddley's distorted, tremolo-laden guitar sound; the faster, driving beat of jump blues; and the signature Diddley beat. This rhythm is alternately described as hambone rhythm or Latin three-two clave; coupled with Diddley's playing style, it formed the basis of rock and roll that relied on short, recognizable, syncopated rhythmic and melodic riffs. Of note is the guitar tremolo, a Diddley innovation he achieved by creating his own guitar effects processor. The album's eponymous A side reached number two on the rhythm-and-blues charts in 1955, while side B became a featured single for Muddy Waters, Jimi Hendrix, the Yardbirds, and the Who.



Bo Diddley. (AP/Wide World Photos)

"Who Do You Love." The title of this 1956 Chess release offers a play on words: "Who do" is the unlucky "hoodoo" of African American folk practices. The song was not as successful as his hit, "Diddley Daddy," released that same year, yet it is notable for its virtual absence of melodic line and the complete dominance of the Diddley beat and rhythmic tension. Diddley's playing style here draws upon his early experience as a violinist, as he offers brash, scratched rhythms on a few strings at a time without offering complete chords. It, too, became a popular cover for artists such as the Rolling Stones and the Yardbirds, although Thorogood's 1978 version achieved the greatest commercial success.

"Say Man." Diddley's only *Billboard* Top 20 success came in 1959 with "Say Man," the humorous result of recorded studio banter between Diddley and percussionist Jerome Green. It is in line with the African American oral tradition of "playing the dozens," in which participants verbally contest their wit and mental acumen. The entertaining track presaged the commercial success of novelty songs throughout the 1960's and 1970's.

A Man Amongst Men. As the United States moved away from rock and roll to embrace newer popular music trends in the 1970's and 1980's, Diddley's recording career diminished and he had to carve out a living as a traveling performer. He did not enter the studio for a serious recording effort until 1996. *A Man Amongst Men* featured the Shirelles, Richie Sambora, Ron Wood, and Keith Richards, and it was nominated for a 1997 Grammy Award in the Best Contemporary Blues Album category. It was a departure from his late Chess recordings in its simplicity, offering pared-down arrangements and straightforward, driving beats rather than thick orchestration. The variety of beats and musical styles, including an attempt at hip-hop on "Kids Don't Do It," showcased Diddley's musical evolution and his reluctance to rely on older formulas.

Musical Legacy

Diddley was a key innovator in the development of rock and roll. His signature Latin-tinged beat and rhythmic innovations, his use of special effects such as reverb and tremolo, and his preference for distorted guitar sounds signaled the advent of a new popular music. As his career faltered in the United States, Diddley was lionized by a generation of 1960's British blues-influenced rockers, whose covers of Diddley's original material far outpaced the commercial success of his own. Over the years he fostered a group of young female guitarists in his bands, including Norma Jean "The Duchess" Wofford, Peggy "Lady Bo" Jones, and Cookie Redmond, at a time when women guitarists were an anomaly. His instrument and amplification adaptations expanded the power and range of the guitar and secured its role as the anchor of the rock ensemble. Diddley was the progenitor of 1970's funk, early hip-hop, and the late twentieth century blues revival.

Margaret R. Jackson

Further Reading

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See also: Beck, Jeff; Berry, Chuck; Dixon, Willie; Domino, Fats; Eddy, Duane; Hendrix, Jimi; Howlin' Wolf; Jagger, Sir Mick; Jordan, Louis; Otis, Johnny; Paderewski, Ignace Jan; Waters, Muddy.

Marlene Dietrich

German pop and cabaret singer

Dietrich began entertaining as a singer in cabarets and in musical theater, and she later enjoyed a successful film career. When she appeared on concert stages toward the end of her life, her signature smoky voice and nostalgic songs enchanted audiences.

Born: December 27, 1901; Schöenberg, Germany
Died: May 6, 1992; Paris, France
Also known as: Marie Magdalene Dietrich (full name)

Principal recordings

ALBUMS: *Souvenir Album*, 1950; *American Songs in German for the OSS*, 1952; *Dietrich in Rio*, 1953; *Lili Marlene*, 1959; *Marlene*, 1965; *The Magic of Marlene*, 1969; *Marlene Dietrich's Berlin*, 1974.

The Life

Marie Magdalene Dietrich, who would take the stage name Marlene Dietrich (mahr-LEEN-eh DEE-trihk) was born Marie Magdalene Dietrich in Schöenberg, near Berlin. At age eleven she contracted her names into the shorter Marlene. In 1921 Dietrich began working as a chorus girl in theaters,

and in 1922 she did a bit part in a film. Soon after, she met and married Rudolf Sieber, a minor film director, and had a daughter, Maria Sieber. In 1929 she performed the breakthrough role of Lola Lola in Josef von Sternberg's film *The Blue Angel* (1930). With a contract from Paramount Pictures, Dietrich and Sternberg moved to Hollywood, where they did six films from 1930 to 1935. Sternberg then left the United States, and Dietrich did not have an important film until *Destry Rides Again* (1939).

Germany's leader Adolf Hitler pleaded with Dietrich to return to Germany, but she refused. She became an American citizen and worked on raising money for war bonds that would help fund U.S. military efforts during World War II. She traveled to the front lines to entertain U.S. troops and to record anti-Nazi songs in German. She was awarded the Medal of Freedom by the United States and the Légion d'Honneur by France.

After the war, Dietrich performed worldwide as a concert singer. During a 1975 performance in Australia, she broke her leg and never fully recovered. Her husband died in 1976, but she was estranged from him and had numerous love affairs with well-known personalities. Mostly bedridden during her last decade, Dietrich died of kidney failure.

The Music

Dietrich presented her songs in a low, sensual, smoky, and world-weary voice, with a slight German accent that made the lyrics more intriguing. Her singing style is described as speak-sing, that is, speaking the lines of a song with a musical note in her voice. Her special vocal quality was reinforced by film directors who presented her visual image in strongly contrasting light and shadow, often emerging from clouds of cigarette smoke. Dietrich's unique musical personality was further enhanced by her androgynous look. From the time of her first major film, her upper body often was costumed in a coat and tie or bow tie and tuxedo, capped by a bowler or a top hat, and her long, beautiful, shapely legs were exposed in silk stockings held up by garters.

Signature Songs. Dietrich began singing professionally in cabarets and musical-theater productions when she was twenty years old, and in 1929 she played Lola Lola in the first German talkie film, *Der Blaue Engel*, released in the United States as *The Blue Angel*. In it, Dietrich sang "Falling in Love Again," which became one of her signature songs. In the film *Destry Rides Again*, Dietrich sang "See What the Boys in the Back Room Will Have," in a scene where she turns a chair backward, sits down, brazenly raises her leg, and directs her attention to her costar, James Stewart, seated in the audience. Throughout the song, cigarette smoke from the audience passes between Dietrich and the camera, making visual her smoky vocal quality. The song's jaunty rendition runs counter to the morbid lyrics.

During World War II, while entertaining American troops on the front lines, Dietrich became associated with the nostalgic ballad "Lili Marlene," from which she took her nickname in later life. A German-language song that she performed throughout her career was "Du, Du Liebst Mir in Herzen."

After the war, Dietrich appeared in the 1947 film *Golden Earrings*, singing the title song, which became a popular hit. In the 1950 film *Stage Fright*, she sang "La Vie en rose" and the Cole Porter composition "The Laziest Gal in Town."

Cabarets and Concerts. During the late 1950's Dietrich gave up her film career and traveled the world as a cabaret singer and a major concert star. She also affected a more feminine image, her usual costume being a long white silk dress decorated with sequins. She sang all the songs associated with her past, and she sang new works, such as the powerful ballad "Where Have All the Flowers Gone?" Wistful songs such as this, presented in her nostalgic speak-sing style, moved Dietrich's audience.

Musical Legacy

Dietrich transformed the image of a vampish cabaret singer into the ideal of a Hollywood star. She appeared in almost sixty films, and her sensuality, expressed through her dark, moody songs, would be emulated by such stars as Sophia Loren and Elizabeth Taylor. In 1950 Dietrich signed with Columbia Records to record most of her well-known works. In the 1960's she joined with composer-conductor Burt Bacharach in recording her important performances. In 1964 she parted with Bacharach, but in 1967 and 1968 she appeared on Broadway, and for those performances she won a special Tony Award. In 1992 a plaque was un-

veiled in Berlin at the site of her birth, and in 1997 a stamp bearing her portrait was issued in Germany.

August W. Staub

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See also: Bacharach, Burt; Brel, Jacques; Piaf, Édith; Porter, Cole; Seeger, Pete.

Willie Dixon

American blues singer, bassist, and songwriter

Dixon was an indispensable "behind-the-scenes" musician in the postwar Chicago blues scene. He was a notable songwriter, and his compositions for Muddy Waters, Howlin' Wolf, Little Walter, Koko Taylor, and Otis Rush became part of their signature repertoires.

Born: July 1, 1915; Vicksburg, Mississippi
Died: January 29, 1992; Burbank, California
Also known as: Willie James Dixon (full name)

Principal recordings

ALBUMS: *Memphis Slim and Willie Dixon*, 1959 (with Memphis Slim); *Willie's Blues*, 1959; *The Blues Every Which Way*, 1960 (with Slim); *I Am the Blues*, 1970; *Peace*, 1971; *Catalyst*, 1973; *Maestro Willie Dixon and His Chicago Blues Band*, 1973; *What's Happened to My Blues?*, 1976; *Mighty Earthquake and Hurricane*, 1983; *Hidden Charms*, 1988; *Ginger Ale Afternoon*, 1989.

WRITINGS OF INTEREST: *I Am the Blues: The Willie Dixon Story*, 1989 (with Don Snowden; autobiography).

The Life

Willie James Dixon was born in Vicksburg, Mississippi, in 1915, and as a child he learned from his mother how to rhyme, which became an important tool for his songwriting. His earliest intensive contact with music was with barrelhouse pianist Little Brother Montgomery, and Dixon started writing songs as a teenager. In 1936 he moved to Chicago, where he became a boxer. In 1940 he and his friend Leonard "Baby Doo" Caston formed the Five Breezes with three other musicians, and Dixon learned to play bass. In 1941 and 1942 he was involved in a dispute over his refusal to serve in the military, and after the war he resumed musical activity with the Four Jumps of Jive. He reunited with Caston, and they formed the Big Three Trio with Bernardo Dennis (later replaced by Ollie Crawford). Dixon developed his compositional techniques and record production with this group.

In 1948, Dixon began his relationship with Aristocrat Records (later Chess Records) as a sideman. After the Big Three Trio broke up in 1953, Dixon became a staff member at Chess Records and also signed a contract as a recording artist for the Chess subsidiary Checker. In 1954 his composition for Muddy Waters, "Hoochie Coochie Man," became a big hit. As a vocalist, Dixon had his own hit, "Walking Blues." In 1956, because of a financial disagreement with the label owners, Dixon left for the newly founded Cobra Records, but in 1958 he returned to Chess and worked for there until 1971. In 1977 he sued Arc Music, the publishing company that belonged to Chess Records, to retrieve royalties from and copyrights of his compositions. In 1985 he sued Led Zeppelin for copyright infringement over "Whole Lotta Love," a reworking of his

Willie Dixon. (Hulton Archive/Getty Images)

song "You Need Love." In 1989 Dixon published his autobiography *I Am the Blues*. After a period of declining health, complicated by diabetes, Dixon died in 1992.

The Music

Dixon is best known as a blues songwriter, but he consciously departed from conventional blues. He claimed that Montgomery's ability to use a variety of musical styles was his most important musical inspiration.

Early Works. Montgomery's influence is seen in Dixon's compositions for the Big Three Trio. "Signifying Monkey" is a mixture of folk ballad and jive music, while "My Love Will Never Die" is in a melodramatic style. Other musical styles Dixon used for compositions for his early groups include country and western, novelty, Tin Pan Alley pop, slow blues, and fast boogie-woogie.

Compositions for Chess Artists. When composing, Dixon did not always follow the simple twelve-bar blues pattern. "Hoochie Coochie Man" is in sixteen-bar form, and "I Just Want to Make Love to You" is a mixture of the eight-bar form and *aaba* thirty-two-bar pop-song form.

Dixon had a characteristic way of constructing music and words, often using repetition of simple but memorable riffs consisting of two or three pitches as a support for vocal melodies. This musical device sounds similar to the structure of work songs that he would have heard as a youngster in the Mississippi Delta. He also had a characteristic way of writing lyrics—that is, listing or cataloging concepts or words that could be similar or opposite in meaning. This can be heard in his songs for Chess artists: "Hoochie Coochie Man," "I Just Want to Make Love to You," "I'm Ready," "Spoonful," "Twenty-nine Ways," "You Can't Judge a Book by Its Cover," and "Wang Dang Doodle."

Dixon had a remarkable ability to compose songs that effectively capitalized on the assigned artist's public image. His first experiment was "Third Degree" for Eddie Boyd in 1953. Then came the 1954 hit "Hoochie Coochie Man" for Waters, which linked the singer's machismo with a series of stop-time riffs. In "Back Door Man" for Wolf, Dixon added riffs in Wolf's distinctive style to a story about a man who meets secretly with other men's wives.

Dixon's work shows that his development of the performing personalities of Waters, Wolf, and Taylor was highly relevant to the tradition of the blues as a secular religion. In one analysis, blues performers are considered preachers of an alternative African American religion, one that philosophically opposed organized religious institutions. Dixon defined his blues as an expression of "the true facts of life," and he claimed his artistic goal was to express real-life wisdom through his music.

Musical Legacy

Dixon's songs were not only Chicago blues classics but also important in the repertoires of such rock artists as the Rolling Stones, Led Zeppelin, Cream, the Jeff Beck Group (with Rod Stewart), and the Doors. Dixon's work as a sideman, producer, and talent scout should not be underrated. Dixon

played bass for many recording sessions of Chess artists, including Chuck Berry and Bo Diddley. As a producer, he (as well as the label owners) required Berry to revise his debut song, "Maybellene." As a talent scout, Dixon organized debut sessions for Albert King, Junior Wells, and Taylor. Dixon worked as an organizer of the American Folk Blues Festival in 1960 in Europe, which introduced blues to European audiences. In 1982 Dixon established the Blues Heaven Foundation to help musicians retrieve their copyrights, promote an ongoing blues tradition, and educate children. In 1994 his achievements were honored with his induction into the "early influence" category of the Rock and Roll Hall of Fame.

Mitsutoshi Inaba

Further Reading

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Dixon, Willie, with Don Snowden. *I Am the Blues: The Willie Dixon Story*. New York: Da Capo Press, 1989. Dixon's memories, including discussions of his childhood and youth, relationships with musicians and record-company owners, and stories behind his compositions.

See also: Berry, Chuck; Diddley, Bo; Howlin' Wolf; James, Etta; Morrison, Jim; Rush, Otis; Stewart, Rod; Terry, Sonny; Waters, Muddy; Williamson, Sonny Boy, I; Williamson, Sonny Boy, II.

Dr. Dre

American rapper

Dr. Dre was instrumental in the development of gangsta rap in the late 1980's and early 1990's, and he expanded his involvement in music by producing numerous successful rap albums.

Born: February 18, 1965; Los Angeles, California
Also known as: André Romelle Young (birth name)
Member of: World Class Wreckin' Cru; N. W. A.

Principal recordings

ALBUMS (as producer or coproducer): *Eazy-Duz-It*, 1988 (by Eazy-E); *Doggystyle*, 1993 (by Snoop Dogg); *No Limit Top Dogg*, 1999 (by Snoop Dogg); *The Slim Shady LP*, 1999 (by Eminem); *The Last Meal*, 2000 (by Snoop Dogg); *The Marshall Mathers LP*, 2000 (by Eminem); *The Eminem Show*, 2002 (by Eminem); *Get Rich or Die Tryin'*, 2003 (by 50 Cent); *Encore*, 2004 (by Eminem); *The Massacre*, 2005 (by 50 Cent); *Tha Blue Carpet Treatment*, 2006 (by Snoop Dogg); *Curtis*, 2007 (by 50 Cent).

ALBUMS (solo): *The Chronic*, 1992; *Dr. Dre Presents . . . the Aftermath*, 1996 (with others); *2001*, 1999.

ALBUMS (with N. W. A.): *N. W. A. and the Posse*, 1987; *Straight Outta Compton*, 1989; *Efil4zaggin*, 1991.

The Life

Dr. Dre (dray) began his music career in the mid-1980's as a deejay at the Los Angeles dance club Eve After Dark. There he met other deejays and rappers active in the Los Angeles area, and in 1984 he joined the electro-hop group World Class Wreckin' Cru. In 1986 Dr. Dre met the rapper Ice Cube, and they started collaborating on songs for Ruthless Records, a label run by local rapper Eazy-E. Dr. Dre ultimately left the World Class Wreckin' Cru to join a rap group on the Ruthless Record label, N. W. A. (Niggaz With Attitude). The group—which utilized explicit lyrics that depicted life on the streets and originally consisted of Dr. Dre, Ice Cube, Eazy-E, DJ Yella, and electro artist the Arabian Prince—was instrumental in the development of gangsta rap. Easy-E was the leader of the group, but it was Dr. Dre and DJ Yella who handled the production duties. In addition to his duties with N. W. A., Dr. Dre produced albums for other artists, including solo albums by rapper D.O.C. and rhythm-and-blues singer Michel'le.

In 1991 Dr. Dre left N. W. A. and Ruthless Records to found Death Row Records with former bodyguard Suge Knight. In 1992 Dr. Dre released his first single, the title track to the film *Deep Cover* (1992), on the label, and later that same year he released his first solo album, *The Chronic*. The album, which prominently featured protégé Snoop Doggy Dogg, was extremely successful, and it was fol-

lowed by *Doggystyle*, Dogg's debut album produced by Dr. Dre, the following year. *The Chronic* and *Doggystyle* were the only two albums fully produced by Dr. Dre while he was at Death Row Records, though he did produce a number of songs for other Death Row artists and for film sound tracks. While at Death Row, Dr. Dre did not play a prominent role in the developing feud between Death Row and New York record label Bad Boy Entertainment, nor was he consulted about signing new artists such as M. C. Hammer and Tupac Shakur. These activities and tensions with Knight, along with concerns over the direction of the label, resulted in Dr. Dre leaving Death Row Records in 1996.

Dr. Dre. (Gary Hershorn/Reuters/Landov)

After leaving Death Row Records, Dr. Dre formed his record label, Aftermath Entertainment. Most of the albums initially issued by the label, including the compilation album *Dr. Dre Presents . . . the Aftermath*, did not reach commercial expectations. The label had its first big success with Eminem's album, *The Slim Shady LP*, in 1999. Dr. Dre was the executive producer, and it included three tracks produced by Dr. Dre, including "Guilty Conscience," with Dr. Dre as a rapper. That same year Dr. Dre issued his second solo album, *2001*, and after its release he refocused on his activities as a producer.

The Music

More gifted as a producer than as a rapper, Dr. Dre has always been more active behind the scenes than in front of the microphone. Through his signature G-Funk (gangsta funk) beats, Dr. Dre shaped the sound of West Coast rap, and gangsta rap in particular. Derived from the funk music of George Clinton and the Parliament Funkadelic (P-Funk), G-Funk, utilized slowed-down P-Funk beats along with slow-rolling melodies, prominent bass lines, and heavy synthesizers. The smooth, multilayered G-Funk sound that became synonymous with West Coast rap contrasted with the more punctuated rhythms and sparser soundscape of East Coast rap, and it helped fuel the rivalry between the two coasts. The G-Funk sound was first hinted at on N. W. A.'s *Efil4zaggin*, but it came to fruition with the release of *The Chronic*. In addition, Dr. Dre generally utilized live musicians instead of samples to interpolate rhythms and melodies throughout his songs.

As a rapper, Dr. Dre's music presents the typical themes of gangsta rap that glorify criminal activities and extravagant lifestyles and support sexual promiscuity and the use of drugs and alcohol. Not a gifted lyricist, Dr. Dre frequently enlisted outside help for his songs.

Straight Outta Compton. N. W. A.'s second album, *Straight Outta Compton*, helped define the gangsta rap genre and established Los Angeles as a center for rap music. It was also the first gangsta rap album to find a large audience, even without any airplay on radio or television. Lyrically, *Straight Outta Compton* explicitly addresses violent criminal behavior and is musically sparser than later Dr. Dre-produced albums. The most controversial song on the album, "Fuck tha Police," is an indictment of the police's brutal treatment of young African American males, drawing attention to racial

profiling in the inner city. The song centers on a mock courtroom skit with each of the rapping members of N. W. A. taking a verse. "Fuck tha Police" contributed to N. W. A.'s notoriety as the world's most dangerous group and resulted in a letter of warning being sent to their record label by the Federal Bureau of Investigation.

The Chronic. *The Chronic* helped establish the West Coast rap style, including Dr. Dre's signature G-Funk sound, and it challenged the control New York rappers had of the industry. The album also popularized the newly founded Death Row record label, and it increased the appeal of gangsta rap for mainstream suburban audiences. Lyrically, songs on *The Chronic* address inner-city crime, express misogynist themes, and direct insults at former N. W. A. bandmate Easy-E. In addition to Dr. Dre, *The Chronic* features a number of guest artists, including rapper Dogg, who appears on twelve of the album's sixteen tracks. Dogg also appears on all three of the album's singles, and he wrote much of the album's lyrics. The first, and most successful, of the album's singles was "Nuthin' but a 'G' Thang," which contains several references to Long Beach, Dogg's hometown, and Compton. The second single, "Fuk wit Dre Day," is one of the songs on *The Chronic* that attacks Easy-E, along with East Coast rapper Tim Dog and Luke Campbell of the rap group 2 Live Crew. "Let Me Ride," the final single, while the least successful commercially, won Dr. Dre the 1994 Grammy Award for Best Rap Solo Performance. After the release of *The Chronic*, Dr. Dre focused his attention on producing, and he did not release another full solo album for seven years.

2001. Commonly referred to as *The Chronic 2* or *The Chronic 2001*, Dr. Dre released the album *2001* in 1999. It marks a return by Dr. Dre to some of the same subject matter addressed on his first album, *The Chronic*. Most of the songs on *2001* contain the stereotypical explicit lyrics and criminal themes of gangsta rap, but the album is still sonically innovative. Produced by Dr. Dre and fellow Aftermath producer Mel-Man, *2001* expands on the G-Funk sound of *The Chronic* by adding strings and other elements while still sounding leaner. Dr. Dre enlists the help of several guest artists to augment his own rapping, and they figure prominently in the singles released from the album. The first single, "Still D.R.E.," announces Dr. Dre's return as a solo artist, and it features guest artist Dogg and lyrics cowritten by Jay-Z. "Forgot About Dre," the next single, features Eminem and samples from "Vela, Together We Await the Storm," by the Human Abstracts. The song won several awards, including the 2001 Grammy Award for Best Rap Performance by a Duo or Group and the 2000 MTV Video Music Award for Best Rap Video. The final single, "The Next Episode," features rappers Snoop Dogg, Nate Dogg, and Kurupt, and it samples David McCallum's "The Edge." "The Next Episode" was later sampled by the hip-hop group City High for its successful 2001 single "What Would You Do."

Musical Legacy

Through his early work with N. W. A., Dr. Dre was instrumental in the creation of gangsta rap, the dominant genre of rap through the mid-1990's. As a producer at Death Row Records, his slow, synthesizer-based G-Funk beats became the sound of West Coast, and some East Coast, rap, and it helped rap become more than just party music. His sound was frequently emulated by other producers and used by Dr. Dre in the albums and songs that he produced for others. His influence continued to be felt throughout the 1990's and 2000's, as he produced and discovered new talent at both Death Row and Aftermath. Protégés Dogg, Eminem, and 50 Cent have all drawn upon Dr. Dre's credibility and resources in order to find their success in the music industry. Dr. Dre remains one of the most influential figures in hip-hop, helping to produce the next generation of rappers that now dominate the industry.

Throughout his career Dr. Dre has received a number of Grammy Awards. In addition to the ones he received for "Let Me Ride" and "Forgot About Dre," he, along with BLACKstreet and Queen Pen, received the 1998 Grammy Award for Best Rhythm and Blues Performance by a Duo or Group for "No Diggity," and, along with Eminem, he received the 2001 Grammy Award for Best Rap Album for Eminem's *The Marshall Mathers LP*.

Matthew Mihalka

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ography focuses on the early portion of Dr. Dre's career with N. W. A. and as a solo artist on Death Row Records, though it also includes a short chapter on his activities since leaving Death Row Records.

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Quinn, Eithne. *Nuthin' But a "G" Thang: The Culture and Commerce of Gangsta Rap*. New York: Columbia University Press, 2005. This book focuses on the emergence of gangsta rap and describes Dr. Dre's involvement in its development.

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See also: Eminem; 50 Cent; Ice Cube; Jay-Z; Salt and Pepa; Shakur, Tupac; Snoop Dogg.

Charles Dodge

American classical composer

Dodge is best known for his work with synthesized voice sounds, with fractal geometry, and with combining computer music with live performers.

Born: June 5, 1942; Ames, Iowa
Also known as: Charles Malcolm Dodge (full name)

Principal works

ELECTRONIC WORKS: *Cascando*, 1978; *Profile*, 1990; *Any Resemblance Is Purely Coincidental*, 1994; *Extensions*, 1994; *Speech Songs*, 1994; *Changes*, 1998; *Earth's Magnetic Field*, 1998.

ORCHESTRAL WORK: Composition in Five Parts, 1982.

The Life

While pursuing a bachelor of arts degree in composition at the University of Iowa, Charles Malcolm Dodge attended Vermont's Bennington Composers Conference in 1963. There he met James Tenney, Edgard Varèse, and Vladimir Ussachevsky, which led to his interest in computer music. He finished his undergraduate studies in 1964, and then he earned at Columbia University a master of arts in 1966 and a doctorate of musical arts in 1970. Among his teachers were Richard Hervig, Otto Luening, and Chou Wen-chung. He also studied electronic music with Ussachevsky and computer music with Godfrey Winham at Princeton University from 1969 to 1970.

Between 1971 and 1977, Dodge worked at Bell Telephone Laboratories, and he taught in the music department at Columbia University from 1970 to 1980. Subsequently, he founded the Center for Computer Music at Brooklyn College of the City University of New York, and he taught at the City University Graduate Center. In the mid-1990's he became visiting professor at Dartmouth College in Hanover, New Hampshire.

The Music

Dodge's early instrumental works, such as *Folia* (1965), project different tempi simultaneously,

showing the influence of composers such as Elliott Carter. Works from his graduate-school period exhibit serial principles of musical organization, a reflection of the dominant compositional philosophies at Columbia and Princeton at the time. The influence of Milton Babbitt, in particular his *Ensembles for Synthesizer*, can be seen in Dodge's twelve-tone work for computer *Changes*.

While Dodge was investigating at Bell Telephone Laboratories the feasibility of using computers to make vocal music, he traveled to Stockholm, where he encountered the music of text-sound composers, among them Lars-Gunnar Bodin and Bengt-Emil Johnson. Their works made an especially strong impression, leading Dodge to compose works featuring synthesized voice sounds. Dodge expanded the range of media utilized, including works for tape alone, for tape with musical instruments, for tape with voice, for radio plays, and for musical theater. In addition, Dodge incorporated algorithmic compositional techniques to further unify his musical material.

Earth's Magnetic Field. While an instructor at Princeton in 1969-1970, Dodge received a telephone call from the Goddard Institute for Space Studies. Geophysicists there had a way of recording the effects of the radiation of the sun on Earth's magnetic field, that resembled, in its notation, music (sometimes referred to as a Bartels musical diagram). For his computer-derived tape piece *Earth's Magnetic Field*, Dodge interpreted measurements from January 1 to March 4, 1961, to determine the pitch, duration, tempo, and register of the piece. Although the work makes extensive use of reverberation and location techniques to enhance the simple timbre created through subtractive synthesis, these were determined independently of the other musical elements.

Speech Songs. In 1972 Dodge began composing his first work for synthesized voice, *Speech Songs*, a group of four short songs based on texts by poet Mark Strand. They were realized at Bell Telephone Laboratories in late 1972 and early 1973. First, Dodge recorded himself reading the texts on tape, and then he entered the sound into the computer through an analog-to-digital converter. The computer analyzed the voice sound and resynthesized it, based on that analysis, allowing him to edit the analysis to produce altered vocal effects.

The four songs trace a change in speech synthesis techniques. The first three songs, "A Man Sitting in the Cafeteria," "He Destroyed Her Image," and "When I Am With You," were made with a formant tracking system and present monophonic settings in which the original voice recording is not drastically altered in the process of synthesis. The fourth song, "The Days Are Ahead," was realized with the recently invented linear predictive coding technique, and it presents a polyphonic setting of the text with extensive alteration of the pitch material.

Any Resemblance Is Purely Coincidental. Commissioned by the Arts Council of Great Britain in 1980, this work for piano and tape marks an interesting new direction in Dodge's use of processed voice sounds. According to the composer, the title of the work recalls the standard disclaimer from television crime dramas of the 1950's. The tape part is constructed from a digitized version of the 1907 recording of tenor Enrico Caruso singing "Vesti la giubba" from Ruggero Leoncavallo's opera *I Pagliacci* (1892). In the course of the work, the voice searches for an accompaniment, and it is heard at different times with electronic sounds, with copies of itself, with the live piano, and with combinations of them all. The work's initial efforts are humorous, with the piano set on center stage as if Caruso were somehow present; as the work progresses other emotions come into play.

Musical Legacy

Dodge's *Speech Songs* was one of the first pieces in a new genre: music compositions based on the computer analysis of recordings of a wide variety of material, including speech, song, and musical instruments. The work of Dodge, and others associated with speech synthesis, such as Paul Lansky, influenced such popular bands as the Electric Light Orchestra, Kraftwerk, and Styx.

Dodge's numerous honors include the Bearns Prize, Woodrow Wilson National Fellowship, and two Guggenheim Fellowships. He has received commissions from the Fromm Music Foundation, the Koussevitzky Music Foundation, Swedish National Radio, Groupe de Musique Experimentale de Bourges, the Los Angeles Philharmonic's New Music Group, and the American Guild of Organists.

Philip D. Nauman

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_____. "On *Speech Songs*." In *Current Directions in Computer Music Research*. Cambridge, Mass.: MIT Press, 1989. The composer revisits the musical and technological ideas that contributed to the genesis of his work *Speech Songs*.

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Thieberger, Ed M. "An Interview with Charles Dodge." *Computer Music Journal* 19 (1995): 11-24. Details Dodge's experiences at the University of Iowa, Bell Telephone Laboratories, IBM, Princeton University, and Columbia University in the late 1960's and early 1970's. Includes a significant section on *Earth's Magnetic Field*.

See also: Babbitt, Milton; Caruso, Enrico; Varèse, Edgard.

Arnold Dolmetsch

French classical pianist, violinist, viol player, lute player, and harpsichord player

Dolmetsch was a performer, instrument maker, and musicologist, and one of the first advocates of the early music revival. Performers who use period instruments are indebted to Dolmetsch's pioneering work in the restoration and reproduction of those artifacts.

Born: February 24, 1858; Le Mans, France
Died: February 28, 1940; Haslemere, Surrey, England
Also known as: Eugène Arnold Dolmetsch (full name)

Principal recordings

ALBUMS: *Domenico Scarlatti: Pastorale from Sonata in D Minor No. 9*, 1920 (harpsichord); *G. F. Handel: The Harmonious Blacksmith*, 1920 (harpsichord); *J. S. Bach: Toccata in G Major*, 1920 (harpsichord); *Nowell's Galliard/Tower Hill*, 1920 (lute); *Rameau: Fugue "La Forqueray" from the 5ième Concert/Le Cupis*, 1921 (violin); *Thomas Tompkins: Pavan in F for Five Violins*, 1921 (violin); *Columbia History of Music by Eye and Ear: Vol. 1, Part 10; Weelkes, Fantasy for a Chest of Six Viols*, 1929 (viol); *Columbia History of Music by Eye and Ear: Vol. 1, Part 11; Dowland, Awake Sweet Love*, 1929 (lute); *Columbia History of Music by Eye and Ear: Vol. 1, Part 12; Bach, Prelude and Fugue in B Flat*, 1933 (piano); *Columbia History of Music by Eye and Ear: Vol. 2, Part 11; Bach, Prelude and Fugue in C*, 1933 (piano).

WRITINGS OF INTEREST: *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries Revealed by Contemporary Evidence*, 1915.

The Life

Eugène Arnold Dolmetsch (DOHL-mehtch) was born in Le Mans, France, to a family of instrument-builders, and as a child he was trained first as a pianist, then as a violinist. He was a violin student at the Brussels Conservatory from 1881 to 1883 under Henri Vieuxtemps, and he later continued his studies at the newly founded Royal College of Music in London. He taught violin at Dulwich College from 1885 to 1889. Dolmetsch spent most of his life in England, though he worked as an instrument maker in Boston from 1905 to 1911 and in Paris from 1911 to 1914. After his stay in Paris, he returned to England. In 1917 he moved to Haslemere, Surrey, where, in 1920, he established an instrument workshop. In 1925 he and his family held the first Haslemere Festival, which lasted two weeks. Dolmetsch was married three times: to Marie Morel, then to Élodie Dolmetsch (his former sister-in-law), and finally to Mabel Johnston.

The Music

Dolmetsch's career involved three interrelated projects: restoration and reproduction of old instruments; scholarship concerning music from the Renaissance and Baroque eras; and the performance of that music using the instruments he helped to revive.

Instrument Making. Dolmetsch first became interested in historical instruments while living in Brussels, where he attempted his earliest restorations, first of an old square piano and then of a viola d'amore. He later acquired and restored such instruments as a lute, a harpsichord, a clavichord, a recorder, a viola da gamba, and a violone, teaching himself (as well as his family members and students) to play the instruments. By 1893 he moved from restoring antique instruments to building reproductions. His activities and success as an instrument-builder coincided with the Arts and Crafts movement in England, a reaction against the factory- and machine-oriented products of the Industrial Revolution. The Arts and Crafts Exhibition Society had mounted exhibitions in London beginning in 1888, and it was at that event in 1896 that Dolmetsch displayed his first handmade harpsichord. He continued his instrument-making while employed by Chickering and Sons, the piano firm based in Boston, where he ran his own department dedicated to the reproduction of early instruments, and later by the Parisian firm of Gaveau, maker of pianos.

Scholarship. By the time Dolmetsch began his studies in London, the field of musicology had entered its nascent stages; indeed, Dolmetsch's mentor at the Royal College, Sir George Grove, was among the most ambitious and prominent scholars of music, publishing the first edition of his dictionary of music in 1879. Early in his career Dolmetsch produced editions of trio sonatas by George Frideric Handel and Arcangelo Corelli, in which he realized the figured bass. In 1904 he published a series of articles in the art journal *The Connoisseur:* two on the lute and one on viols. Though not without inaccuracies, these articles were based on the author's own research into and experience with early instruments, and they demonstrated a knowledge of historical treatises on the instruments and questions of performance. Dolmetsch's most substantial scholarly publication, *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries Revealed by Contemporary Evidence*, appeared in 1915, and it was reprinted twice later in the century. The volume was among the first to offer evidence from primary sources regarding performance practices of the Baroque era. The book treats the topic of ornamentation at great length, and it also contains sections on tempo, rhythmic alteration, figured bass, fingering, and historical instruments. Though Dolmetsch's study is allied to the scholarly work of the period, its conclusion disdains impractical musicology, so wholly disconnected from performance, while simultaneously stating the author's views on the necessity of reviving older performance traditions.

Performance. While a student in London, Dolmetsch began to explore the musical holdings of the British Museum and other libraries, where he discovered long-forgotten manuscripts and prints of Renaissance and Baroque sheet music. He frequently performed these works at gatherings in his home, and, starting in 1890, in public concerts; in these concerts he and his fellow performers used the period instruments he had restored or built. However, his most important performances were at the Haslemere Festival, where he, his family members, and his students presented concerts each evening; the daytime was taken up with displays and demonstrations of historical instruments. Because of the novelty of Dolmetsch's undertakings, his performances displayed problems, especially imperfection of the instruments and playing techniques. Indeed, for Dolmetsch imperfect performances were no sign of musical weakness; most of the music he played was intended to be played by amateurs in private circles, and these were precisely the circumstances he tried to reproduce.

Musical Legacy

Dolmetsch's impact has been felt more keenly since his death than it was during his life. Most performers and critics of his day exhibited little sympathy for his work in the fields of historical instruments and music. Dolmetsch was partly responsible for his rift with the musical mainstream, since he seems to have taken a somewhat accusatory stance toward the performers of his day. Nevertheless, after the first festivals at Haslemere, and especially in the 1930's, musicians and the musical

public were increasingly accepting of Dolmetsch's ideas. In 1933 the composer Percy Grainger published an article commending Dolmetsch for his steady adherence to the British musical tradition, and an obituary in the *Musical Times* praised him as a "creative genius."

The Haslemere Festival and the workshop there continued under the guidance of Dolmetsch's descendants and the Dolmetsch Foundation, established in 1929. In the late 1930's Dolmetsch was honored by both the British government and the French government; the former granted him a civil list pension in 1937, and the latter made him Chevalier de la Légion d'Honneur in 1939.

Rebecca Cypess

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Dolmetsch, Arnold. *The Interpretation of the Music of the Seventeenth and Eighteenth Centuries Revealed by Contemporary Evidence*. London: Novello, 1969. Dolmetsch's most important contribution to musical scholarship. Though many of his conclusions have been modified or corrected by later scholars, the work was pioneering in its attempt to understand the performance conventions of the Baroque era.

Grainger, Percy. "Arnold Dolmetsch: Musical Confucius." *Musical Quarterly* 19 (1933): 187-98. This important twentieth century composer praises Dolmetsch for his advocacy of the British musical tradition.

Haskell, Harry. *The Early Music Revival: A History*. Mineola, N.Y.: Dover, 1996. An entertaining evaluation of the early music movement, with an informative chapter on Dolmetsch.

See also: Grainger, Percy Aldridge.

Eric Dolphy

American jazz composer, flutist, clarinetist, and saxophonist

A jazz reedist, Dolphy was a major figure in the free jazz and Third Stream musical movements of the 1960's.

Born: June 20, 1928; Los Angeles, California
Died: June 29, 1964; Berlin, Germany
Also known as: Eric Allan Dolphy (full name)

Principal recordings

ALBUMS: *Hot and Cool Latin*, 1959; *Truth*, 1959; *Wherever I Go*, 1959; *Candid Dolphy*, 1960; *Dash One*, 1960; *Erich Dolphy*, 1960; *Far Cry*, 1960 (with Booker Little); *Fire Waltz*, 1960; *Here and There*, 1960; *Looking Ahead*, 1960; *Other Aspects*, 1960; *Out There*, 1960; *Outward Bound*, 1960 (with the Eric Dolphy Quintet); *Status*, 1960; *Latin Jazz Quintet*, 1961; *Quartet 1961*, 1961; *The Quest*, 1961 (with others); *Softly, as in a Morning Sunrise*, 1961; *Vintage Dolphy*, 1962; *Conversations*, 1963; *Iron Man*, 1963; *Last Date*, 1964; *Naima*, 1964; *Out to Lunch*, 1964; *Unrealized Tapes*, 1964.

The Life

Eric Allan Dolphy (DOHL-fee) was born in Los Angeles, California, to Sadie and Eric Dolphy, Sr., who were of West Indian descent. He took up clarinet while in elementary school, and he eventually started playing alto saxophone at local dances. Dolphy practiced avidly, starting in the hours before school and playing late into the night. He studied music at Los Angeles City College, and after serving two years in the Army, he resumed his studies at the U.S. Naval School of Music. He returned to Los Angeles in 1953, and he began his performing career in earnest, meeting jazz luminaries such as Max Roach and Ornette Coleman, with whom he would later perform and record. Dolphy's first major break came as a member of the drummer Chico Hamilton's band. The film *Jazz on a Summer's Day* (1960) captured the group's performance at the 1958 Newport Jazz Festival, which was Dolphy's first broad exposure. Shortly thereaf-

ter, he moved to New York City, where he recorded and performed with Coleman, Charles Mingus, John Coltrane, Gunther Schuller, and Oliver Nelson. After his initial successes in the early 1960's, his increasingly experimental music began to lose face, and in 1964 he decided to settle in Europe where he found audiences less averse to his challenging music. He died in a Berlin hospital of diabetes-related heart failure.

The Music

Dolphy made major contributions to the emergent fields of free jazz and Third Stream music. His training in the swing and bebop traditions is reflected in all of his work, but his ability to move back and forth between tonally grounded harmonies and highly dissonant, nearly atonal frameworks distinguished his improvisational voice. Broadly speaking, his compositional approach begins with a stylistically idiomatic jazz melody, or "head," which sets the parameters for the harmonies and rhythms of his solos. This avant-garde approach to jazz composition and performance set Dolphy on a course that often overlapped with the European art music tradition, as evident in his performance of Edgard Varèse's *Density 21.5* (1936) for flute at the 1962 Ojai Music Festival and his collaborations with Gunther Schuller's Third Stream projects, most notably the album *Jazz Abstractions* (1960).

Early Works. Dolphy's first year in New York resulted in an unprecedented outpouring of creative activity from the artist. He was a notable sideman on a number of important recordings, including *Charles Mingus Presents Charles Mingus* (1960), which features Dolphy's technique of "conversational" improvisation. On the recording, Mingus and Dolphy use their instruments to emulate the inquiring inflections, stuttered pacing, and expressive intonations of human speech—in effect, holding a wordless yet still meaningful conversation. Another important early effort as a sideman came with Dolphy's participation in Coleman's groundbreaking 1960 album *Free Jazz: A Collective Improvisation*, a recording that ostensibly coined the name for a whole genre. In this, Dolphy played the counterpart to the saxophonist Coleman in the double quartet comprising two saxophonists, two trumpeters, two bassists, and two drummers. Exhibiting his abilities in the mainstream jazz tradition, Dolphy also appeared on Nelson's *Blues and the Abstract Truth* (1961), widely considered that artist's best effort and a classic jazz album.

Out There. In addition to his considerable early body of creative work as a sideman, Dolphy recorded three albums as a bandleader in 1960: *Outward Bound*, *Out There*, and *Far Cry!* Of these, *Out There* remains one of his finest. His performances on the album establish his ability to work both in and outside the jazz tradition, hence the term "out" in the titles, with which various record labels sought to promote his music. The album, with Ron Carter on cello, George Duvivier on bass, and Roy Haynes on drums, featured Dolphy on clarinet, bass clarinet, and flute as well as on saxophone. On the title track, Dolphy on alto sax plays a frenetic bop-inspired head doubled by Carter on cello. The piece then moves into improvised solos that maintain traditional stylistic phrasing, although wandering in and out of tonal coherence. Dolphy's alto saxophone solo on the track displays his technical mastery of the instrument, winding through three-octave scale figures in split seconds and creating spirals of sound that are so artistically attractive that their outright dissonance and their lack of clear tonality become secondary considerations. The recording of Mingus's "Eclipse" on the album is representative of Dolphy's interest in Third Stream music. The vocal piece is arranged for clarinet and cello moving through a highly chromatic two-voice melody. Eschewing the rhythmic pulse of much free jazz, Dolphy's performance on this track moves at a halting rubato pace indicative of its avant-garde classical inspirations.

Out to Lunch. *Out to Lunch* is widely considered Dolphy's masterwork. A number of tracks from the album have achieved the status of standards, forming part of an established musical repertory among free jazz musicians. Dolphy's piece "Gazzellioni," named after an Italian classical flutist, is one such tune—a bop-inspired composition that Dolphy performs on flute. "Hat and Beard" is another musical portrait of sorts—here a tribute to Thelonious Monk. Unlike "Gazzellioni," the piece directly emulates the compositions and improvisatory style of the jazz pianist, albeit in an abstract fashion. The piece features a bass ostinato joined by sporadic and angular interjections on trumpet, alto saxo-

phone (and bass clarinet), and vibraphone, which eventually all join the ostinato. Dolphy's bass clarinet solo on the track is noteworthy for both its growling, squealing, and wailing timbres and its multiphonics—a technique of reed playing that produces two pitches simultaneously. Dolphy's work on the bass clarinet here and elsewhere established the instrument commonly relegated to a supporting role as a viable jazz solo instrument.

Musical Legacy

Dolphy's major historical contributions stem from his foundational involvement in the free jazz and the Third Stream movements. Though many musicians around New York's improvised music scene in the early 1960's performed in both jazz and classical settings, it was the work of Dolphy and a few others that established a space for this music between artistic genres and at the edges of popular taste. His interest in avant-garde classical music inspired Dolphy to perform on nontraditional jazz instruments, such as the bass clarinet, oboe, and flute. His experiments with alternative instrumentations and with crossing stylistic boundaries resulted in the many nontraditional instruments commonly found in jazz settings and the expansion of improvised music beyond the label of jazz.

J. Griffith Rollefson

Further Reading

Horricks, Raymond. *The Importance of Being Eric Dolphy*. Tunbridge Wells, England: DJ Costello, 1988. This is a loving tribute to the artist, with a few transcriptions and analyses of some performances.

Simosko, Vladimir, and Barry Tepperman. *Eric Dolphy: A Musical Biography and Discography*. Cambridge, Mass.: Da Capo, 1996. This excellent overview of Dolphy's life and work places him in context with other innovative jazz artists, including Coltrane, Mingus, and Coleman, and it describes the unique voice of his music, which could mimic speech.

See also: Coleman, Ornette; Coltrane, John; Kirk, Rahsaan Roland; Lewis, John; Monk, Thelonious; Powell, Bud; Roach, Max; Varèse, Edgard.

Plácido Domingo

Spanish-Mexican classical and opera singer

A great lyrical tenor, Domingo is a superb actor on the operatic stage. He is noted for his versatility, not only in the variety of roles he mastered but also in his activities as a director, an arts administrator, and a popularizer of classical music.

Born: January 21, 1941; Madrid, Spain
Also known as: José Plácido Domingo Embil (full name)
Member of: The Three Tenors

Principal works

OPERATIC ROLES: Borsa in Giuseppe Verdi's *Rigoletto*, 1959; Danilo Danilowitsch in Franz Lehár's *The Merry Widow*, 1960; Alfredo in Giuseppe Verdi's *La Traviata*, 1961; Arturo in Gaetano Donizetti's *Lucia di Lammermoor*, 1961; Turiddu in Pietro Mascagni's *Cavalleria rusticana*, 1965; Pinkerton in Giacomo Puccini's *Madama Butterfly*, 1965; Hoffman in Jacques Offenbach's *Tales of Hoffman*, 1965; Don Rodrigo in Alberto Ginastera's *Don Rodrigo*, 1966; Canio in Ruggero Leoncavallo's *Pagliacci*, 1966; Maurice de Saxe in Francesco Cilea's *Adriana Lecouvreur*, 1968; Lohengrin in Richard Wagner's *Lohengrin*, 1968; Ernani in Giuseppe Verdi's *Ernani*, 1969; Don Alvaro in Giuseppe Verdi's *La forza del destino*, 1969; Mario Cavaradossi in Giacomo Puccini's *Tosca*, 1971; Vasco da Gama in Giacomo Meyerbeer's *L'Africaine*, 1972; Paolo in Ricardo Zandonai's *Francesca da Rimini*, 1973; Arrigo in Giuseppe Verdi's *Les Vêpres siciliennes*, 1974; Don Carlo in Giuseppe Verdi's *Don Carlo*, 1975; Otello in Giuseppe Verdi's *Otello*, 1975; Aeneas in Hector Berlioz's *Les Troyens*, 1983; Parsifal in Richard Wagner's *Parsifal*, 1991; Siegmund in Richard Wagner's *Die Walküre*, 1992; Idomeneo in Wolfgang Amadeus Mozart's *Idomeneo*, 1994; Adorno in Giuseppe Verdi's *Simon Boccanegra*, 1996; Hermann in Peter Ilich Tchaikovsky's *The Queen of Spades*, 1999; Rasputin in Deborah Drattell's *Nicholas and*

Alexandra, 2003; Oreste in Christopher Gluck's *Iphigénie en Tauride*, 2007.

Principal recordings

ALBUMS (solo): *Mefistofele*, 1974; *Christmas with Plácido Domingo: Vienna Symphony Orchestra*, 1981; *Always in My Heart (Songs of Ernesto Lecuona)*, 1984; *Domingo at the Philharmonic*, 1989; *Goya: A Life in Song*, 1989; *Great Love Scenes*, 1990; *The Domingo Songbook*, 1992; *Plácido Domingo Sings Caruso*, 1992; *The Great Plácido Domingo*, 1995; *The Young Domingo*, 1999; *Essential Plácido Domingo*, 2004; *Vienna: City of My Dreams*, 2004; *Moments of Passion*, 2006.

ALBUMS (with the Three Tenors): *Carreras, Domingo, Pavarotti: The Three Tenors in Concert*, 1990; *The Three Tenors*, 1997; *The Three Tenors Christmas*, 2000; *Romantic Arias*, 2002; *Romantic Tenors*, 2002.

The Life

Plácido Domingo (PLA-sih-doh doh-MIHN-goh) was born José Plácido Domingo Embil in Madrid, Spain, on January 21, 1941. A sister, Mari Pepa, was born the following year. Their parents were professional performers in the Spanish musical-comedy genre called the zarzuela. In 1950 the parents decided to relocate the family to Mexico City, where they eventually formed their own zarzuela company. Domingo often appeared in their productions, thus developing the acting skill and the stage presence that would be much admired when he became an opera star. He also continued with the piano lessons he had begun as a child in Madrid.

When Domingo was fourteen, his piano teacher died, and his parents enrolled him in the National Conservatory of Music. At that time, he had two great passions: piano and soccer. A talented goalie, he could have become a professional soccer player. However, he also loved piano. At the conservatory, his range of interests broadened. He liked literature and mathematics; he enjoyed composition and observing conducting classes; and he was fascinated by opera.

Domingo was also interested in girls. At sixteen, he left home to live with another piano student, and they were secretly married. The following year, they had a son, José (Pepe), but soon thereafter they separated and divorced. Because he now had a child to support, Domingo left the conservatory to earn his living as a singer.

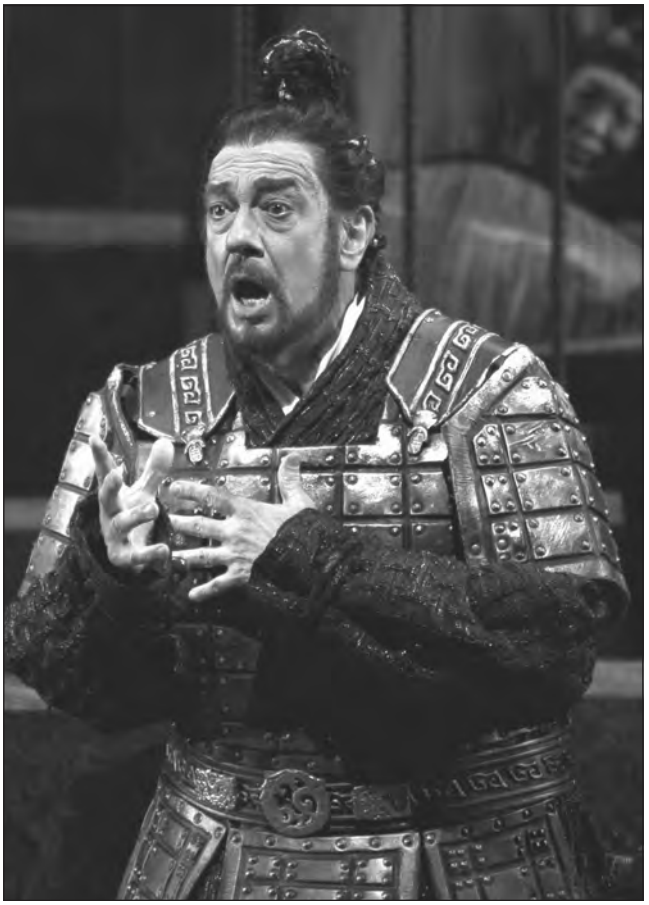
While he was at the conservatory, Domingo had met Marta Ornelas, a student taking voice lessons. After a year of courtship, which included his serenading Marta at the apartment building where her family lived and which culminated in her parents giving consent, Domingo and Marta were married on June 15, 1961. By December, 1962, they were living in Tel Aviv, Israel, where for the next two and a half years they sang major roles with the Israel National Opera Company. In 1965 they moved to the United States. A son, Plácido (Placi), was born on October 21, 1965, and another son, Alvaro Maurizio, was born on October 11, 1968. After the birth of the children, Marta abandoned her operatic career. However, she remained her husband's closest friend and his most trusted adviser.

Domingo soon became one of the most highly regarded tenors in the world and one of the busiest. He traveled all over the world, sometimes with Marta and the children, sometimes without them. During the summer he scheduled a vacation, at the family home in Barcelona or at their villa in Acapulco, Mexico. Though he was an international star, Domingo never forgot his roots. After the devastating earthquake in 1985, Domingo flew to Mexico City and joined rescuers working in the rubble. He later gave a series of concerts to benefit the victims. Domingo also retained his love of soccer. In June, 1972, before a performance of *Cavalleria rusticana* and *I Pagliacci* in Hamburg, Germany, he joined the stage crew in a soccer game, he hurt his back, and he had to sing the two operas without moving on stage. It was their shared love of the sport that prompted Domingo and two other famous tenors, Luciano Pavarotti and José Carreras, to plan a joint performance at the 1990 World Cup soccer championship in Rome, Italy, thus starting the tradition of the Three Tenors concerts.

The Music

Though Domingo sang baritone roles in his father's productions and in musical comedies, at his audition for Mexico's National Opera in 1959 he was told that he was a tenor. He was accepted by the company, and he made his operatic debut by

singing in its production of Giuseppe Verdi's *Rigoletto*. After returning from Tel Aviv, Domingo joined the New York City Opera, and in 1968 he made his debut with the Metropolitan Opera. Appearances at major European opera houses followed, and he was soon considered one of the world's greatest operatic tenors. However, Domingo also ventured into other areas. He recorded duets with the popular music stars John Denver and Jennifer Rush. He promoted his Hispanic heritage, and he won a Grammy Award for Best Latin Pop Performance for "Siempre en mi corazón," from the album *Always in My Heart*. He was the star of filmed versions of the operas *Otello, La Traviata*, and *Carmen*. In the early 1970's, he began conducting orchestral performances and operas. In 1996 he became creative director of the Washington National Opera in the District of Columbia, and in 2000 he began serving as artistic director of the Los Angeles Opera. Meanwhile, his voice showed no signs of aging and his energy no signs of flagging.



Plácido Domingo. (Keith Bedford/Reuters/Landov)

Tosca. Giacomo Puccini's *Tosca* (1900) takes place in Rome in June, 1800. Cesare Angelotti, a former consul, has escaped from prison and fled from the villainous Baron Scarpia, the Roman police chief. The painter Mario Cavaradossi aids Angelotti. Scarpia tricks Cavaradossi's mistress, Floria Tosca, into revealing where Angelotti is hiding. After obtaining what she believes to be a safe-conduct from Scarpia that will enable the lovers to escape, Tosca kills Scarpia. However, Scarpia has betrayed her again. Cavaradossi is executed, and Tosca leaps to her death.

Domingo first sang in *Tosca* in August, 1961, when he was cast in the minor role of Spoletta in a production in Mexico's National Opera. On September 30, when *Tosca* was again performed in Mexico City, Domingo played Cavaradossi. The role became a permanent part of Domingo's repertoire. By the time he appeared in *Tosca* in New York's Central Park on June 16, 1981, opening the Metropolitan Opera's summer season, Domingo had played Cavaradossi some 150 times. These outdoor productions in Central Park were presented in concert style. The singers wore evening dress and stood on a raised platform. Most of the crowd of some two hundred thousand could not see them but merely listened to the performance, projected by loudspeakers. Nevertheless, the crowd roared its approval after Domingo's showcase arias. More typical in format were the three performances of *Tosca* in late May, 1983, during the Opera Festival at the Liceo in Barcelona, Spain. The audience there was as enthusiastic as the New Yorkers had been. Domingo's aria "E lucevan le stelle" in act 3 produced such extended applause that the conductor had to have it repeated.

Otello. Based on William Shakespeare's play *Othello* (1604), Verdi's *Otello* (1887) involves the machinations of Jago, an ensign, as he works to destroy the Moorish general, Otello, along with his bride Desdemona, and his second-in-command Cassio, by persuading Otello that his wife and Cassio are having an affair. Jago succeeds, and Otello kills Desdemona. After Jago is exposed, Otello stabs himself.

In his memoir *My First Forty Years* (1983), Domingo calls September 28, 1975, one of the major milestones in his life. That was the night he first performed the title role in *Otello*. Though he had been warned that the role would ruin his voice, Domingo found that its challenges helped him to improve his technique. His dramatic interpretation of the role changed markedly in December, 1976, when he played the part at La Scala in Milan, with Franco Zeffirelli as director. Domingo notes how changes in staging suggested by Zeffirelli made Otello's credulity more believable. He also explains that while earlier he had thought of Otello as a Moor, he now saw him as a black man and an outsider among the white Venetians. It is significant that Domingo's most difficult role, that of Otello, is the one for which he is best known.

Tales of Hoffmann. When he died in 1880, Jacques Offenbach left his comic opera *Tales of Hoffmann* unfinished. As a result, each director makes a number of decisions about the text, even the order in which the three tales are presented. In the prologue, the poet Hoffmann talks about his three loves, and in each of the three acts that follows, one of the romances is portrayed. One of his loves, Olympia, proves to be a mechanical doll; another, Antonia, is so frail that Hoffmann cannot save her from death; the third, the courtesan Giuletta, takes Hoffmann's shadow from him and then sails away with another man. In an epilogue, Hoffmann is told that his present love, Stella, combines the qualities of all the others, and she, too, abandons him for another, leaving Hoffmann alone with his Muse.

In *My First Forty Years*, Domingo explains that the role of Hoffmann is very difficult for a tenor because he must sing so many extended passages in a high register. Though he first sang in the opera in 1965, as his vocal technique developed and as he came to understand the character he played, he found himself much more at ease in the role. Between 1980 and 1982, when four opera houses observed the centenary of Offenbach's death and of the first performance of *Tales of Hoffmann*, Domingo sang the title role in thirty-nine productions. He continued to enjoy performing in the opera, both because he felt he had mastered a difficult role and because he found the approaches of the various directors so interesting.

Musical Legacy

Domingo, a superb tenor, triumphed in roles ranging from comic opera to dark tragedy. He appeared in opera houses throughout the world, and he made more than one hundred recordings. He ventured into other kinds of entertainment as well, recording Latin popular music and duets with popular artists and acting in three filmed versions of operas. The first Three Tenors performance, featuring Domingo, Pavarotti, and Carreras, reached some eight hundred million people on television, thus introducing classical music to many who had never been exposed to it. The album sold more copies than any other classical album in recording history.

Part of Domingo's legacy includes his founding a vocal competition for young singers, as well as his work as a director and as an arts administrator. He won numerous awards, including France's Légion d'Honneur and the 2000 Kennedy Center Honors.

Rosemary M. Canfield Reisman

Further Reading

Domingo, Plácido. *My First Forty Years*. New York: Alfred A. Knopf, 1983. Covers his personal life and professional works in detail. Of particular interest are the author's comments about opera houses, audiences, and conductors. Includes a list of performances, discography, photographs, and index.

Franchi, Cristina, ed. *Plácido Domingo and the Royal Opera*. London: Oberon Books, 2006. Focuses on Domingo's relationship with the Royal Opera House and its company. Includes several photographs, some provided by the Domingo family.

Lewis, Marcia. *The Private Lives of the Three Tenors: Behind the Scenes with Plácido Domingo, Luciano Pavarotti, and José Carreras*. New York: Birch Lane Press, 1996. The author pays special attention to the three musicians' connections with pop culture and Hollywood and to rumors of extramarital relationships. Includes source notes, bibliography, and index.

Matheopoulos, Helena. *Plácido Domingo: My Operatic Roles*. Fort Worth, Tex.: Baskerville, 2003. This important work, which might be considered the second volume of Domingo's autobiography, is the result of a collaboration between the famous tenor and a journalist who knows opera

well. Much of the volume consists of Domingo's account of his experiences, which Matheopoulos supplements with factual material. Includes glossary, three appendixes, an index of names, and numerous illustrations.

Schnauber, Cornelius. *Plácido Domingo*. Translated by Susan H. Ray. Boston: Northeastern University Press, 1997. Though this volume is presented as a biographical study of Domingo during the 1980's and early 1990's, it deals primarily with the singer's vocal technique and his acting skills. Includes illustrations, glossary, discography, bibliography, and index.

Snowman, Daniel. *The World of Plácido Domingo*. London: Bodley Head, 1985. A well-researched study by a BBC producer who is a longtime friend of Domingo. Snowman provides the backdrops for Domingo's performances by describing various locations and providing character sketches of friends and colleagues. Includes chronology and index.

See also: Aznavour, Charles; Denver, John; Pavarotti, Luciano; Piaf, Édith; Puccini, Giacomo; Ross, Diana; Santana, Carlos; Warwick, Dionne.

Fats Domino

American rock and rhythm-and-blues singer, songwriter, and pianist

A pioneer of rock and roll, Domino is noted for his energetic piano playing and his smoky voice with its New Orleans accent.

Born: February 26, 1928; New Orleans, Louisiana
Also known as: Antoine Domino, Jr. (full name)

Principal recordings

ALBUMS: *Carry on Rockin'*, 1955; *Fats Domino Rock and Rollin'*, 1956; *Rock and Rollin' with Fats Domino*, 1956; *This Is Fats Domino*, 1957; *Here Stands Fats Domino*, 1958; *The Fabulous Mr. D.*, 1958; *This Is Fats*, 1958; *Let's Play Fats Domino*, 1959; *A Lot of Dominos*, 1960; *Fats Domino*, 1960; *I Miss You So*, 1961; *Let the Four Winds Blow*, 1961; *Twistin' the Stomp*, 1962; *What a Party*, 1962; *Here Comes Fats*, 1963; *Here He Comes Again*, 1963; *Just Domino*, 1963; *Let's Dance with Domino*, 1963; *Fantastic Fats*, 1964; *Fats Domino '65*, 1965; *Trouble in Mind*, 1965; *Getaway with Fats Domino*, 1966; *Southland U. S. A.*, 1966; *Fats Domino Swings*, 1967; *Stompin'*, 1967; *Fats Is Back*, 1968; *Ain't That a Shame*, 1970; *Fats*, 1970; *Cookin' with Fats*, 1971; *Big Rock Sounds*, 1974; *Fats Domino 1980*, 1980; *Jambalaya*, 1984; *Easy Riding*, 1988; *Christmas Gumbo*, 1993; *Happy Days of Rock 'n' Roll*, 1995; *The Fats Man*, 1995.

SINGLES: "The Fat Man," 1949; "Every Night About This Time," 1950; "Rockin' Chair," 1951; "Goin' Home," 1952; "Going to the River," 1953; "Please Don't Leave Me," 1953; "Something's Wrong," 1953; "You Done Me Wrong," 1954; "Ain't That a Shame," 1955; "Don't You Know," 1955.

The Life

Antoine Domino, Jr., was born in New Orleans on February 26, 1928, the last of eight children of Antoine and Donatile Gros Domino. His father was an amateur violinist, and his uncle played with several New Orleans jazz bands. Domino's brother-in-law, Harrison Verrett, who performed in New Orleans clubs, taught the five-year-old Domino to play piano. By the time he was ten, Domino played blues and ragtime at roadhouses and honky-tonks. Domino could not be deterred from a musical career, even after severely injuring his fingers while working in a bed-spring factory.

Domino married Rosemary Hall on August 6, 1947, and they had eight children. While performing at the Hideaway Club, Domino was signed for Imperial Records by Dave Bartholomew, a bandleader and producer. Domino's first hit was "The Fat Man," a title referring to the 250-pound singer's nickname, Fats. It reached number twenty-six on the rhythm-and-blues charts, and later it earned Domino the first of his twenty-three gold records, a total surpassed at the time by only Bing Crosby and Elvis Presley.

Domino formed his own band in 1951, and a string of rhythm-and-blues hits, written alone or in collaboration with Bartholomew, followed: "Rockin' Chair," "Goin' Home," "Going to the River," "Please Don't Leave Me," "You Done Me

Wrong," and "Don't You Know." *Billboard* chose Domino as favorite rhythm-and-blues artist in 1955 and 1956. He has been widely acknowledged as one of the first rhythm-and-blues performers to become popular with both black and white audiences.

The success of such songs as "Ain't That a Shame" in 1955 led to his being considered a pioneer of rock and roll, along with Bill Haley and the Comets, Bo Diddley, Chuck Berry, Little Richard, Jerry Lee Lewis, and Presley. Domino was more visible than most black rockers, singing in such films as *Shake, Rattle, and Rock!* (1956), *The Girl Can't Help It* (1956), *Jamboree* (1957), and *The Big Beat* (1958), which takes its title from a Domino song.

When Domino's sales declined during the 1960's, his contract with Imperial Records was not renewed. He began drifting from label to label, with his music seeming old-fashioned in the era of the Beatles, Otis Redding, and Jimi Hendrix. With help from Bartholomew, Domino unsuccessfully tried to launch his own label, Broadmoor.

Fats Domino. (AP/Wide World Photos)

In 2005 Domino made international news because of Hurricane Katrina. While others fled New Orleans, Domino stayed at the insistence of his wife Rosemary, a semi-invalid. Domino survived Katrina, but he lost most of his memorabilia and the home in the working-class neighborhood where he had lived all his life. He eventually moved to a gated community across the Mississippi River in Harvey, Louisiana.

The Music

Domino's voice is soothing and friendly, in contrast to the louder, more aggressive voices of many of his contemporaries.

"The Fat Man." Like much of Domino's early music, "The Fat Man" is a blend of blues, ragtime, and boogie-woogie. Domino learned eight-bar riffs as a young man by listening to Clarence "Frogman" Henry, Professor Longhair, and Huey Smith perform in clubs, and his music rarely strayed from this New Orleans style. His heavy beat on the piano works in counterpoint to his high, nasal, slightly raspy voice. His emphasis on the beat helped make his music popular during an era when rock and roll was essentially dance music. His relaxed yet energetic piano style caused everyone listening to keep the beat.

"Ain't That a Shame." In 1955 Domino's "Ain't That a Shame" became his first crossover hit, earning the tenth spot on the pop charts. A subsequent version by Pat Boone, as "Ain't That a Shame," reached number one. To make certain songs more palatable to young white record buyers in the 1950's, it was common for white singers such as Boone, Presley, and Ricky Nelson, whose first single was Domino's "I'm Walkin'," to have hit versions of songs originally recorded by black singers.

More Hits. Domino had more Top 40 hits during the 1950's than all other rock performers except Presley. In addition to "Ain't It a Shame," his other Top 10 pop hits were "I'm in Love Again," "Blueberry Hill," "Blue Monday," "I'm Walkin'," "Valley of Tears," "Whole Lotta Lovin'," "I Want to Walk You Home," "Be My Guest," and "Walking to New Orleans," the last in 1960. While many of his

contemporaries, such as Berry and Lewis, favored raw, suggestive lyrics, Domino's style was always mellower and more nonchalant. His simple, repetitive, easy-to-remember lyrics were inspired by his everyday experiences and chance remarks he overheard.

"Blueberry Hill." In 1956 Domino took the 1940 pop standard "Blueberry Hill" (previously recorded by Sammy Kaye, Gene Autry, Glenn Miller, Louis Armstrong, and many others), added his gliding, syncopated rhythms, and remade it into a rock classic. It remains the song with which he is most identified. He also adapted other Tin Pan Alley songs, such as "My Blue Heaven," "When My Dreamboat Comes Home," and "Red Sails in the Sunset," his final Top 40 hit in 1963, to rock rhythms, his driving piano accompanied by wailing saxophones, making the songs his own.

"Lady Madonna." Domino's last single to reach the pop charts was his 1968 rendition of the Beatles' "Lady Madonna." Ironically, Paul McCartney wrote the song as a tribute to Domino's smoothly flowing sound. In *Christmas Gumbo*, he brought his bouncy rhythms to "Silent Night," making the familiar holiday favorite sound brand new.

Musical Legacy

The debt the musical industry felt it owed Domino became clear after the Hurricane Katrina disaster. Dr. John, Ben Harper, Norah Jones, B. B. King, Lenny Kravitz, Los Lobos, Paul McCartney, Willie Nelson, Tom Petty, Robert Plant, Bonnie Raitt, Lucinda Williams, Neil Young, and others perform his songs on *Goin' Home: A Tribute to Fats Domino* to raise money for the Tipitina's Foundation, a nonprofit musicians-aid organization in New Orleans. The rendition of "My Girl Josephine" by Taj Mahal and the New Orleans Social Club demonstrates how Domino and the New Orleans sound are inseparable.

Domino was one of the first ten inductees into the Rock and Roll Hall of Fame in 1986, and he was honored with a Lifetime Achievement Award at the Grammy Awards show the following year. In 1995 he received a Rhythm and Blues Foundation Pioneer Award and in 1998 the National Medal of Arts. By 2007 he had sold 110 million records, second only to Presley among rockers.

Michael Adams

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See also: Berry, Chuck; Crosby, Bing; Diddley, Bo; Hendrix, Jimi; Lewis, Jerry Lee; Little Richard; Nelson, Ricky; Presley, Elvis; Professor Longhair; Redding, Otis.

Thomas A. Dorsey

American gospel songwriter and pianist

Dorsey transformed the character, performance, and distribution of gospel music, bringing it out of the realm of church choirs and into the popular music arena.

Born: July 1, 1899; Villa Rica, Georgia
Died: January 23, 1993; Chicago, Illinois
Also known as: Thomas Andrew Dorsey (full name); Barrel House Tome; the Reverend Thomas A. Dorsey; Georgia Tom
Member of: Famous Hokum Boys

Principal recordings

ALBUMS: *Precious Lord: The Great Gospel Songs of Thomas A. Dorsey*, 1973; *Thomas Andrew Dorsey*, 1990.

SINGLES: "It's Tight Like That," 1928 (with Tampa Red Whittaker); "How About You," 1932; "If You See My Savior," 1932; "Peace in the Valley," 1939 (recorded by Mahalia Jackson);

"Take My Hand, Precious Lord," 1967 (recorded by Jackson; written in 1932).

The Life

Thomas Andrew Dorsey was the son of Thomas Madison Dorsey, an itinerant minister and sharecropper, and Etta Plant Spencer, a church organist and piano teacher. His early musical experience was piano lessons from his mother and the shape-note hymns and spirituals of the church. The Dorsey family moved to Atlanta in 1908, and Dorsey began working in the Eighty-One Theater, selling concessions and doing other odd jobs. There he was exposed to the music of Ma Rainey and Bessie Smith, and he was captivated by the blues. He began learning to play the blues from several pianists in the city, including Ed Butler, James Henningway, and Eddie Heywood. By age twelve he was known around Atlanta for playing house parties under the name Barrel House Tom.

In 1916 Dorsey moved with his family to Chicago, Illinois, where he studied music formally at the Chicago School of Composition and Arranging. He began working as an agent for Paramount Records, writing songs for a Chicago publishing house, and playing in clubs under the name Georgia Tom. While Dorsey made a name for himself as a jazz and blues performer, sacred music was still important to him. After hearing W. M. Nix sing at the 1921 National Baptist Convention, Dorsey began writing sacred songs. His first sacred composition, "If I Don't Get There," was published in the second edition of *Gospel Pearls* (1921), alongside the works of Ira Sankey, Homer Rodeheaver, Isaac Watts, Fanny Crosby, and Charles Wesley. In 1922 he became the director of music for the New Hope Baptist Church in Chicago, where he began to incorporate his blues-playing techniques with sacred music in earnest.

Financial issues forced Dorsey to continue playing in clubs. In 1923 Dorsey became the pianist for Will Walker's Whispering Syncopators, where he worked alongside Lionel Hampton and met W. C. Handy. Meanwhile, his compositions were attracting the attention of other performers, including Joe "King" Oliver, whose Creole Jazz Band recorded Dorsey's "Riverside Blues." These successes caught the attention of Rainey, who chose Dorsey to organize and lead her Wild Cats Jazz Band. In 1928 Dorsey had his biggest blues hit, with Wild Cats Jazz Band guitarist Tampa Red Whittaker. It was called "It's Tight Like That," and the two would record several times together as the Famous Hokum Boys.

Dorsey was at the height of his blues career when personal tragedy caused him to change direction. In 1932 his wife, Nettie Harper, died in childbirth, and his son died the next day. In the wake of this loss, Dorsey renounced the blues and turned his attention to religious music full time. His sacred music had already garnered him some level of fame after Willie Mae Ford Smith performed his "If You See My Savior" at the 1930 National Baptist Convention. In 1932 Dorsey organized a performance of the three church choirs with which he was involved, and that led to the development of the National Convention of Gospel Choirs and Choruses (with Smith). Dorsey was elected president of the organization, over his objections, and he held the title until he stepped down in 1983. He also founded the first independent publishing house for black gospel music, the Dorsey House of Music, in Chicago.

In the late 1930's and early 1940's, Dorsey turned his focus away from gospel choirs and toward individual singers, including Mahalia Jackson, Roberta Walker, Clara Ward, and Della Reese. Dorsey's work with these singers transformed gospel music into a popular musical genre, with many of the solo gospel singers performing in clubs beside Billie Holiday and Ella Fitzgerald as well as in churches. He toured with these artists, playing piano and selling the sheet music for the songs they sang, a Dorsey innovation. Before Dorsey, gospel-music composers published their songs in songbooks or song collections by a variety of composers, such as *Gospel Pearls*. Dorsey published his songs individually as sheet music, like the blues and Tin Pan Alley songs.

Dorsey continued composing and working with gospel choirs and singers throughout the rest of his life. In 1979 he was elected to the Nashville Songwriters International Hall of Fame, becoming the first African American to receive that honor. Three years later he became the first African American elected to the Gospel Music Association's Living Hall of Fame. In 1981 his home state honored Dorsey by enshrining him in the Georgia Music

Hall of Fame. In August, 1982, the Thomas A. Dorsey Archives were opened at Fisk University in Nashville, Tennessee, where his papers reside next to those of W. C. Handy and George Gershwin. Dorsey died in 1993 in Chicago of complications from Alzheimer's disease. He is buried in the Oak Woods Cemetery in Chicago.

The Music

"It's Tight Like That." Dorsey's first hit was "It's Tight Like That," a duet with guitarist Tampa Red Whittaker. Whittaker approached Dorsey with the lyrics, and he composed the music. The song is an example of hokum, which combines urban sophistication with rural, lowbrow humor by using euphemisms and sexual innuendo to produce a bawdy song that could work in proper society. The simple musical accompaniment provides a bouncy, lighthearted rhythmic backing to the lyrics. Whittaker is the guitarist and primary vocalist, while Dorsey plays piano and sings harmony on the chorus. Since its release in 1928, "It's Tight Like That" has sold more than seven million copies.

"If You See My Savior." Dorsey's first gospel hit was "If You See My Savior," which he wrote in 1926 after the death of a friend. Its first major performance was at the National Baptist Convention, after which Dorsey sold four thousand copies of the sheet music. The song's lyrics tie in with the tradition of spirituals, particularly in their use of the "crossing Jordan" allusion, in this case to reference dying and going to heaven. The lyrics are written from the perspective of someone sending a message to Jesus through a dying friend that the singer is on his way.

"Take My Hand, Precious Lord." Dorsey wrote his best-known song, "Take My Hand, Precious Lord" in August, 1932, after the death of his wife, Nettie, and his newborn son. After the tragedy, which occurred while Dorsey was in St. Louis playing at a revival, he felt wronged by God. He said he did not want to write gospel songs any longer. A friend arranged for Dorsey to be left alone in a room with a piano, and while he was playing around on the keys, the tune and lyrics came to him. The song is linked to the blues in the same way that the spirituals were linked to the slaves: It is a song crying out for God's help through the hardships of life. The melody was adapted from the hymn "Maitland," composed in 1844 by George N. Allen, although it is often attributed to Dorsey. (The same tune was used for Thomas Shepherd's "Must Jesus Bear the Cross Alone.") The first recording of "Take My Hand, Precious Lord" was made by Emory Johnson in 1938, and since then it has been recorded by numerous performers from diverse backgrounds, including Elvis Presley, Mahalia Jackson, Lawrence Welk, Pat Boone, Nina Simone, Chaka Kahn, Little Richard, and Faith Hill. The lyrics have appeared in forty different languages. In 2001 it was listed as one of the top 365 songs of the twentieth century by the Recording Industry Association of America, and it was inducted into the Christian Music Hall of Fame in 2007. The song was also a favorite of Dr. Martin Luther King, Jr.

"Peace in the Valley." In 1939 Dorsey wrote "Peace in the Valley" for his protégé Jackson. It is a song of hope and longing, akin to many spirituals and other gospel songs with the same theme. Unlike other songs in this tradition, which speak of heaven as a place of rest from the toils and labors of life, "Peace in the Valley" focuses on the glory of heaven. Dorsey describes "the valley" as a place free from sorrow, sadness, and trouble, where the flowers are always in bloom and the sun always shines. "Peace in the Valley" has been recorded by numerous other artists, including Hill, Johnny Cash, Loretta Lynn, and Red Foley. Foley's 1951 recording, with the Sunshine Boys, was the first gospel recording to sell one million copies, and in 2006 it was selected by the Library of Congress to be one of the entries in the National Recording Registry, which preserves recordings deemed to be important for historical, cultural, or aesthetical reasons.

Musical Legacy

Dorsey transformed the performance, dissemination, and the character of gospel music. He transformed the gospel blues of the street evangelists into the music of the church, writing and arranging songs for a choral setting and for solo singers. He published his compositions in sheet-music format rather than in songbooks, which allowed for greater distribution and caused them to be treated like popular songs rather than church songs. He was the first African American elected to the Nashville Songwriters Hall of Fame as well as the Gospel Music Association's Living Hall of Fame. His songs

have been recorded by numerous artists, including Jackson, Clara Ward, Aretha Franklin, Elvis Presley, Tennessee Ernie Ford, and Johnny Cash. In addition, they have been praised by U.S. Presidents, civil rights leaders, and music historians.

Eric S. Strother

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Harris, Michael W. *The Rise of Gospel Blues: The Music of Thomas Andrew Dorsey in the Urban Church*. New York: Oxford University Press, 1992. This resource focuses on Dorsey, who wrote two thousand blues songs before he turned to writing the hybrid sacred and profane songs that worked in both the church and the nightclub. His work forms the foundation for gospel repertoire.

See also: Cleveland, James; Fitzgerald, Ella; Hampton, Lionel; Handy, W. C.; Holiday, Billie; Jackson, Mahalia; Presley, Elvis; Rainey, Ma; Simone, Nina; Smith, Bessie.

Lamont Dozier

American rhythm-and-blues singer-songwriter

During the 1960's, the songwriting and production team of Brian Holland, Dozier, and Eddie Holland (better known as Holland-Dozier-Holland, or H-D-H) produced some of the most memorable "Motown sound" hits in the history of popular music.

Born: June 16, 1941; Detroit, Michigan
Also known as: Lamont Anthony
Member of: The Romeos; the Voice Masters

Principal works

SONGS (with Eddie and Brian Holland): "Can I Get a Witness," 1963 (performed by Marvin Gaye); "Heat Wave," 1963 (performed by Martha and the Vandellas); "Mickey's Monkey," 1963 (performed by the Miracles); "Baby I Need Your Loving," 1964 (performed by the Four Tops); "Baby Love," 1964 (performed by the Supremes); "Come See About Me," 1964 (performed by the Supremes); "How Sweet It Is (to Be Loved by You)," 1964 (performed by Gaye); "Where Did Our Love Go?," 1964 (performed by the Supremes); "Back in My Arms Again," 1965 (performed by the Supremes); "I Can't Help Myself (Sugar Pie, Honey Bunch)," 1965 (performed by the Four Tops); "(It's the) Same Old Song," 1965 (performed by the Four Tops); "Nowhere to Run," 1965 (performed by Martha and the Vandellas); "Stop! In the Name of Love," 1965 (performed by the Supremes); "Take Me in Your Arms (Rock Me a Little While)," 1965 (performed by Kim Weston); "Little Darling (I Need You)," 1966 (performed by Gaye); "Reach out I'll Be There," 1966 (performed by the Four Tops); "This Old Heart of Mine (Is Weak for You)," 1966 (performed by the Isley Brothers); "You Can't Hurry Love," 1966 (performed by the Supremes); "You Keep Me Hangin' On," 1966 (performed by the Supremes); "Bernadette," 1967 (performed by the Four Tops); "The Happening," 1967 (performed by the Supremes); "Jimmy Mack," 1967 (performed by Martha and the Vandellas); "Love Is Here and Now You're Gone," 1967 (performed by the Supremes); "Reflections," 1967 (performed by Diana Ross and the Supremes); "Give Me Just a Little More Time," 1970 (performed by Chairmen of the Board).

Principal recordings

ALBUMS (solo, as songwriter and performer): *Out Here on My Own*, 1974; *Black Bach*, 1975; *Love and Beauty*, 1975; *Right There*, 1976; *Peddlin' Music on the Side*, 1977; *Bittersweet*, 1979; *Lamont*, 1981; *Working on You*, 1981; *Bigger than Life*, 1983; *Inside Seduction*, 1991; *Reflections Of*, 2004.

SINGLES (solo, as songwriter and performer): "Let's Talk It Over," 1960 (as Lamont

Anthony); "Benny the Skinny Man," 1961 (as Anthony); "Just to Be Loved," 1961 (as Anthony); "Dearest One," 1962; "Jamie," 1962; "Two Hearts," 1988 (written with Phil Collins; performed by Collins).

SINGLES (with the Voice Masters): "Hope and Pray," 1959; "Needed," 1959; "Oops, I'm Sorry," 1959; "Everytime," 1960; "Free," 1960; "In Love in Vain," 1960; "Orphan Boy," 1960.

The Life

Lamont Dozier (lah-MONT DOH-zyur) was born on June 16, 1941, in Detroit, Michigan. At a young age, he learned to appreciate both gospel and classical music. Dozier sang in a Baptist church choir. Out of this experience, he learned to appreciate the impact that music could have on people. His aunt played classical music on the family piano, and Dozier was taken by the beauty of the melodies. In addition, he loved to listen to his father's record collection. By the time Dozier was ten years old, he had begun to collect his own records. He liked to listen to such popular singers as Johnny Mathis and Frankie Lymon. He began composing his own songs and envisioned himself becoming a recording star. By the late 1950's, Dozier had become a member of the Romeos. They released the singles "Gone, Gone, Get Away" and "Moments to Remember You By" in 1957. With the breakup of the Romeos, he joined the Voice Masters and left Northwestern High School before graduation. This group was short lived and Dozier decided to record as Lamont Anthony in 1961. Dozier married Barbara Ullman, with whom he had three children.

The Music

In 1959, a youthful Berry Gordy, Jr., established Motown Record Corporation in Detroit, Michigan. Dozier had first met Gordy in the late 1950's. Recording as Lamont Anthony, he released a couple of singles on the label Anna Records in 1961. Anna Records had been named after one of Gordy's sisters, Anna Gordy, who was a part owner in the company. In the following year, Dozier recorded under his own name for Mel-o-dy, which was a subsidiary of Motown Records. Eddie and Brian Holland had had a working relationship with Berry Gordy since the late 1950's. Dozier's 1962 single "Dearest One" for Mel-o-dy brought the Holland brothers and Dozier together for the first time. While "Dearest One" was not a hit single, the three eventually decided that it was in their best interests to form a partnership and to concentrate their efforts on writing songs for other performers. Brian focused on writing the music, while Eddie worked on the lyrics and Dozier contributed to both the music and the lyrics. The trio would come to be known as Holland-Dozier-Holland (H-D-H).

Holland-Dozier-Holland helped to shape the Motown sound. While the Memphis soul sound was hard-edged and choppy, the Motown sound was full and much smoother. It had a straightforward and danceable rhythm that became known as the "Motown backbeat." The tempo for the Motown sound ranges from 80 beats per minute (bpm) to 100 bpm, and the time signature is 4/4. Within this 4/4 time, the snare drum is hit on beats 2 and 4.

Gordy demanded the highest of technical standards, and he was able to count on Holland-Dozier-Holland to deliver the very best. The trio's songs came to be known as the "Sound of Young America." These up-tempo tunes combined elements of gospel, rhythm and blues, and pop. Brian focused on the structure of the song and Dozier worked on the melody. Eddie's catchy lyrics were taken from real-life experiences. Once the key and chords were determined, someone on the Motown staff would transcribe the piece, since none of the three songwriters could write music. After the composition was finished, Eddie would concentrate on getting the lead vocal right, Brian would take control of the sound board and work on the keyboard and guitar parts of the song, and Dozier turned his attention to the rhythm section and the background vocals. They had a wonderful working relationship that allowed for each of their creative and technical strengths to be used to best advantage.

Early Hits. H-D-H began having success in 1963 working for Gordy's Motown Records. During the year, they wrote such memorable songs as "Come and Get These Memories," "Heat Wave," and "Quicksand" for Martha and the Vandellas; "Locking up My Heart" for the Marvelettes; "Mickey's Monkey" for the Miracles; and "Can I Get a Witness" for Marvin Gaye. All of these singles charted on the pop charts, with "Heat Wave" rising to number four and "Quicksand" rising to number

eight. Martha and the Vandellas would have four more hit singles between 1963 and 1967. The single "Nowhere to Run" would rise to number eight on the pop singles chart in 1965, while "I'm Ready for Love" would rise to number nine in 1966 and "Jimmy Mack" would rise to number ten in 1967. During this same period, the H-D-H team would write the number six hit in 1964 "How Sweet It Is to Be Loved by You" for Gaye and the number twelve hit in 1965 "This Old Heart of Mine" for the Isley Brothers. The up-tempo hit songs that they were writing for the Motown stable of artists established H-D-H as one of the premier songwriting teams in America.

The Supremes and the Four Tops. While H-D-H continued to write quality songs for other groups, the team produced an amazing string of hits for the Supremes and the Four Tops. The first single they wrote for the Supremes, "When the Lovelight Starts Shining Through His Eyes," only went to number twenty-three on the pop singles chart, but the songs to come would make music history. The group would have three number-one hits in 1964: "Where Did Our Love Go," "Baby Love," and "Come See About Me." In the next three years, the Supremes would have seven number-one hits, including the extraordinary songs "Stop! In the Name of Love," "Back in My Arms Again," "You Can't Hurry Love," "You Keep Me Hanging On," and "The Happening." With the help of Holland-Dozier-Holland, Diana Ross and the Supremes became superstars.

The team also was writing memorable hits for the Four Tops during these years, including "Baby I Need Your Loving," "It's the Same Old Song," "Reach Out and I'll Be There," "Standing in the Shadows of Love," and "Bernadette."

Solo Career. By 1968, Holland-Dozier-Holland were not happy with the royalty arrangement that they had with Motown. They left Motown and started Hot Wax and Invictus Records. Starting in 1974, Dozier would release several solo albums, including *Out Here on My Own*, *Peddlin' Music on the Side*, *Bigger than Life*, and *Reflections Of*. He also has worked with other artists, including Phil Collins on the 1988 hit single "Two Hearts," which won a 1989 Grammy Award for Best Song Written Specifically for a Motion Picture or Television for both Dozier and Collins.

Musical Legacy

During the 1960's, the Motown songwriting and production team of Holland-Dozier-Holland created hit single after hit single for such illustrious recording artists as the Supremes, the Four Tops, the Marvelettes, the Miracles, Martha and the Vandellas, and Marvin Gaye. Their songs epitomized what came to be known as the Motown sound. From 1963 to 1967, they wrote more than twenty Top 10 hits, and twelve of these songs went to number one on the pop singles chart. They also wrote twelve other songs that made it to the Top 10 on the rhythm-and-blues singles charts. Their songs appealed to a vast listening audience because of the team's ability to combine the best elements of pop, soul, country, and rhythm and blues.

In 1988, Lamont Dozier, Brian Holland, and Eddie Holland were inducted into the Songwriters Hall of Fame. They were inducted into the Rock and Roll Hall of Fame in 1990.

Jeffry Jensen

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See also: Cooke, Sam; Costello, Elvis; Fogerty, John; Gabriel, Peter; Gaye, Marvin; Holland, Eddie and Brian; Jackson, Janet; Jackson, Michael; Jamerson, James; Latifah, Queen; Odetta; Pickett, Wilson; Plant, Robert; Robinson, Smokey; Ross, Diana; Seger, Bob; Taylor, James; Van Halen, Eddie; Webb, Jimmy; Wilson, Jackie; Wonder, Stevie.

Jacqueline du Pré

English classical cellist

Du Pré's heartfelt cello performances and recordings charmed audiences and influenced other cellists. Suffering from multiple sclerosis, du Pré impressed the world with her courage, and she heightened public awareness of the autoimmune disease that cut short her career and her life.

Born: January 26, 1945; Oxford, England
Died: October 19, 1987; London, England
Also known as: Jacqueline Mary du Pré (full name)

Principal recordings

ALBUMS: *A Jacqueline du Pré Recital*, 1962; *Elgar: Concerto in E Minor, Op. 85; Sea Pictures, Op. 37*, 1965; *Delius: Concerto for Cello and Orchestra*, 1966; *Beethoven: Sonata No. 3 in A Major, Op. 69; Sonata No. 5 in D Major, Op. 102, No. 2*, 1967; *Haydn: Concerto in D Major, Op. 101*, 1969; *Brahms: Sonatas for Cello and Piano*, 1968; *Schumann: Concerto in A Minor, Op. 129*, 1970; *Dvořák: Cello Concerto in B Minor, Op. 104; Silent Woods: Adagio for Cello and Orchestra, Op. 68*, 1971; *Impressions*, 1988.

The Life

Jacqueline Mary du Pré (zhahk-LEEN doo-PRAY) was the second child born to Derek and Iris du Pré. At age four, she asked to play the cello, and she began private study with Alison Dalrymple. In 1955 du Pré began studying with William Pleeth, and while under his tutelage, she was awarded the Suggia Gift, a scholarship for young cellists. Although du Pré was extremely gifted, she did not like school, and her parents frequently allowed her to miss classes in order to practice.

In 1960 du Pré won the prestigious Queen's Prize, and she participated in master classes with Pablo Casals. She made her professional debut at Wigmore Hall in 1961, and in 1962 she made her orchestral debut, playing Edward Elgar's Cello Concerto with the BBC Symphony Orchestra. In that same year she began recording with EMI Records. During these early years of her career, besides playing solo and chamber-music recitals, du Pré studied for brief periods with Paul Tortelier and Mstislav Rostropovich.

Du Pré met pianist and conductor Daniel Barenboim in 1966, and the two musicians were married in Israel in 1967. For the next few years, they performed around the world and recorded together. In 1971 du Pré began to experience bewildering physical symptoms, including numbness and extreme fatigue, that forced her to curtail her performance schedule. Finally, in 1973, she was diagnosed with multiple sclerosis. Du Pré's condition rapidly deteriorated, and by 1975 she was bound to a wheelchair, remaining musically active by giving lessons and master classes. Tragically, at just forty-two years old, du Pré lost her battle with multiple sclerosis on October 19, 1987.

The Music

Despite the brevity of her playing career, du Pré performed and recorded the majority of the standard cello repertoire along with select contemporary works. In addition to Elgar's work, du Pré frequently performed the cello concerti of Johannes Brahms, Robert Schumann, Antonìn Dvořák, Franz Joseph Haydn, and Camille Saint-Saëns. She recorded all of these concerti (among others) for EMI Records.

Du Pré also enjoyed playing chamber music. In 1964 she formed a successful duo with pianist Stephen Bishop; critics especially admired the duo's interpretation of the Beethoven cello sonatas. Once she met Barenboim, however, du Pré preferred to play chamber music with him. For nearly five years, Barenboim and du Pré regularly performed together, often as a duo, but also as a trio with violinist Pinchas Zukerman.

Elgar's Cello Concerto in E Minor, Op. 85. Over the course of her career, du Pré performed Elgar's

Cello Concerto more than any other. She first became acquainted with the concerto in her lessons with Pleeth when she was thirteen years old. The teenage cellist was so taken with the work, she purportedly memorized the first movement and half of the second movement in just two days. When du Pré performed this concerto in her orchestral debut concert, critics and audience members alike were stunned by her mature interpretation. Elgar composed his Cello Concerto at the end of World War I. Perhaps not surprisingly, the concerto evokes a sense of poignant tragedy, which du Pré, despite her tender age, was able to vividly capture in her playing.

Du Pré first recorded this concerto with Sir John Barbirolli and the London Symphony Orchestra in 1965. This legendary recording offers a spectacular demonstration of her daring and uninhibited style. Du Pré rerecorded the concerto with Barenboim and the Philadelphia Orchestra in 1971. This later recording, spliced from two live performances in Philadelphia, reveals even further self-indulgence on du Pré's part, especially in terms of rubato. Yet this extraordinary sense of freedom is grounded by solid technique, a combination that made du Pré's performances of the concerto awe-inspiring.

Jacqueline du Pré. (Hulton Archive/Getty Images)

Schumann's Cello Concerto in A Minor, Op. 129. Du Pré was also admired for her interpretation of the Schumann Cello Concerto. She first performed this concerto with the BBC Symphony Orchestra in 1962. Composed after Schumann had begun to suffer from mental illness, this concerto is, like Elgar's, a rather somber work. In her 1968 recording with Barenboim and the New Philharmonia Orchestra, du Pré's playing is more disciplined and structured than was typical of her live performances of the work. Nonetheless, the performance is full of emotional intensity.

Brahms's Sonatas for Cello and Piano. In her chamber-music recitals with Bishop and Barenboim, du Pré frequently performed the two Brahms cello sonatas. She and Barenboim recorded both sonatas in 1968, and this recording offers a glimpse into the couple's passionate musical relationship. In the first sonata, which Brahms composed in 1866 and which shows the clear influence of Ludwig van Beethoven, du Pré and Barenboim are flexible with their tempi, yet they are always perfectly synchronized. The duo aptly expresses both the somber and heroic sides of the E minor sonata. The second sonata, in F major and composed in 1886, has a more tempestuous character and is more technically demanding, but both players are up to the challenge. Du Pré and Barenboim create a convincing and expressive dialogue between their instruments, perfect for such intimate chamber pieces.

Musical Legacy

Du Pré's inspiring performances and recordings of the Elgar concerto are largely responsible for the integration of this piece into the mainstream cello repertoire. Her free and innovative technique (including her frequent slides and unconventional fingerings) also opened up new possibilities for different playing styles. Such world-renowned cellists as Steven Isserlis and Yo-Yo Ma have acknowledged her influence. While some critics found her rather physical approach to performance excessively mannered and distracting, none could deny her innate musical genius. In recognition of the honor and distinction she brought England through her

music, du Pré was made an Officer of the Most Excellent Order of the British Empire (OBE) in 1976.

Jennifer L. Smull

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See also: Barenboim, Daniel; Casals, Pablo; Elgar, Sir Edward; Ma, Yo-Yo; Rostropovich, Mstislav.

Bob Dylan

American folk and rock singer-songwriter

Dylan spearheaded the folk revival of the early 1960's and forged a new genre of music called folk-rock. His major talent as the most significant song-poet of the twentieth century lies in his extraordinary ability to synchronize profound poetry with simple yet infectious musical composition.

Born: May 24, 1941; Duluth, Minnesota

Also known as: Robert Allen Zimmerman (birth name); Blind Boy Grunt; Jack Frost; Elston Gunn; Sergei Petrov

Member of: The Traveling Wilburys

Principal recordings

ALBUMS: *Bob Dylan*, 1962; *The Freewheelin' Bob Dylan*, 1963; *Another Side of Bob Dylan*, 1964; *The Times They Are A-Changin'*, 1964; *Bringing It All Back Home*, 1965; *Highway 61 Revisited*, 1965; *Blonde on Blonde*, 1966; *John Wesley Harding*, 1967; *Nashville Skyline*, 1969; *New Morning*, 1970; *Self Portrait*, 1970; *Dylan*, 1973; *Pat Garrett and Billy the Kid*, 1973; *Planet Waves*, 1974; *The Basement Tapes*, 1975 (with the Band); *Blood on the Tracks*, 1975; *Desire*, 1976; *Street Legal*, 1978; *Slow Train Coming*, 1979; *Saved*, 1980; *Shot of Love*, 1981; *Infidels*, 1983; *Empire Burlesque*, 1985; *Knocked out Loaded*, 1986; *Hearts of Fire*, 1987; *Down in the Groove*, 1988; *Emotionally Yours*, 1988; *The Traveling Wilburys, Vol. 1*, 1988; *Oh Mercy*, 1989; *The Traveling Wilburys, Vol. 3*, 1990; *Under the Red Sky*, 1990; *Good as I Been to You*, 1992; *World Gone Wrong*, 1993; *Bob Dylan and Johnny Cash*, 1994; *Time out of Mind*, 1997; *Love and Theft*, 2001; *Masked and Anonymous*, 2003; *Modern Times*, 2006; *Tell Tale Signs: Rare and Unreleased, 1989-2006*, 2008; *Together Through Life*, 2009.

The Life

Robert Allen Zimmerman was born to Abram and Beatrice Zimmerman, descendants, respectively, of Russian- and Lithuanian-Jewish immigrants. He changed his name legally to Bob Dylan (DIH-luhn) in 1962, but he adopted the name as early as 1959. Dylan began to play piano around the age of ten, though according to his uncle Lewis Stone he was not a particularly gifted musician as a child. In fact, his family considered his younger brother David the more musically precocious. Dylan was notably perturbed by his family's misgivings; as a result, he gave up his cousin Harriet Rutstein's piano lessons and taught himself music.

As a young teen growing up in 1950's America, Dylan was keenly interested in rock-and-roll music and Hollywood films. He had a natural affinity for Elvis Presley, Buddy Holly, and James Dean; Dylan, like Elvis, Holly, and Dean, was a rebel at heart. His individuality is a trait no less significant

to his success as an artist than is his talent for music and his gift with words. At Hibbing High, Dylan joined a number of rock-and-roll bands, including the Golden Chords and Elston Gunn and the Rock Boppers. With the Boppers he became for the first time a band's front man. Dylan was not much of a singer or instrumentalist at this time. He was just beginning to learn his trade and, like many other teenagers at the time, emulated the fashions and trends of his rock-and-roll heroes.

Dylan's discovery of the world of folk music did not occur until he graduated from high school and moved to "Dinkytown," a small beatnik community in the downtown core of Minneapolis. He briefly attended the University of Minnesota, where he enrolled in the liberal arts program as a music major. Dylan was never too interested in institutionalized education; while he was supposed to be attending classes, he spent most of his daytime hours sleeping and his nighttime hours playing music and fraternizing with musicians and fellow poets. Dylan was by no means uneducated, however; he was at this time and throughout his life a voracious reader and a keen self-learner. By early adulthood he already had a solid grounding in the Bible and had read much canonical literature.

Bob Dylan. (AP/Wide World Photos)

In Dinkytown Dylan was introduced to the music and writings of Woody Guthrie and to Harry Smith's six-album "folk-Bible," *The Anthology of American Folk Music* (1952). Dylan's previous preference for rock and roll was soon displaced by an obsessive passion for folk music. For the next few years he learned primarily Guthrie songs and imitated his mentor's vocal stylings and performance techniques. When Dylan had heard that Guthrie was bedridden in a New Jersey hospital, he hitchhiked to New York to meet his hero and to live out the life of the hobo-songster that he had read about in Guthrie's 1943 autobiography *Bound for Glory*.

Dylan arrived in New York in January, 1961, and over the course of two years his life changed dramatically. He went from a Guthrie imitator, playing songs from a modest repertoire of folk standards, to a legitimate folk star, having signed a major record deal with Columbia Records and having written some of his most famous and anthemic songs, such as "Blowin' in the Wind" and "The Times They Are A-Changin'."

In 1961, to the surprise of many in the folk community, John Hammond, Sr., the highly touted record executive for Columbia Records, signed Dylan to a five-year album contract. Dylan's first album, self-titled *Bob Dylan*, was relatively unsuccessful, selling only five thousand copies in its debut year. The letdown of the album precipitated scathing commentary from the press—for a short spell Dylan was blacklisted as "Hammond's Folly."

Dylan's second album, *The Freewheelin' Bob Dylan*, stocked with Dylan originals, quickly changed people's minds about the songwriter's ability and Hammond's vision. Songs like "Blowin' in the Wind," "Girl from the North Country," and "Don't

Think Twice" seized the media's attention and soon drew the eye of Albert B. Grossman, a shrewd businessman from Chicago who would eventually become Dylan's most important promoter and manager. Grossman would turn the young twenty-year-old folksinger into an American icon and a multimillionaire.

Dylan's performances at the Newport Folk Festival in 1963 and 1965 catapulted him into the public mainstream and became the breakout performances of his career. At Newport he emerged as the artist who many believed captured in song the zeitgeist of the 1960's. Newport ignited a chain of important events and honors for Dylan. One month after the festival, on August 28, 1963, Dylan performed at the March on Washington, where Martin Luther King, Jr., gave his "I Have a Dream" speech. Shortly thereafter, the Emergency Civil Liberties Committee presented Dylan with its prestigious Tom Payne Award for outstanding social activism.

Dylan's return to Newport in 1965 accrued as much media attention for the rising star as had his appearance in 1963, though for different reasons. Until this point, Dylan had epitomized for many traditionalists the authentic folksinger. So far he had maintained an unamplified acoustic sound and had become for many folk gurus the Left's most important political spokesperson, but this changed at Newport in 1965. To the chagrin of many in attendance, Dylan performed on the Newport stage with a blues band and played an electrified version of "Maggie's Farm." Together, the amplified sound and the song's nonconformist lyrics struck the likes of folk icon Pete Seeger and others as a direct affront to folk music and to folk politics.

Dylan was at his most creative and productive during the mid-1960's. From 1965 to 1966, he recorded his famous "rock cycle": *Bringing It All Back Home*, *Highway 61 Revisited*, and *Blonde on Blonde*. His mysterious motorcycle accident on July 29, 1966, closed a decisive chapter in his life and ended a two-and-a-half-year stint of almost continuous touring. Speaking only in terms of his career, the accident proved timely; although it may well have cut short Dylan's creative output, it nipped in the bud a life-threatening touring schedule and concomitant drug addiction. Prior to the accident Dylan had been excessively taking pills and hallucinogens in order to uphold the contractual expectations of his indefatigable and money-hungry manager. The accident allowed the exhausted songwriter to recalibrate his decentered life and to reconnect with his newly acquired family. Less than a year before, on November 22, 1965, Dylan had married Sara Lownds and had taken on the role of stepfather to her daughter Maria. In the near future, Dylan and Lownds would have four children together: Jesse, Anna, Samuel, and Jakob.

After the accident, Dylan remained close to his home in Woodstock, New York, and out of the public limelight. Domestic life for the next few years changed Dylan considerably and deeply affected his songwriting. The calm, meditative sounds of his 1967 album *John Wesley Harding* reflect a time in Dylan's life when he was relatively happy and at ease with his surroundings. For a short time, then, between the late 1960's and the early 1970's, Dylan regained his equilibrium. Still, temptation lingered and his relationship with Lownds soon deteriorated. For much of his life, Dylan was drawn to women like he was drawn to perform, and the combination of these appetites ultimately destroyed his marriage and pulled him back onto the stage.

The years between 1975 and 1978 held their ups and downs for Dylan, yet more downs than ups. His Rolling Thunder Revue tour (1975-1976) outstripped any of the musician's expectations and produced some the most revolutionary live performances in music history. Like a traveling circus in a Shakespearean play, the Rolling Thunder Revue was a peripatetic band of likeminded musicians and poets that performed in costume and played for small stages across the United States. Unlike the Revue tour, which was a generally positive experience for Dylan, his world tour of 1978 was an exercise in commercialism and hedonism. The 1978 tour, which grossed an estimated twenty million dollars and had Dylan performing for more than two million people across Japan, Europe, and the United States, witnessed Dylan toying with promiscuity and sacrificing his musical integrity for fame and fortune.

Dylan converted to Christianity in 1978 and released in succession his "born-again" albums: *Slow Train Coming*, *Saved*, and *Shot of Love*. To say the least, Dylan's conversion shocked his community of family, friends, and fans, though his move to Christianity was not entirely unforeseeable. While

some still consider his "religious" music of the late 1970's and early 1980's a radical departure from his earlier work, Dylan had been moving in a spiritual direction as least since *John Wesley Harding*, if not before. At any rate, his Christian albums significantly altered people's perceptions of his music and would negatively affect his future record sales and even his reputation.

Dylan reached the nadir of his career in the 1980's. Musically speaking, the climate did not bode well for Dylan. Rock music was the fashion, with its predominant focus on technical virtuosity, synthesized reproduction, and a kind of headbanger mentality—all things un-Dylan. Emotionally, Dylan was being torn apart by custody and settlement battles. As late as 1987, he was still entangled in a legal case with Grossman's estate, an affair that had begun as far back as 1970, when Dylan's contract with Grossman first expired. Also, Dylan was in anguish over the legal fallout from a divorce from his second wife, Carolyn Dennis, with whom he had fathered a child. It was during this period that Dylan had serious bouts of depression and alcohol abuse and contemplated early retirement.

In the early 1990's, Dylan began to reroot himself. His albums *Time out of Mind*, *Love and Theft*, and *Modern Times* constitute the fruition of everything that the now elder statesman had gathered and digested about traditional roots music. Dylan had managed to emerge as the last of America's late, great bluesmen; he now symbolized a walking, talking reservoir of American history whose sorrow-filled lyrics corresponded with his sorrow-filled life.

The early years of the twenty-first century were accompanied by a loss of distinction for Dylan. He faced the hardships of growing old with the passing of many friends and the death of his beloved mother on January 25, 2000. Nevertheless, these years also brought recognition on a new scale: a Nobel Prize nomination, a Kennedy Center medal, Sweden's prestigious Polar Music Prize, multiple Grammy Awards, and honorary induction into the Rock and Roll Hall of Fame.

The Music

Early Music. Dylan began his career as a traditional folksinger, playing for small clubs and cafés in and around the city of New York. Dylan's first album, *Bob Dylan*, showcases his clever knack for songwriting with two originals, "Talkin' New York Blues" and "Song to Woody" (Guthrie), and demonstrates his consummate understanding of and appreciation for the blues and folk traditions. While this debut was by no means a full exposition of Dylan's creativity—most of the songs are country-blues standards—the album does reveal the musical foundations upon which Dylan's music rests.

"Blowin' in the Wind." "Blowin' in the Wind" tops the list of classics on Dylan's second album *The Freewheelin' Bob Dylan*. Within only two years of its release on May 27, 1963, the song had been covered and recorded by at least eighty different musical acts. By 2002, an estimated 375 recordings of the song had been recorded worldwide, including renditions by Elvis Presley, Neil Young, and Sam Cooke.

"Like a Rolling Stone." Finally recorded on June 16, 1965, after fifteen takes and released four days later on *Highway 61 Revisited*, "Like a Rolling Stone" is Dylan's "Mona Lisa." This masterpiece defies the disjunction of language and thought, and like other great works of art it attains a certain degree of attunement between words and feeling. "How does it feel?," the song's driving line and repeated rhetorical question, does not dissociate the statement—how does it feel?—from the feeling about which it asks, but the expression is caught up *in* the feeling. Dylan's best songs often come closest to accomplishing what poet T. S. Eliot describes as "the [artist's] task of trying to find the verbal equivalent for states of mind and feeling." "Like a Rolling Stone" is Dylan's greatest attempt at pinpointing this equivalency. Because of the song's unprecedented length of six minutes and five seconds, it was originally divided between two sides of a 45-rpm record and was, consequently, either shelved by radio stations or played only in part. Eventually the entire song was reissued on one side because of the demands of disgruntled radio listeners.

Later Music. For sheer musicality, *Time out of Mind*, *Love and Theft*, and *Modern Times* are as layered and as complete as anything Dylan ever produced. To listen to *Love and Theft*, for example, is to rediscover the history of America through music, as many of the album's songs enact both instrumen-

tally and lyrically the different times, places, and people of America's past. Each song on that album plays like a mini-musical short story and can be as imaginatively engaging as an audio-play. These last three albums are now being compared to Dylan's almighty rock-trilogy of the mid-1960's and have reclaimed Dylan's eminence in the twenty-first century world of popular music.

Musical Legacy

Dylan's influence in the evolution of popular music is unprecedented and reaches into a multitude of genres and subgenres. Beginning in the early 1960's, he had his creative finger on nearly every offshoot of American music, from folk to country to blues to rock and roll to early forms of rap.

Dylan's folk music of the early 1960's nuanced and revitalized traditional music with sophisticated poetry and political subject matter. His mid-1960's folk-rock trilogy intellectualized the visceral sounds of rock and roll with raplike rhyme schemes and surrealistic imagery, reminiscent of the imagery of poets William Blake and Arthur Rimbaud. Dylan's folk-country albums of the late 1970's and early 1980's helped resuscitate country and gospel in a time when they were considered dying musical forms. With *Nashville Skyline*, for example, a bona fide country album, Dylan put the "hip" back into "twang" and paved the way for new collaborations between folk, rock, and country. With his Christian rock albums of the same period, Dylan instigated a radical shift in Christian music. Although he was certainly not the first to move gospel music from the church to the street, he was one of the first to incorporate rock into gospel and to present popular music as a suitable medium for the expounding of faith and religious sentiment.

Jason Salter

Further Reading

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See also: Babyface; Baez, Joan; Blow, Kurtis; Brel, Jacques; Burke, Solomon; Butterfield, Paul; Cash, Johnny; Cliff, Jimmy; Collins, Judy; Costello, Elvis; Crosby, David; Denny, Sandy; Earle, Steve; Fuller, Blind Boy; Garfunkel, Art; Guthrie, Arlo; Guthrie, Woody; Harris, Emmylou; Harrison, George; Hendrix, Jimi; Jagger, Sir Mick; Jansch, Bert; Jefferson, Blind Lemon; Kristofferson, Kris; Lomax, Alan; McGuinn, Roger; Martin, Sir George; Matthews, Dave; Mayfield, Curtis; Memphis Minnie; Morrison, Van; Nelson, Ricky; Neville, Aaron; Odetta; Oldfield, Mike; Orbison, Roy; Patton, Charley; Paxton, Tom; Petty, Tom; Prine, John; Raitt, Bonnie; Reed, Jimmy; Robertson, Robbie; Robinson, Smokey; Rush, Tom; Scruggs, Earl; Seeger, Pete; Smith, Patti; Springsteen, Bruce; Staples, Pops; Sting; Tweedy, Jeff; Van Ronk, Dave; Van Zandt, Townes; Vincent, Gene; Waits, Tom; Waters, Roger; Watson, Doc; Webb, Jimmy.

E

Steve Earle

American country singer, songwriter, and guitarist

Earle was an early member of the "alt-country" movement based in Austin, Texas, which opposed the rigidity of the Nashville country-music industry. His experimentation with a variety of musical styles and with left-wing politics brought diversity to country music.

Born: January 17, 1955; Fort Monroe, Virginia
Also known as: Stephen Fain Earle (full name)
Member of: Steve Earle and the Dukes

Principal recordings

ALBUMS (solo): *Pink and Black*, 1982; *Guitar Town*, 1986; *Early Tracks*, 1987; *Copperhead Road*, 1988; *The Hard Way*, 1990; *Train a Comin'*, 1995; *I Feel Alright*, 1996; *El Corazón*, 1997; *The Mountain*, 1999; *Transcendental Blues*, 2000; *Jerusalem*, 2002; *The Revolution Starts . . . Now*, 2004; *Washington Square Serenade*, 2007.

ALBUMS (with Steve Earle and the Dukes): *Exit Zero*, 1987; *The Hard Way*, 1990.

The Life

Stephen Fain Earle was born to Barbara Thomas and Jack Earle in Fort Monroe, Virginia. His father, an air traffic controller, was stationed in various parts of the United States, and most of Earle's childhood was spent in Schertz, Texas, north of San Antonio. Earle dropped out of school in the eighth grade to join his uncle, Nick Fain, in Houston. While there, he met outlaw country singer Townes Van Zandt, who inspired him to move to Nashville, Tennessee, to work in the country-music industry.

Earle arrived in Nashville in 1975. He worked as a backup singer and songwriter for the Sunbury Dunbar division of RCA, meeting other up-and-coming performers, such as Guy Clark and Emmylou Harris. Earle had his first major songwriting success in 1981 with "When You Fall in Love" (recorded by Johnny Lee). In 1986 his album, *Guitar Town*, was released to critical success and gold-record sales. *Exit Zero* followed in 1987, and 1990's *Copperhead Road* also generated successful singles.

Earle's longtime heroin addiction led to multiple arrests throughout the 1980's and 1990's, and in 1994 he was sentenced to eighteen months in prison for drug possession. After regaining his sobriety in prison, Earle was paroled later that year. His comeback album, *Train a-Comin'*, was released on an independent label, marking Earle's reemergence in the "alt-country" movement.

After he left prison, Earle turned to protest music. He became an anticapital-punishment activist, and he contributed to the sound track of the antideath-penalty film *Dead Man Walking* (1995). The invasion of Iraq in 2003 reawakened Earle's Vietnam-era antiwar sentiments, as heard on *Jerusalem* and *The Revolution Starts . . . Now*. Earle's political views led to controversy among usually conservative country-music fans. From 2004 until 2007, Earle hosted a program on the liberal talk-radio network Air America. Earle has been married seven times (twice to the same woman), and he settled in New York City with his wife, Alison Moorer, whom he married in 2005.

The Music

Earle's musical output can be divided into two parts: his preprison work (from *Guitar Town* through *The Hard Way*) and his post-1994 albums. Although his prison term lasted slightly over a year, the experience changed and informed his songwriting. Earle's pre-1991 output reflects rockabilly and rock styles, while later albums utilize a variety of musical traditions. Earle's first major success came with *Guitar Town*, and subsequent albums were critically successful, if not easily categorized into standard genres. Earle's drug abuse and legal troubles forced a recording hiatus until 1994, when *Train a-Comin'* was released. Earle's post-1994 output is notable for its political content

and its debt to protest music singers, such as Bob Dylan and Bruce Springsteen.

Guitar Town. Earle's first major success as a performer, *Guitar Town* showcases his songwriting abilities. The album's ten tracks are a fusion of country, folk, and rock-and-roll influences. Widely credited with reviving a dormant Texas-based rockabilly sound, *Guitar Town* was ranked 489 on *Rolling Stone*'s 500 Greatest Albums of All Time in 2003.

Copperhead Road. This album veered toward a harder sound, reminiscent of 1970's Southern rock. While singles from *Guitar Town* received airplay on both rock and country radio, *Copperhead Road* was marketed primarily to rock audiences. The title track, "Copperhead Road," became Earle's best-known song in mainstream popular music.

Jerusalem. This was the first of Earle's explicitly political albums, a meditation on the attacks of September 11, 2001, and the U.S. government's response to them. "John Walker's Blues," a song written from the point of view of American Taliban fighter John Walker Lindh, caused an uproar in conservative circles for seeming to humanize Lindh and condone his actions.

The Revolution Starts . . . Now. Earle's Grammy Award-winning album of protest music was one of the first full albums about the Iraq War by a major artist. It is notable for its radical eclecticism, with musical gestures from rock, folk, reggae, and spoken-word. Explicitly topical in nature, the album was a centerpiece in the 2004 Rock Against Bush movement attached to John Kerry's presidential campaign.

Musical Legacy

Earle's career as both a songwriter and a performer has been extremely important for Texas-based "alt-country" music. The respect he earned from both the Nashville and the Austin music establishments has paved the way for crossover influence between the two, and his left-wing political views have brought political diversity into country music. Earle's work has been nominated for thirteen Grammy Awards, and *The Revolution Starts . . . Now* and *Washington Square Serenade* were named Best Contemporary Folk/Americana Album in 2005 and 2008, respectively.

Earle's most important musical works, however, remain the albums *Guitar Town* and *Copperhead Road*. The former revitalized country music's take on the rockabilly sound (undergoing a revival in popular music in the 1980's), while the latter brought Southern rock-influenced country music to mainstream attention. His recent works of protest music will also be remembered as a consistent dissenting voice to country music's conservative politics of the late 1990's and early 2000's.

Marcus Desmond Harmon

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See also: Dylan, Bob; Harris, Emmylou; Springsteen, Bruce; Van Zandt, Townes; Williams, Lucinda.

Fred Ebb

American musical-theater lyricist

Ebb collaborated with composer John Kander to write some of the most controversial and memorable musical-theater pieces of the twentieth century, including Cabaret *and* Chicago. *Ebb's lyrics are some of the most sardonic, wittiest, sharpest, and creative phrases in the Broadway canon, instrumental in developing character as well as moving the plot forward.*

Born: April 8, 1933; New York, New York
Died: September 11, 2004; New York, New York

Principal works

MUSICAL THEATER (lyrics; music by John Kander): *Flora, the Red Menace*, 1965 (libretto by George Abbott and Robert Russell; based on Lester Atwell's novel *Love Is Just Around the Corner*); *Cabaret*, 1966 (libretto by Joe Masteroff; based on John van Druten's play *I Am a Camera*); *The Happy Time*, 1968 (libretto by N. Richard Nash); *Zorba*, 1968 (libretto by Joseph Stein; based on Nikos Kazantzakis's novel *Zorba the Greek*); *Seventy, Girls, Seventy*, 1971 (libretto by David Thompson and Norman L. Martin; based on Peter Coke's play *Breath of Spring*); *Chicago*, 1975 (libretto by Ebb and Bob Fosse; based on Maurine Dallas Watkins's play); *The Act*, 1978 (libretto by George Furth); *Woman of the Year*, 1981 (libretto by Peter Stone); *The Rink*, 1984 (libretto by Terrence McNally); *And the World Goes 'Round*, 1991 (libretto by Thompson); *Kiss of the Spider Woman*, 1993 (libretto by McNally); *Steel Pier*, 1997 (libretto by Thompson); *All About Us*, 1999 (libretto by Stein; based on Thornton Wilder's play *The Skin of Our Teeth*); *The Visit*, 2001 (libretto by McNally; based on Friedrich Dürrenmatt's play); *Curtains*, 2006 (libretto by Rupert Holmes).

SONGS (lyrics): "Heartbroken," 1953 (music by Phil Springer); "I Never Loved Him Anyhow," 1956 (music by Springer); "My Coloring Book," 1962 (music by John Kander); "Say Liza (Liza with a 'Z')," 1972 (music by Kander); "New York, New York," 1977 (music by Kander).

The Life

Born of Jewish parents, Fred Ebb grew up in a house without music. He worked in his family's dry-goods business until he graduated as valedictorian from high school. Although his mother hoped he would pursue a more stable path, Ebb had fallen in love with theater after seeing an Al Jolson show and decided to become a writer. He worked in a variety of odd jobs while in school but managed to earn his bachelor of arts from New York University and a master's degree from Columbia University in English literature. He lived in New York City, decorating his apartment with Expressionist and other avant-garde artwork. Shortly before his death, Ebb was awarded two honorary doctorate of fine arts degrees, from Boston University and St. John's University. Ebb never married. His work monopolized his life until he died of a heart attack in September, 2004. The lights on Broadway were dimmed in his honor.

The Music

Ebb began work as a songwriter with Paul Klein and Phil Springer (whom he credits as his mentor) in the 1950's. Although he enjoyed modest success with a few hits recorded by Judy Garland and Eartha Kitt, it was not until his music producer and friend Tommy Valando introduced him to composer and pianist John Kander that his legacy as one of the great Broadway lyricists became a certainty. Once they met, Kander and Ebb began writing together almost immediately. Their early work impressed director-producer Harold Prince enough to hire them to write the songs for his Broadway musical *Flora, the Red Menace*. The show closed after only eighty-seven performances but netted the star, Liza Minnelli, a Tony Award and catapulted Kander, Ebb, and Prince to national theatrical prominence. Prince immediately hired them to begin work on his next major project, *Cabaret*.

Cabaret. Adapted from a 1951 play by John van Druten, *I Am a Camera*, which was based on short stories from the 1930's by Christopher Isherwood, *Cabaret* tells the story of an English nightclub singer, Sally Bowles, living in pre-Nazi Germany, who falls in love with an American writer, becomes pregnant, and has an abortion. Book writer Joe Masteroff revised the play to focus on the anti-Semitic sentiments of the time and added the devil-

ishly delicious emcee. Bowles's love story is developed before the backdrop of the Kit Kat Club and political turmoil, which is explored through the characters of the German landlady, Fraulein Schneider, and her Jewish boyfriend, Herr Schultz. When *Cabaret* opened on Broadway in 1966, it became a huge success, enjoying a run of 1,166 performances and winning the Drama Critics' Circle Award for Best Musical and eight Tony Awards, including Best Composer and Lyricist and Best Musical. *Cabaret* helped establish the new form of "concept musical," one that has a nonrealistic, episodic plotline with a mixture of scenes and songs. Jay Presson Allen's book for the 1972 film adaptation made a few changes, and the film won eight Academy Awards. A Broadway revival ran for six years.

Chicago. Kander and Ebb's next big hit, *Chicago*, enjoyed 923 performances. The plot revolves around a starstruck murderess, Roxie Hart, who kills her lover to get publicity, and a slimy attorney who manipulates the public's heartstrings to get her acquitted. The musical is based on a play by Maurine Watkins, *Chicago* (1926), which was inspired by an event she covered as a reporter. Bob Fosse adapted the play, calling it *Chicago: A Musical Vaudeville*. True to its name, the musical features scenes and songs announced as in a vaudeville show, and it contains rhythm numbers, a ventriloquist, strippers, a female impersonator, musical soliloquies, soft-shoe dance numbers, and comic duets. Beneath the glitz, however, is a serious satire on the way media attention makes celebrities of criminals. Ebb cowrote the book with Fosse. When it was revived in 1996, *Chicago* received an even greater reception and became one of the longest-running revivals in Broadway history. The film version in 2002 was nominated for thirteen Academy Awards, winning six, including Best Picture.

Fred Ebb (standing) with John Kander. (AP/Wide World Photos)

Later Work. In 1993 *Kiss of the Spider Woman*, based on Manuel Puig's novel about two criminals in a Latin American prison, had 907 performances and won seven Tony Awards, including Best Musical. Of the Kander and Ebb shows that followed, many received high critical praise, especially *Steel Pier* (1997), which was nominated for eleven Tony Awards, winning for Best Original Score, even though it closed after only two months. *Curtains* (2006), nominated for eight Tonys, was in development when Ebb died. Kander worked with others to finish it and made plans to complete three other unfinished Ebb works: *The Visit*, *All About Us*, and *The Minstrel Show*.

Unlike many musical collaborators, Kander and Ebb worked together in the same room. They always wrote the opening number first to give them a sense of style for the show. Besides collaborating on Broadway musicals, they wrote songs for television and film. "New York, New York," from *New York, New York* (1977), became New York's official anthem. Although Ebb and Kander sometimes worked independently, nothing equaled the success they had together in their musical-theater efforts.

Musical Legacy

Ebb was the recipient of four Tony Awards (twelve nominations), one Grammy Award,

and four Emmy Awards as well as the prestigious Kennedy Center Lifetime Achievement Award, Dramatists Guild of America Lifetime Achievement Award, and the Laurence Olivier Award. With Kander, he was inducted into the Songwriters Hall of Fame and the New York Theater Hall of Fame and won numerous other special awards.

Ebb gave Broadway some of the greatest lyrics ever written, and through his forty-two-year collaboration with Kander, he helped develop a new style of musical theater that raised the standards for excellence in the genre. Their impact on musical-theater writers and performers of today and tomorrow is immeasurable.

Jill Stapleton-Bergeron

Further Reading

Kander, John, Greg Lawrence, and Fred Ebb. *Colored Lights: Forty Years of Words and Music, Show Biz, Collaboration, and All That Jazz*. New York: Faber & Faber, 2004. Firsthand accounts by Kander and Ebb about their lives, collaboration, and musical-theater experiences.

Kasha, Al, and Joel Hirschhorn. *Notes on Broadway: Conversations with the Great Songwriters*. Chicago: Contemporary Books, 1985. Contains a chapter for each major Broadway songwriter, including Ebb.

Lewis, David H. *Broadway Musicals: A Hundred Year History*. Jefferson, N.C.: McFarland, 2002. Overview of the important musicals that shaped the development of the genre, including a solid section on the work of Kander and Ebb.

Mordden, Ethan. *The Happiest Corpse I've Ever Seen: The Last Twenty-five Years of the Broadway Musical*. New York: Palgrave Macmillan, 2004. Evolution of the Broadway musical from 1979 to 2004.

Suskin, Steven. *More Opening Nights on Broadway: A Critical Quotebook of the Musical Theatre 1965 Through 1981*. New York: Schirmer Books, 1997. A valuable collection of opening-night reviews for Broadway musicals from 1965 to 1981 that encompasses Kander and Ebb's Broadway offerings from *Flora, the Red Menace* to *Woman of the Year*.

See also: Fields, Dorothy; Hart, Lorenz; Kander, John; Rodgers, Richard; Sondheim, Stephen.

Duane Eddy

American rock songwriter and guitarist

During the 1950's, Eddy established himself as one of the most influential guitarists in the history of rock music. His guitar sound became known as "twang." This unique sound was created through the use of tremolo and reverb on the guitar. Through the efforts of Eddy, the guitar became the most important instrument in rock music.

Born: April 26, 1938; Corning, New York
Also known as: Mr. Twang

Principal recordings

ALBUMS: *Especially for You*, 1959; *Have Twangy Guitar—Will Travel*, 1959; *The Twang's the Thang*, 1960; *$1,000,000 Worth of Twang*, 1960; *Songs of Our Heritage*, 1960; *Girls! Girls! Girls!*, 1961; *Twangy Guitar—Silky Strings*, 1962; *Twistin' and Twangin'*, 1962; *Twistin' with Duane Eddy*, 1962; *Duane Eddy in Person*, 1963; *Twang a Country Song*, 1963; *Twangin' up a Storm*, 1963; *Surfin'*, 1963; *Lonely Guitar*, 1964; *Water Skiing*, 1964; *Duane a-Go-Go*, 1965; *Duane Does Dylan*, 1965; *Twangin' the Golden Hits*, 1965; *Twangsville*, 1965; *The Biggest Twang of Them All*, 1966; *The Roaring Twangies*, 1967; *Duane Eddy*, 1979; *Star Power*, 2002.

The Life

Duane Eddy was born on April 26, 1938, in Corning, New York. At the age of five, he was given his first guitar and his father taught him some basic chords. He loved to listen to the cowboy singers Gene Autry and Roy Rogers on the radio. The family moved to Phoenix, Arizona, when he was a teenager. At the age of sixteen, he decided to quit school and began playing his guitar at local clubs. A local disc jockey, Lee Hazlewood, met the young Eddy in 1957 and was impressed by his guitar work. Although Hazlewood worked as a disc jockey, he became Eddy's record producer and songwriting partner. This partnership would become extraordinarily successful.

In 1958, Eddy signed a recording contract with Jamie Records after the company had reviewed a

demo tape of the song "Movin' 'n' Groovin'." Through the support of Hazlewood, Eddy was inspired to create a sound that blended rock, country, jazz, and soul music. In 1962, Eddy married singer-songwriter Jessi Colter (born Miriam Johnson). The marriage lasted until 1968. Colter would marry legendary country singer Waylon Jennings in 1969.

During the 1960's, Eddy began an acting career. He appeared in such films as *A Thunder of Drums* (1961), *The Wild Westerners* (1962), *Kona Coast* (1968), and *The Savage Seven* (1968). He also appeared in a 1961 episode of the television series *Have Gun, Will Travel*, which starred Richard Boone.

Duane Eddy. (Hulton Archive/Getty Images)

The Music

With the help of Hazlewood, Eddy created the "twang" sound that would make him famous. The sound was produced on his Chet Atkins-model Gretsch 6120 hollow-body guitar by picking on the low strings and manipulating the guitar's tremolo and reverb. In 1958, Eddy released his first hit single, "Rebel Rouser." The single went to number six on the *Billboard* pop singles chart, making it one of the most popular rock instrumental hits of the decade. He would have two more hits in 1958 with "Ramrod" and "Cannonball."

Eddy recorded these hits with his backing band the Rebels. The Rebels included Steve Douglas on saxophone, Larry Knechtel on piano, and Al Casey on guitar. These musicians would become some of the most respected session musicians in the history of popular music. From 1958 to 1963, Eddy was the premier instrumentalist in popular music. During this period, he released more than twenty singles that would make the pop singles charts.

Have "Twangy" Guitar—Will Travel. Recorded in 1958 and released on January 9, 1959, this debut album was very successful for Eddy. It would remain on the *Billboard* pop albums charts for eighty-two weeks and rise as high as number five. The album included most of Eddy's early hits, including "Rebel Rouser," "Ramrod," "Cannonball," "Movin' 'n' Groovin'," and "Three-30-Blues." In 1999, the album was reissued on compact disc (CD) and included some extra B-side songs from 1958. His second album, *Especially for You*, was released in 1959 and would reach number twenty-four on the pop albums charts.

That year was very productive for Eddy. In addition to the albums, he released such successful singles as "Yep!," "Forty Miles of Bad Road," "The Lonely One," and "Some Kind-a Earthquake." The single "Forty Miles of Bad Road" would rise to number nine on the *Billboard* pop singles chart, making it the second single for Eddy to reach the Top 10.

Twangy Guitar—Silky Strings. This 1962 album emphasized a more romantic tone. The lushness found on this album was a welcome change in approach for Eddy. The album went to number seventy-two on the pop albums charts and included such songs as Henry Mancini's "Moon River," Dimitri Tiomkin's "High Noon," and Elvis Presley's "Love Me Tender." The combination of

twangy guitar and strings made this album a bona fide success. In 1962 Eddy also released the albums *Twistin' and Twangin'* and *Twistin' with Duane Eddy*.

Hit Singles. At the same time that he was releasing albums during the early 1960's, Eddy was releasing memorable hit singles. In 1960, he released such important singles as "Because They're Young," "Bonnie Came Back," "Shazam!" and "Peter Gunn." "Because They're Young" went to number four on the pop singles chart and was the title song of the film of the same name. The theme song "Peter Gunn" had been written by Mancini for the television program of the same name. Eddy's single would go to number twenty-seven on the same charts. In the busy album year of 1962, Eddy found the energy to release the singles "Dance with the Guitar Man," "Deep in the Heart of Texas," and "The Ballad of Paladin." Although all three of these singles did well, it was "Dance with the Guitar Man" that reached number twelve on the pop singles chart. In 1963, Eddy released "Boss Guitar." This single would climb to number twenty-eight and became his last major hit.

Eddy continued to tour, do session work, and occasionally record a new album. He was in demand in England and Europe. In 1986, he teamed with the Art of Noise in order to do a new version of his 1960 hit "Peter Gunn." This new version became a huge hit around the world and garnered for Eddy a Grammy Award for Best Rock Instrumental. Rhino Records released an extraordinary two-CD anthology *Twang Thang: Anthology* in 1993, which reintroduced Eddy to a generation of young listeners who had not been exposed to his music.

Musical Legacy

Before Eddy, guitarists were not considered stars or centers of attention. Rock stars of the 1950's were not loved because of what they played on guitar. Even such important guitarists as Bo Diddley and Chuck Berry were stars in the public's eye more for their singing, songwriting, and onstage style than for their guitar playing. Eddy completely changed this attitude. Idolized for his guitar work alone, he made the guitar the focal point of the popular music band and helped launch the birth of the "guitar god" in rock music.

During the late 1950's and the early 1960's, Eddy had fifteen Top 40 singles. Over his career, he sold more than a hundred million records and became one of the most successful instrumentalists in the history of rock music. In addition to paving the way for future guitar heroes like Eric Clapton, Jimi Hendrix, and Jimmy Page, Eddy inspired such rock luminaries as George Harrison of the Beatles, John Fogerty of Creedence Clearwater Revival, and Bruce Springsteen. In 1994, Eddy was inducted into the Rock and Roll Hall of Fame.

Jeffry Jensen

Further Reading

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Kienzle, Richard. *Great Guitarists*. New York: Facts On File, 1985. Along with such guitar gods as Elmore James, Robert Johnson, Les Paul, Jeff Beck, Jimi Hendrix, Eric Clapton, and Jimmy Page, Eddy is discussed as one of the most influential guitarists in the history of rock music.

Sumrall, Harry. *Pioneers of Rock and Roll: One Hundred Artists Who Changed the Face of Rock*. New York: Billboard Books, 1994. Eddy is credited as the first guitar hero of rock music.

See also: Jennings, Waylon; Presley, Elvis; Scruggs, Earl.

Danny Elfman

American singer, songwriter, and film-score composer

A rock musician for two decades, Elfman became one of the most sought-after composers of film scores in Hollywood.

Born: May 29, 1953; Amarillo, Texas
Member of: Oingo Boingo

Principal works

FILM SCORES: *Forbidden Zone*, 1980; *Pee-wee's Big Adventure*, 1985; *Back to School*, 1986; *Wisdom*,

1986; *Summer School*, 1987; *Beetlejuice*, 1988; *Big Top Pee-wee*, 1988; *Hot to Trot*, 1988; *Midnight Run*, 1988; *Scrooged*, 1988; *Batman*, 1989; *Darkman*, 1990; *Dick Tracy*, 1990; *Edward Scissorhands*, 1990; *Nightbreed*, 1990; *Pure Luck*, 1990 (with Jonathan Sheffer); *Article Ninety-Nine*, 1992; *Batman Returns*, 1992; *Army of Darkness*, 1993; *Sommersby*, 1993; *Tim Burton's Nightmare Before Christmas*, 1993; *Black Beauty*, 1994; *Shrunken Heads*, 1994; *Dead Presidents*, 1995; *Dolores Claiborne*, 1995; *To Die For*, 1995; *Freeway*, 1996; *The Frighteners*, 1996; *Mars Attacks!*, 1996; *Mission: Impossible*, 1996; *Flubber*, 1997; *Good Will Hunting*, 1997; *Men in Black*, 1997; *A Civil Action*, 1998; *Psycho*, 1998; *A Simple Plan*, 1998; *Anywhere but Here*, 1999; *Instinct*, 1999; *Sleepy Hollow*, 1999; *Proof of Life*, 2000; *Planet of the Apes*, 2001; *Chicago*, 2002 (with John Kander); *Men in Black II*, 2002; *Spider-Man*, 2002; *Big Fish*, 2003; *The Hulk*, 2003; *Spider-Man 2*, 2004; *Charlie and the Chocolate Factory*, 2005; *The Corpse Bride*, 2005; *Serenada Schizophrana*, 2005; *Charlotte's Web*, 2006; *Nacho Libre*, 2006.

TELEVISION THEMES: *Pee-wee's Playhouse*, 1986; *Sledge Hammer!*, 1986; *The Simpsons*, 1989; *Beetlejuice*, 1989; *The Flash*, 1990 (with Shirley Walker); *Tales from the Crypt*, 1990 (main theme); *Batman*, 1992; *Desperate Housewives*, 2004.

Principal recordings

ALBUMS (with Oingo Boingo): *Oingo Boingo*, 1980; *Only a Lad*, 1981; *Nothing to Fear*, 1982; *Good for Your Soul*, 1984; *So-Lo*, 1984; *Dead Man's Party*, 1986; *Boi-ngo*, 1987; *Boingo Alive*, 1988; *Dark at the End of the Tunnel*, 1990.

The Life

Danny Elfman was born in Texas in 1953, though the family moved to Los Angeles in his childhood. His father Milton was a teacher, and his mother Blossom wrote children's books and television scripts. The Elfmans' children followed the family's artistic bent, Danny playing the violin and his older brother Richard turning to cinematography. When Richard moved to France, Danny dropped out of high school and followed him, acting in a theater troupe and supporting himself as a street musician. When the brothers returned to the United States in 1972, Richard formed a musical-theater group billed as the Mystic Knights of Oingo Boingo. The interests of the other musicians soon turned the group into a rock band, and as Oingo Boingo they became a force in pop music from 1976 until disbanding in 1995. Danny wrote and Oingo Boingo performed the music for Richard's 1980 film *Forbidden Zone*, but Danny did not consider himself a film scorer until director Tim Burton asked him to score *Pee-wee's Big Adventure* in 1985. For the next several decades, Danny scored two or three films a year. In 2007 he was awarded an honorary doctorate from the North Carolina School of the Arts.

The Music

As a new wave rock songwriter, Danny Elfman found his success to be largely a cult phenomenon. He did chart twice on the *Billboard* Hot 100 with "Weird Science" (1985) and "Just Another Day" (1986). By that time, however, he had already been identified as a film composer. This second career should not have come as a surprise, since even as a youth Elfman had been conscious of film music as an influence on his own style, particularly the work of Bernard Herrmann and Franz Waxman.

Pee-wee's Big Adventure. Elfman's first orchestral film score was Burton's first feature film, based on comedian Paul Reubens's character Pee-wee Herman. To match the character's frenetic adolescent energy, Elfman wrote a manic, staccato main theme, reminiscent of Aram Khachaturian's *Saber Dance* (though influenced, according to Elfman, by Nino Rota's scores for motion-picture director Federico Fellini and *The Godfather* films). Although an accomplished violinist, Elfman had never attempted a full orchestration, having worked only in the rock idiom. With the help of Oingo Boingo's arranger Steve Bartek, however, Elfman soon gained confidence and came to appreciate the fuller range of a symphonic orchestra.

Batman. For his sixth film score, and his third for Burton, Elfman wanted to capture in musical style the retro Art Deco style of the film's sets, as well as the romantic flavor of the first *Batman* comic books. To do so he imitated the lush, neo-Romantic film scores of Erich Wolfgang Korngold, particularly the adventure themes for Erroll Flynn vehicles *Captain Blood* (1935) and *The Adventures of Robin Hood*

(1938). The fourth bar of the title music introduces a five-note "bat theme" that continues throughout the film, identified with the title character. Alternating with this theme is Elfman's experiment with whole-tone music, which in film scores is traditionally associated with dream sequences—appropriate for a fantasy film.

Edward Scissorhands. Elfman has said that this score, his fourth for Burton and seventh overall, was his favorite. It is easy to see why. Like many of his predecessors in film music, Elfman imitates Richard Wagner in interweaving a musical theme, or leitmotif, for each major character or setting. There is a delicate music-box chime for the flashback scenes of the title character's creation by his inventor; an awed chorus of female voices singing cascades of random vowels in the style of Carl Orff whenever Edward's love interest, Kim, appears; and a frenetic, jerky pastiche of ostinatos (short, repeated musical phrases reminiscent of *The Simpsons*, which Elfman had composed the previous year) during the suburban scenes. Elfman even combined motifs: When Edward carves an ice sculpture of Kim, the chimes of the inventor motif merge with the chorus of the Kim motif. This score was nominated for both an Emmy and a Saturn award (the latter given for science fiction, fantasy, or horror films). It debuted as a ballet in London in November, 2005.

Serenada Schizophrana. Elfman's symphonic debut in 2005 at Carnegie Hall in New York was a twenty-minute piece in six movements for full orchestra and female chorus. The enthusiastic reviews put to rest the suspicion that Elfman was nothing more than a pop musician dependent on the army of orchestrators and copyists provided by film studios or on a music sequencer (composition software).

Musical Legacy

Elfman's reputation was troubled in the 1990's by accusations, particularly in a series of letters in *Keyboard* magazine, that he was a "hummer" who hummed his melodies into a tape recorder and turned them over to others to transcribe into musical notation. This myth is handily refuted by a glance at archival scores in Elfman's handwriting in studio files. Although Elfman did not have conservatory training in composition, working out his early scores with Bartek provided him a thorough, if informal, education in scoring and orchestration from studio professionals. The concern that Elfman's self-taught status would tempt would-be composers to avoid music theory and composition classes is no longer given much credence, since many composers are now in conservatories precisely because of Elfman's example. Three of Elfman's film scores have been nominated for Oscars; his score for Burton's *Batman* won a Grammy Award for best sound track; his theme song for *The Simpsons* was nominated for an Emmy in 1989; and his theme for *Desperate Housewives* won an Emmy in 2004.

Danny Elfman. (AP/Wide World Photos)

John R. Holmes

Further Reading

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wood Cinema, edited by Steve Neale and Murray Smith. London: Routledge, 1998. A study of Elfman's scores for two Burton films.

Halfyard, Janet K. *Danny Elfman's Batman: A Film Score Guide*. Lanham, Md.: Scarecrow Press, 2004. A thorough study of the music with liberal reproductions of cues and musical passages from the score.

McMahan, Alison. *The Films of Tim Burton*. New York: Continuum, 2005. A comprehensive study of Burton's films that contains an analysis of Elfman's scores.

Russell, Mark, and James Young. *Film Music*. Boston: Focal Press, 2000. This lavishly illustrated book of interviews with thirteen twentieth century film composers includes a section on Elfman and reproduces the first two pages of the orchestral score for *Batman* and the first three for *Edward Scissorhands*.

See also: Herrmann, Bernard; Kander, John; Korngold, Erich Wolfgang; Orff, Carl; Rota, Nino; Waxman, Franz.

Sir Edward Elgar

English classical composer

A composer in all genres, Elgar brought the English musical renaissance to its peak, earning new respect for the English symphony. His first march from Pomp and Circumstance *is widely recognized, often played at school graduations.*

Born: June 2, 1857; Broadheath, England
Died: February 23, 1934; Worcester, England
Also known as: Edward William Elgar (full name)

Principal works

CHAMBER WORKS: Piano Quintet in A Minor, 1919; Sonata in E Minor, 1919 (for violin); String Quartet in E Minor, 1919.

OPERAS (music): *The Crown of India*, 1912 (libretto by Henry Hamilton); *The Starlight Express*, 1915 (libretto by Violet Pearn, based on Algernon Blackwood's novel *A Prisoner in Fairyland*); *The Fringes of the Fleet*, 1917 (based on the novella by Rudyard Kipling); *The Pageant of Empire*, 1924 (libretto by Alfred Noyes); *The Spanish Lady*, 1994 (libretto by Barry Johnson, based on Ben Johnson's *The Devil Is an Ass*).

ORCHESTRAL WORKS: *The Black Knight*, 1893; *The Banner of St. George*, 1897; *Imperial March*, 1897; *Caractacus*, 1898; *Enigma*, 1899; *The Dream of Gerontius*, 1900 (oratorio; libretto by Elgar; based on a poem by Cardinal John Henry Newman); *Cockaigne (In London Town)*, 1901; *Pomp and Circumstance*, 1901; *Enfants d'un rêve*, 1902 (Dream Children); *In the South (Alassio)*, 1904; *The Wand of Youth*, 1907; Symphony No. 1 in A-flat Major, 1908; *Elegy*, 1909; Violin Concerto in B Minor, 1910; Symphony No. 2 in E-flat Major, 1911; *Falstaff*, 1913; *Sospiri*, 1914; Cello Concerto in E Minor, 1919; *Nursery Suite*, 1931; *The Spanish Lady*, 1986.

PIANO WORKS: Sonata in G Major, 1895; *Concert Allegro*, 1901.

The Life

Edward William Elgar (EHL-gahr) was born to William, a piano tuner, and Ann Elgar, the well-read daughter of a Herefordshire farmer. Elgar was the only one of their seven children born in the family's Broadheath cottage, just outside the busy city of Worcester, which perhaps explains Elgar's musical connection to the English countryside.

In 1872, still only fourteen, Elgar left school. His dreams of studying composition in Leipzig were never realized; he had no way to finance such a project. Elgar's lack of a higher education and his lower-class background combined to cause a nagging self-doubt that plagued his career.

Elgar met Caroline Alice Roberts in 1886, when she came to Elgar for piano accompaniment lessons. On May 8, 1889, they were married. Her death in 1920 is often cited as one of the many reasons that Elgar stopped composing in the last fifteen years of his life.

Even though he was already famous by 1904, the year was notable for Elgar. In March there was a three-day festival of his music in Covent Garden, the first of its sort mounted for a living composer. Later that month, he was invited to join the Athenaeum, an exclusive gentlemen's club that usually conferred membership based on wealth or

Sir Edward Elgar. (Library of Congress)

descent. In June, King Edward VII bestowed knighthood on Elgar in the Birthday Honors list. In November, Elgar was invited to become the Peyton Professor of Music at Birmingham University, a newly created chair that he was the first to hold.

World War I had a deep impact on Elgar. As a figurehead of English composition who had taken inspiration from Germanic composers, he found his loyalties torn. Like many in England, Elgar was initially confident about the prospect of battle and victory, but he did not foresee the full extent of the devastation that the war would cause. Elgar lived until 1934, but the Cello Concerto in E Minor, which premiered in 1919, was his last major work.

The Music

Elgar composed in a number of genres, and broad characteristics can be identified across his oeuvre. His musical language was always Romantic and largely Austro-Germanic inspired; he particularly admired the composer Richard Strauss. In spite of Elgar's continental inspiration, his music is often described as quintessentially English, with his adroitness for tapping the musical tastes of the British public, around which he crafted the ideas that he adopted from others. In many ways, Elgar took the stylistic traits of the older school of English composers (Charles Hubert Hastings Parry, Charles Villiers Stanford, and more) and raised them to a more sophisticated level. The British public demanded choral-orchestral works and symphonies, and Elgar responded.

The Dream of Gerontius. Elgar's oratorio *The Dream of Gerontius* secured his fame. It belongs to the corpus of English choral-orchestral compositions written at the turn of the twentieth century, especially for the amateur choral societies that were the lifeblood of English music at the time. The compositional mastery that Elgar exhibits in *The Dream of Gerontius*, however, distinguishes it from others. Elgar selected for the libretto a poem by Cardinal John Henry Newman, the title of which is shared by the oratorio. It is deeply Roman Catholic in nature. The work centers on the death of a man who is reborn in the afterlife. It is largely through-composed, with only two parts. It is often associated with Richard Wagner's opera *Parsifal*. Among the shared characteristics of *The Dream of Gerontius* and *Parsifal* are chromatic harmonies and an extensive network of leitmotifs.

The Dream of Gerontius premiered at the Birmingham Festival in 1900. Hans Johann Richter, with whom Elgar would forge a lasting friendship, conducted the performance, although it was a disastrous rendition. Richter saw the score for the first time just ten days before the performance, and the work had to be accommodated in a crowded program. In spite of the premiere's poor quality, *The Dream of Gerontius* received great acclaim, with music critics recognizing that Elgar had produced a masterpiece.

Pomp and Circumstance. No work better exemplifies Elgar's ability to satisfy popular tastes than the first of his *Pomp and Circumstance* marches, written in 1901. Beginning with an invigorating march and culminating in the famous nobilmente melody, this work exerted wide appeal. In 1902 Arthur Christopher Benson set the big tune of the march to poetry ("Land of Hope and Glory"). While not lacking in artistic construction, this march is part of a

body of English art from the turn of the twentieth century that celebrated and glorified imperialism.

Elgar eventually turned his back on this nationalist style of composition, and his feelings toward the imperial past were seemingly given voice in the laments of the Cello Concerto.

Symphony No. 1 in A-flat Major. Throughout his career, even when his output consisted almost entirely of choral-orchestral works, Elgar believed the symphony to be the most distinguished form of composition. He realized that the musical achievements possible in the choral-orchestral medium were finite, and he finally turned to composing a symphony.

Elgar dedicated the work to Richter, who conducted its first performance on December 3, 1908. The symphony is in four movements, and it is without a program. Like many of Elgar's works, the piece is characterized by its adventurous harmonic language and concertic treatment of the thematic material. Elgar uses classical forms as templates, but he often diverges from structural norms exemplified in, for example, the symphonies of Johannes Brahms.

Cello Concerto in E Minor. This was Elgar's last major original composition, and it can be considered the closest he came to writing a requiem. It is a nostalgic and introspective lament, expressing the many sorrows that Elgar had experienced by his sixties. The work premiered on October 27, 1919, in the inaugural concert of the London Symphony Orchestra's first season after the World War I. Elgar was the conductor, and Felix Salmond was the soloist.

The concerto is famous for its opening: four solo fortissimo cello chords so wide that they must be spread, followed by the haunting violin melody with a 9/8 lilt. The declamatory chords return as a ghostly pizzicato at the second movement's opening. The third movement is, like the first, defined by a poignant melody. During the fourth movement's coda, the opening cello chords return, as if the work has gone full circle.

Musical Legacy

Although, unlike his colleagues Parry and Stanford, Elgar never taught composition at a music college, the impact of his works on the next generation of musicians was substantial. He contributed to every major genre, and he left indelible marks on the forms of symphony and oratorio. His contribution to the symphony brought the English musical renaissance to its peak, and the English symphony was finally accorded respect at home, in Europe, and in America, on a par with the repertoire of the Viennese tradition. Elgar opened the way for composers such as Ralph Vaughan-Williams and Benjamin Britten to become established on the international stage. Composers such as Anthony Payne and Robert Walker have reconstructed a number of pieces from Elgar's sketches. Elgar's first march from *Pomp and Circumstance* is played every year at the last night of the BBC Proms, a series of summertime concerts, in London, and its famous nobilmente melody is played frequently at graduation ceremonies.

Luke Berryman

Further Reading

Elgar, Edward, and Jerrold Northrop Moore. *Letters of a Lifetime*. Oxford, England: Oxford University Press, 1990. Selected by Moore, this collection of Elgar's letters covers the breadth of his career and provides valuable insight into the composer's state of mind and his personal relationships.

Grimley, Daniel M., and Julian Rushton, eds. *The Cambridge Companion to Elgar*. Cambridge, England: Cambridge University Press, 2004. This collection of essays by leading Elgar scholars covers a diverse range of topics based on Elgar's life and works.

Harper-Scott, J. P. E. *Edward Elgar, Modernist*. Cambridge, England: Cambridge University Press, 2006. This analytical inquiry into Elgar's output paints a portrait of him as a modernist composer. Much of his music, argues Harper-Scott, is a pessimistic commentary on the nature of human existence.

Kennedy, Michael. *The Life of Elgar*. Cambridge, England: Cambridge University Press, 2004. A compact biography of Elgar, in which a number of Elgar's letters are cited. Kennedy neatly aligns key events in Elgar's life with his compositions.

Moore, Jerrold Northrop. *Edward Elgar: A Creative Life*. Oxford, England: Oxford University Press, 1984. An indispensable, extremely detailed biography of Elgar, with a wealth of firsthand mate-

rial from letters, diaries, memoirs, and so on. Includes photographs and copies of scores.

Riley, Matthew. *Edward Elgar and the Nostalgic Imagination*. Cambridge, England: Cambridge University Press, 2007. A careful examination of nostalgic sentiment in Elgar's music. Includes excerpts from scores.

See also: Britten, Benjamin; Casals, Pablo; du Pré, Jacqueline; Hogwood, Christopher; Kreisler, Fritz; Menuhin, Sir Yehudi; Perlman, Itzhak; Previn, Sir André; Strauss, Richard; Vaughan Williams, Ralph; Walton, Sir William.

Duke Ellington

American jazz pianist and composer

Ellington's inexhaustible explorations of timbre, texture, and musical color in his compositions and arrangements gave jazz music an enduring refinement and elegance.

Born: April 29, 1899; Washington, D.C.
Died: May 24, 1974; New York, New York
Also known as: Edward Kennedy Ellington (full name)
Member of: Jungle Band; the Harlem Footwarmers

Principal works

FILM SCORES: *Anatomy of a Murder*, 1959; *Paris Blues*, 1961; *Assault on a Queen*, 1966; *Change of Mind*, 1969.

Principal recordings

ALBUMS (solo): *Daybreak Express*, 1947; *Masterpieces by Ellington*, 1950; *Hi-Fi Ellington Uptown*, 1951; *Duke Ellington Plays the Blues*, 1953; *The Duke Plays Ellington*, 1953; *Ellington '55*, 1953; *Ellington Showcase*, 1953; *Ellington Uptown*, 1953; *Premiered by Ellington*, 1953; *Dance to the Duke!*, 1954; *Duke Ellington Plays*, 1954; *The Duke and His Men*, 1955; *Duke's Mixture*, 1955; *Al Hibbler with the Duke*, 1956 (with Al Hibbler); *A Drum Is a Woman*, 1956; *Historically Speaking: The Duke*, 1956; *Ella Fitzgerald/The Duke Ellington Songbook*, 1957; *Indigos*, 1957; *Such Sweet Thunder*, 1957; *Black, Brown, and Beige*, 1958; *Blues in Orbit*, 1958; *Blues Summit*, 1958; *Cosmic Scene: Duke Ellington's Spacemen*, 1958; *Side by Side*, 1958 (with Johnny Hodges); *The Ellington Suites*, 1959; *Jazz Party*, 1959; *Piano in the Background*, 1960; *Three Suites*, 1960; *First Time! The Count Meets the Duke*, 1961 (with Count Basie); *Piano in the Foreground*, 1961; *Afro-Bossa*, 1962; *All American*, 1962; *Duke Ellington and John Coltrane*, 1962; *Duke Ellington Meets Coleman Hawkins*, 1962 (with Coleman Hawkins); *Featuring Paul Gonsalves*, 1962 (with Paul Gonsalves); *Midnight in Paris*, 1962; *Money Jungle*, 1962 (with Charles Mingus and Max Roach); *Will Big Bands Ever Come Back?*, 1962; *Duke Ellington's Jazz Violin Session*, 1963; *The Symphonic Ellington*, 1963; *Duke Ellington Plays Mary Poppins*, 1964; *Ellington '65*, 1964; *Hits of the Sixties: This Time by Ellington*, 1964; *Jumpin' Punkins*, 1965; *Duke Ellington*, 1966; *Orchestral Works*, 1966 (with Cincinnati Symphony Orchestra); *The Pianist*, 1966; *Sacred Music*, 1966; *Soul Call*, 1966; *. . . and His Mother Called Him Bill*, 1967; *The Intimacy of the Blues*, 1967 (with various backing bands); *Johnny Come Lately*, 1967; *North of the Border in Canada*, 1967; *The Popular Duke Ellington*, 1967; *Latin American Suite*, 1968; *Second Sacred Concert*, 1968; *The Intimate Ellington*, 1969; *Pretty Woman*, 1969; *Up in Duke's Workshop*, 1969; *New Orleans Suite*, 1970; *The Afro-Eurasian Eclipse*, 1971; *Togo Brava*, 1971; *Collages*, 1973; *Third Sacred Concert*, 1973.

SINGLES (solo): "Limehouse Blues," 1931; "Mood Indigo," 1931; "It Don't Mean a Thing (If It Ain't Got That Swing)," 1932; "Sophisticated Lady," 1932; "Cotton," 1935; "Love Is Like a Cigarette," 1935; "Saddest Tale," 1935; "Caravan," 1937; "Lambeth Walk," 1938; "I Got It Bad (And That Ain't Good)," 1941; "Take the 'A' Train," 1941.

SINGLES (with Harlem Footwarmers): "Diga Diga Doo," 1928; "Doin' the New Lowdown," 1928.

SINGLES (with Jungle Band): "Creole Rhapsody," 1931; "Rockin' in Rhythm," 1931.

The Life

Edward Kennedy Ellington was born in Washington, D.C., to a middle-class African American family. Though modest in income, the family members presented a sense of pride in the way they

dressed and behaved. By the age of eight, Ellington had earned his nickname Duke because of the impeccable and distinguished manner in which his mother dressed him. Ellington's parents shielded him from most of the racial problems of the time, teaching him to overlook "unpleasantness." This developed a sense of self-esteem in Ellington that helped him throughout his life, and it contributed to his elegant and polished appearance.

Ellington began piano lessons at an early age, and he began composing in 1913 with the piece "Soda Fountain Rag," named after his job as a soda jerk at the Poodle Dog Café. While hanging out at a local pool hall, Ellington heard several ragtime piano players, and he was influenced particularly by Oliver "Doc" Perry.

Offered an art scholarship to the Pratt Institute in 1916, Ellington declined because he had already been successful as a working musician. In 1918 he married Edna Thompson, and he also formed his first band, the Washingtonians. His son Mercer was born a year later.

Duke Ellington. (AP/Wide World Photos)

Ellington moved to New York City in 1923 (after a previously failed attempt in 1922) on the advice of Fats Waller. With the addition of trumpeter Bubber Miley and baritone saxophonist Harry Carney, Ellington's band landed a long-running gig at Harlem's famous Cotton Club in 1927. Alto saxophonist Johnny Hodges joined in 1928, and by 1932 the band had increased to fourteen members. They began touring the United States in 1931, and in 1933 they toured Europe. This was just the beginning of extensive touring for Ellington, who was now an international attraction.

Ellington fell naturally into the role of bandleader. He had a good sense of business, and he had a great rapport with audiences. His talent for arranging and composing for the band also solidified his leading role. Ellington continued to add significant personnel to his orchestra, including tenor saxophonist Ben Webster, bassist Jimmy Blanton, and trombonist Juan Tizol. In 1938 Ellington formed one of his most significant musical relationships when Billy Strayhorn joined the band as a fellow composer, arranger, and second pianist.

Throughout the 1940's and 1950's, Ellington continued to tour, despite the band's struggle to survive as new jazz styles were emerging. Ellington remained true to his own work, and he carefully avoided commercialization. He explored longer compositions, and he even composed for the film *Anatomy of a Murder* in 1959. Toward the end of his career he turned his attention toward liturgical music, and he considered his sacred concerts to be his most important works.

Ellington was diagnosed with lung cancer in 1972. Shortly afterward, in 1973, he published his memoir, *Music Is My Mistress*. He died at age seventy-five in New York, and his son, Mercer Ellington, took over the direction of the band.

The Music

While Ellington certainly showed mastery of the piano, many would say that his true instrument was his orchestra. Ellington's compositional genius lay in his ability to explore the different timbres possible in a

larger group, while also tapping into the strengths of his band members. He welcomed their input, and he considered any limitations a problem to solve. For Ellington, it was the challenge that made the musical results special.

Ellington's refined outward appearance reflected his inner perfectionist attitude. In his process of composition, he constantly revised his work, not being satisfied until every note fit flawlessly. He composed tirelessly, often staying at the piano until the tour manager made him get on the bus. His favorite songs were always the next ones being written. As his music and compositional style progressed, he employed an extended harmonic vocabulary that subsequently guided many jazz artists in their harmonic thinking.

Early Works. Ellington's early works presage the five pervasive styles around which his repertoire is built. The "jungle" style features raucous and growling sounds in the brass instruments, especially in the trumpet playing of Miley. Songs such as "East St. Louis Toodle-loo" were staples during the band's stint at the Cotton Club, where the exotic floor shows reflected the primitive feel of Ellington's music. "Mood" pieces were another style of Ellington's works. Early versions of the popular "Mood Indigo" feature a reduced instrumentation and Bigard on clarinet. Soft and lyrical ballads such as "Solitude" and "Prelude to a Kiss" often featured Hodges on saxophone.

Ellington's "concerto" style included pieces written specifically for individuals. Some examples of this style are "Clarinet Lament," written for Bigard in 1936, and "Concerto for Cootie," written for trumpeter Cootie Williams in 1939. The "standard" was a style of song written for dancing, similar to the popular songs written for other large bands of the time. However, Ellington's songs had a certain sound that no one else could duplicate. With all the styles, Ellington often worked with his band and the soloists in rehearsal to achieve the sound effects he desired. Many times these could not be notated, and therefore other bands were unable to copy the style.

A fifth style of music emerged as Ellington began to explore more abstract music. "Creole Rhapsody," written in 1931, was the first piece of music Ellington wrote that was not for dancing or social entertainment. It was solely for listening.

"Reminiscing in Tempo." This work was written in 1935 after the death of Ellington's mother, and it is one of his first attempts to raise jazz music to the status of art. At the time, this work was a departure from his popular compositions, reflecting his more experimental side. The piece comprised a theme with thirteen variations, and it employed strong melodic and harmonic material. Longer than any of his previous compositions, the work lasted thirteen minutes (four sides of a record).

"Caravan." Created in collaboration with trombonist Tizol, the song was so popular that it was often the second song on the band's set list. Many consider this to be the first jazz song with Latin influences in rhythm, although it also includes Middle Eastern influences in melody and harmony. Numerous jazz artists over the years have had great success covering the tune, including Billy Eckstine, who sold more than a million copies of his 1949 version of the song.

Black, Brown, and Beige. This extended work, subtitled *A Tone Parallel to the History of the American Negro*, was written in 1943, and it was performed at Ellington's Carnegie Hall debut. Fifty minutes in length, this was intended to represent the musical evolution of the African American race. Scored for jazz band and voice, the three-part work was essential in establishing the validity of large-scale works in the jazz repertoire. Although Ellington was disappointed in the critical response it received, and he never performed the entire work in public again, he did go on to create other jazz suites in this style. "Harlem," "Far-East Suite," and "New Orleans Suite" were all works that explored the same type of thematic and harmonic development.

The Sacred Concerts. Ellington was a spiritual man, and he claimed to have read the Bible four times (three times after his mother's death). However, it was not until much later in his life that he explored this side of himself musically. Beginning in 1965 he gave three different sacred concerts in churches and cathedrals around the world: in San Francisco, in London, and in New York City. Combining the elements of jazz, classical, choral, blues, gospel, and dance, these concerts require a large number of performers. Because of this complexity, they have not been performed regularly since Ellington's death in 1974. Highlights from these

concerts include his musical version of the Twenty-third Psalm and a reprise of "Come Sunday" from his suite *Black, Brown, and Beige*. Especially poignant is his musical composition based on the spoken rhythms of the Lord's Prayer.

Musical Legacy

Ellington earned nineteen honorary doctorates from institutions such as Yale and the New England Conservatory, eleven Grammy Awards, a Pulitzer Prize nomination, a Presidential Medal of Freedom, and a Legion of Honor from France. More than a thousand works are attributed to Ellington, either wholly his own composition or collaborations. His music has been a powerful influence on generations of jazz musicians, and his songs and melodies remain part of the standard jazz repertoire.

Staci A. Spring

Further Reading

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Ellington, Mercer K. *Duke Ellington in Person: An Intimate Memoir*. New York: Da Capo Press, 1979. Ellington's son's memoir gives a detailed look at his complex relationship with his father, as they interacted in a personal and a professional capacity.

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Tucker, Mark, ed. *The Duke Ellington Reader*. New York: Oxford University Press, 1993. An anthology of writings about the life and music of Ellington. Includes profiles of Ellington and band members, interviews with Ellington, musical analysis, remembrances by prominent authors in the jazz world, and some of Ellington's own writings.

See also: Armstrong, Louis; Basie, Count; Bechet, Sidney; Blades, Rubén; Burton, Gary; Coltrane, John; Crosby, Bing; Fitzgerald, Ella; Gillespie, Dizzy; Goodman, Benny; Grusin, Dave; Hampton, Lionel; Hawkins, Coleman; Horne, Lena; King, B. B.; Makeba, Miriam; Mingus, Charles; Monk, Thelonious; Otis, Johnny; Peterson, Oscar; Roach, Max; Shorter, Wayne; Strayhorn, Billy; Tatum, Art; Tormé, Mel; Tyner, McCoy; Vaughan, Sarah; Waller, Fats; Webster, Ben; Whiteman, Paul; Williams, Mary Lou; Wonder, Stevie.

Cass Elliot

American rock singer and songwriter

Renowned for her powerful, clear contralto voice and dynamic stage presence, Elliot achieved popularity as a member of the 1960's group the Mamas and the Papas. She was the only member of the group to have a successful solo career.

Born: September 19, 1941; Baltimore, Maryland
Died: July 29, 1974; London, England
Also known as: Ellen Naomi Cohen (birth name); Mama Cass
Member of: Triumvirate; the Big Three; the Mugwumps; the Mamas and the Papas

Principal recordings

ALBUMS (solo): *Dream a Little Dream of Me*, 1968; *Bubble Gum, Lemonade, and Something for Mama*, 1969; *Make Your Own Kind of Music*, 1969; *Cass*

Elliot, 1971; *Road Is No Place for a Lady*, 1972; *Don't Call Me Mama Anymore*, 1973.

ALBUMS (with the Big Three): *The Big Three*, 1963.

ALBUMS (with the Mamas and the Papas): *If You Can Believe Your Eyes and Ears*, 1966; *The Mamas and the Papas*, 1966; *Deliver*, 1967; *The Papas and the Mamas*, 1968; *People Like Us*, 1971; *Elliot, Phillips, Gilliam, Doherty*, 1988.

ALBUMS (with the Mugwumps): *The Mugwumps*, 1967.

SINGLES (with the Mamas and the Papas): "California Dreamin'," 1965.

The Life

"Mama Cass" Elliot was born Ellen Naomi Cohen to Philip Cohen and Beth Levine, who were in the restaurant business. Both parents were musical: Her father loved opera, and her mother played the piano. As a child, Elliot listened to singers; her favorites were Ella Fitzgerald, Judy Garland, and Blossom Dearie. She took piano lessons in grade school, and later, her enthusiasm growing for folk music, she switched to the guitar. At Forest Park High School in Baltimore, she sang in the choir, and she acted in school plays. By age seventeen she had adopted the name Cassandra Elliot. Nicknamed Cass by her father, for the prophetess Cassandra of Greek mythology, she added Elliot in honor of a friend who had been killed in an automobile accident.

During the summer between her junior and senior years in high school, she filled in for a cast member at the Owings Mills Playhouse, playing the role of the French maid in Sandy Wilson's musical *The Boy Friend* (1954). This was her theatrical debut, and after her success, high school was less interesting. Elliot dropped out and took a part-time job at the *Jewish Times*, but she still yearned for a singing career.

Although her parents wanted her to finish high school and enroll at Goucher College to become a teacher, Elliot chose to start her performing career by moving to New York City, where she made the rounds of auditions, singing "Glitter and Be Gay" from Leonard Bernstein's *Candide* (1956). Although she came close to getting the part of Miss Marmelstein in Harold Rome's *I Can Get It for You Wholesale* (1962), the part went to another unknown: Barbra Streisand. After completing a tour with Meredith Willson's *The Music Man* (1957), Elliot decided to enroll in college to get a foundation in drama. She went to American University in Washington, D.C., but she spent a lot of time at the university's theater, anxious to return to performing. When a fellow student who appreciated her voice asked her to relocate to Chicago to join a singing group, she jumped at the chance. She started her professional singing career in Chicago with the folk-singing group the Triumvirate. When the group relocated to Omaha, Nebraska, Jim Hendricks replaced one of the male singers. Elliot married Hendricks in 1963, so he could avoid being drafted for the Army. They divorced in 1969. When that group broke up, Elliot joined another group with Hendricks, Zalman Yanovsky, and Denny Doherty, billed as Cass Elliot and the Big Three. In 1964, after a drummer was added to the group, the name was changed to the Mugwumps. The group lasted about a year. In 1965 Elliot joined the Mamas and the Papas and became a star. She gave birth to a daughter, Owen Vanessa Elliot, in April, 1967.

Although Elliot enjoyed success as a group member, she wanted a solo career. When the Mamas and Papas disbanded in 1968, Elliot gained acclaim as a soloist. She recorded six albums, and she sang in nightclubs. She appeared on a number of television variety shows, and she had two primetime television specials of her own in 1969 and 1973. She married Baron Donald von Weidenman in 1971, but the marriage was annulled shortly thereafter. In 1974, following a successful two-week run at the London Palladium, she died of a heart attack.

The Music

The Mamas and the Papas. In 1965 Elliot joined friends in the Virgin Islands, and there she met John Phillips, who was forming a group with his wife Michelle and Doherty. Initially, Phillips rejected Elliot because her vocal range was too low to complement the harmonies he was developing. However, as the story goes, Elliot was felled by a steel pipe at a construction site, she suffered a concussion, and after that she found she could sing the higher notes. Phillips immediately hired her. After working months to perfect a distinctive sound, the group moved to Los Angeles, where it was discovered by producer Lou Adler, who had formed the Dunhill Records label.

The music generated by the Mamas and the Papas was a mix of folk and rock, characterized by intricate harmonies. What supported the sound was Elliot's strong contralto, which she had to keep under control, so she did not overwhelm the light soprano of Michelle Phillips. In 1965 Dunhill Records released the group's first record, the single "California Dreamin'." It climbed to number four on the charts, and it sold more than a million copies. A second hit, "Monday, Monday," sold 160,000 copies the first day, and it won a Grammy Award in March, 1967, in the Best Group Performance category. Critics noted that the Mamas and the Papas were the right group for the time, with their flower-child appeal and innocence.

Although constantly fighting a battle with her weight, Elliot, with her wisecracking sense of humor, was a crowd pleaser. Her fans were enthralled by her rich voice, and they enjoyed her unpretentious manner.

Solo Career. When the Mamas and Papas broke up in 1968, Elliot started her solo career in earnest. In 1969 her signature song, "Dream a Little Dream of Me," launched her career, becoming her biggest hit. Other best-selling singles included "It's Getting Better," "Make Your Own Kind of Music," and "New World Coming."

Musical Legacy

Elliot's voice, with its warmth and power, contributed significantly to the success of the Mamas and the Papas. In 1998 Elliot, as a member of the Mamas and the Papas, was inducted into the Rock and Roll Hall of Fame. With the Mamas and Papas and as a solo act, Elliot was known as the queen of pop music. She was generous with her friends, and she hosted many aspiring artists in her home. Elliot introduced Graham Nash to David Crosby and Stephen Stills, who later formed the group Crosby, Stills, and Nash. Elliot demonstrated that a large woman could be a commercial success, with her fans focusing on her voice. A 1996 British film, *Beautiful Thing*, featured many of Elliot's songs. In the second-season opener of the television show *Lost*, Elliot's song "Make Your Own Kind of Music" introduced another generation to her distinctive voice.

Marcia B. Dinneen

Further Reading

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Phillips, Michelle. *"California Dreamin'": The True Story of the Mamas and the Papas*. New York: Warner, 1986. Dedicated to Mama Cass, the book includes background information about the group and about Elliot.

See also: David, Hal; Fitzgerald, Ella; Garland, Judy; Stills, Stephen; Streisand, Barbra; Willson, Meredith.

Missy Elliott

American rap singer and songwriter

In her redefinition of rap and hip-hop, Elliott created a musical collage of near and nonsense rhyme, street language, comic profanity, offbeat rhythms, unique instrumentation, sound effects, and vocalizations. Elliott raised the profile of women in rap, first as a lyric writer and a producer and later as the owner of a record label and a singer.

Born: July 1, 1971; Portsmouth, Virginia
Also known as: Melissa Arnette Elliott (full name); Missy "Misdemeanor" Elliott
Member of: Sista

Principal recordings

ALBUMS (solo): *Supa Dupa Fly*, 1997; *Da Real World*, 1999; *Miss E . . . So Addictive*, 2001; *Under Construction*, 2002; *This Is Not a Test!*, 2003; *The Cookbook*, 2005.

ALBUMS (with Sista): *4 All the Sistas Around da World*, 1994.

The Life

Born to Ronnie and Pat Elliott in 1971, in Portsmouth, Virginia, Melissa Arnette Elliott was a church choir member who repeatedly told her mother that she would someday be a star, often singing to an audience of her dolls. She began writing songs, singing them to her family and even to passing cars from atop overturned trash cans. She created her own musical breakthrough in 1991, taking the members of her first group, Sista, to a Portsmouth hotel where Devante Swing of Jodeci was staying. Swing was impressed by the performance of Elliott's original songs. He signed the group, which cut an album in 1995 for Elektra Records; however, the work was never released.

Undaunted, Elliott formed her own production team, working with MC Timothy Z. "Timbaland" Moseley, now a producer, and she began penning tunes for Jodeci and others. After some success writing and producing, she launched a string of platinum albums and lost seventy pounds between 2001 and 2002. She is known for her humility and for her kindness to fans, signing autographs for those who recognize her on the streets. Elliott went public about her father's physical abuse of her mother, leading her to donate her time to the organization Break the Cycle, helping youth to end domestic violence.

Missy Elliott. (AP/Wide World Photos)

The Music

Elliott and Moseley produced four hits from Aaliyah's *One in a Million* (1996), and at age twenty-two Elliott had her own label (The Gold Mind, Inc.) with Elektra Records. Thus began the dual careers of one of the most influential female performers in hip-hop and rap music. As producer, Elliott worked with such artists as Mary J. Blige, Whitney Houston, Mariah Carey, and Janet Jackson. Her albums are known for staccato dance rhythms, sound effects (cartoons), comic profanity, raw sexuality, blunt treatment of violence, inclusion of spoken-word interludes, and underlying lyrical sarcasm. *Rolling Stone* compared an Elliott album with a Beatles album in conception and reception, each redefining the singer and the genre itself.

Early Works. As Missy "Misdemeanor" Elliott, she released *Supa Dupa Fly* in 1997, and it went platinum. Her first hit, "The Rain," was an adaptation of an Ann Peebles hit. The album was praised as forging a new direction in hip-hop, eschewing gangsta imagery for rhythm and blues, and for it Elliott received her first Grammy Award nomination. The more streetwise and angry *Da Real World* was musically experimental and futuristic, and it featured collaborations with Aaliyah, Beyoncé, Lil' Kim, and Big Boi. The rhythm-and-blues hits "All N My Grill" and "Hot Boyz," as well as "She's a Bitch" and "Beat Biters," exemplified the beat-rhyme partnership she would perfect with Timbaland. "Hot Boyz" spent eighteen consecutive weeks at the top of the *Billboard* rap charts and six weeks at number one on the rhythm-and-blues/hip-hop chart. In June, 1999, Elliott was named by *Ebony* magazine as one of the Ten at the Top of Hip-Hop.

Missy E . . . So Addictive. This 2001 platinum album garnered Elliott recognition with mainstream listeners, and it is noted for its Top 10 hits "One

Minute Man" and "Get Ur Freak On," frenetic club favorites "Scream aka Itchin" and "4 My People," as well as for collaborations with Jay-Z, Ludacris, Redman, Method Man, and Eve. The singles enjoyed heavy rotation on radio stations and MTV. "Get Ur Freak On" was a genre-defying experiment, and for it Elliott won her first Grammy Award and a Soul Train Award.

Under Construction. Dropping "Misdemeanor" from her name for *Under Construction*, Elliott became with this album the best-selling female hip-hop artist. Collaborating with Ludacris, Jay-Z, Beyoncé, and TLC, she showcased old school hip-hop, tinged with rhythm and blues, bookended by spoken-word interludes and sound bites. The Grammy Award-winning "Work It" featured a staccato dance beat juxtaposed with a variable sine wave, comic sound effects, and lines rapped forward and backward. It stayed at the top of the *Billboard* rhythm-and-blues/hip-hop chart for five weeks, and it won a Soul Train Award. "Gossip Folks" featured the sound of real background gossip, and "Back in the Day" was a straightforward rhythm-and-blues tribute.

This Is Not a Test! Showing Elliott at the apex of experimentation, *This Is Not a Test!* spawned the single "Pass That Dutch," and it featured R. Kelly, Nelly, and Jay-Z. It contained a love ballad for a vibrator ("Toyz"), a send-up of classic 1980's rap ("Let It Bump"), and sound effects such as car alarms, whistles, horses, and heavy breathing.

The Cookbook. *The Cookbook* marked a change, as Elliott began using producers other than Timbaland. The single "Lose Control" peaked at number three on the *Billboard* Hot 100. The video garnered six MTV nominations, winning two. Elliott was also nominated for three Grammy Awards, two for "Lose Control" (with one win) and one for *The Cookbook*. In 2006 she was nominated for Best International Female Artist at the BRIT Awards, the British music industry award.

Musical Legacy

Elliott has been successful as a producer, songwriter, rapper, singer, and video presence. Her phenomenal achievements include releasing critically acclaimed albums; winning Grammy, BET, Soul Train, MTV, and American Music Awards; achieving two *Billboard* dance and rhythm-and-blues/hip-hop chart number ones; performing on the Lilith Fair tour; changing the look of rap and hip-hop videos; and composing a song for the film *Stick It* (2006). Along with Timbaland, she popularized a new hip-hop sound, featuring variable syncopated musical phrasing, accentuated by snare and high hat drums rather than bass. This beat is typically juxtaposed with sound effects and comic vocalizations.

Anthony J. Fonseca

Further Reading

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See also: Blige, Mary J.; Carey, Mariah; Grant, Amy; Jay-Z.

Eminem

American rap singer and songwriter

A controversial rap artist, Eminem is noted for his high-energy, witty, and offensive lyrics. As a white musician performing in a genre dominated by black artists, Eminem is often compared to Elvis Presley.

Born: October 17, 1972; St. Joseph, Missouri
Also known as: Marshall Bruce Mathers (birth name); M&M; Slim Shady
Member of: D12

Principal recordings

ALBUMS (solo): *Infinite*, 1996; *The Slim Shady EP*, 1997; *The Slim Shady LP*, 1999; *The Marshall Mathers LP*, 2000; *The Eminem Show*, 2002; *Encore*, 2004; *Eminem Presents: The Re-Up*, 2006; *So U Wanna Freestyle?*, 2008.
ALBUMS (with D12): *Devil's Night*, 2001; *D12 World*, 2004.

The Life

Marshall Mathers, who later took the name Eminem (ehm-ih-NEHM), had an unstable childhood, moving repeatedly between Missouri and Michigan. His father left the family shortly after he was born, and his mother, Deborah "Debbie" Mathers, raised him. Eminem had a close relationship with his uncle, Ronald "Ronnie" Polkinghorn, who was only a few months older. One of Eminem's tattoos and the military identification tags he wears commemorate Polkinghorn's 1991 suicide.

At school Eminem was the victim of bullying, and one beating left him in a coma for five days. After repeating ninth grade three times, he dropped out of high school, and he held various unfulfilling jobs until his music career became profitable. He maintained a turbulent relationship with Kimberly "Kim" Scott, and they had a daughter, Hailie Jade, in 1995. Many of Eminem's lyrics refer to the people closest to him: Debbie, Kim, Hailie, and Ronnie.

Eminem spent his teenage years around Detroit, where he began performing hip-hop music with Bassmint Productions, Soul Intent, Royce da 5'9", and D12. D12, also known as the Dirty Dozen or Detroit 12, comprised six Detroit rappers, with two distinct rap personalities. In this context, Eminem rapped as M&M, for Marshall Mathers (which became Eminem), and Slim Shady. Both names stuck. Eminem's earliest musical success came in improvisational-rap competitions, called battles, in Detroit, and later Eminem finished second in the 1997 Rap Olympics MC Battle in Los Angeles. Around that time a promotional tape of his performance reached Dr. Dre.

Dr. Dre signed Eminem to his Aftermath record label, and in 1999 he produced Eminem's first studio album, *The Slim Shady LP*. The album was an international success. That year Eminem married Kim; they were married for two years before divorcing in 2001, remarrying in 2006, and redivorcing later that year.

Eminem's subsequent albums were successful, making him one of rap's best-selling artists. His performance as the lead character in the 2002 film *8 Mile* earned some critical acclaim and an Academy Award for Best Song. During his career he served two years of probation, stemming from assault charges, and his mother and his ex-wife, among others, have sued him.

The Music

Eminem developed his signature dense rhyming patterns, frequent use of homonyms, and intricate rhythms through improvised rap battles. An improvisational sound and self-deprecating lyrics were characteristic of his work. While still young he performed on various albums, including the solo *Infinite*, although these are generally omitted from discussions of his music. His musical reputation rests primarily on the four studio albums he had completed by 2004.

Eminem's music has been the source of considerable controversy, earning him accusations of misogyny and homophobia as well as rallying cries of artistic freedom. Various works of his have been banned on the radio, MTV, and the Black Entertainment Television (BET), and he appeared before a congressional hearing on violence in the media.

The Slim Shady LP. Produced by Dr. Dre in 1999 and dedicated to Eminem's daughter Hailie, *The Slim Shady LP* was Eminem's first studio album and winner of the Grammy Award for Best Rap Album.

Rappers as role models and the struggles of drug users and poor people are among the main themes of the album. While many of the songs depict scenes that seem real and even autobiographical, one of the last tracks on the album, "I'm Shady," explains that not all of Eminem's lyrics are to be taken literally.

"My Name Is" is the hit single from *The Slim Shady LP*, and this introduced Eminem to a wider audience. "Rock Bottom" is set against a hymnlike musical background, but it is about the willingness to commit crimes when there is no hope of a better life. Eminem attempted suicide around the time he recorded this track. The cover art of *The Slim Shady LP* depicts the haunting fantasy that Eminem describes in "'97 Bonnie & Clyde": a man and his young daughter disposing of her mother's body. Distant, minor melodies and the use of a harp create a mysterious, ethereal background while the sounds of waves and of Eminem's daughter, Hailie, add realism. Tori Amos released a cover of this piece in 2001.

The Marshall Mathers LP. In 2000 Eminem released his second studio album, *The Marshall Mathers LP*, which debuted at number one on the *Billboard* charts and earned Eminem his second consecutive Grammy for Best Rap Album. Eminem raps in a more aggressive and angry style on this album. The topic of rappers as role models reemerges, along with songs about Eminem's rise to fame. Eminem dedicated the album to daughter Hailie, Polkinghorn, and Cornell Pitts, better known as Bugz, a former D12 rap associate.

The first single released from *The Marshall Mathers LP*, "The Real Slim Shady," is a catchy, memorable tune that emphasizes the rapper's name. "Stan" is one of Eminem's most critically acclaimed raps: The music samples Dido's "Thank You," combined with thunder, rain, and the sound of writing on paper, the story unfolding in the form of three letters from an unstable fan named Stan. At the end of the third verse, Stan performs reckless actions described in "My Name Is," and he ultimately kills himself and his pregnant girlfriend in a scenario similar to the one described in "'97 Bonnie & Clyde." The last verse is Eminem's concerned response that comes too late.

"Lose Yourself." In 2002 Eminem starred in the motion picture *8 Mile*, which at the time had the largest opening weekend for an R-rated motion picture. Eminem played a white Detroit rapper, Jimmy "B-Rabbit" Smith, although the plot is not strictly autobiographical. The song "Lose Yourself," which is about Smith's struggle to become a successful musician, is heard as a work in progress throughout the film, and by the end Smith finishes it. This was Eminem's first number-one *Billboard* single, holding that position longer than any other song by a rap artist. It was also the first rap song to win an Academy Award for Best Original Song.

The Eminem Show. *The Eminem Show* earned the artist his third Grammy Award for Best Rap Album; he was the first person to win the award three times. The album has a more mature sound, with less distortion and more layering, and some of the lyrics (especially in "White America" and "Square Dance") are more political than in previous albums. However, there is still a personal side: "Hailie's Song" is about Eminem's daughter, and "My Dad's Gone Crazy" features her singing throughout the track. "Cleanin' Out My Closet" is mostly about Eminem's mother, but it also contains references to Eminem's father and uncle.

"Without Me," a high-energy hit, could be likened to "My Name Is" and "The Real Slim Shady" from previous albums. "Without Me" contains one of the best examples of Eminem's lyrical virtuosity. After a rapid-fire succession of rhymes woven into a complex pattern, he concludes the second verse with the sound being sent with five different meanings. Rappers as role models is a central theme in "When the Music Stops" and "Sing for the Moment." The latter rap samples "Dream On" by Aerosmith, and it features Steven Tyler and Joe Perry. Here Eminem offers a coherent defense against the accusations that his music is dangerous for children, and, further, he argues that his music could be beneficial to them and that those who censor his lyrics could be harming children by limiting their artistic outlets.

Encore. Dr. Dre served as executive producer for *Encore*, which Eminem released in 2004. Critics attacked *Encore* for being more heavy-handed and less clever than his previous albums. Nevertheless, "Mockingbird" is perhaps Eminem's most personal and touching rap. While previous albums included a catchy single from the perspective of Slim Shady, *Encore* contains "My First Single," a blatant

mockery of that formula. Like *The Eminem Show*, *Encore* features some political content. "Mosh," for instance, is a harsh, detailed criticism of the George W. Bush presidency, and it encourages political activism. The video was released shortly before the 2004 U.S. presidential election as a way to recruit young voters. "Like Toy Soldiers" is a call for an end to violence among rappers. The music is characterized by its persistent, militant snare drum and its sample of "Toy Soldiers" performed by Martika. The music video concludes with images of rappers who had been killed recently: Tupac Shakur, the Notorious B.I.G., Big L, and Bugz, formerly of D12. The video also includes images of the fictional killing of Proof, a member of D12 and the best man in Eminem's second wedding. In 2006 Proof would, in fact, be shot and killed in a Detroit nightclub.

Musical Legacy

Eminem was the first rap artist to win an Academy Award for best song, and he won several Grammy Awards. He is known for his sometimes witty, sometimes tragic lyrics, which feature dense and intricate rhyming patterns. Eminem expanded the traditional topics of rap music to include personal, psychological, and political content rather than the more typical focus on drugs, violence, and women. He responded to critics who accused him of homophobia by performing live with Elton John on "Stan" on numerous occasions. In addition to his musical legacy, Eminem challenged censorship in America and violence among rappers. He was one of the factors in a cultural shift that has turned away from judging rappers by their skin color or violent reputation, paving the way for white rappers such as Paul Wall and Bubba Sparxxx as well as black rappers with nontraditional backgrounds such as Kanye West. Often praised and often attacked, Eminem has been one of the most significant figures in rap music.

Joseph R. Matson

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See also: D. M. C.; Dr. Dre; 50 Cent; Hammer, M. C.; Jay-Z; John, Sir Elton; Shakur, Tupac; Simmons, Joseph "Run."

Brian Eno

English rock singer, songwriter, and keyboard player

Eno achieved early fame playing synthesizers with the pioneering British glam rock band, Roxy Music. He went on to define the ambient music genre, and he brought his distinctive sound to the production of hit albums for other artists, such as U2, the Talking Heads, and Devo.

Born: May 15, 1948; Woodbridge, Suffolk, England
Also known as: Brian Peter George St. John le Baptiste de la Salle Eno (full name)
Member of: Roxy Music; Fripp and Eno; Portsmouth Sinfonia; Cluster; Harmonia 76; 801

Principal recordings

ALBUMS (solo): *Here Come the Warm Jets*, 1974; *Taking Tiger Mountain (By Strategy)*, 1974; *Another Green World*, 1975; *Discreet Music*, 1975; *Before and After Science*, 1977; *After the Heat*, 1978 (with Dieter Moebius and Hans-Joachim Roedelius); *Ambient 1: Music for Airports*, 1978; *Music for Films*, 1978; *Empty Landscapes*, 1981; *My Life in the Bush of Ghosts*, 1981 (with David Byrne); *Ambient 4: On Land*, 1982; *Apollo: Atmospheres and Soundtracks*, 1983; *Music for Films, Vol. 2*, 1983 (with Daniel Lanois); *Thursday Afternoon*, 1985; *Music for Films, Vol. 3*, 1988; *Wrong Way Up*, 1990 (with John Cale); *Nerve Net*, 1992; *The Shutov Assembly*, 1992; *Neroli*, 1993; *Robert Sheckley's In a Land of Clear Colours*, 1993 (with Peter Sinfield); *Headcandy*, 1994; *Spinner*, 1995 (with Jah Wobble); *Generative Music 1*, 1996; *The Drop*, 1997; *Extracts from Music for White Cube*, 1997; *Lightness: Music for the Marble Palace*, 1998; *I Dormienti*, 1999; *Kite Stories*, 1999; *Music for Civic Recovery Center*, 2000; *Music for Onmyo-Ji*, 2000 (with D. J. Jan Peter Schwalm); *Drawn from Life*, 2001 (with Schwalm); *January 07003: Bell Studies for the Clock of the Long Now*, 2003; *Another Day on Earth*, 2005; *The Pearl*, 2005 (with Harold Budd); *Everything That Happens Will Happen Today*, 2008 (with Byrne).

ALBUMS (with Cluster): *Cluster and Eno*, 1977.

ALBUMS (with Fripp and Eno): *No Pussyfooting*, 1973; *Evening Star*, 1975; *The Equatorial Stars*, 2005; *Beyond Even (1992-2006)*, 2007.

ALBUMS (with Harmonia 76): *Tracks and Traces*, 1997.

ALBUMS (with Portsmouth Sinfonia): *Plays the Popular Classics*, 1974; *Hallelujah*, 1976.

ALBUMS (with Roxy Music): *Roxy Music*, 1972; *For Your Pleasure*, 1973.

The Life

Born in England in 1948, Brian Peter George St. John le Baptiste de la Salle Eno (EE-noh) grew up near a U.S. Air Force base. The sounds of early rock-and-roll and rhythm-and-blues music, with the tight harmonies and nonsense words of doo-wop, coming from Armed Forces Radio provided early inspiration to Eno. He attended the Winchester School of Art at the University of Southampton, where he encountered the music of contemporary composers, including minimalists such as John Cage, Steve Reich, and La Monte Young. He studied avant-garde subjects such as conceptual painting and sound sculpture. In 1967 Eno married Sarah Grenville, and their daughter, Hannah, was born later that year. Eno graduated from college in 1969.

After finishing school, he moved to London, where he cofounded Roxy Music. At first his role was offstage, mixing the band members' instruments and voices through synthesizers and other electronic devices, occasionally creating loops for live playback on tape recorders. He later joined his bandmates on the stage, where his outrageous make-up and drag costumes helped define the band's aesthetic. After Roxy Music's second album, *For Your Pleasure*, came out in 1973, Eno left the band, citing creative differences with the lead singer, Bryan Ferry, and general boredom with the rock-and-roll lifestyle.

Eno immediately embarked on a number of projects, beginning with a collaboration with King Crimson cofounder Robert Fripp. A series of health problems changed Eno's course, starting with a collapsed lung that forced him to abandon a British tour as front man of a band called the Winkies. A year later, in 1975, Eno was in a car accident, and his injuries left him bedridden. His immobility al-

lowed time for contemplation of the environmental sounds around him, and in this situation Eno's concept of ambient music was born.

In addition to recording ambient music's seminal early albums, Eno was collaborating with musicians such as David Bowie, John Cale, and David Byrne. In 1988, after the demise of his first marriage, Eno married his manager, Anthea Norman-Taylor, with whom he had two daughters, Irial and Darla. Solo albums and collaborations continued, and at the same time Eno found success as an installation artist and a video artist. In 1975 Eno published, in conjunction with artist Peter Schmidt, Oblique Strategies, a deck of cards that offers solutions for overcoming creative block. In 1996 Eno founded the Long Now Foundation, which encourages public consideration of the long-term future of society and culture.

The Music

As a teenager, Eno made his first recording: the sound of a pen tapping a tin lampshade. He slowed it down and played it back, and in this way the foundation for his experimental, electronic, and ambient music was laid. For Eno, the tape recorder became an instrument. He was inspired by twentieth century minimalist composers' reliance on chance, and he used tape-delay feedback systems, synthesizers, and computer-generated compositions. Though his earliest solo albums were oriented toward the pop sound, in the 1970's Eno created and coined ambient music, that is, music played at a low volume, that alters the experience of the surrounding environment. Eno brought his distinctive, eclectic, and sought-after sound to the production of hit albums by Paul Simon, U2, and Coldplay.

Roxy Music. Roxy Music's eponymous first album was released in 1972. The band's music was an amalgamation of postmodernist, art-school, and glam rock. The album contained a variety of cultural references, including to Humphrey Bogart, to the Beatles, and to Richard Wagner's *Ride of the Valkyries* (1870). It was recorded in one week's time, before the band signed a contract with Island Records. Eno sang back-up vocals, and he played the synthesizer, creating weird, atonal noise using tape recorders. With this debut album Roxy Music joined the ranks of the significantly influential avant-garde bands of the era, such as the Velvet Underground and Captain Beefheart, paving the way for subsequent groups that relied on electronics to define their sound, such as the Cars and Devo. When Eno departed Roxy Music after its second album, the remaining band members pursued a raucous, less-cutting-edge sound, becoming known for the polished music of their hit 1982 album, *Avalon*.

Another Green World. Eno released this solo album in 1975, following two other successful solo albums: *Taking Tiger Mountain (By Strategy)* and *Here Come the Warm Jets*. *Another Green World* was a bridge between the experimental pop that came before it and the ambient music that followed. Nine of the fourteen songs were instrumental, and those that were not contained strange, unconventional lyrics. Though many found the album less accessible than Eno's prior work, critics and fans praised it. Fripp played guitar, and Eno mixed and distorted that sound with keyboards and complex rhythms.

Brian Eno. (Tobias Schwarz/Reuters/Landov)

Genesis member and future solo artist Phil Collins played drums on three tracks, and Velvet Underground cofounder Cale played viola. The textures of the sounds on *Another Green World* create a haunting, lovely album that is widely considered to be one of Eno's masterpieces.

My Life in the Bush of Ghosts. Eno's long-term collaboration with the Talking Heads, a new wave band made up of art students inspired by Roxy Music, began with their second album, 1978's *More Songs About Buildings and Food*. Eno produced two more albums for the Talking Heads, most notably *Remain in Light* in 1982. Later, however, his relationship with the band soured, although he remained friends with Talking Heads front man Byrne. In 1981 Byrne and Eno released *My Life in the Bush of Ghosts*, an album comprising recordings of radio broadcasts and other found recordings, sounds made with random objects such as frying pans and cardboard boxes, and complex African and South American rhythms that would later be termed world music beats. Solidly within Eno's oeuvre, the album was an early indication of the direction in which Byrne's solo career would proceed.

Apollo: Atmospheres and Soundtracks. This 1983 album is one of Eno's best-known ambient recordings. His younger brother, Roger Eno, and the producer, musician, and composer Daniel Lanois collaborated on the writing, production, and music. It was originally composed to accompany a filmed collage of footage from the U.S. Apollo space program called *For All Mankind*. However, the film was not released until 1990, when National Geographic issued one nonnarrative version with Eno's music and the National Aeronautics and Space Administration (NASA) released another version, replacing the sound track with interviews and commentary. The music evokes both the Western frontier and the final frontier of space. Lanois's performance adds a flavor of country music to the recording, and the combination of acoustic and electronic sounds has a complex, mesmerizing quality. A seminal album of the genre, it may be considered a primer on ambient music.

Nerve Net. In 1992 Eno returned to a more rock-inflected sound with this album. Several guests, including Tom Petty and the Heartbreakers' drummer Benmont Tench, guitarist Robert Quine, and Led Zeppelin multi-instrumentalist John Paul Jones, contributed to the tracks. "My Squelchy Life," a song Eno had recorded earlier for a more pop-oriented album he never released, made it onto *Nerve Net*. The album received mixed reviews, but it was notable for foreshadowing the wave of techno rock that soon became popular.

Musical Legacy

A founder of ambient music and a pioneering electronic musician, Eno has recorded a large number of albums since the early 1970's, ranging from solo pop efforts, to ambient recordings, to collaborations with some of the most influential and respected artists in rock. His production work, or what his management company calls sound landscaping, is recognizable on the recordings of musicians as diverse as Jane Siberry and U2. Eno's creative drive led him to a variety of endeavors. He composed the six-second set of notes that accompanied the start-up of Microsoft's Windows 95 operating system. In the mid-1990's he collaborated with software engineers to create a computer program that would compose music; his software album *Generative Music 1* was a product of it. His video artwork and installations have been displayed around the world, and his theories about creativity and the artistic process have reverberated not only with musicians but also with visual artists and writers.

Lacy Schutz

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See also: Bono; Bowie, David; Byrne, David; Cage, John; Collins, Phil; Gabriel, Peter; Petty, Tom; Reich, Steve; Satie, Erik; Simon, Paul.

Enya

Irish New Age and Celtic singer and songwriter

Enya's musical style seamlessly blends the emotional lyricism of New Age music with classical and Celtic folk forms.

Born: May 17, 1961; Gweedore, Donegal, Ireland
Also known as: Eithne Patricia Ní Bhraonáin (birth name); Eithne Brennan
Member of: Clannad

Principal recordings

ALBUMS (solo): *The Celts*, 1987; *Enya*, 1987; *Watermark*, 1988; *Shepherd Moons*, 1991; *The Frog Prince*, 1995; *The Memory of Trees*, 1995; *A Day Without Rain*, 2000; *Amarantine*, 2005; *Sounds of the Season with Enya*, 2006.

ALBUMS (with Clannad): *Fuaim*, 1982; *Pretty Maid*, 1982.

The Life

Eithne Patricia Ní Bhraonáin, known as Enya (EHN-yah), was born into a large musical family in County Donegal, Ireland. Her grandparents and father performed in Irish folk music bands, and her mother was a music teacher at an Irish-speaking school. After studying piano and classical music, Enya began her career in the early 1980's as a keyboardist and background vocalist in her family's popular Irish band, Clannad. Leaving the group after only two years to pursue a solo career, Enya participated in several minor projects before being commissioned to score a 1986 BBC documentary, *The Celts*.

Though the sound track for *The Celts* was released in 1987, Enya did not gain major attention until the release of *Watermark* in 1988. After that, her career and international reputation climbed, primarily through the release of several Grammy Award-winning solo albums and through the use of her music in television shows and films. In 1996 Enya moved into Manderley Castle in County Dublin, Ireland.

The Music

Enya's music is often categorized as New Age for its emotionally lyrical and ethereal quality. However, it also exhibits the characteristics of classical music and of traditional Celtic folk tunes, specifically the Irish sean nós (old style). Equally important is her signature method of combining multiple layers of recorded instruments (primarily keyboards) with those of her voice (both as soloist and as choir), a process that results in richly colored, lavish orchestrations and dense vocal textures. As a consequence of this process, live performances of her music are virtually impossible. This, coupled with her private nature, explains why Enya rarely appears in public as a performer.

Although considered a solo artist, Enya owes much of her success to longtime friends Nicky Ryan (producer) and his wife Roma Ryan (lyricist), the three having worked closely on nearly all aspects of Enya's career since her departure from Clannad. In particular, Roma Ryan's highly poetic and sometimes elusive lyrics—in such languages as English,

Gaelic, Latin, Welsh, French, and Spanish, as well as those created by J. R. R. Tolkien and Ryan herself—play a significant role in Enya's music.

Early Works. Though written as the sound track to the BBC documentary *The Celts*, the self-titled *Enya* is generally regarded as the artist's first solo album. It includes such popular tracks as "The Celts," "I Want Tomorrow," and "Boadicea." The release of her second album, *Watermark*, brought Enya international fame. Featuring such hits as "Storms in Africa" and "Orinoco Flow," *Watermark* established the artist's successful formula of including both instrumental and vocal numbers on every album.

Enya. (AP/Wide World Photos)

Shepherd Moons. In addition to placing at the top of European and American music charts, *Shepherd Moons* won the Grammy Award for Best New Age Album. The influence of traditional Irish music is more prominent on *Shepherd Moons* than on *Watermark*, particularly on such tracks as "Ebudae" and "Smaointe. . . ." Notable are the songs "Caribbean Blue" and "Book of Days" and Enya's arrangements of the traditional hymn tune "How Can I Keep From Singing?" and the aria "Marble Halls" from the nineteenth century operetta *The Bohemian Girl* (1843) by Michael Balfe and Alfred Bunn. *Shepherd Moons* has guest musicians, including Steve Sidwell on cornet and Liam O'Flynn on uilleann pipes (Irish bagpipes).

The Memory of Trees *and* A Day Without Rain. Garnering Grammy Awards for Best New Age Album, these albums contained little new in terms of musical vocabulary, but they were immensely successful commercially. Both albums feature entirely original music, with *The Memory of Trees* including such popular tracks as "Anywhere Is," "Hope Has a Place," "Once You Had Gold," and "On My Way Home." The individual offerings on *A Day Without Rain* are overall not as noteworthy, the entire album instead creating a singular mood, with the exception of the hits "Wild Child" and "Only Time." The latter song became especially popular following the attacks in New York City and Washington, D.C., on September 11, 2001.

Amarantine. *Amarantine*, which won a Grammy Award for Best New Age Album in 2007, is derived from the Greek word amarantos, referring to a flower that never fades. Enya charts no new musical territory, this album being slightly more sedate than her previous releases. Notable, however, is the use of Japanese lyrics in the song "Sumiregusa (Wild Violet)" and lyrics in Loxian—a language invented by Roma Ryan—in such tracks as the upbeat "The River Sings." *Amarantine* is Enya's first album not to include any lyrics in her native Gaelic. All of the remaining songs are in English, including the title track and "It's in the Rain," and the album features the moody instrumental "Drifting."

Musical Legacy

Enya is often considered a popular Celtic musician, although her composing and singing style is closer to New Age music. Working slowly, she meticulously crafts each of her compositions to be immediately appealing and emotionally satisfying, even after repeated hearings. She has garnered numerous honors, not only for her solo albums but also for such projects as her Academy Award-nominated song "May It Be," written for director Peter Jackson's motion picture *The Lord of the Rings: The Fellowship of the Ring* (2001). Though rarely ap-

pearing in public as a performer, and despite her somewhat static development as a composer, Enya has attracted a large, loyal fan base, and she has built an outstanding international reputation.

Frederick Key Smith

Further Reading

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See also: Kitarō; Vangelis; Yanni.

Melissa Etheridge

American rock and country singer, songwriter, and guitarist

Etheridge is a rock singer-songwriter known for her raspy renditions of songs with soul-baring, passionate lyrics.

Born: May 29, 1961; Leavenworth, Kansas
Also known as: Melissa Lou Etheridge (full name); Missy Etheridge

Principal recordings

ALBUMS: *Melissa Etheridge*, 1988; *Brave and Crazy*, 1989; *Never Enough*, 1992; *Yes I Am*, 1993; *Your Little Secret*, 1995; *Breakdown*, 1999; *Skin*, 2001; *Lucky*, 2004; *The Awakening*, 2007; *Greatest Hits: The Road Less Traveled*, 2007.

The Life

Melissa Lou Etheridge (ETH-rihj) was born to schoolteacher John Etheridge and his wife Elizabeth in Leavenworth, Kansas, in 1961. She describes her family as supportive but not warm or loving. As a teenager, she performed with various cover bands in Kansas, often in bars, chaperoned by her father. After high school she enrolled at Berklee College of Music in Boston, but she soon returned home to earn enough money to move to Los Angeles. She headed to Southern California in 1982, and over the next several years she developed a following by playing at women's bars. Longtime manager Bill Leopold discovered Etheridge at Vermie's bar in Pasadena, and after Island Records owner Chris Blackwell heard her sing at Que Sera in Long Beach, Etheridge signed a contract with the label.

Etheridge publicly came out as a lesbian at the Triangle Ball following President Bill Clinton's inauguration in 1993. Her public announcement brought her relationship with longtime partner Julie Cypher to the forefront. The pair met in 1988, when Cypher was the assistant director for Etheridge's first music video and still married to actor Lou Diamond Phillips. Cypher and Etheridge split in 2000, but they had two children (daughter Bailey, born in 1997, and son Beckett, born in 1998), fathered by singer David Crosby through artificial insemination. In 2001 Etheridge became romantically involved with actress Tammy Lynn Michaels, who gave birth to twins in 2006 (son Miller Steven and daughter Johnnie Rose), fathered by an anonymous sperm donor through artificial insemination. In October, 2004, Etheridge was diagnosed with breast cancer, which she successfully battled with chemotherapy, and she began performing again in 2005.

The Music

Etheridge's personal life is tied inextricably to her music, which has often—but not always—worked to her benefit. From an early age she used music as an emotional outlet from her stifled family life, retreating to the basement to write songs. As Etheridge says in her autobiography, "a string of nonmonogamous relationships" led to a "bunch of really good songs." Etheridge's first five albums—

Melissa Etheridge, *Brave and Crazy*, *Never Enough*, *Yes I Am*, and *Your Little Secret*—went platinum or multiplatinum. Her later albums—*Breakdown*, *Skin*, and *Lucky*—never reached that success. She came back, however, to win the Academy Award for Best Original Song in 2007 for the rock anthem "I Need to Wake Up," written for Al Gore's documentary about global warming, *An Inconvenient Truth* (2006). The Oscar-winning song is included on a 2007 rerelease of Etheridge's 2005 album *Greatest Hits: The Road Less Traveled*. Later, *The Awakening*, recorded after her recovery from breast cancer, showed Etheridge at a creative peak, exploring life from a new, hard-won perspective. Although *The Awakening* is a more relaxed, mature effort than her earlier work, she delivers it with her trademark passion, conviction, and humor.

Melissa Etheridge. Etheridge's self-titled debut album featured the singles "Like the Way I Do," "Similar Features," and the Grammy Award-nominated hit "Bring Me Some Water." The last song centers on an infectious, bluesy guitar riff, with Etheridge singing that she is "burning alive" with jealousy. Although the Grammy Award went to Tina Turner, Etheridge's live performance at the awards show led to a huge increase in her visibility and her record sales, and her follow-up album, *Brave and Crazy*, was also well received.

Never Enough. The cover photograph for Etheridge's 1992 album *Never Enough* featured the singer topless with her back to the camera, receiving almost as much attention as the music. The album incorporated some dance music, and in general it was more tightly produced than its somewhat raw predecessors. The techno sound of "2001" and the mellow pop of "Dance Without Sleeping" offer glimpses of these new sounds, and Etheridge won her first Grammy Award for "Ain't It Heavy," an empowering, guitar-driven rock anthem more true to her roots.

Yes I Am. Although the title track to Etheridge's wildly popular 1993 album is not specifically about her sexuality, the bold statement became synonymous with her coming out as a lesbian earlier that year. The album featured songs that became huge hits: "If I Wanted To," "I'm the Only One," and "Come to My Window," the last of which earned a Grammy Award and catapulted her into superstardom. "Come to My Window" is a haunting rock ballad about a woman desperately trying to reach her lover. Although Etheridge's autobiography indicates that the song relates to a difficult time in her relationship with Cypher, the universal theme mirrors many listeners' experiences. Etheridge's follow-up album, *Your Little Secret*, was also a hit, but *Yes I Am* stood as a definitive statement.

Musical Legacy

While rarely described as musically innovative, Etheridge made music that exemplifies her rock-and-roll roots, and she remained committed to it in the face of divergent popular trends. Her willingness to bare her soul and share her personal journey makes her compelling to her fans. In addition to her music, Etheridge supports many causes—human rights and environmental issues in particular—making her an important role model.

Gretchen Rowe Clements

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_____. "Melissa's Secret." *Rolling Stone* 833 (2002): 40-45. This attention-getting article reveals singer Crosby to be the father of Etheridge and Cypher's child, and it explores the relationships involved.

Etheridge, Melissa, with Laura Morton. *The Truth Is . . .: My Life in Love and Music*. New York: Random House, 2001. This is Etheridge's refreshingly candid and modest account of the events that shaped her life and her music. Includes numerous family and personal photographs.

Luck, Joyce. *Melissa Etheridge: Our Little Secret*. Toronto, Ont.: ECW Press, 1997. This unauthorized but carefully researched biography chronicles Etheridge's rise to stardom. Includes bibliography and discography.

Udovitch, Mim. "How Do You Mend a Broken Heart?" *Rolling Stone* 872 (2001): 62-64. This interview discusses Etheridge's autobiography, her personal life, her latest album, and the music industry.

See also: Crosby, David; Lang, K. D.

Bill Evans

American jazz pianist and composer

A major contributor to the development of modern jazz, Evans is noted for his harmonic inventions in the context of jazz piano. He recorded more than fifty albums as a leader and received five Grammy Awards.

Born: August 16, 1929; Plainfield, New Jersey
Died: September 15, 1980; New York, New York
Also known as: William John Evans (full name)
Member of: The Bill Evans Trio

Principal recordings

ALBUMS: *New Jazz Conceptions*, 1956; *Everybody Digs Bill Evans*, 1958; *Kind of Blue*, 1959 (with Miles Davis and others); *On Green Dolphin Street*, 1959; *Portrait in Jazz*, 1959 (with the Bill Evans Trio); *Explorations*, 1961; *Sunday at the Village Vanguard*, 1961; *The Village Vanguard Sessions*, 1961; *Waltz for Debby*, 1961; *Empathy*, 1962; *How My Heart Sings!*, 1962; *Interplay*, 1962; *Loose Blues*, 1962; *Moon Beams*, 1962; *At Shelly's Manne-Hole*, 1963 (with the Bill Evans Trio); *Conversations with Myself*, 1963; *The Solo Sessions, Vol. 1*, 1963; *The Solo Sessions, Vol. 2*, 1963; *Time Remembered*, 1963; *Undercurrent*, 1963 (with Jim Hall); *Trio '64*, 1964; *Bill Evans Trio with Symphony Orchestra*, 1965; *Trio '65*, 1965; *Bill Evans at Town Hall*, 1966; *Intermodulation*, 1966 (with Hall); *A Simple Matter of Conviction*, 1966; *California, Here I Come*, 1967; *Further Conversations with Myself*, 1967; *Alone*, 1968; *What's New*, 1969; *From Left to Right*, 1970; *Quiet Now*, 1970; *The Bill Evans Album*, 1971; *Living Time*, 1972; *Serenity*, 1972; *Eloquence*, 1973; *My Foolish Heart*, 1973; *Blue in Green*, 1974; *But Beautiful*, 1974; *Intuition*, 1974; *Re: Person I Knew*, 1974; *Since We Met*, 1974; *Symbiosis*, 1974; *Alone (Again)*, 1975; *The Tony Bennett/Bill Evans Album*, 1975; *Quintessence*, 1976; *Cross-Currents*, 1977; *I Will Say Goodbye*, 1977; *You Must Believe in Spring*, 1977; *Affinity*, 1978; *New Conversations*, 1978; *We Will Meet Again*, 1979; *Turn Out the Stars: Final Village Vanguard Recordings*, 1980; *Alternative Man*, 1987; *The Last Waltz*, 2000.

The Life

William John Evans was born to Harry and Mary Evans in the middle-class suburban setting of Plainfield, New Jersey. His musical interests began at the age of three while listening to his older brother Harry's piano lessons. Before he reached the age of seven, Evans had started lessons of his own, later recalling, "From the age of six to thirteen, I acquired the ability to sight-read and to play classical music."

By the time he attended North Plainfield High School, Evans had established an unrivaled thirst for the contemporary Western European repertoire, namely the works of Darius Milhaud, Claude Debussy, and Maurice Ravel. Around the same time, Evans was introduced to the big band recordings of Tommy Dorsey and Harry James. The freedom to improvise, as found in the jazz idiom, excited Evans; consequently, he turned his attention to performing in the technically complex piano style of boogie-woogie. His sight-reading skills led to his first professional performing opportunities. He began playing at weddings and dances while still in high school.

In September, 1946, Evans accepted a scholarship to Southeastern Louisiana University at Hammond, located fifty miles from the birthplace of jazz, New Orleans. In 1950 Evans graduated with bachelor's degrees in piano performance and music education and moved to New York City to pursue a performance career. One of his earliest experiences was with a trio led by guitarist Mundell Lowe, who subsequently brought Evans's playing to the attention of Orrin Keepnews of Riverside Records.

New Jazz Conceptions, Evans's first recording under his own name, was made on September 27, 1956. He was accompanied by Teddy Kotick on bass and Paul Motian on drums; this trio format of piano, bass, and drums would be one in which Evans would musically thrive. His later trios, especially with bassist Scott LaFaro and Motian, would ultimately transcend the prescribed role of merely keeping time to establish polyphonic, contrapuntal textures.

In April, 1958, Evans joined the sextet led by trumpeter Miles Davis. This experience provided

great exposure for the young pianist and consequently augmented his professional viability. The following year, while still with Davis, Evans participated in the seminal recording of Davis's *Kind of Blue*, one of the best selling jazz albums of all time. Exhausted from the Davis association, Evans left the band to launch his career as a leader.

Evans found in LaFaro and Motian musical companions who subscribed to his conception of a three-way musical dialogue. In 1959 they began their exploration in earnest. Sadly, this kinship would be torn by the accidental death of LaFaro in July, 1961 (just days after their groundbreaking live recording at the Village Vanguard).

The remainder of the 1960's consisted of triumphs and struggles for Evans. He managed to reform his trio with a new bassist, continued to record and compose original compositions, won the critics' poll in *Down Beat* magazine for pianist of the year, toured the world, and sank into heroin addiction.

Bill Evans. (AP/Wide World Photos)

In the 1970's Evans secured a recording contract with Columbia Records and, later, Fantasy Records. He continued to tour and seemed to be in something of a musical revival, invigorated by his musical companionship with such artists as bassist Marc Johnson and drummer Joe La Barbera, along with his newest addiction, cocaine. In 1980 his health rapidly declined, and in September Evans passed away, his death hastened by an unattended bleeding ulcer and acute liver disease.

The Music

Perhaps one of Evans's greatest contributions to the tradition of jazz was his unique approach to the conventional trio of piano, bass, and drums: He encouraged his accompanists to maintain a musical dialogue rather than simply propel the rhythm. Understanding Evans's trios leads to a true appreciation of his musical contribution.

Portrait in Jazz. Evans's first trio consisted of himself, bassist LaFaro, and drummer Motian. In their first recording, *Portrait in Jazz*, Evans approached the piano in an uncharacteristically percussive fashion with florid melodic lines, complex harmonies, and a tense, swinging rhythm; LaFaro and Motian offset Evans's intensity with a combined pensiveness. This was most evident in the album's first track, "Come Rain or Come Shine." The record also featured two original compositions by Evans, "Blue in Green" (often wrongly attributed to Miles Davis) and "Peri's Scope," named after Evans's girlfriend Peri Cousins.

Sunday at the Village Vanguard. On June 25, 1961, the trio performed at the famed Village Vanguard and the material would be subsequently released as the album, *Sunday at the Village Vanguard*. This recording illustrated the trio's maturity and the increased freedom given to LaFaro. The performance, which opened with his composition "Gloria's Step," displayed the bassist's vast

creativity and command of his instrument as he juxtaposed melodic lines with Evans. The intense interplay continued throughout the set and perhaps reached its apex on the George Gershwin tune "My Man's Gone Now." An additional album of material from the Vanguard performance would be released as *Waltz for Debby*.

After the death of LaFaro, Evans faced the challenge of replicating the spontaneous collaboration with a new trio. Although he would find a competent instrumentalist in bassist Chuck Israels, a true sense of cohesion was not secured until the connection with bassist Eddie Gomez. This association would last from 1966 through 1977.

Conversations with Myself. Among the most innovative of Evans's career, this album found the pianist employing the technical advances of multitrack recording. The repertory was typical Evans fare, including the jazz standard "Stella by Starlight" and the Thelonious Monk composition "'Round Midnight." The unconventional treatment of each tune was the ingenuity: Evans overdubbed himself three times, each take separated to a different channel—left, right, and center. This gave the pianist the opportunity to have a conversation with himself. His efforts were rewarded with a 1963 Grammy Award.

The Bill Evans Album. During the spring of 1971, Evans's second recording date under the Columbia Records label spawned *The Bill Evans Album*. Music mogul Clive Davis insisted that his jazz artists incorporate electric instruments into their playing, an attempt to make jazz more accessible and commercially viable. Although Evans would go on to suggest that the electric pianos, such as the Fender Rhodes, could never capture the nuance of an acoustic piano, the effort was not fruitless. The album went on to win two Grammy Awards and allowed Evans to experiment with the new timbres of the instrument. Additionally, Evans had the opportunity to augment his trio setting with string and woodwind sections.

The Tony Bennett/Bill Evans Album. It was a rare occasion when Evans broke from the comfortable environment of the trio. During the summer of 1975, he joined vocalist Tony Bennett for their first duet recording. This album illustrates the pianist's tremendous versatility in artistically supporting the vocalist while remaining true to his creative vision. The set consisted of the likely ballads "My Foolish Heart" and "But Beautiful," along with the midtempo tune "When in Rome." Evans's "Waltz for Debby," traditionally an instrumental, was performed by Bennett with lyrics by Gene Lees.

Turn Out the Stars. Evans's last appearances at the Village Vanguard in June, 1980, and his penultimate recording date resulted in *Turn Out the Stars: Final Village Vanguard Recordings*, with Evans accompanied by the members of his final trio, Johnson and La Barbera. This unrivaled cohesive unit articulated a barrage of moods and textures and was the most uniquely collaborative since the trio of Evans, LaFaro, and Motian. On the album, Evans exudes a youthfully powerful approach on uptempo tunes and his characteristically introspective playing on ballads such as "Polka Dots and Moonbeams."

The Last Waltz. Evans's final recordings were made from August 31 through September 7, 1980, just days before his death. Todd Barkan, the owner of Keystone Korner (the San Francisco jazz club that hosted Evans's last appearance), recorded on tape the weeklong engagement. Each set was a well-balanced collection of jazz standards and original Evans tunes. On many of the songs, there exists a sense of urgency—perhaps because of the pianist's comprehension of his physical deterioration. His left-hand passages are more florid and rhythmically complex than his earlier approach, yet he maintains a three-way dialogue with Johnson and La Barbera. The trio, acting as a single entity, displays great contrast during the slower jazz waltz "Gary's Theme."

Musical Legacy

Evans was one of the most influential jazz musicians of the post-bebop era. His exceptionally refined touch, advanced harmonic conception, and insistence on the equally expressive roles of his accompanists left an indelible mark on subsequent generations. Pianists such as Chick Corea, Herbie Hancock, Keith Jarrett, Fred Hersch, and Brad Mehldau exhibit the influence of Evans in their playing. Like many jazz artists before him, Evans succumbed to a horrific struggle with drug addiction—cutting short his life and robbing the public of brilliance yet to come.

Michael Conklin

Further Reading

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Lees, Gene. *Meet Me at Jim and Andy's*. New York: Oxford University Press, 1988. An insightful look at the life and personality of Evans, as told by a close friend and collaborator.

Pettinger, Peter. *Bill Evans: How My Heart Sings*. New Haven, Conn.: Yale University Press, 1998. Perhaps the most well-organized document on Evans's life, with a wonderfully diachronic approach to the development and ultimate demise of the jazz icon. Photographs, discography, and musical examples.

Porter, Lewis, and Michael Ullman."Bill Evans and Modern Jazz Piano." In *Jazz, from Its Origins to the Present*. Englewood Cliffs, N.J.: Prentice Hall, 1993. Porter, a leader in jazz scholarship and a jazz pianist, devotes a chapter to Evans and subsequent generations of modern jazz piano. Photographs, musical examples, and thorough musical analysis.

Reilly, Jack. *The Harmony of Bill Evans*. Milwaukee, Wis.: Hal Leonard, 1993. An in-depth analysis of Evans's piano style and compositional techniques by a jazz pianist.

Shadwick, Keith. *Bill Evans: Everything Happens to Me—A Musical Biography*. San Francisco: Backbeat Books, 2002. A detailed examination of one of jazz's great innovative forces. The book traces the musical life of Evans from his first trio in the 1950's to his tragic death in 1980. Photographs and selected discography.

See also: Bennett, Tony; Corea, Chick; Davis, Miles; Debussy, Claude; Getz, Stan; Hancock, Herbie; Jarrett, Keith; Legrand, Michel; Ligeti, György; McPartland, Marian; Powell, Bud; Ravel, Maurice.

Don and Phil Everly

American rock and country singers, songwriters, and guitarists

With their two-part harmony singing style and their open G-string guitar tuning, the Everly Brothers introduced Appalachian music, rockabilly, and blues into rock music.

Don Everly

Born: February 1, 1937; Brownie, Kentucky
Also known as: Isaac Donald Everly (full name)

Phil Everly

Born: January 19, 1939; Chicago, Illinois
Also known as: Phillip Everly (full name)
Members of: The Everly Brothers

Principal recordings

ALBUMS (as the Everly Brothers): *The Everly Brothers*, 1958; *The Real Everly Brothers*, 1958; *Songs Our Daddy Taught Us*, 1958; *The Fabulous Style of the Everly Brothers*, 1960; *It's Everly Time*, 1960; *Rockin' with the Everly Brothers*, 1960; *Both Sides of an Evening*, 1961; *A Date with the Everly Brothers*, 1961; *Souvenir Sampler*, 1961; *Christmas with the Everly Brothers*, 1962; *Folk Songs of the Everly Brothers*, 1962; *Instant Party!*, 1962; *The Everly Brothers Sing Great Country Hits*, 1963; *Gone, Gone, Gone*, 1964; *Beat and Soul*, 1965; *Price of Love*, 1965; *Rock 'n' Soul*, 1965; *In Our Image*, 1966; *Two Yanks in England*, 1966; *The Everly Brothers Sing*, 1967; *The Hit Sound of the Everly Brothers*, 1967; *Roots*, 1968; *Chained to a Memory*, 1970; *Stories We Could Tell*, 1972; *Don't Worry Baby*, 1973; *Pass the Chicken and Listen*, 1973; *Everlys*, 1975; *The New Album: Previously Unreleased Songs from the Early Sixties*, 1977; *EB '84*, 1984; *All They Had to Do Was Dream*, 1985; *Home Again*, 1985; *Born Yesterday*, 1986; *Some Hearts*, 1989; *Thirty-one Unforgettable Memories*, 1997; *Christmas with the Everly Brothers and the Boys Town Choir*, 2005; *Give Me a Future*, 2005; *Too Good to Be True*, 2005.

ALBUMS (Don, solo): *Don Everly*, 1970; *Sunset Towers*, 1974; *Brother Juke Box*, 1977.

ALBUMS (Phil, solo): *Star Spangled Springer*, 1973; *Phil's Diner*, 1974; *Mystic Line*, 1975; *Living*

Alone, 1979; *Phil Everly*, 1983; *Louise*, 1987; *A Portrait of Phil Everly*, 1994.

The Lives

Isaac Donald and Phillip Everly (EH-vur-lee) were born into an accomplished and established musical family. Don, the older brother, was born in Kentucky on February 1, 1937; Phil was born in Chicago on January 19, 1939. Ike Everly, their father, and his brothers, Charles and Leonard, were singers and musicians who moved from the coal-mining community of Muhlenberg, Kentucky, to Chicago in order to make a living as a country-blues group. Although they were successful, Ike decided he did not want to raise his sons in Chicago, and so in 1944 he moved his family to rural Iowa.

In Iowa, Ike hosted a live radio show that featured Little Donnie, age eight, and Baby Boy Phil, age six, singing and playing guitar. Many famous musicians played on the show, and the boys sang and performed with them live. They became the special favorites of Chet Atkins, already a major figure of the Nashville music community. He was instrumental in getting them established in Nashville, and he arranged their Grand Ole Opry debut in 1954.

In 1954 Don got his first break as a songwriter, with "Thou Shalt Not Steal," recorded by Kitty Wells. In 1955 Don and Phil signed their first recording contract, but they had little success until 1957, when they signed with Cadence Records. Again, Atkins proved indispensable to their career, by insisting that Cadence allow the brothers to record a demo, despite the failure of their first album. From 1957 until 1961, the Everly Brothers could be heard on pop, country, and rock-and-roll radio stations, turning out multiple million-selling hits for Cadence Records.

In 1961 the brothers split from their longtime manager, Wesley Rose, and Cadence Records, and this started a decade-long slump during which their five-year history of producing Top 20 hits ended. They joined the U.S. Marines for a year, and when they were discharged in 1962, they found their music no longer relevant because of the rising influence of the folk revival and the coming British Invasion, when rock-and-roll and pop performers from England, among them the Beatles, gained popularity in the United States.

In 1966 the Everlys went to England, where they had always enjoyed success, and they recorded an album featuring the Hollies as back-up, with Jimmy Page and John Paul Jones, soon to form Led Zeppelin, appearing as studio musicians.

The Everlys' last album of new material appeared in 1973. During the tour to promote this album, long-simmering tensions boiled over, and during a concert Phil smashed his guitar and stormed off the stage, leaving Don to finish solo. Because of Don's drug addiction and alcoholism, and their unresolved feud, they stopped performing together until 1983. The Reunion Concert at the Royal Albert Hall, a great success, was made into an HBO film special. In 1984 they were back on the charts, singing a song written by Paul McCartney.

The Everlys perform occasionally, and Don continues to write music. They try to appear at the annual Muhlenberg Agricultural Fair. Phil started the Everly Music Company, designing and producing quality guitar and banjo strings. They appear as guests on many country and rock albums, notably singing back up for Paul Simon's *Graceland* (1986). In 2005 they had a successful tour in England.

The Music

The Everlys grew up singing gospel, country, and Appalachian folk music along with their father and his brothers. The Everly Brothers became famous for their beautiful harmonies, with Don singing lead and Phil taking high harmony. Don began writing music, selling songs as a teenager to famous Nashville singers such as Patsy Cline, but the brothers got their big break with "Bye Bye Love," written by Felice and Boudleaux Bryant. They continued to record the Bryants' songs as well as write their own. For five years they dominated the charts. In the mid-1960's, as they were losing favor in America because of the British Invasion, they continued to chart in England, and they produced some of their most sophisticated work, such as "Gone, Gone, Gone" and "The Price of Love." Their songs are characterized by perfect harmonies, country roots-inspired guitar playing, and intricate chord patterns, all of which helped bridge the gap between country and pop and led the way for rock and roll.

"Bye Bye Love." This was the Everly Brothers' first hit. The song, written by the Bryants, was turned down by thirty singers before the Everlys

Don (right) and Phil Everly. (AP/Wide World Photos)

decided to record it. Atkins worked a deal with Cadence Records owner Archie Bleyer, who allowed the brothers to record "Bye Bye Love" as an audition demo. An expert at open G-string tuning, Don composed a six-second guitar introduction, and the song became a legend. It became the signature format for the Everly Brothers: guitar introduction by Don; two-part harmonies, with Phil taking the high parts; and solos in the middle taken by Don. "Bye Bye Love" was their first million seller.

"Wake Up, Little Susie." This follow-up to "Bye Bye Love," also by the Bryants, was the Everly Brothers' second million seller. The harmonies combined close-third intervals with country-inspired fifths and sixths, making the song more musically sophisticated than "Bye Bye Love." It was a hit on several charts, and its focus on teenage problems made it an undeniable success with young listeners. Although banned in Boston for suggestive lyrics, the song was a number-one hit in America and overseas.

Songs Our Daddy Taught Us. This album, rereleased many times since 1958, featured the Everlys singing traditional country and Appalachian music, playing a stand-up bass and an acoustic guitar. It was a departure from the teen-angst pop songs that had made them famous and a return to their roots. *Rolling Stone* awarded it four out of five stars for its faithful interpretation of important roots music.

"Let It Be Me." This was the Everlys' first non-Nashville recording. Don had heard the melody of this French song played by Atkins, and the brothers recorded this version with English lyrics in 1960. This was one of the first pop songs to use a string section, and it was the final record produced before their break with Rose-Acuff music. "Let It Be Me" proved to be one of their most enduring hits.

"Cathy's Clown." The split from Rose-Acuff music meant that the Everlys could no longer record songs by the Bryants, who had written almost all of their hits. "Cathy's Clown," written by Don with help from Phil, was the first single produced while under contract with Warner Bros. It included a sixth level of harmony, Phil's new addition to the Everly Brothers' style. It was the biggest single of their career.

All They Had to Do Was Dream. All the tracks on this album are alternate versions of songs recorded between 1957 and 1960 for Cadence Records. This is an interesting album because it comprised all the songs that became big hits for the Everlys, but with different arrangements.

Later Music. The Everlys have recorded almost thirty albums, none of which was a big seller in America despite receiving good reviews and containing both originals and covers. *Rock 'n' Soul* and *Gone, Gone, Gone* were both popular in England. *Two Yanks in England* and *In Our Image* also did very well in England, and they featured British musicians such as the Hollies and Page. These were not nostalgic or old fashioned; they were sophisticated and imbued with rock sensibilities. Nevertheless,

they did not promote the duo's image back in the United States. *Pass the Chicken and Listen* was the last album of new material for a decade. After their feud and reunion, the Everlys produced three albums containing new material: *EB '84*, *Born Yesterday*, and *Some Hearts*. *Too Good to Be True* and *Give Me a Future* contain previously unreleased songs from their early career in the 1950's and 1960's.

Musical Legacy

The Everlys' primary contribution to rock and roll is their country-music style harmony singing. Rock singers coming after the Everlys owe them a debt of gratitude. John Lennon and Paul McCartney once billed themselves as the Foreverly Brothers. Listed at number thirty-three in *Rolling Stone*'s Top Immortals of All Time, the Everlys were called the greatest rock duo of all time. Their singing has influenced and has been openly acknowledged as influential by Paul Simon and Art Garfunkel, Dave Edmonds, Gram Parsons, Linda Ronstadt, and others. This influence can be heard in many American groups, such as the Flying Burrito Brothers, the Byrds, Buffalo Springfield, Poco, and the Eagles, as well as in British groups such as the Hollies, Nick Lowe, the Buckinghams, and the Bee Gees.

Equally important is Don's impact on rock guitar playing. The introduction to "Bye Bye Love," played using open G-string tuning, changed the way rock and roll sounded. Although played on an acoustic guitar, the large-bodied Gibson created a powerful sound and became the foundation for rock power chords. Keith Richards of the Rolling Stones credits Don Everly with creating the rock guitar sound, and Richards, as do most rock guitarists, uses the same tuning for many of his songs.

As testament to their lasting influence on rock and roll, the Everly Brothers received a Lifetime Achievement Award from the Recording Academy, and they were inducted into the Rock and Roll Hall of Fame; the Country Music Hall of Fame; the Nashville Songwriters Hall of Fame; the Iowa Rock 'n' Roll Music Association's Hall of Fame; and the Vocal Group Hall of Fame.

Leslie Neilan

Further Reading

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See also: Atkins, Chet; Garfunkel, Art; Lennon, John; McCartney, Sir Paul; Page, Jimmy; Richards, Keith; Simon, Paul; Travis, Merle.

F

Sammy Fain

American singer, songwriter, lyricist, and film-score composer

In a polished Tin Pan Alley style, Fain wrote sentimental, funny, and whimsical songs that enchanted listeners and influenced composers and songwriters for the stage and the screen.

Born: June 17, 1902; New York, New York
Died: December 6, 1989; Los Angeles, California
Also known as: Samuel Feinberg (birth name)

Principal works

FILM SCORES: *Roadhouse Nights*, 1930; *Young Man of Manhattan*, 1930; *Moonlight and Pretzels*, 1933; *The Road Is Open Again*, 1933; *Harold Teen*, 1934; *Goin' to Town*, 1935; *Tarnished Angel*, 1938; *Hellzapoppin'*, 1941; *Three Sailors and a Girl*, 1953; *April Love*, 1957; *A Certain Smile*, 1958; *Calamity Jane*, 1963; *Half a House*, 1979; *Halloween Treat*, 1982.

MUSICAL THEATER (music and lyrics unless listed otherwise): *Everybody's Welcome*, 1931 (lyrics by Irving Kahal; libretto by Lambert Carroll); *Hellzapoppin*, 1938 (with Charles Tobias; libretto by Chic Johnson and John Olsen); *George White's Scandals*, 1939 (lyrics by Jack Yellen; libretto by Matt Brooks, Eddie Davis, and George White); *Boys and Girls Together*, 1940 (lyrics by Yellen and Kahal; libretto by Ed Wynn and Pat C. Flick); *Sons o' Fun*, 1941 (with Yellen; libretto by Johnson, Olsen, and Hal Block); *Toplitzky of Notre Dame*, 1946 (lyrics and libretto by George Marion, Jr.); *Flahooley*, 1951 (lyrics by E. Y. Harburg; libretto by Harburg and Fred Saidy); *Ankles Aweigh*, 1955 (lyrics by Dan Shapiro; libretto by Guy Bolton and Davis); *Catch a Star*, 1955 (with Philip Charig; lyrics by Paul Francis Webster and Ray Golden; libretto by Danny Simon and Neil Simon); *Christine*, 1960 (lyrics by Webster; libretto by Pearl S. Buck and Charles K. Peck, Jr.; based on the novel *My Indian Family* by Hilda Wernher); *Around the World in Eighty Days*, 1962 (lyrics by Harold Adamson); *Something More!*, 1964 (lyrics by Marilyn Bergman and Alan Bergman; libretto by Nate Monaster; based on the novel *Portofino P T.A.* by Gerald Green).

Principal recordings

SINGLES: "Nobody Knows What a Red Head Mama Can Do," 1924; "Let a Smile Be Your Umbrella," 1927; "You Brought Me a New Kind of Love," 1930; "When I Take My Sugar to Tea," 1931; "By a Waterfall," 1933; "That Old Feeling," 1937; "I Can Dream, Can't I?," 1938; "I'll Be Seeing You," 1938; "I'm Late," 1951; "Second Star to the Right," 1953; "Secret Love," 1953; "Love Is a Many Splendored Thing," 1955; "April Love," 1957; "Black Hills of Dakota," 1958; "The Deadwood Stage," 1958; "Mardi Gras," 1958; "A Very Precious Love," 1958; "Once Upon a Dream," 1959; "Tender Is the Night," 1961; "Strange Are the Ways of Love," 1972; "A World That Never Was," 1976; "Someone's Waiting for You," 1977.

The Life

Samuel Feinberg, who took the professional name Sammy Fain (fayn), grew up in the Catskill Mountains of New York surrounded by music: His father was a cantor, and his brother was a violinist. His cousins Willie and Eugene Howard became a famous musical-comedy team, working in vaudeville. Fain believed this musical environment contributed to his writing style, which he described as a process of "writing with a tear." Fain taught himself to play piano and to write music. By the time he went to high school, he had written two songs, "When the Boys Come Marching Home" and "Bound for the Bronx." These songs did not catch the attention of the Tin Pan Alley publishers, but by the time Fain finished high school, he was working in the stockroom at an esteemed New York publishing company, Shapiro-Bernstein. When the boss,

Louis Bernstein, heard Fain play piano, he immediately moved Fain to work in the music department. Fain's job was to present new songs to the artists and the vaudeville musicians. During this time Fain meet Artie Dunn, with whom he formed a singing duo that became popular in vaudeville and on radio.

In 1925 Fain left the duo to devote himself completely to composing. Two years later he started a partnership with lyricist Irving Kahal, which lasted for seventeen years, until Kahal's death. After the success Fain and Kahal had with the song "By a Waterfall" (for the 1933 film *Footlight Parade*), Warner Bros. immediately signed them to a contract, and they continued writing for Hollywood motion pictures until 1938. When the film studios stopped making musical extravaganzas, Fain went back to New York City, and from 1938 through 1941 he wrote six Broadway musicals. Two major hits—"I'll Be Seeing You" and "I Can Dream Can't I?"—were featured in *Right This Way* (1938). The musical was unsuccessful, but "I'll Be Seeing You" became a theme for a film with the same title in 1943. At the invitation of Metro-Goldwyn-Mayer, Fain went back to Hollywood, and from that point on his music was featured in films released by almost every motion-picture studio.

Fain was elected to the Songwriters Hall of Fame in 1972. In 1989 he was honored by the American Society of Composers, Authors, and Publishers (ASCAP) on its seventy-fifth anniversary; he had been a member since 1926. Fain died of a heart attack in Los Angeles at the end of 1989.

The Music

Fain's first hit was a tune called "Nobody Knows What a Red Head Mama Can Do," with lyrics by Irving Mills and Al Dubin. Once Fain started working with Kahal, they almost immediately had a hit with a song "Let a Smile Be Your Umbrella." Introduced by Maurice Chevalier in *The Big Pond* (1930), a romantic comedy by Paramount Pictures, Fain's next big hit was "You Brought Me a New Kind of Love." While he worked in Hollywood, Fain wrote "That Old Feeling" (for the film *Vogues of 1938*). The song was written in collaboration with Lew Brown, and it was nominated for an Academy Award for Best Song.

For "Secret Love" (from the film *Calamity Jane*, 1953), Fain received a second nomination for Best Song, and this time he and Paul Francis Webster took home the Oscar. They received another Academy Award for "Love Is a Many Splendored Thing." "April Love" was nominated in 1957, and in 1958 there were nominations for "A Very Precious Love" (from the film *Marjorie Morningstar*) and the title song from *A Certain Smile*. The nominations continued for "Tender Is the Night," "Strange Are the Ways of Love," "A World That Never Was," and "Someone's Waiting for You." Between these films Fain wrote another show with lyricist Harold Adamson, *Around the World in Eighty Days*, which debuted in St. Louis in 1962, and it was performed at Jones Beach in 1964 during the World's Fair.

Hellzapoppin'. *Hellzapoppin'* was a show by Fain and lyricist Charlie Tobias, a Broadway vaudeville extravaganza that ran for 1,404 performances. Despite the negative reviews from critics, it was the longest-running show at that time.

"Let a Smile Be Your Umbrella." This typical Tin Pan Alley song—joyful, with an uplifting text—

Sammy Fain. (Hulton Archive/Getty Images)

is composed of a simple melody accompanied by the main harmonies, tonic, subdominant, and dominant. The melody is built from a broken arpeggio, and the verse is divided in two eight-measure phrases. The form of the chorus is *a* (sixteen bars), *b* (eight bars), *a′* (eight bars). The *a* section opens on a tonic harmony, and the melody revolves around the tonic chord, ending the phrase on a dominant. The next eight measures are a sequence and lead into the middle section, *b*, which is based on dominant chords (D7 and G7) and presents a rhythmic variation of the *a* section. The last section, *a′*, repeats the first eight measures with a small melodic variation at the end.

"I'll Be Seeing You." This song was introduced in the show *Right This Way* (1938), which closed after fourteen performances. In the second measure of the verse there is a harmonic shift from E-flat major (the key of the piece) to E major, which provides instability. In the refrain melody (*abac*; each section has eight measures) the third and fourth measures are repeated and the downbeat of the phrase switches. Fain used syncopation and dotted rhythms throughout the song, giving it a complex texture. During World War II this song became a nostalgic favorite, and it remains one of the most emotionally moving songs ever written.

Musical Legacy

Jule Styne described Fain as one of the great popular songwriters, one who helped Tin Pan Alley flourish at its highest level. Fain's music shows a development from a simple tune to a picturesque song complex enough to be labeled a short character piece. Every song provides different contours and shapes in the melody and in the advanced harmonies. Through this writing style, which went beyond the simplicity of Tin Pan Alley, Fain influenced the generations of songwriters and film composers that followed.

Daniela Candillari

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See also: Bergman, Alan; Cahn, Sammy; Chevalier, Maurice; Styne, Jule.

Morton Feldman

American classical composer

Part of the New York School, a circle of composers associated with John Cage, Feldman was a pioneer in indeterminism and graphic notation. His music is known for its static quality and soft dynamics.

Born: January 12, 1926; New York, New York
Died: September 3, 1987; Buffalo, New York

Principal works

CHAMBER WORKS: *The Straits of Magellan*, 1961; *The King of Denmark*, 1964; *The Viola in My Life*, 1970; *Madame Press Died Last Week at Ninety*, 1971; *The Viola in My Life 4*, 1971; *For Frank O'Hara*, 1973; *Routine Investigations*, 1976; *Ixion*, 1977; *Why Patterns?*, 1978; String Quartet, 1980; String Quartet 2, 1983; *For Philip Guston*, 1984.

CHORAL WORKS: *Rothko Chapel*, 1972.

ORCHESTRAL WORKS: *Intersection*, 1953; *Atlantis*, 1960.

PIANO WORKS: *Extensions 3*, 1952; *Extensions 4*, 1954; *Vertical Thoughts*, 1963; *Vertical Thoughts 4*, 1964; *Triadic Memories*, 1981; *Palais de Mari*, 1986.

The Life

Morton Feldman was born in 1926 in New York City. At the age of twelve, he began piano lessons with Vera Maurina Press, a student of Ferruccio Busoni. While in high school, Feldman studied composition with Wallingford Riegger, and later he became a student of Stefan Wolpe.

Meeting the composer John Cage in 1950 was a turning point for Feldman. Cage had little direct influence on Feldman's music, but his openness to new ideas gave Feldman the confidence to pursue an iconoclastic path. Cage also introduced Feldman to other musicians and artists. Meeting a group of Abstract Expressionist artists that included Jackson Pollock, Mark Rothko, and Philip Guston was especially important to Feldman. He was fascinated by their art and by their ways of working. While many composers were occupied with such compositional systems as serialism, Feldman, like the painters he had met, relied on intuition; he worked deliberately, letting the music come to him sound by sound.

Feldman worked in his family's clothing business until he was forty-four. In 1974 he accepted the Edgard Varèse professorship at the State University of New York at Buffalo, becoming a dynamic and unorthodox teacher. He developed an interest in Turkish rugs, which influenced and inspired his later music, just as painting had earlier. Feldman died of pancreatic cancer in 1987.

The Music

Although Feldman's music evolved throughout his career, the unique aspects of his compositional style remained remarkably consistent. His music is abstract with little sense of a narrative or dramatic structure. Extended melodies are rare; his thought was predominantly harmonic. He favored dissonant chords, but the bite of the dissonances is moderated by his use of extremely soft dynamics. His music tends to move slowly and deliberately, dwelling on the sensuality of pure sound.

The King of Denmark. *The King of Denmark* for a solo percussionist uses graphic notation. The score consists of three rows of boxes, specifying high, middle-range, and low sounds, and each column is a unit of time. Numbers in the boxes specify how many sounds are to be played, but the precise patterns are left to the performer's discretion. All sounds are to be extremely soft and equal in volume. To this end, the instruments (drums, cymbals, bell gongs, vibraphone) are played only with the fingers. This is exceedingly delicate music, as barely audible sounds emerge from silence and then return.

Rothko Chapel. The Rothko Chapel in Houston, Texas, is a nonsectarian chapel designed by Rothko. Fourteen Rothko paintings surround the octagonal space. When Rothko committed suicide in 1970, Feldman was commissioned to write a piece in his memory. This is one of Feldman's most well-known and emotionally expressive works.

Rothko Chapel is scored for viola, percussion, celesta, vocal soloists, and chorus. At one point, the chorus softly sustains slowly changing chords for three full minutes. Time seems to stand still, perhaps reflecting the sense of immobility represented in Rothko's large canvases. Near the end, Feldman uncharacteristically uses an expressive tonal melody. The melody, which he had written when he was fifteen, is reminiscent of music he heard in synagogue.

Why Patterns? Scored for the unusual combination of flute, glockenspiel, and piano, *Why Patterns?* reflects Feldman's interest in handmade Turkish rugs. He was fascinated by the intricate woven patterns and the subtle changes of color in the dyed yarn. *Why Patterns?* is a musical analogue to the patterns of the rugs. The individual parts are notated with exactitude, but they do not coordinate precisely, so that the instruments seem to proceed independently of one another. A quiet and slowly unfolding piece, it creates a calm, mesmerizing atmosphere as disparate melodic patterns undergo subtle variation as they are woven together.

Palais de Mari. Some of Feldman's late works are exceedingly long. (String Quartet 2 lasts more than five hours.) *Palais de Mari*, one of Feldman's final works, is similar in concept to the lengthy works, but it is compressed into a shorter span of time. The piano work lasts about twenty minutes. *Palais de Mari* is soft and slow moving, with pauses of varying lengths. The sustaining pedal is kept down nearly throughout, causing the notes of one gesture to blur into the next (reminiscent of the way Rothko's rectangles bleed into the background color rather than have a sharp edge). Feldman dwells on the opening four-note motive throughout. Other ideas displace it temporarily, but the un-

dulating motive continually returns, varied and presented in different contexts. This is intimate music addressed to the inner self.

Musical Legacy

In an age when compositional experimentalism often resulted in chaotic and unstructured music, Feldman pursued his singular vision with great effort and discipline, drawing as much inspiration from visual artists as from other musicians. Although stunningly original, Feldman's music challenges his audience to learn to listen in new ways. Most works have a dramatic structure, with one event leading to another; Feldman's music, in contrast, is fragmentary and static. For some, it is simply boring; others find that the slow, quiet music encourages them to listen more closely and with greater awareness of the pure sensuousness of the sounds. For these listeners, Feldman's music possesses unique and extraordinary beauty.

Brian G. Campbell

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Gann, Kyle. "Painter Envy: Morton Feldman Ascends His Pedestal as Softly as Possible." *The Village Voice* (July, 23, 1996). A short but substantive summary of and a subjective evaluation of Feldman's work.

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See also: Busoni, Ferruccio; Cage, John; Lucier, Alvin; Schaeffer, Pierre; Seeger, Ruth Crawford; Takemitsu, Tōru; Varèse, Edgard.

Freddy Fender

American Latin and rock singer, songwriter, and guitarist

Combining elements of 1950's rock, Tejano, Louisiana swamp pop, and country music in his exuberant style, Fender paved the way for Latin American performers in country and popular music.

Born: June 4, 1937; San Benito, Texas
Died: October 14, 2006; Corpus Christi, Texas
Also known as: Baldemar Garza Huerta (birth name); El Bebop Kid; Eddie Con Los Shades
Member of: The Texas Tornados; Los Super Seven

Principal recordings

ALBUMS (solo): *Before the Next Teardrop Falls*, 1974; *Are You Ready for Freddy?*, 1975; *Before the Next Teardrop Falls*, 1975 (alternate tracks); *Since I Met You Baby*, 1975; *If You're Ever in Texas*, 1976; *Rock 'n' Country*, 1976; *If You Don't Love Me*, 1977; *Swamp Gold*, 1978; *Christmas Time in the Valley*, 1991; *Los Super Seven*, 1998 (with Los Super Seven); *Canto*, 2001 (with Los Super Seven); *New Orleans Sessions*, 2001; *La musica de Baldemar Huerta*, 2002; *Back to Back*, 2003 (with Johnny Rodriguez); *Eddie con los Shades: Rock 'n Roll*, 2003 (with the Shades); *Interpreta el rock*, 2003; *Heard It on the X*, 2005 (with Los Super Seven).

ALBUMS (with the Texas Tornados): *Texas Tornados*, 1990; *Zone of Our Own*, 1991; *Hangin' on by a Thread*, 1992; *Four Aces*, 1996.

Freddy Fender. (AP/Wide World Photos)

The Life

Freddy Fender was born Baldemar Garza Huerta to migrant workers Serapio and Margarita Huerta in 1937. At ten, he entered and won a radio contest. At sixteen, he joined the U.S. Marines. By 1957, using the names El Bebop Kid and Eddie Con Los Shades, he had recorded Spanish versions of rock hits for distribution in the United States, Mexico, and South America. He married Evangelina "Vangie" Muniz in 1957, and they had four children. In 1959, after he signed a contract with Imperial Records, he became Freddy Fender (in honor of his guitar). Arrested in 1960 in Louisiana for possession of marijuana, he served three years in the Angola prison system, and he was released by Louisiana Governor Jimmie Davis. While in Louisiana, Fender worked with swamp pop musicians, resulting in the Gulf Coast influence heard on his early hits. In 1969 he returned to Texas, working as a mechanic and attending junior-college classes. He had a string of country and pop hits in the 1970's, and he tried acting in the 1980's. After a decade of battling substance abuse, Fender joined the groups Texas Tornados and Los Super Seven. Surviving both a kidney and liver transplant, he succumbed to lung cancer on October 14, 2006, in Corpus Christi, and he was buried in his hometown.

The Music

Introduced to various musical influences as a child migrant worker among Latinos and African Americans (conjunto, Tejano, and blues) and later as an adult living in Texas and Louisiana (country, Cajun, zydeco, swamp pop), Fender was a bilingual crossover musician, with an appeal to Latino as well as to gringo audiences. His fingerpicking guitar style was accentuated by his distinctive voice: a gentle tenor with a signature tremolo that could switch keys with ease.

El Bebop Kid. As El Bebop Kid, Fender was the first American to reach number one in Mexico and South America, with Spanish versions of Elvis Presley's "Don't Be Cruel" and Harry Belafonte's "Jamaica Farewell." These and other Spanish remakes led to "Wasted Days and Wasted Nights" and "Holy One," two singles in English. After prison, Fender worked in New Orleans, where he was introduced to swamp pop musicians Joe Barry and Rod Bernard, as well as two of the Neville brothers, Art and Aaron. Fender returned to Texas, and, at fellow musician Doug Sahm's suggestion, he visited Huey Meaux, owner of Crazy Cajun records, in Houston. Meaux persuaded the singer to release a remake of Charley Pride's "Before the Next Teardrop Falls" in 1974.

"Before the Next Teardrop Falls." A number-one country song that went as well to number one on the pop charts in 1975, the title song from Fender's 1974 album won the Single of the Year Award, given by the Country Music Association (CMA); the song achieved gold certification. Fen-

der won CMA's Vocalist of the Year, and the album won Album of the Year. The album contained standards such as "Roses Are Red," "Please Don't Tell Me How the Story Ends," and Fender's second *Billboard* hot country number one, a revamping of "Wasted Days and Wasted Nights," which crossed over to become a *Billboard* Top 10 rock hit.

Are You Ready for Freddy? *Are You Ready for Freddy?* was a collection of Cajun dance tunes, childhood favorites ("How Much Is That Doggy in the Window?"), and a number-one country hit, a bilingual remake of "Secret Love." The song also became Fender's third consecutive release to make it on the *Billboard* rock chart, peaking at number twenty.

Since I Met You Baby *and* Rock 'n' Country. *Since I Met You Baby* and *Rock 'n' Country* contained Fender's next three country hit remakes: "You'll Lose a Good Thing" (his fourth number one), "Vaya Con Dios," and "Since I Met You Baby." Fender met with only marginal success after the release of *Rock 'n' Country*, never again reaching the top spot on the *Billboard* hot country chart. His life and music took a downward spiral as he struggled with drugs and alcohol.

Texas Tornados and Los Super Seven. In 1989 Fender joined the first Tejano Grammy Award-winning supergroup, working with Sahm, Flaco Jimenez, and Augie Myers. Texas Tornados was a band that fused conjunto (Mexican polka), Tejano, rhythm and blues, and country. Its music was well received in the United States, Australia, and the Netherlands, and the first album, *Texas Tornados*, did well on the *Billboard* charts, reaching number twenty-one in rock and number twenty-nine in Latin. The group released three studio albums and two live albums, and *Zone of Our Own* was a huge critical success.

Fender later helped create a second Grammy Award-winning group, Los Super Seven. This group included Fender, Jiminez, Joe Ely, Rick Trevino, Ruben Ramos, Joel José Guzman, and Los Lobos' David Hidalgo and Cesar Rosas.

La musica de Baldemar Huerta. This represents Fender's return to his roots. He paid homage to the songs he heard while growing up in the Rio Grande Valley—boleros from the 1940's and 1950's—and he sings bolero versions of "Secret Love" and "Before the Next Teardrop Falls." In a *Texas Monthly* interview in 2001, Fender called this recording a hybrid, which he termed mariachi country. The album earned Fender his last Grammy Award.

Musical Legacy

Fender performed for three presidents of the United States, and he was given a star on the Hollywood Walk of Fame. He reached the top spot on the *Billboard* country and pop charts, and he had nine Top 10 country hits. He was the first rock singer to receive airplay in both Mexico and Latin America. Along with his Grammy Awards and his CMA Awards, Fender received a Golden Eagle Award, given by an organization of Chicano entertainers. His success helped set the stage for Los Lobos, David Garza, and El Vez.

Anthony J. Fonseca

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See also: Belafonte, Harry; Neville, Aaron; Presley, Elvis; Pride, Charley; Valens, Ritchie.

Arthur Fiedler

American classical conductor

Known as "Mr. Pops," Fiedler is distinguished for bringing classical and light classical music to the general public. He accomplished this as the conductor of the Boston Pops orchestra for nearly fifty years, founder of the open-air Esplanade concerts in Boston, and performer on recordings and television programs.

Born: December 17, 1894; Boston, Massachusetts
Died: July 10, 1979; Brookline, Massachusetts
Member of: Boston Sinfonietta

Principal recordings

ALBUMS: *Tchaikovsky: The Nutcracker*, 1956; *Pops Christmas Party*, 1959; *Christmas Festival*, 1970; *Arthur Fiedler and the Boston Pops Plays the Beatles*, 1971; *Arthur Fiedler with the Boston Pops: Fiedler's Favorite Overtures*, 1971; *Fiedler's Favorite Marches*, 1971; *Opera's Greatest Hits: Arthur Fiedler Conducts Boston Pops*, 1971; *I Got Rhythm: Fiedler Conducts Gershwin*, 1979; *Saturday Night Fiedler*, 1979.

The Life

Arthur Fiedler (FEED-lur) was born to Emanuel and Johanna Fiedler, Austrian immigrants. Emanuel was a violinist in the Boston Symphony Orchestra (BSO), and Fiedler followed in his father's footsteps. After studying at the Royal Academy of Music in Berlin, Fiedler became a second violinist with the BSO in 1915.

Fiedler also had an interest in conducting. He started conducting on a regular basis in 1921, and in 1924 he formed his own group, which he called the Boston Sinfonietta. Its success led to his founding of the outdoor Esplanade concerts, free concerts held next to the Charles River, that have remained popular for decades. In 1930 Fiedler became conductor of the Boston Pops Orchestra (called simply the Pops), a position that he held until his death in 1979. During his tenure, the Pops became internationally famous, and his approach became the model for pops orchestras around the globe. He also conducted the San Francisco Pops from 1951 to 1978.

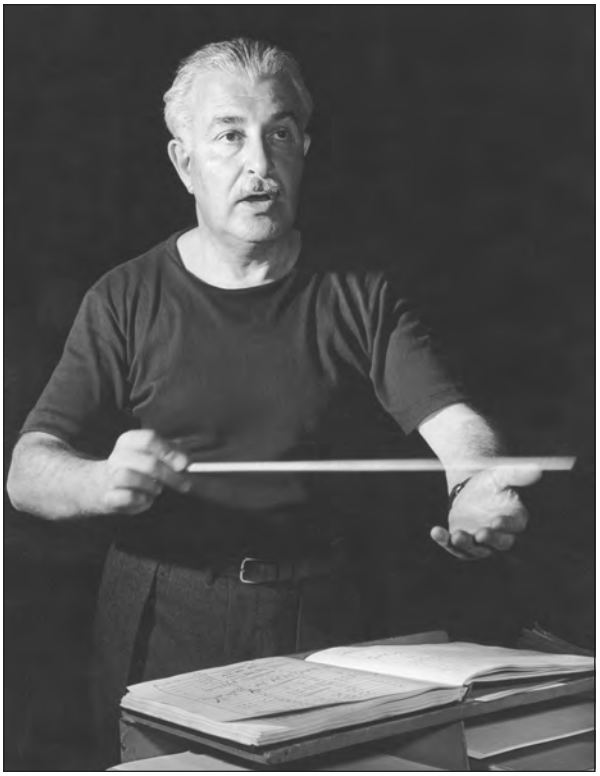
Considered to be quite the ladies' man, Fiedler did not get married until the age of forty-six, marrying Ellen Bottomley, who was twenty years younger. Fiedler did not appear to participate much in family life, and he was often distant with his closest friends. However, he could be quite demonstrative, and his effusive character on the podium helped make him a well-known figure in the United States. Fiedler was passionate about fires and firefighting, and he often conducted to raise money for charities. Fiedler, in failing health for several years, died at the age of eighty-four.

The Music

As well as conductor, Fiedler was the music director for the Boston Pops Orchestra, meaning that he chose the program for each concert. In contrast to his predecessor, Alfredo Casella, Fiedler selected music he believed would be popular with the general public. This included classical works, such as Maurice Ravel's *Boléro* (1928); light classical fare, such as Johann Strauss's waltzes; and arrangements of musical-theater and popular tunes, such as selections from *Oklahoma!* (1943) by Richard Rodgers and Oscar Hammerstein II.

"The Stars and Stripes Forever." "The Stars and Stripes Forever," written by John Philip Sousa in 1897, has been a favorite for the Pops since the beginning of Fiedler's reign. Fiedler usually used the work to close a concert, although he would occasionally open the concert with it or present it as an encore. It may be seen as exemplifying the patriotic flavor that the Boston Pops holds in the public eye. It also acts as a showcase for the flutes and the brass section: The work opens with a virtuosic melody on piccolo accompanied by the entire flute section; the second part allows the brass to shine, with the main melody in the trumpets and a countermelody in the trombones. In a concert performance, the featured groups usually stand, adding to the enthusiastic atmosphere and leading to a rousing finale.

Sleigh Ride. Fiedler helped Leroy Anderson come into prominence as an arranger and composer of light classical music. After Anderson arranged some Harvard songs for a Pops concert, Fiedler encouraged him to arrange and compose other works for the Pops. One of these works was "Sleigh Ride" (1948). Its sprightly melody and its clever sound effects, used to imitate sounds heard



Arthur Fiedler. (Hulton Archive/Getty Images)

on a sleigh ride (such as the trumpet imitating a horse neigh), contribute to its popularity not only with Boston Pops audiences but also with audiences around the world. In addition, it exemplifies the types of works that appeared on holiday Pops concert programs.

"Jalousie." "Jalousie" (1925), by Danish composer Jacob Gade, is one of the Boston Pops' greatest hits, among the most popular orchestral recordings of all time. According to Robin Moore, Fiedler discovered the sheet music in a music store in 1935, found it interesting, arranged it for orchestra, and started performing it that year. It seemed to be popular with audiences, so Fiedler convinced RCA to record it. The recording became the first orchestral recording to sell more than a million copies. The work is a lush, romantic tango. It features a solo violin at the beginning, and its tango rhythms and use of tambourine give it an exotic flavor.

Musical Legacy

Through his concerts around the globe, his television specials, and his recordings, Fiedler brought classical music to millions of people who might not otherwise have heard it. Under his direction, the Boston Pops Orchestra became the standard for pops orchestras, and he conducted it for fifty years. Fiedler started the extremely popular outdoor Esplanade concerts, which became a model for other outdoor concerts, particularly Fourth of July celebrations. In fact, Fiedler and the Pops set a record for concert attendance at the July 4, 1976, Esplanade concert: approximately four hundred thousand people attended. The television show *Evening at Pops* started with Fiedler, and it combined the Boston Pops with popular guest artists such as Roberta Flack. Fiedler helped to launch the careers of composers and arrangers, such as Anderson and Richard Hayman.

Elizabeth Scoggin

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See also: Anderson, Leroy; Gershwin, George; Hammerstein, Oscar, II; Ravel, Maurice; Rodgers, Richard; Sousa, John Philip; Williams, John.

Dorothy Fields

American popular music and musical-theater composer, lyricist, and librettist

In a career that spanned the 1920's to the 1960's, Fields wrote intelligent and witty lyrics for the Broadway stage and for films.

Born: July 15, 1905; Allenhurst, New Jersey
Died: May 28, 1974; New York, New York

Principal works

MUSICAL THEATER (lyrics and libretto unless listed otherwise): *Blackbirds of 1928*, 1928 (music by Jimmy McHugh); *Hello, Daddy*, 1928 (libretto by Herbert Fields; music by McHugh); *Ziegfeld Midnight Frolic*, 1929 (music by McHugh); *The International Review*, 1930 (libretto by Nat N. Dorfman and Lew Leslie; music with McHugh); *The Vanderbilt Revue*, 1930 (libretto by Lew M. Fields with others; lyrics and music with others); *Shoot the Works*, 1931 (libretto by Heywood Broun with others; lyrics with others; music by Michael H. Cleary with others); *Singin' the Blues*, 1931 (libretto by John McGowan; lyrics with Harold Adamson; music by McHugh and Burton Lane); *Stars in Your Eyes*, 1939 (libretto by J. P. McEvoy; music by Arthur Schwartz); *Let's Face It!*, 1941 (libretto with Herbert Fields; lyrics and music by Cole Porter); *Something for the Boys*, 1943 (libretto with Herbert Fields; lyrics and music by Porter); *Mexican Hayride*, 1944 (libretto with Herbert Fields; lyrics and music by Porter); *Up in Central Park*, 1945 (libretto with Herbert Fields; music by Sigmund Romberg); *Annie Get Your Gun*, 1946 (libretto with Herbert Fields; lyrics and music by Irving Berlin); *Arms and the Girl*, 1950 (libretto with Herbert Fields and Rouben Mamoulian; music by Morton Gould); *A Tree Grows in Brooklyn*, 1951 (libretto by Betty Smith and George Abbott; music by Schwartz); *By the Beautiful Sea*, 1954 (libretto with Herbert Fields; music by Schwartz); *Redhead*, 1959 (libretto with others; music by Albert Hague); *Annie Get Your Gun*, 1966 (libretto with Herbert Fields; lyrics and music by Berlin); *Sweet Charity*, 1966 (libretto by Neil Simon; music by Cy Coleman); *Seesaw*, 1973 (libretto by Michael Bennett; music by Coleman); *Shirley MacLaine*, 1976 (libretto by Fred Ebb; music by Coleman); *Sugar Babies*, 1979 (libretto by Ralph G. Allen and Harry Rigby; lyrics with Al Dubin; music by McHugh).

The Life

Dorothy Fields was born as the youngest of the four children of vaudeville star Lew Fields and his wife Rose. After high school, Fields wanted to go into show business, but her father did not allow it. Without the endorsement of her father or his influential theatrical organization, she had to prove that she could write lyrics and succeed on her own. Despite these obstacles, she teamed with songwriter Jimmy McHugh on such hits as "I Can't Give You Anything But Love, Baby" from 1928. She and McHugh became a successful team, and over the next seven years they produced other enduring standards, including "On the Sunny Side of the Street" and "I'm in the Mood for Love."

In 1925 Fields married surgeon J. J. Werner; they divorced in 1932. In 1938 she married Eli Lahm, with whom she had a son and a daughter. For the next thirty-five years, Fields was one of the most productive lyricists in the songwriting world. She died of a heart attack in the spring of 1974.

The Music

Fields in Hollywood. In the 1930's, Fields worked in Hollywood, most notably with composer Jerome Kern. The pair reached their artistic peak in the film *Swing Time* from 1936. A vehicle for Fred Astaire and Ginger Rogers, the film featured such hits as "Pick Yourself Up," "A Fine Romance," and "Bojangles of Harlem." They also wrote for this film "The Way You Look Tonight," which won the Academy Award for Best Song in 1936. When Astaire sang the song to Rogers, it was clear that the combination of Kern's compelling melody and Fields's elegant rhymes was magical. Kern and Fields collaborated for another four years without ever again attaining the artistic heights of *Swing Time*.

Fields on Broadway. Fields worked with her brother Herbert writing the libretto for several Broadway shows. Their most successful and im-

portant collaboration was on *Annie Get Your Gun* (1946), based on the life of sharpshooter Annie Oakley. While talking with a World War II Marine, Fields got the idea for a musical about Oakley with Ethel Merman in the lead. The music was written by Irving Berlin, who drew on the Fieldses' dialogue for much of his inspiration. The musical, *Annie Get Your Gun*, produced by Richard Rodgers and Oscar Hammerstein, was a great hit, and it represented one of Fields's high points as a contributor to the evolution of the art form of the Broadway musical.

Dorothy Fields and Arthur Schwartz. (Library of Congress)

Fields returned to lyric writing for *A Tree Grows in Brooklyn*, based on the Betty Smith novel and popular film. The show, for which Arthur Schwartz furnished the music, featured one of her best lyrics. Though the show closed after 270 performances, the songs such as "I'll Buy You a Star" and "Make the Man Love Me" have endured as standards.

Collaborating with Coleman. Fields continued to write musicals during the 1950's and 1960's. She won a Tony Award for her work on *Redhead*, starring Gwen Verdon, in 1959. She and songwriter Cy Coleman had an even greater success in 1964 with *Sweet Charity* and the hit "Big Spender." Finally, she and Coleman wrote a musical version of the William Gibson play *Two for the Seesaw* (1958), called *Seesaw*, which opened in 1973. Her talent showed no signs of flagging as she kept turning out hits into the 1970's and as audiences responded to her work with the same enthusiasm they had shown three decades earlier.

Musical Legacy

Although her work was never judged on the basis of her gender, Fields was one of the most important females in the coterie of songwriters and lyricists who worked during the Golden Age of American popular song between 1925 and 1955. She was a superb writer of romantic and poignant lyrics, who brought out the best in her partners, Kern, McHugh, Romberg, and Coleman. Several decades after it first appeared, "The Way You Look Tonight" endures as a rare example of the exceptional fusion between words and music that makes a love song a standard. Fields had a wide-ranging talent that enabled her to move from the ribaldry of the 1920's to the more cynical expressions of the 1960's with equal deftness. Her contributions to the literature of the musical theater are also impressive. *Annie Get Your Gun* is frequently revived as an artful blend of the plot that Fields and her brother conceived and the music of Berlin. With the wit and the sophistication of her lyrics, Fields made a memorable contribution to musical theater and film.

Lewis L. Gould

Further Reading

Furia, Philip. *Poets of Tin Pan Alley: A History of America's Great Lyricists*. New York: Oxford University Press, 1990. This source includes an incisive analysis of Fields and her work.

Sheed, Wilfred. *The House That George Built with a Little Help from Irving, Cole, and a Crew of About Fifty*. New York: Random House, 2007. A deft survey of popular songs that places Fields in the context of other songwriters of the period in which she enjoyed her greatest hits.

Wilk, Max. *They're Playing Our Song: The Truth Behind the Words and Music of Three Generations*. New York: Moyer and Bell, 1991. This collection contains an informative interview with Fields that sheds light on her working habits.

Winer, Deborah Grace. *On the Sunny Side of the Street: The Life and Lyrics of Dorothy Fields*. New York: Schirmer Books, 1997. An anecdotal biography of Fields.

See also: Arlen, Harold; Berlin, Irving; Coleman, Cy; Ebb, Fred; Hammerstein, Oscar, II; Kern, Jerome; Merman, Ethel; Porter, Cole; Rodgers, Richard; Romberg, Sigmund.

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50 Cent

American rapper

With his explicit lyrics and driving beats, 50 Cent made a major contribution to the development of gangsta rap.

Born: July 6, 1975; Queens, New York
Also known as: Curtis James Jackson III (birth name)
Member of: G-Unit

Principal recordings

ALBUMS (solo): *Power of the Dollar*, 2000; *Guess Who's Back?*, 2001; *Get Rich or Die Tryin'*, 2003; *The Massacre*, 2005; *Before I Self-Destruct*, 2007; *Curtis*, 2007; *Superstar*, 2008.

ALBUMS (with G-Unit): *Beg for Mercy*, 2003; *G-Unit Radio, Pt. 10: 2050 Before the Massacre*, 2007; *Sight of Blood*, 2007.

The Life

Curtis James Jackson III was born on July 6, 1975, in South Jamaica, Queens, a suburb of New York City. After his mother, Sabrina, was murdered, Jackson went to live with his grandparents. At age twelve, he began selling crack cocaine, and in 1994 he was arrested twice on drug charges.

In 1996 Jackson began to focus on a music career, working with Jam Master Jay of Run-D.M.C. He chose the stage name 50 Cent (FIHF-tee sehnt), the name of a 1980's Brooklyn robber. In 1997 he left Jam Master Jay to sign a contract with Columbia Records. In the same year his son, Marquise Jackson, was born to his girlfriend, Shanequa Tompkins. A well-publicized dispute between Ja Rule and 50 Cent started in 1999, which resulted in an altercation at the Hit Factory, a recording studio, in 2000.

On May 24, 2000, 50 Cent was shot nine times in front of his home in Queens. After he recovered, he was dropped from Columbia Records, and his album was canceled. He moved to Canada to work with Sha Money XL. At the time, 50 Cent made mixtapes that were later rereleased on the album, *Guess Who's Back?* (2001). On New Year's Eve in New York City, he was arrested and cited for possession of two loaded firearms. In 2002 50 Cent was signed to Eminem's label, Interscope Records, which released *Get Rich or Die Tryin'* in 2003 to huge success.

After the debut of his first album, 50 Cent started his own label, G-Unit Records. He appeared in an episode of the animated television series *The Simpsons* and in the motion pictures *Get Rich or Die Tryin'* (2005), loosely based on his life, and *Home of the Brave* (2006).

The Music

Excelling in the pop genre of gangsta rap, 50 Cent derives many of his lyrics from his life as a drug dealer in the inner city. His frequent use of rap beefs (feuds) with fellow rap artists brings him attention in the media and in the musical world. Underlying his graphic lyrics are dark, driving grooves and dance beats. Because of the 2000 shooting, which affected his jaw, he has developed a mumbling quality in his singing.

"How to Rob." This single came from 50 Cent's unreleased and incomplete album, *Power of the Dollar*, and it is an example of 50 Cent's use of beefs against other rap artists. In the song 50 Cent explicitly details how he would rob rappers such as Jay-Z and Will Smith of their jewelry. The single evoked numerous responses from the artists mentioned. However, it was the response 50 Cent wanted, as the reaction brought him much-needed attention in the rap community.

Get Rich or Die Tryin'. 50 Cent's debut album was released to huge critical and market success. Throughout the album, 50 Cent bases his lyrics on his experience in selling drugs, on such tracks as "What Up Gangsta" and "High All the Time." He recounts his near-fatal shooting, accentuated by musical samples of gunshots, in "Patiently Waiting" (featuring Eminem) and "Many Men

(Wish Death)." "In da Club" is an appealing single for the dance club that samples heavy dance beats with forceful string punctuations.

The Massacre. The 2005 follow-up album continues in the genre of gangsta rap. Choosing a mellow tone on some of the songs, 50 Cent samples instrumental melodies that soften the accompanying drumbeat. Additionally, he creates more singles for the dance floor, such as "Disco Inferno" and "Outta Control." He returns to the theme of gangsta violence and drug use in the single "Gunz Come Out." Perhaps the most inventive single is "A Baltimore Love Thing," in which the narrator directs his statements toward a female heroine addict, whom he loves, and tries to persuade her to stop using. There are also collaborative singles with vocalists Jamie Foxx ("Build You Up"), Olivia ("So Amazing" and "Candy Shop"), and Eminem ("GATman and Robin").

Curtis. In *Curtis*, 50 Cent returns to a hard sound, and he reemphasizes his gangsta background, especially on the opening track, "My Gun Go Off." A soft sound emerges, however, in his collaboration with Robin Thicke on "Follow My Lead," which samples sensual, lyrical piano melodies and harmonies. There are also collaborative singles on this album, with Justin Timberlake ("Ayo Technology"), P'Diddy and Jay-Z ("I Get Money"), and Mary J. Blige ("All of Me"). Though *Curtis* was a commercial success, critics found the album to be unoriginal and the lyrics to be at times incoherent and silly.

50 Cent. (AP/Wide World Photos)

Musical Legacy

In the genre of gangsta rap, 50 Cent is a huge commercial and critical success. Through his record label G-Unit, 50 Cent helps young rap artists, such as Young Back, Lloyd Banks, and Tony Yayo. With the release of *Get Rich or Die Tryin'*, 50 Cent was nominated for a Grammy Award for Best New Artist, and he won ASCAP Songwriter of the Year and Album of the Year from *Billboard*. *The Massacre* was nominated for a Grammy Award in the Best Rap Album category. Throughout his career he has won and has been nominated for various awards, including the World Music Awards, Rhythm and Soul Music Award, Black Entertainment Television (BET) Awards, Music of Black Origins (MOBO) Awards, Source Awards, and MTV Music Video Awards.

Eric Olds Schneeman

Further Reading

Brown, Ethan. *Queens Reigns Supreme: Fat Cat, 50 Cent, and the Rise of the Hip-Hop Hustler*. New York: Anchor Books, 2005. Brown provides a cultural and historical account of the gangs and drug lords of Queens and the impact they would have on 50 Cent and other rap artists. Includes bibliography.

Brown, Jake. *50 Cent: No Holds Barred*. Phoenix: Colossus Books, 2005. A brief biography of 50 Cent, mainly derived from interviews the artist has given to magazines. Includes discography.

Callahan-Bever, Noah, and 50 Cent. *50 × 50: 50 Cent in His Own Words*. New York: Pocket Books, 2007. Updated autobiography includes pictures, handwritten lyrics, other memorabilia, and a compact disc of unreleased material. Includes illustrations.

Ex, Kris, and 50 Cent. *From Pieces to Weight: Once upon a Time in Southside Queens*. New York: MTV

Books and Pocket Books, 2005. In this book, 50 Cent recounts his journey from drug dealer to rap artist.

See also: Blige, Mary J.; D. M. C.; Dr. Dre; Eminem; Jay-Z; Simmons, Joseph "Run"; Snoop Dogg.

Dietrich Fischer-Dieskau

German classical and opera singer

Fischer-Dieskau is a consummate interpreter of classical song, opera, and oratorio, and his recordings spread his fame worldwide. He is noted for his virtuosic interpretations of lieder and of Franz Schubert's vocal works.

Born: May 28, 1925; Berlin, Germany

Principal works

OPERATIC ROLES: Marquis of Posa in Giuseppe Verdi's *Don Carlos*, 1948; Wolfram in Richard Wagner's *Tannhäuser*, 1949; John the Baptist in Richard Strauss's *Salome*, 1952; Don Giovanni in Wolfgang Amadeus Mozart's *Don Giovanni*, 1953; Busoni in Charles Gounod's *Faust*, 1955; Amfortas in Wagner's *Parsifal*, 1955; Count Almaviva in Mozart's *Le nozze di Figaro*, 1956; Renato in Verdi's *Un ballo in maschera*, 1957; Falstaff in Verdi's *Henry V*, 1959; Mathis in Paul Hindemith's *Mathis der Maler*, 1959; Wozzeck in Alban Berg's *Wozzeck*, 1960; Yevgeny Onyegin in Peter Ilich Tchaikovsky's *Eugene Onegin*, 1961; Barak in Strauss's *Die Frau ohne Schatten*, 1963; Macbeth in Verdi's *Macbeth*, 1963; Don Alfonso in Mozart's *Così fan tutte*, 1972; King Lear in Aribert Reimann's *Lear*, 1978.

Principal recordings

ALBUMS: *Schubert: Die Winterreise*, 1952; *The Magic Flute—Die Zauberflöte*, 1956; *Arabella*, 1957; *Capriccio*, 1958; *Wagner: Die Fliegende Holländer*, 1960; *Brahms: Ein Deutsches Requiem*, 1961; *Schubert: Die Schöne Müllerin*, 1961; *Lohengrin: Romantic Opera in Three Acts*, 1962; *Britten: War Requiem*, 1963; *Don Carlos*, 1965; *Tosca Highlights*, 1967; *Elektra*, 1961; *Wozzeck*, 1962; *Doktor Faust*, 1969; *Handel: Giulio Cesare in Egitto*, 1969; *Salome*, 1971; *Palestrina*, 1972; *Il Matrimonio Segreto*, 1975; *Béatrice et Bénédict Opéra-comique en Due Actes*, 1982; *Hänsel und Gretel*, 1985; *Jessonda*, 1991.

The Life

Dietrich Fischer-Dieskau (DEE-trihk FEE-shur DEE-skow) was born into a middle-class family in Berlin. His parents, both educators, shared with their son a love of literature and music. Fischer-Dieskau's paternal ancestors were mostly Protestant clergymen, and one of his maternal ancestors is memorialized in a Berlin monument depicting Frederick the Great and General Baron von Dieskau, an artillery expert and inventor of a light cannon depicted on the monument, known as Dieskaus.

Fischer-Dieskau began to sing at an early age, starting formal voice instruction at age sixteen. Upon completion of high school in 1943, he made his first solo appearances in Berlin. Later that year, he was drafted into the German army, and in 1945 he was captured by Allied forces and sent to a prisoner-of-war camp in Italy. While in prison, he presented informal lieder concerts to his fellow German prisoners.

After World War II ended, he returned to Berlin to resume his vocal studies and to begin his singing career. His artistic reputation grew, and he was in great demand in the United States and England. Fischer-Dieskau is one of the few singers who excels at concert performance and at opera singing. He is also a prolific recording artist, who has produced an enormous repertoire of works, ranging from obscure Renaissance pieces to operatic roles to contemporary songs. Throughout his career, he has collaborated with an impressive list of accompanists, conductors, and orchestras.

The Music

Fischer-Dieskau's remarkable professional success may be attributed to his debut at an early age, the reconstruction and subsequent economic boom of West Germany following World War II, and the advent and worldwide distribution of the long-play recording.

Lieder. Fischer-Dieskau began to collaborate with the English pianist Gerald Moore in 1951. For

Dietrich Fischer-Dieskau. (AP/Wide World Photos)

the next two decades, the pair made numerous recital appearances in Europe, Japan, and North America. By 1970 Fischer-Dieskau had recorded with Moore every Franz Schubert song appropriate for male voice, along with most of the songs of Robert Schumann, Ludwig van Beethoven, Johannes Brahms, Hugo Wolf, Franz Liszt, Felix Mendelssohn, and Wolfgang Amadeus Mozart. These recordings in the new long-playing format were sold all over the world, and they introduced the genre of lieder to generations of music lovers and musicians. So impressive were his renditions that Fischer-Dieskau became internationally known as a foremost interpreter of lieder.

His 1952 recording of Schubert's *Die Winterreise* (1827), with Moore at the piano, continues to be the standard against which all other versions are judged. It rates highly with the recording of Schubert's *Die Schöne Müllerin* (1824) as one of the finest recordings of the genre. "Der Neugierige" (The Curious Boy), song number six from *Die Schöne Müllerin*, provides a splendid example of the tremendous range in pitch, dynamics, and tone color Fischer-Dieskau gave this repertoire. His interpretive approach was to start with the poem and analyze Schubert's setting, phrase by phrase, word by word, and note by note.

Oratorio. Fischer-Dieskau's long career as an oratorio soloist began with *Ein deutsches Requiem* (1868) of Brahms. His first performance of this work, which was also his professional debut at the age of twenty-one, was as a last-minute substitute for an ailing colleague in 1947. He performed the work dozens of times throughout his career, and he recorded it several times, under such conductors as Rudolf Kempe and Herbert von Karajan. However, the most popular of those recordings continues to be the one from 1961, which includes Elisabeth Schwartzkopf, soprano, and the New Philharmonia Chorus and Orchestra, conducted by Otto Klemperer.

Ein deutsches Requiem is a masterful expression of the gift of life triumphing over death. In the two solo sections for baritone, Fischer-Dieskau is able to use a variety of vocal color and shading to express the contrite spirit of the third movement. Then, in the sixth-movement solo, his voluminous power creates a contrasting prophetic sense, giving the listener a tremendous emotional impact. A work that has occupied him for his entire career, *Ein deutsches Requiem* was the singer's choice to end his career as an oratorio soloist, in a 1992 performance in Tokyo, Japan.

The British composer Benjamin Britten requested that Fischer-Dieskau sing the premiere performance of *War Requiem* (1962), given in Coventry, England, in 1962. This premiere was part of a series of consecration ceremonies for the rebuilt Coventry Cathedral, which had been destroyed in a German air raid in 1940. Fischer-Dieskau continued to sing performances of the *War Requiem* throughout his career as an oratorio soloist. Soon after the premiere, he recorded it with soprano Galina Vishnievskay, tenor Peter Pears, the Melos Ensemble of London, and the London Symphony Orchestra, with the composer conducting. As is often the case with Fischer-Dieskau's recordings, this effort remains unparalleled in intensity and expression.

The oratorio is an attempt at international reconciliation, with soloists coming from Germany (Fischer-Dieskau), the Soviet Union (Vishnievskay),

and England (Pears), all memorializing the great loss of life in World War I and World War II. Although Fischer-Dieskau was not a pacifist (as was Britten), he was not attracted to the social and political goals of the Third Reich, and he resisted his conscription into the German army. Tall and lanky, ill-suited for a combat role, he finally joined as required, and he was quickly captured by Allied forces.

Fischer-Dieskau's war experience certainly colored his singing of this piece, although a more personal experience is at the heart of his relationship with the *War Requiem*. One of the main baritone solos draws its text from Wilfred Owen's sonnet *On Seeing a Piece of Our Artillery Brought into Action*. The segment is set in a highly dramatic musical style, including a fusillade of kettle drums announcing the deployment of the artillery. For Fischer-Dieskau, who grew up in Berlin, admiring the monument that included his ancestor, this combination of words and music must have been shattering. As reported by Michael Steinberg in his book *Choral Masterworks*, tenor Pears recalled that he "could hardly get his colleague (Fischer-Dieskau) to stand and leave the choir stalls at the end of the Coventry performance."

Fischer-Dieskau's ability to take the universality of the war experience, to add his own personal experience, and to sing in English (for him a foreign language) is indicative of the singer's singular power of artistic achievement.

Opera. Fischer-Dieskau's legacy includes more than one hundred operatic roles, spanning the entire history of the genre. His voice, possibly best classified as a lyric bass-baritone, is not well suited for the majority of dramatic baritone or bass roles. However, his overall musicianship did ensure him great success in some roles, notably those created by Mozart, Giuseppe Verdi, and Richard Wagner.

Favoring the smaller opera houses of his native Germany, Fischer-Dieskau seldom performed operas outside of Europe, and he never appeared at the Metropolitan Opera in New York. He did frequently appear at the major opera houses of Europe, such as the Vienna State Opera, the Munich Opera, and London's Covent Garden, as well as in the *Deutsche Oper Berlin*, and at many important festivals, such as the ones at Beyreuth and at Salzburg. These smaller houses allowed Fischer-Dieskau to use his voice in the way he was accustomed, with a wide palette of colors, dynamics, and inflections.

Among the roles that Fischer-Dieskau sang on stage and in the recording studio were a number of title roles: Mozart's Don Giovanni, Verdi's Falstaff, Alban Berg's Wozzeck, Handel's Giulio Cesare, and Wagner's Flying Dutchman. The breadth of his repertoire spans the history of opera.

About half of the opera roles in Fischer-Dieskau's repertoire were never performed on stage but were recorded only. An examination of his discography makes it clear that Fischer-Dieskau made a consistent effort to support contemporary composers, premiering new works such as Heinz Werner Henze's *Elegie für junge Liebende* (1961), Gottfried von Einem's *Danton's Tod* (1943), and Aribert Reimann's *Lear* (1978), which was composed for him.

Musical Legacy

For his pursuit of artistic excellence, Fischer-Dieskau has been awarded honorary degrees from the universities of Oxford, Yale, Heidelberg, and the Sorbonne. He has won multiple Grammy Awards and the Deutsche Schallplatten Preis (the German Recording Prize). He has won the Grand Prix du Disque almost every year between 1955 and the end of his career. He is a member of the American Academy of Arts and Sciences, of the Royal Academy of Music in London, of the Accademia Santa Cecilia in Rome, and of other international music organizations. In 2000 Deutsche Grammaphon issued a commemorative box set of twenty-one compact discs devoted to the entirety of Fischer-Dieskau's singing career. With a discography of more than one thousand recordings, covering the works of more than two hundred composers, Fischer-Dieskau has created an impressive permanent legacy of performances.

Richard Allen Roe

Further Reading

Fischer-Dieskau, Dietrich. *Reverberations: The Memoirs of Dietrich Fischer-Dieskau*. Translated by Ruth Hein. Portland, Oreg.: Froom, 1990. This personal account of the events of Fischer-Dieskau's life and distinguished career contains many anecdotes. Well written, it is for the general audience and cultivated musicians alike.

_____. *Schubert's Songs: A Biographical Study*.

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Ivry, Benjamin. "A Voice of the Century Past." *New England Review* 27, no. 1 (2006). An excellent, if not enthusiastic, appraisal of Fischer-Dieskau's singing career.

Moore, Gerald. "Dietrich Fischer-Dieskau." In *Am I Too Loud?* London: Hammish Hamilton, 1961. A testimonial to the relationship between singer and accompanist. Moore, with whom Fischer-Dieskau made the complete Schubert lieder for male voice recordings, presents a singular insight into the artist.

Neunzig, Hans A. *Dietrich Fischer-Dieskau: A Biography*. Translated and annotated by Kenneth S. Whitton. Portland, Oreg.: Amadeus Press, 1998. A thorough biography of Fischer-Dieskau, with rare photographs and examples of the singer's painting and other artwork.

Steinberg, Michael. "Benjamin Britten: *War Requiem*." In *Choral Masterworks: A Listener's Guide*. New York: Oxford University Press, 2005. This chapter on Britten's oratorio contains accounts of Fischer-Dieskau's contribution to the premiere.

See also: Barenboim, Daniel; Britten, Benjamin; Karajan, Herbert von; Klemperer, Otto; Stern, Isaac.

Ella Fitzgerald

American jazz singer

Fitzgerald began her career as a jazz singer but became known all over the world by her first name alone as a popular singer. Her greatest ambition and realized achievement was to entertain audiences by singing songs as she felt them.

Born: April 25, 1917; Newport News, Virginia
Died: June 15, 1996; Beverly Hills, California

Also known as: Ella Jane Fitzgerald (full name); First Lady of Song

Principal recordings

ALBUMS: *Lullabies of Birdland*, 1945; *Miss Ella Fitzgerald and Mr. Nelson Riddle Invite You to Listen and Relax*, 1949; *Ella, Lena, and Billie*, 1950 (with Lena Horne and Billie Holiday); *Ella Sings Gershwin*, 1950; *Souvenir Album*, 1950; *Sweet and Hot*, 1953; *Songs in a Mellow Mood*, 1954; *Pete Kelly's Blues*, 1955 (with Peggy Lee); *Ella Fitzgerald Sings the Cole Porter Song Book*, 1956; *Ella Fitzgerald Sings the Rodgers and Hart Song Book*, 1956; *Ella and Louis*, 1956 (with Louis Armstrong); *Ella and Louis Again*, 1957 (with Armstrong); *Ella Fitzgerald Sings the Duke Ellington Song Book*, 1957; *Like Someone in Love*, 1957; *One O'Clock Jump*, 1957 (with Joe Williams and the Count Basie Orchestra); *Porgy and Bess*, 1957 (with Armstrong); *Ella Fitzgerald Sings the Irving Berlin Song Book*, 1958; *Ella Swings Lightly*, 1958; *Ella Fitzgerald Sings Sweet Songs for Swingers*, 1959; *Ella Fitzgerald Sings the George and Ira Gershwin Song Book*, 1959; *Get Happy!*, 1959; *Hello Love*, 1959; *Ella Fitzgerald Sings Songs from "Let No Man Write My Epitaph,"* 1960; *Ella Fitzgerald Sings the Harold Arlen Song Book, Vol. 1*, 1960; *Ella Fitzgerald Sings the Harold Arlen Song Book, Vol. 2*, 1960; *Ella Fitzgerald Wishes You a Swinging Christmas*, 1960; *Clap Hands, Here Comes Charlie!*, 1961; *Ella Swings Brightly with Nelson*, 1961 (with Nelson Riddle); *Ella Swings Gently with Nelson*, 1962 (with Riddle); *Rhythm Is My Business*, 1962; *Ella and Basie!*, 1963 (with Count Basie's New Testament Band); *Ella Fitzgerald Sings the Jerome Kern Song Book*, 1963; *These Are the Blues*, 1963; *Ella Fitzgerald Sings the Johnny Mercer Song Book*, 1964; *Hello, Dolly!*, 1964; *Ella at Duke's Place*, 1965 (with the Duke Ellington Orchestra); *Whisper Not*, 1966 (with Marty Paich and his Orchestra); *Brighten the Corner*, 1967; *Ella Fitzgerald's Christmas*, 1967; *Misty Blue*, 1968; *Things Ain't What They Used to Be (And You Better Believe It)*, 1970; *Ella Loves Cole*, 1972; *Take Love Easy*, 1973 (with Joe Pass); *Fine and Mellow*, 1974; *Ella and Oscar*, 1975 (with Oscar Peterson); *Fitzgerald and Pass . . . Again*, 1976 (with Pass); *Dream Dancing*, 1978; *Lady Time*,

1978; *A Classy Pair (Ella Fitzgerald Sings, Count Basie Plays)*, 1979 (with the Count Basie Orchestra); *Ella Abraça Jobim*, 1980 (*Ella Fitzgerald Sings the Antonio Carlos Jobim Song Book*); *The Best Is Yet to Come*, 1982; *Let's Call the Whole Thing Off*, 1983; *Nice Work if You Can Get It*, 1983; *Speak Love*, 1983; *Easy Living*, 1986; *All That Jazz*, 1989; *Back on the Block*, 1989 (with others); *Ella Fitzgerald: First Lady of Song*, 1993.

The Life

Although many sources have Ella Jane Fitzgerald born in 1918, the true date is April 25, 1917. In 1920 her unmarried mother, known as Tempie Fitzgerald, moved from Virginia to Yonkers, New York, with a new partner. In 1932 Tempie died, and Ella was taken from her stepfather by Tempie's sister Virginia, who lived in the Harlem section of New York.

The next few years were difficult ones. Ella, formerly a good student, dropped out of school and began to live on the streets of Harlem. She was ambitious, however, and in November, 1934, she entered a talent competition at the Apollo Theater, won first prize, and attracted the attention of Chick Webb, the director of a prominent Harlem jazz band. An immediate sensation as a vocalist with the band, she performed with it until 1939, when Webb died, and she, already labeled "the First Lady of Swing," was chosen to front the band.

In 1941 she married Benny Kornegay, who unknown to her had a criminal record, and the marriage was annulled the following year. Later Fitzgerald denied marrying or even knowing him. In 1942, with many musicians departing for military duty in World War II and orchestras hampered by a ban on recording by the American Federation of Musicians, her orchestra failed. She then began to perform with a singing and instrumental ensemble called the Three Keys. The next few years she toured with the better known group the Ink Spots and then with the orchestra of Dizzy Gillespie, one of the leading exponents of the newly popular version of jazz known as bebop.

Musical tours and hundreds of recordings made her an international favorite. Her association with promoter Norman Granz, who became her personal manager in 1953, made her the star of his recording company, Verve, for which she made her highly successful *Song Books* of the most eminent popular composers of the twentieth century. Nevertheless, she continued to perform in the jazz idiom.

Her personal life remained largely unfulfilled. Fitzgerald married musician Ray Brown in 1947 and, unable to have a child, she and Brown adopted Ray Brown, Jr. The marriage ended in divorce in 1953. In the 1940's she began to support orphaned and disadvantaged children and later made extensive donations of money and service to organizations combating child abuse.

She performed until she was in her seventies, when the breakdown of her health—she suffered from weak eyesight and diabetes—gradually forced her into retirement. In 1993 both her legs were amputated below the knee. She died at her home in Beverly Hills, California, on June 15, 1996.

The Music

Untrained, unsophisticated, and overweight, Fitzgerald did not look like anyone's idea of a band singer, but eighteen-year-old Fitzgerald possessed from the start of her career a keen sense of rhythm and a warm voice. Early in her career she tried to emulate Connee Boswell, a white singer from New Orleans. An immediate sensation with Webb's orchestra, which she joined in 1935, Fitzgerald performed a variety of songs, her first hit being a novelty she helped adapt from a nursery rhyme, "A-Tisket, A-Tasket," in 1938. Always eager to please her audiences, she continued to sing this song for decades thereafter.

Fitzgerald readily made the transition from orchestra singer to soloist in concert halls and exclusive nightclubs and remained an internationally known singing star for decades. Under the management of Granz she recorded hundreds of songs by George Gershwin, Irving Berlin, Cole Porter, and other major songwriters. She also excited audiences with her inimitable scat singing. Only her deteriorating health in her later years slowed her down, and she continued to sing publicly even when she was no longer able to walk or to see very well. Not an egotistic or colorful interpreter of songs, she could, in her prime, range over nearly three octaves and demonstrate a manner of phrasing that revealed the full possibilities of a melody.

Early Career. One of the best drummers and bandleaders of his time, Webb was a hunchbacked

victim of spinal tuberculosis with whom Fitzgerald began to develop her natural talent. In his orchestra she learned to do the scat singing that later would enliven her concerts. Although she performed many novelty songs, she displayed a fondness and sensitivity for ballads, some of which she was able to sing with other masters such as Teddy Wilson and Benny Goodman. Her three recorded sides with Goodman in 1936 violated what Decca Records claimed was her exclusive contract and brought on a legal battle. Often performers would adopt pseudonyms to evade this difficulty, but Fitzgerald's voice was already too well known for this kind of duplicity.

In 1939 Webb succumbed to his illness at the age of thirty, and Fitzgerald was chosen to head the band. Ella Fitzgerald and Her Famous Orchestra survived until 1942, when it collapsed from financial distress. A number of her songs of this period, including "The Starlight Hour," "Sugar Blues," and "Shake Down the Stars," all recorded in 1940, became minor hits. Fitzgerald spent several years singing with small groups, her association with the Ink Spots being the most successful.

Jazz at the Philharmonic. In 1944 jazz promoter Granz initiated a series of concerts at the Los Angeles Philharmonic Auditorium called Jazz at the Philharmonic. The event, often shortened to JATP, blossomed into an annual tour, and in 1948 Granz sought Fitzgerald as one of the stars of the production. Singing with Gillespie's band, Fitzgerald had developed her scat singing in a manner resembling Gillespie's trumpet style. Some of her most popular numbers were the ones she recorded with Gillespie in 1947: "Flying Home," "How High the Moon," and "Lady, Be Good!". Fitzgerald quickly emerged as the most popular performer in JATP productions.

Ella Fitzgerald. (AP/Wide World Photos)

Up to this time most of Fitzgerald's recordings were made for Decca, whose director of artists and repertoire was Milt Gabler. Granz suggested to Fitzgerald that her career had not been properly promoted at Decca, and he wished to become her manager. In fact, Gabler had not neglected her; he had, for instance, brought her and Louis Armstrong together several times. Fitzgerald was also a loyal person, and so it was not until 1953 that Granz would sign her to a contract. Probably the most stirring of Fitzgerald's JATP performances was the one given at the Chicago Civic Opera House in September, 1957, when she sang such ballads as "Bewitched, Bothered, and Bewildered" and "Moonlight in Vermont" and an extended version of "Stompin' at the Savoy," which Granz hailed on the record jacket as "the most incredible, brilliant jazz vocal performance ever put to wax."

The Song Books. In 1950 Gabler produced *Ella Sings Gershwin*, in the very early days of long-playing (LP) records, also issuing it at speeds of 78 and 45 rotations per minute (rpm). When Fitzgerald began to record for Granz's Verve Records, with LP now the standard for-

mat, he encouraged her to do a series of what became known as *Song Books*. She recorded two of them in 1956, *Ella Fitzgerald Sings the Cole Porter Song Book* and *Ella Fitzgerald Sings the Rodgers and Hart Song Book*. Of the others that followed, *Ella Fitzgerald Sings the George and Ira Gershwin Song Book* (1959), much more extensive than her earlier Gershwin recording, was ably arranged and conducted by Nelson Riddle. The *Song Books*, containing dozens of memorable songs, have remained among the most popular of all Fitzgerald recordings.

Ella in Rome: The Birthday Concert. Over the decades Fitzgerald gave concerts all over the world. Her tours were so wide ranging and intense that they wore out some of the musical groups with which she performed. A 1958 concert in Rome included much of her best *Song Book* material, her scat songs, and even her popular imitation of Armstrong's singing, which she did with great gusto, although with considerable strain on her vocal cords. None of the musicians who took part in this concert knew that Granz had recorded it, and somehow the recording vanished. Resurfacing in 1987, it appeared the following year to become the leading recording on the *Billboard* charts. In the opinion of many listeners, this album sums up Fitzgerald's artistry.

Musical Legacy

Fitzgerald was not a jazz singer in the manner of Billie Holiday, but in her work with such jazz musicians as Webb, Gillespie, and Armstrong, she absorbed what critics, despite their difficulty in adequately defining the jazz genre, recognize as its materials and forms. She wedded them to songs ranging from ballads to scat songs and carried these features through her career of more than fifty years. For many listeners her crowning achievements are the *Song Books*, which constitute an anthology of the best songs written by distinguished twentieth century songwriters.

Fitzgerald discouraged attempts to theorize about her singing, saying simply that she sang as she felt. She did not impose herself on her material but respected it and concentrated on rendering it superbly well. She left hundreds of performances, recorded in both studios and concert halls, that continue to delight audiences and are likely to do so in the foreseeable future.

She received many accolades, among them the Honors Medal of the Kennedy Center for Performing Arts in Washington, D.C.; the Pied Piper Award of the American Society of Composers, Authors, and Publishers; and honorary doctorates from Dartmouth College and Howard University. Singers from Carmen McRae to Diana Krall have acknowledged her influence, but her greatest contribution has been to the ears of millions of listeners throughout the world.

Robert P. Ellis

Further Reading

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David, Norman. *The Ella Fitzgerald Companion*. Westport, Conn.: Praeger, 2004. With its many musical transcriptions, this book exemplifies Fitzgerald's work in a way that will interest professional musicians, but it also can be profitably consulted by the general reader.

Giddins, Gary. "Joy." In *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998. Chapter on Fitzgerald summarizes the author's reaction to her singing.

Nicholson, Stuart. *Ella Fitzgerald: A Biography of the First Lady of Jazz*. New York: Charles Scribner's Sons, 1994. Accurate and well-researched Fitzgerald biography that corrects earlier accounts and offers insights from people who knew her well. Extensive, although incomplete, discography.

Vail, Ken, and Ron Fritts. *Ella Fitzgerald: The Chick Webb Years and Beyond, 1935-1948*. New York: Scarecrow Press, 2003. Authors' interest is Fitzgerald's early development as a singer.

See also: Armstrong, Louis; Basie, Count; Berlin, Irving; Cahn, Sammy; Dorsey, Thomas A.; Ellington, Duke; Elliot, Cass; Gershwin, George; Gershwin, Ira; Hart, Lorenz; Holiday,

Billie; Jobim, Antônio Carlos; Jones, Hank; Jones, Quincy; Jordan, Louis; Lewis, John; Odetta; Peterson, Oscar; Porter, Cole; Previn, Sir André; Robinson, Smokey; Rodgers, Richard; Vaughan, Sarah; Washington, Dinah; Webb, Jimmy.

Kirsten Flagstad

Norwegian classical and opera singer

Possessing a rare combination of heroic vocal strength, faultless intonation, and superlative musicianship, Flagstad was among the finest Wagnerian sopranos of the twentieth century.

Born: July 12, 1895; Hamar, Norway
Died: December 7, 1962; Olso, Norway
Also known as: Kirsten Målfrid Flagstad (full name)

Principal works

OPERATIC ROLES: Nuri in Eugen d'Albert's *Tiefland*, 1913; Aida in Giuseppe Verdi's *Aida*, 1929; Floria Tosca in Giacomo Puccini's *Tosca*, 1929; Elsa in Richard Wagner's *Lohengrin*, 1932; Kundry in Wagner's *Parsifal*, 1932; Rodelinda in George Frideric Handel's *Rodelinda*, 1932; Elisabeth in Wagner's *Tannhäuser*, 1932; Isolde in Wagner's *Tristan and Isolde*, 1932; Gutrune in Wagner's *Götterdämmerung*, 1934; Brünnhilde in Wagner's *Die Walküre*, 1935; Sieglinde in Wagner's *Die Walküre*, 1935; Brünnhilde in Wagner's *Götterdämmerung*, 1935; Leonore in Ludwig van Beethoven's *Fidelio*, 1948; Alceste in Christopher Willibald Gluck's *Alceste*, 1951; Dido in Henry Purcell's *Dido and Aeneas*, 1951.

Principal recordings

ALBUMS: *Snow*, 1929; *Lieder (8), Op. 10: No. 8, Allerseelen*, 1935; *Songs (6), Op. 48: No. 6, Ein traum*, 1936; *Tristan und Isolde: Einsam Wachend . . . Habet Acht!*, 1936; *Die Walküre: Ho-jo-to-ho!*, 1936; *When I Have Sung My Songs*, 1936; *Songs (9), Op. 63: No. 5, Junge Lieder I: Mein Liebe Ist Grün*, 1937; *Die Walküre: Du Bist der Lenz*, 1937; *Haugtussa, Op. 67: No. 7, Evil Day*, 1940; *Tristan und Isolde: Wie Lachen Sie Mir: "Narrative and Curse,"* 1947; *Tristan und Isolde: Mild und Leise "Liebestod,"* 1948; *Four Last Songs, AV 150: No. 1, Frühling*, 1950; *Lieder (4), Op. 27: No. 2, Cäcilie*, 1950; *Dido and Aeneas, Z 626: Thy Hand, Belinda . . . When I Am Laid in Earth*, 1951; *Elektra, Op. 58: Orest! Est Rührt Sich Niemand*, 1952; *Die Schöne Magelone, Op. 33: No. 12, Muss Es Eine Trennung Geben*, 1954; *Paskemorgen Slukker Sorgen*, 1956; *Melodies (12), Op. 33: No. 2, Spring*, 1957.

The Life

Kirsten Målfrid Flagstad (KER-stehn MAHL-freed FLAG-stahd) made her operatic debut at the age of eighteen, singing the role of Nuri in Eugen d'Albert's *Tiefland* (1913) at the National Theater in Oslo. In the nearly two decades that followed, she performed exclusively in Scandinavia, with contracts at the Opera Comique in Oslo (1919) and the Storm-Theater in Göteborg (1928). International fame would soon follow. In 1932 a triumphant run as Isolde in Oslo led to engagements at the Bayreuth Festspiele in Germany. After two successful summers at Bayreuth, Flagstad signed with the Metropolitan Opera in New York in 1935. Her American debuts as Sieglinde and Isolde, and shortly thereafter as Brünnhilde, earned her a worldwide reputation as a leading Wagnerian soprano.

World War II temporarily interrupted Flagstad's career, and she faced criticism, especially in the United States, for her decision to return to Nazi-controlled Norway. Following the war, she performed for several seasons at Covent Garden in London to great acclaim, and American audiences gradually re-embraced her. A high point in her career came in May, 1950, when she gave the premiere of Richard Strauss's *Four Last Songs* (1950). Flagstad retired from the operatic stage in 1953, and she later served as general manager of the Norwegian Opera in Oslo for two seasons (1958-1960) before succumbing to bone marrow disease on December 7, 1962.

The Music

Flagstad was virtually unknown outside of Scandinavia until her late thirties, and for the first two decades of her career, she performed mostly

light roles. The late 1920's marked a turning point: She began singing heavy roles in the operas of Giuseppe Verdi, Giacomo Puccini, and Richard Wagner. Flagstad gained fame as a dramatic soprano, and her performance background in oratorios, operettas, Baroque opera, and even musical comedy is often overlooked. One of her most performed roles was that of Dido in the seventeenth century opera *Dido and Aeneas* (1689) by Henry Purcell, which she performed first in 1951. Her ability to draw upon both lighter and heavier vocal techniques, to sing with both delicate control and striking power, are hallmarks of a style that exerted wide influence on succeeding generations of sopranos.

Isolde. With her premiere of the role on June 29, 1932, in Oslo, Flagstad quickly established herself as a foremost interpreter of Wagner's Isolde in *Tristan and Isolde* (1865).

The most important recordings include a live performance conducted by Fritz Reiner in 1936 with Lauritz Melchior as Tristan and a 1952 studio recording conducted by Wilhelm Furtwängler with Ludwig Suthaus as Tristan. The pairing of Flagstad and Melchior was definitive. Already in her early forties, Flagstad ascended to Wagner's more demanding roles at a relatively late age, but her patience resulted in powerful performances. The Reiner recording offers a voluptuous and highly passionate sound that seizes upon the dichotomy of Isolde's isolation in act 1 and her tenderness and eroticism in act 2. The 1952 performance is the first complete recording of the opera. Flagstad's nuanced phrasing and perceptive characterization are perhaps at their finest in the act 3 finale, "Isolde's Transfiguration." Her profound understanding of the role is supported by the sensitive pacing of Furtwängler, one of the great interpreters of Wagner's music.

Brünnhilde. Having triumphed in the smaller role of Sieglinde, Flagstad tackled Wagner's great heroine, Brünnhilde. Her premiere at the Metropolitan Opera on February 15, 1935, was one in a string of critically acclaimed performances that cemented her status as a leading Wagnerian soprano. As she had with *Tristan and Isolde*, Flagstad enjoyed a long history of performing Brünnhilde with Furtwängler and Melchior, the latter often singing opposite her as Siegfried.

The only extant, complete recording with Flagstad as Brünnhilde is of a now-legendary live performance at Milan's La Scala in 1950. Notwithstanding the poor audio quality, Flagstad's singing is both powerful and dramatically convincing. Her performance in *Götterdämmerung* (1874), and in particular its concluding "Immolation Scene," is especially memorable and emblematic of her authoritative reading of Brünnhilde.

Four Last Songs. Less than four months before his death, Strauss asked Flagstad to give the premiere of what would be his final orchestral songs. The first performance was given on May 22, 1950—about eight months after the composer's death—at the Albert Hall in London, with Furtwängler conducting the Philharmonia Orchestra. The surviving recording is badly deteriorated, and it is un-

Kirsten Flagstad. (AP/Wide World Photos)

certain whether it documents the May premiere or an earlier rehearsal. Flagstad's performance in "Frühling" suffers from the wide vocal range demanded by Strauss's score, displaying an uncharacteristic weakness in the lower register. The placid contours of "September" better suit her mature voice, for example, in her serene delivery of the line "Summer smiles, astonish and languid in the dying garden dream." However, the second and third verses of "Beim Schlafengehen" are particularly moving as Flagstad captures the sentiment of an impending, yet peaceful end of life as described in Hermann Hesse's poem. "Im Abendrot" stands out among the four songs, in part from Furtwängler's slow pacing, and despite the poor recording, the long melodic lines are sung expressively and with a remarkable naturalness that set the standard for later interpreters of *Four Last Songs*.

Musical Legacy

During the politically tense circumstances of the 1930's and 1940's, when Adolf Hitler was coming to power in Germany, Flagstad's popularity at the Metropolitan Opera was central to the sustained interest in the Wagnerian repertoire in the United States. The arc of her career, dominated by lighter roles until middle life, allowed her to sing professionally well into her fifties, an approach that is now widely endorsed by vocal coaches. Flagstad's influence on the brilliant careers of fellow Scandinavians Birgit Nilsson and Astrid Varnay, who followed in her footsteps, was significant.

Joseph E. Jones

Further Reading

Biancolli, Louis. *The Flagstad Manuscript*. New York: Putnam, 1952. These autobiographical documents were dictated by Flagstad in 1941 and 1950-1952, and included are commentaries on her political controversies. Includes a list of roles and a selection of newspaper reviews.

Hunt, John. *Six Wagnerian Sopranos*. London: John Hunt, 1994. Expansive discography of Flagstad and five of her contemporaries. A short biography is included.

McArthur, Edwin. *Flagstad: A Personal Memoir*. New York: Alfred A. Knopf, 1965. Reflections from Flagstad's accompanist, vocal coach, and longtime friend. Includes photographs, the author's testimony at a 1946 court case in Norway, and an appendix with premiere dates and numbers of performances for each role.

Rasponi, Lanfranco. *The Last Prima Donnas*. New York: Alfred A. Knopf, 1982. Contains a chapter dedicated to Flagstad based on a 1940 interview in New York. Includes insights into her favorite roles.

Vogt, Howard. *Flagstad: Singer of the Century*. London: Secker and Warburg, 1987. Offers especially strong coverage of Flagstad's formative years and a balanced account of her return to Nazi-controlled Norway during World War II.

See also: Melchior, Lauritz; Puccini, Giacomo; Strauss, Richard.

Lester Flatt

American country singer, songwriter, and guitarist

In partnership with Earl Scruggs and other popular musicians, Flatt defined the American bluegrass style of music. A regular performer at the Grand Ole Opry, he was one of the first bluegrass musicians to perform in Carnegie Hall.

Born: June 19, 1914; Overton County, Tennessee
Died: May 11, 1979; Nashville, Tennessee
Also known as: Lester Raymond Flatt (full name)
Member of: Flatt and Scruggs; Foggy Mountain Boys

Principal recordings

ALBUMS (solo): *Flatt on Victor*, 1970; *Flatt Out*, 1970; *Nashville Airplane*, 1970; *The One and Only Lester Flatt*, 1970; *Kentucky Ridge Runner*, 1972; *Foggy Mountain Breakdown*, 1973; *On the South Bound*, 1973; *Before You Go*, 1974; *Over the Hills to the Poorhouse*, 1974; *Flatt Gospel*, 1975; *Lester Raymond Flatt*, 1975; *Tennessee Jubilee*, 1975; *Heaven's Bluegrass Band*, 1977; *Lester Flatt*, 1977; *Foggy Mountain Banjo*, 1978; *Nashville Grass: Fantastic Pickin'*, 1978.

ALBUMS (with Scruggs): *Foggy Mountain Jamboree*, 1957; *Country Music*, 1958; *Lester Flatt and Earl*

Scruggs, 1959; *Flatt and Scruggs with the Foggy Mountain Boys*, 1960; *Songs of Glory*, 1960; *Foggy Mountain Banjo*, 1961; *Songs of the Famous Carter Family*, 1961; *Folk Songs of Our Land*, 1962; *The Ballad of Jed Clampett*, 1963; *The Original Sound of Flatt and Scruggs*, 1963; *The Fabulous Sound of Flatt and Scruggs*, 1964; *Beverly Hillbillies*, 1965; *Town and Country*, 1965; *The Versatile Flatt and Scruggs*, 1965; *Stars of the Grand Ole Opry*, 1966; *When the Saints Go Marching In*, 1966; *Changin' Times*, 1967; *Hear the Whistles Blow*, 1967; *Sacred Songs*, 1967; *Strictly Instrumental*, 1967; *Nashville Airplane*, 1968; *The Original Foggy Mountain Breakdown*, 1968; *Original Theme from Bonnie and Clyde*, 1968; *Songs to Cherish*, 1968; *The Story of Bonnie and Clyde*, 1968; *Detroit City*, 1969; *Breaking Out*, 1970; *Final Fling*, 1970; *Flatt and Scruggs*, 1970; *Foggy Mountain Chimes*, 1970; *Country Boy*, 1972; *A Boy Named Sue*, 1973; *Blue Ridge Cabin Home*, 1979; *You Can Feel It in Your Soul*, 1988; *Father's Table Grace*, 2002; *Foggy Mountain Special*, 2003.

The Life

Lester Raymond Flatt was one of nine children, and he grew up near Sparta, Tennesse. His father taught him to play musical instruments, and, by age seven, Flatt could play the guitar. By age ten, he was singing at school and in church.

While still a teen, he began working at a silk mill in North Carolina. When it shut down, he and his wife Gladys found work at another one, in Johnson City, Tennessee. Later, they moved to Roanoke, Virginia, where Flatt began performing on radio with Charlie Scott's Harmonizers.

Problems with rheumatoid arthritis led Flatt to give up mill work and pursue music. In 1940 he and his wife moved to Burlington, North Carolina, where Flatt worked with a variety of musical groups. He cut his first record with Charlie Monroe's Kentucky Partners at a radio station in Winston-Salem, and the copies sent to other radio stations gave them wider exposure. The increased popularity led to nightly tent performances before audiences of up to two thousand.

Flatt first played at the Grand Ole Opry with Bill Monroe and his Blue Grass Boys sometime in 1945, and he became a lead singer and rhythm guitarist. Earl Scruggs joined the group near the end of 1945. Unhappy with long periods on the road, Flatt and Scruggs quit the band early in 1948, and they formed a new band, the Foggy Mountain Boys. They performed together for the next twenty-one years, until they split in 1969. Scruggs had been pushing for a more contemporary sound, and Flatt wanted to stay with the traditional bluegrass they had helped create.

The Music

Flatt was not only a vocalist and instrumentalist but also a composer of dozens of popular bluegrass songs, such as "Cabin on the Hill," "Bouquet in Heaven," "I'll Never Shed Another Tear," "Come Back, Darling," and "We'll Meet Again, Sweetheart." It is his performances of pieces written by others that are remembered, both by bluegrass enthusiasts and by the general public.

Martha White. Martha White, a company that made flour, cornmeal, and mixes for cornbread, cakes, and muffins, was a longtime sponsor of the radio program and live show Grand Ole Opry. The company's advertising jingle, written by Pat Twitty in 1953, was introduced by Flatt and Scruggs on the Grand Ole Opry stage. It became a bluegrass standard, and much later it became a signature piece for Rhonda Vincent and the Rage.

"The Ballad of Jed Clampett." Flatt and Scruggs performed this theme song for the comedy television series *The Beverly Hillbillies* (1962-1971), which ran for 274 episodes. The story of a naive backwoods family striking oil and moving to California was reprised as a television movie in 1981 and a theatrical film in 1993, always with the theme made popular by Flatt and Scruggs. The song, written by Paul Henning, reached number forty-four on the music charts in 1962. The two musicians appeared periodically on the television show. They had another *Billboard* country Top 10 hit with "Pearl, Pearl, Pearl," which referred to a character featured in an episode of the series.

The theme song was adapted by "Weird Al" Yankovic for his 1989 record of "Money for Nothing/Beverly Hillbillies," which appeared in his film *UHF*. It was performed in a different arrangement by banjo artist Béla Fleck in concerts, and it was parodied on television's *Saturday Night Live*. It is likely the best-known vocal by Flatt and Scruggs outside of bluegrass circles.

"Foggy Mountain Breakdown." First recorded in 1949, this instrumental was written by Scruggs, and it is probably the most popular instrumental composition performed by Flatt and Scruggs. Many five-string banjo players consider it the fastest and most challenging piece they can perform. In 2004 it was among fifty recordings added to the National Recording Registry by the Library of Congress. It was used to dramatize car chases and other highlights in the 1967 film *Bonnie and Clyde*. Other motion pictures and television shows have used it in a similar manner.

Musical Legacy

Flatt is one of the reasons that bluegrass music remains popular. In conjunction with other artists, such as Scruggs and Monroe, he helped define the sound of bluegrass. Flatt brought his style of bluegrass to the Grand Ole Opry, with its national following, and, with Scruggs, he took it to such performance centers as Carnegie Hall. Bluegrass artists try to emulate his signature sound. In 2003 Country Music Television (CMT) ranked Flatt and Scruggs at number twenty-four among CMT's Forty Greatest Men of Country Music.

Paul Dellinger

Further Reading

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Smith, Richard D. *Bluegrass: An Informal Guide*. Chicago: Chicago Review Press, 1995. Focuses on many aspects of bluegrass in a comprehensible manner, with separate chapters on various musicians and bands, including one on Flatt and Scruggs.

Whitburn, Joel, ed. *The Billboard Book of Top 40 Country Hits*. North Hollywood, Calif.: Billboard Books, 2006. A complete guide to the *Billboard* Top Country Singles, with a history of all the Top 40 hits since 1942 and photographs of the recording artists.

Willis, Barry R., Dick Weissman, Art Menius, and Bob Cherry, eds. *America's Music: Bluegrass—A History of Bluegrass Music in the Words of Its Pioneers*. Franktown, Colo.: Pine Valley Music, 1997. More than six hundred pages of interviews with people in bluegrass music, including biographies, festivals, instruments, record companies, and speculation on the future of bluegrass.

See also: Fleck, Béla; Monroe, Bill; Ritchie, Jean; Scruggs, Earl; Stanley, Ralph; Watson, Doc.

Béla Fleck

American banjoist and composer

Fleck expanded the banjo's role in music, using a conventional instrument in an unconventional way, and his style borrows heavily from bluegrass, fusion, jazz, classical, and progressive rock influences.

Born: July 10, 1958; New York, New York
Member of: Tasty Licks; Spectrum; New Grass Revival; Strength in Numbers; the Flecktones; Aras

Principal recordings

ALBUMS (solo): *Crossing the Tracks*, 1979; *Fiddle Tunes for Banjo*, 1981 (with Tony Trischka and Bill Keith); *Natural Bridge*, 1982; *Double Time*, 1984 (duets with others); *Inroads*, 1986; *Drive*, 1988; *Solo Banjo Works*, 1991 (with Trischka); *Tales from the Acoustic Planet*, 1995; *Tabula Rasa*, 1996; *Uncommon Ritual*, 1997 (with Mike Marshall and Edgar Meyer); *The Bluegrass Sessions: Tales from the Acoustic Planet, Vol. 2*, 1999; *Perpetual Motion*, 2001; *Little Worlds*, 2003.

ALBUMS (with Aras): *Curandero*, 1996.

ALBUMS (with the Dreadful Snakes): *The Dreadful Snakes*, 1983.

ALBUMS (with the Flecktones): *Béla Fleck and the Flecktones*, 1990; *Flight of the Cosmic Hippo*, 1991; *UFO Tofu*, 1992; *Three Flew over the Cuckoo's Nest*, 1993; *Left of Cool*, 1998; *Outbound*, 2000; *The Hidden Land*, 2006.

ALBUMS (with New Grass Revival): *Deviation*, 1984; *On the Boulevard*, 1984; *New Grass Revival*, 1986; *Hold to a Dream*, 1987; *Friday Night in America*, 1989.

ALBUMS (with Spectrum): *Opening Roll*, 1981; *It's Too Hot for Words*, 1982.
ALBUMS (with Strength in Numbers): *The Telluride Sessions*, 1989.
ALBUMS (with Tasty Licks): *Tasty Licks*, 1978; *Anchored to the Shore*, 1979.

The Life

Named after Hungarian composer Béla Bartók, Béla Fleck (BEH-lah flehk) began his interest in music by listening to the bluegrass duo Lester Flatt and Earl Scruggs perform the theme to the television situation comedy *The Beverly Hillbillies*. Fleck recalls that hearing Flatt and Scruggs "was like sparks going off in my head." Another early influence was the instrumental "Dueling Banjos" from the film *Deliverance* (1972).

Fleck started playing banjo at fifteen, and in 1973 his grandfather purchased him an instrument. Enthralled with music, Fleck enrolled in New York's High School of Music and Art. Because banjo lessons were not offered, he studied French horn and switched to chorus, though banjo remained his instrument of choice. Fleck studied with outside instructors Erik Darling, Marc Horowitz, and Tony Trischka, and he began experimenting with bebop (a form of jazz).

After graduating from high school, Fleck went to Boston. His band, the Tasty Licks, recorded two albums with Rounder Records: a self-titled album in 1978 and *Anchored to the Shore* the following year. In 1981—around the time Fleck moved to Kentucky—he joined Sam Bush, a Nashville-based mandolin player, in the band New Grass Revival. With this group, he found success as a musical innovator and a popular artist.

The Music

Early Works. When Fleck joined Bush in New Grass Revival, the band also featured John Cowen on bass and vocals and Pat Flynn on guitar. Their musical influences (mainly rock, country, and bluegrass) made them a nationwide hit, and Fleck benefited from the exposure he gained on New Grass Revival tours. Fleck stayed with the group for nine years, appearing in the albums *Deviation*, *On the Boulevard*, *New Grass Revival*, *Hold to a Dream*, and *Friday Night in America*.

Drive. Even while playing in New Grass Revival, Fleck continued recording the solo albums that he had been making since the beginning of his career, which included *Crossing the Tracks*, his first solo album, and *Inroads*. *Drive* featured a few guest performers, such as New Grass Revival bandmate Bush. The album earned Fleck a Grammy Award nomination for Best Bluegrass Album.

Béla Fleck and the Flecktones. Released in 1990, Fleck's first major project after the demise of New Grass Revival garnered attention from fans and from the music industry. The Flecktones formed when Fleck met harmonica player Howard Levy at the Winnipeg Folk Festival and bassist Victor Wooten. In 1988 public television offered Fleck his own show, and Fleck and Wooten set out to find a drummer to complete the band—which they did in Wooten's brother Roy, who was playing an instrument he had invented called the drumitar, a drum-guitar hybrid. Manipulating their music on Fleck's Apple Macintosh, the Flecktones signed a contract with Warner Bros., and soon after they won a Grammy Award for Best Pop Instrumental Performance for "The Sinister Minister." The group's next album, *Flight of the Cosmic Hippo*, also received Grammy Award nominations.

Outbound. Later albums, such as the wide-ranging *Outbound*, evolved beyond the simple, live style of the earlier albums. More sophisticated in production, later studio albums demonstrated Fleck's experimentation, not only with his virtuosic playing but also with classical instruments, such as those found in a symphony, and with whimsical instruments, such as steelpan drums and penny-whistles. The album also featured more than a dozen guest artists, including guitarist Adrian Belew and singers Jon Anderson and Shawn Colvin. The album picked up Best Contemporary Jazz Performance honors at the Grammy Awards that year. With Jeff Coffin eventually replacing Levy, Béla Fleck and the Flecktones has gained in popularity and has performed with such artists as the Dave Matthews Band, Sting, and the Grateful Dead.

Musical Legacy

Fleck revolutionized the sonic and playing possibilities of the banjo, much as Jimi Hendrix did with the guitar in the 1960's. His contributions as a composer and as a stylist revitalized the genres of

fusion and bluegrass. Fleck's skill in playing different styles has been rewarded with eight Grammy Awards and twenty nominations. He was the first musician to be nominated for Grammy Awards in jazz, bluegrass, pop, country, spoken word, Christian, composition, and world music. His 2001 classical album, *Perpetual Motion*, in which he collaborates with bassist Edgar Meyer, won two Grammy Awards, including one for Best Classical Crossover.

Louis R. Carlozo, Judy Tsui, and LeeAnn Maton

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See also: Bartók, Béla; Flatt, Lester; Garcia, Jerry; Scruggs, Earl; Sting.

John Fogerty

American singer, songwriter, and guitarist

With his raw voice and bluesy guitar, Fogerty created the signature sound of the Creedence Clearwater Revival.

Born: May 28, 1945; Berkeley, California
Also known as: John Cameron Fogerty (full name)
Member of: Creedence Clearwater Revival

Principal recordings

ALBUMS (solo): *The Blue Ridge Rangers*, 1973; *John Fogerty*, 1975; *Hoodoo*, 1976; *Centerfield*, 1985; *Eye of the Zombie*, 1986; *Blue Moon Swamp*, 1997; *Deja Vu All over Again*, 2004; *Revival*, 2007.

ALBUMS (with Creedence Clearwater Revival): *Creedence Clearwater Revival*, 1968; *Bayou Country*, 1969; *Green River*, 1969; *Willy and the Poor Boys*, 1969; *Cosmo's Factory*, 1970; *Pendulum*, 1970; *Mardi Gras*, 1972.

The Life

John Cameron Fogerty (FOH-gur-tee) was the third of five brothers born to Galen and Lucile Fogerty. Fogerty's parents divorced when he was a child, creating an emotional scar that appears in songs such as "Someday Never Comes" from *Mardi Gras*. On the other hand, positive memories of his childhood are recounted in the classic "Green River" (from the album of the same title), about the Fogerty family's outings to a campground run by the son of Wild Bill Cody. Fogerty attended high school in El Cerrito, a blue-collar suburb of San Francisco, and he formed a rock-and-roll cover band with Stu Cook (bass) and Doug Clifford (drums). Eventually they were joined by Fogerty's older brother Tom as lead singer, and the group called itself the Blue Velvets.

Fogerty married Martha Paiz in 1965, and they had three children before they divorced in the 1970's. He supported his family by playing music and by working for Berkeley's Fantasy Records, an independent jazz label. Saul Zaentz, a producer for the label, wanted to expand its offerings, and he signed a contract with Fogerty's band. After several singles failed to make it to the record charts, Fogerty was drafted into the Army. Ironically, the man who wrote the anti-Vietnam War anthem "Fortunate Son" (from *Willy and the Poor Boys*) avoided combat service in Vietnam by joining the Army Reserve from 1966 to 1967. After his discharge, Fogerty returned to his band and to Fantasy Records, which was now owned by Zaentz.

Dubbed Creedence Clearwater Revival, the band released its self-titled debut in 1968. Though the album was produced by Zaentz, Fogerty was clearly in charge of creating the band's distinctive sound. A cut from the album, a cover version of Dale Hawkins's "Suzie Q" (modified by a jam guitar solo and Gregorian-style chanting), became a Top 40 hit. In 1969 and 1970 Creedence Clearwater Revival entered a period of amazing artistic production amid an almost nonstop touring schedule. In 1969 the band released three Top 10 albums that

John Fogerty. (AP/Wide World Photos)

featured multiple Top 10 singles: *Bayou Country*, featuring the classic "Proud Mary"; *Green River*, with its iconic title song as well as "Bad Moon on the Rise" and "Lodi"; and *Willy and the Poor Boys*, with "Down on the Corner," "Fortunate Son," and the Leadbelly cover "Midnight Special." In the following year the group continued its commercial and critical success with *Cosmo's Factory*, perhaps their finest album, and *Pendulum*.

However, the grueling touring schedule and competition within the band for control undermined its successes. Tom Fogerty, relegated to rhythm guitar player, quit the band in 1971, and bandmates Cook and Clifford demanded more input in the band's recording and finances. In turn, Fogerty demanded that the two remaining bandmates each write and produce a third of the material on their next album, *Mardi Gras*. In a vindictive mood, Fogerty refused to sing or play lead guitar on the other members' songs. The album included Fogerty's hit "Sweet Hitchhiker" and a cover of "Hello, Mary Lou," but Cook's and Clifford's songs were savaged by critics.

The band fell apart after the debacle of *Mardi Gras*. Moreover, Fogerty found himself at odds with Zaentz over the complex contracts and royalty arrangements with Fantasy Records. Zaentz's investment in Creedence Clearwater Revival had turned a respected jazz label into a media giant loaded with cash. David Geffen reportedly paid Zaentz one million dollars to buy Fogerty out of his contract, but the rock style of *John Fogerty*, released domestically on Geffen's Asylum label, failed to resonate with audiences attuned to dance music and soft rock.

Fogerty spent the next ten years away from the music industry. He returned with *Centerfield*, whose title song became an international hit as well as a mainstay at baseball games. It also included the hit "The Old Man Down the Road," which resulted in one of the most unusual legal cases in music history. Zaentz, who owned publishing rights to Fogerty's 1970 song "Run Through the Jungle," sued Fogerty for copyright infringement, claiming that the chord progression and riffs in the later song plagiarized the earlier song. Fogerty took the stand in his own defense, and with guitar in hand he played the two songs to show their differences. The jury found in Fogerty's favor, which seemed to establish a legal precedent that an artist could not plagiarize himself or herself. Zaentz also sued Fogerty for defamation over the song "Zanz Kant Dance" (a thinly veiled attack on Zaentz's alleged "robbery" of Fogerty's publishing royalties). Fogerty settled out of court, and the song was retitled "Vanz Kant Dance." Fogerty made further legal history by countersuing Fantasy Records for his attorneys' fees arising from the initial lawsuit; the Supreme Court found in Fogerty's favor in a 1994 decision.

The stress of lawsuits and an unsuccessful follow-up album forced Fogerty to retreat again from the music industry. Though he appeared in some live concerts, he refused to play any of his Creedence Clearwater Revival material since Zaentz owned the publishing rights. In Creedence Clearwater Revival's Rock and Roll Hall of Fame induction ceremony in 1993, Fogerty refused to play with ex-bandmates Cook and Clifford. In 1997 he released the Grammy Award-winning rock album *Blue Moon Swamp*, which featured a more upbeat Fogerty, coming to terms with his artistic life and legacy. He also started to play his Creedence

Clearwater Revival songs in concert again. In a final reversal of fortune, Fogerty rejoined the Fantasy label in 2007 with the release of the appropriately titled *Revival*. Fantasy, under new ownership, offered Fogerty a return of his lost publishing rights for his Creedence Clearwater Revival-era songs.

The Music

Fogerty combined a Louisiana "swamp" beat with well-crafted rock songs to create a string of hits and several outstanding album cuts. Creedence Clearwater Revival began as a somewhat typical San Francisco psychedelic guitar-rock band. Like the early Grateful Dead or Quicksilver Messenger Service, they reworked 1950's rock classics into extended jams built around a lead guitar improvisation (as in "Suzie Q").

The Creedence Sound. By 1969 Fogerty had redefined the direction of Creedence Clearwater Revival's music toward three-minute songs built upon simple but memorable guitar riffs and incisive, image-filled lyrics. Already the band's songwriter, singer, and lead guitarist, Fogerty became its producer. A master of a number of other instruments (harmonica, organ, and saxophone), he practically dictated the Creedence Clearwater Revival sound. Later, as a solo artist, he often played every instrument (including bass and drums) on his records. *Centerfield*, perhaps the best example, sounds remarkably close to the Creedence Clearwater Revival sound that he had developed decades earlier.

Guitarist. As a guitarist, Fogerty fuses the riff-based Chicago blues tradition exemplified by Freddy King and Hubert Sumlin with the Bakersfield country crisp guitar-picking of Don Rich (of Buck Owens's Buckaroos). Fogerty's post-1969 work would occasionally include extended jams, such as the masterfully orchestrated buildup of tension and release in Creedence Clearwater Revival's eleven-minute reworking of the Motown hit "I Heard It Through the Grapevine" (from *Cosmo's Factory*) as well as in "Ramble Tamble," the opening song from the same album, which begins as a country romp built around an intricate guitar riff, then transforms into a stately blues-rock guitar anthem similar to Eric Clapton and Duane Allman's work with Derek and the Dominos.

Fogerty's music is best known for deceptively simple blues and country guitar riffs. The classic introduction to "Green River" makes use of a common blues riff in the key of E, which Fogerty adapts with his own rhythmic pauses and accents. The song eschews the classic blues chord progression to incorporate country chord progression of E to C to A, before returning to the E root. Likewise, the power-chord riff of "Proud Mary" uses a relatively simple group of chords (C, A, G, F, and D) in a slightly syncopated beat that accents the chord changes.

Lyricist. While Fogerty is one of rock and roll's premier guitarists, he is also one of its finest lyricists. His blue-collar roots often color the subjects he tackles in song. For example, his famous antiwar song "Fortunate Son" stands apart from many of the antiwar rock songs of the period, which offered simplistic solutions to complex problems of war and peace. Fogerty's speaker in the song is not an antiwar protest marcher so much as an angry blue-collar realist who sees Vietnam as a rich man's war and a poor man's fight. This populist, realist message is also evident in the two-minute gem "Don't Look Now" (an album cut from *Willy and the Poor Boys*). The song's speaker notes that society relies on common laborers to plow fields and mine coal, and it allows them to live in poverty and starvation as long as it does not have to witness the toll those take.

Bayou Country. Another dominant mode in Fogerty's songwriting is his nostalgia for a lost Eden. Rich in music and culture, the Bayou country of Louisiana and Mississippi became Fogerty's personal dreamland. Although he never actually spent much time in the region until the 1980's, during one of his retirements from the music industry, Fogerty took possession of the place in song as early as "Born on the Bayou" (from *Bayou Country*), which refers to a hound dog, hoodoo, and a Cajun queen. Similarly, the hit single "Up Around the Bend" (from *Cosmo's Factory*) promotes a back-to-roots lifestyle that replaces the flashy superficiality of a neon culture with a simple, sustainable culture of wood.

Fogerty's connection to the mythic Bayou carries through to his solo work in classics such as "The Old Man Down the Road" (from *Centerfield*), whose title character has a valise made of rattlesnake hide and who acts as a conjurer or hoodoo-man.

Musical Legacy

Fogerty is a musical individualist. He is a songwriter who is capable of playing every instrument on his albums and of producing the final product. As such, he became a founding father of the Americana or roots music movement that flowered in the 1990's. It sought to celebrate individualism in America as well as its rich musical heritage of popular music genres, ranging from blues, folk, country, and soul. Fogerty may be remembered primarily for the landmark legal decisions regarding an artist's inability to plagiarize himself or herself and the awarding of attorneys' fees to defendants in nonfrivolous lawsuits.

Luke A. Powers

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See also: Clapton, Eric; Eddy, Duane; Leadbelly; Nelson, Ricky.

Aretha Franklin

American rhythm-and-blues singer and songwriter

With her gospel-influenced voice and overpowering performances, Franklin stretched the boundaries of rhythm-and-blues and soul music, becoming known as the Queen of Soul.

Born: March 25, 1942; Memphis, Tennessee
Also known as: Aretha Louise Franklin (full name); Queen of Soul; Sister Ree

Principal recordings

ALBUMS: *The Gospel Soul of Aretha Franklin*, 1956; *Aretha*, 1961; *The Electrifying Aretha Franklin*, 1962; *The Tender, the Moving, the Swinging Aretha Franklin*, 1962; *Laughing on the Outside*, 1963; *Songs of Faith*, 1964; *Unforgettable: A Tribute to Dinah Washington*, 1964; *Once in a Lifetime*, 1965; *Aretha Arrives*, 1967; *I Never Loved a Man the Way I Love You*, 1967; *Aretha Now*, 1968; *Lady Soul*, 1968; *I Say a Little Prayer*, 1969; *Soul '69*, 1969; *Don't Play That Song*, 1970; *Spirit in the Dark*, 1970; *This Girl's in Love with You*, 1970; *Aretha Live at Fillmore West*, 1971; *Young, Gifted, and Black*, 1971; *Amazing Grace*, 1972 (with James Cleveland and the Southern California Community Choir); *Hey Now Hey (The Other Side of the Sky)*, 1973; *Let Me in Your Life*, 1974; *With Everything I Feel in Me*, 1974; *You*, 1975; *Sparkle*, 1976; *Most Beautiful Songs*, 1977; *Satisfaction*, 1977; *Sweet Passion*, 1977; *Almighty Fire*, 1978; *La Diva*, 1979; *Aretha*, 1980; *Aretha Sings the Blues*, 1980; *Love All the Hurt Away*, 1981; *Jump to It*, 1982; *Get It Right*, 1983; *Never Grow Old*, 1984 (with Reverend C. L. Franklin); *First Lady of Soul*, 1985; *Who's Zoomin' Who*, 1985; *Aretha*, 1986; *Soul Survivor*, 1986; *One Lord, One Faith, One Baptism*, 1987; *Through the Storm*, 1989; *What You See Is What You Sweat*, 1991; *What a Difference a Day Makes*, 1997; *A Rose Is Still a Rose*, 1998; *Nobody Like You*, 1999; *Touch My Soul Presents Aretha*, 1999; *Duets*, 2001; *So Damn Happy*, 2003; *Jazz Moods: 'Round Midnight*, 2005.

The Life

Aretha (ah-REE-thah) Louise Franklin was born to the Reverend C. L. Franklin, a Baptist minister and gospel singer, and Barbara Siggers Franklin. When Franklin was six years old, her mother abandoned the family and died a few years later. Franklin and her family moved to Buffalo, New York, and then to Detroit, Michigan, where her father became the pastor of New Bethel Baptist Church, one of the largest churches in Detroit. At age eight, Franklin joined the choir, and at age twelve, she was singing solo. While attending her father's church, Franklin embraced the music around her and molded her style.

Franklin grew up on the east side of Detroit in a large house shaded by trees, but she was shy and isolated as a child. Franklin had several mother surrogates, such as Mahalia Jackson, Marion Williams, and Clara Ward, who were world-renowned gospel singers, and they had a great impact on her career. Franklin took piano lessons as early as age eight, but she was not disciplined enough to study the instrument. She disliked practicing beginner songs, wanting to play more sophisticated songs immediately.

Franklin's father was an emotional gospel singer who befriended popular gospel and soul singers, and his powerful sermons moved large congregations. Franklin had a close relationship with her father, and she had a great desire to please him. At age fourteen, she dropped out of school in order to travel with her father and other performers. Her father preached and sang gospel songs, and she joined him in song. By age fifteen Franklin had her first child, and by age seventeen she had her second child. Her children remained in Detroit while Franklin continued her music career and recorded demo tapes with her father's friends.

In 1961 Franklin married Ted White, who was eleven years her senior. He was involved in real estate, and later he became Franklin's manager. White and Franklin had an abusive marriage, and in 1969 they divorced. Franklin married two more times: to musician Ken Cunningham and to actor Glynn Turman. She bore two more children, one son with White and another son with Cunningham. On June 10, 1979, Franklin's father was shot during a robbery in his Detroit home. This left him in a comatose state for more than five years, until his death on July 7, 1984.

The Music

Franklin's style was largely influenced by her father's and Ward's gospel singing. At eighteen years of age, Franklin decided to focus her career on pop music by signing for the Columbia Records label in 1960. She then signed with Atlantic Records in 1966, and in 1980 she signed with the Arista Records label. Franklin brought her gospel-inspired singing to soul music, and her songs display her exceptional vocal power and nuances of black vocal traditions.

Early Works. Franklin was first recorded at the age of fourteen in a live session by the Checkers label in 1956. The album contains a set of gospel songs, including "Precious Lord." Her album *Aretha* contains twelve songs, and it features Franklin playing the piano. On this album her song "Today I Sing the Blues" reached number ten on the rhythm-and-blues charts. Other songs on this album include "Over the Rainbow" and "Rock-a-Bye Your Baby with a Dixie Melody." In the early 1970's Franklin released several albums geared thematically toward the Black Power social and political movement of the time, which promoted racial pride. *This Girl's in Love with You*, *Spirit in the Dark*, and *Young, Gifted, and Black* all feature Franklin playing the piano in a gospel style, while *Aretha Live at Fillmore West* showcases Franklin's ability to blend with a dominating rock sound. One of her most successful albums during this time period was *Amazing Grace*, which signaled a return to her roots, gospel music.

"Respect." Franklin premiered "Respect" in the spring of 1967, and she recorded it on her album *I Never Loved a Man the Way I Love You*. Her interpretation of the song was much different from that of its originator, Otis Redding. Franklin approached the song with a full-throated ascending shout of freedom. The song utilizes background singers that provide a response to Franklin's phrases. During the vamp section, Franklin employs lyric improvisation by developing the lyric in a way that meets her personal style. The song reached number one on the pop singles chart.

"Chain of Fools." "Chain of Fools" was first released as a single in 1967. Later, it appeared in several of Franklin's albums. The word chain is emphasized, through repetition and through stressing the syllables "a-ee," scooping from one note to the

next. The overall song is in binary form with a verse and choral refrain, and there is an antiphonal texture during the repetitive chorus section. Franklin begins the verses in the upper range and drops her voice down the blues scale. During the a cappella section, hand-claps accompany Franklin and the background singers, reminiscent of early gospel male vocal quartets. During the vamp, the word chain continues to be emphasized, but Franklin adds lyric variation with her unpredictable soaring phrases. The song reached number one on the rhythm-and-blues charts and number two on the pop charts.

"Natural Woman." Franklin recorded "Natural Woman" in 1967. In the beginning of this song, the piano is played in a gospel style at a moderate tempo, and Franklin sings with exquisite expression. Although Franklin was only twenty-five at the time she recorded "Natural Woman," she sounds as if she were a much older woman who had overcome a lifetime of obstacles. The background singers create an antiphonal texture throughout the verses by harmonizing and scooping the syllables "ah-ew." During the chorus, the background singers join Franklin in creating a heterophonic texture, and she utilizes lyric variation during the vamp as the song comes to an end. "Natural Woman" reached number two on the pop charts and number eight on the *Billboard* Hot 100.

"I Never Loved a Man the Way I Love You." "I Never Loved a Man the Way I Love You" was one of Franklin's most popular songs, and it was the title of an album released in 1967. Franklin sings this song with liberty, using a scooping technique, and her soaring voice is similar to a cry of pain. Very little background singing is utilized in the song. At the end of the piece Franklin transitions directly into a lyric variation as she extends the text by embellishing the lyrics. The song reached number one on the rhythm-and-blues charts and number nine on the pop charts.

"Think." "Think" was released in 1968 on *Aretha Now*. The song is an anthem for women, encouraging them to demand the respect and the freedom they deserve. A fast-paced song, it begins with the piano being played in a gospel style and with the background singers creating an antiphonal texture. Between the verses, Franklin adds lyrical variation by filling in musical moments with material (such as an emotional, soaring wail) based on the lyrics. At the end of the song she employs lyric improvisation during the vamp, similar to many of her songs. "Think" reached number seven on the pop singles chart and number one on the black singles chart.

"Young, Gifted, and Black." "Young, Gifted, and Black" was released in 1971 on Franklin's album *Young, Gifted, and Black*, which won a Grammy Award for Best Female Vocal Performance. The song was originally recorded in 1969 by Nina Simone, a singer, songwriter, pianist, and civil rights activist, under the title "To Be Young, Gifted, and Black." The song celebrates and encourages young blacks during a time of blatant racism. Franklin sings with emotional power, beginning with a call-and-response pattern between Franklin and the piano. Shortly after the introduction, the background singers join her. This song reached number two on the rhythm-and-blues charts and number eleven on the pop charts.

Musical Legacy

At a young age, Franklin captivated the world with her soulful voice, and she remains a dominating figure. Her songs confront her personal life and the political movements of her time. She applied her gospel-inspired voice to soul music as well as to rock and roll. She has been honored with eighteen Grammy Awards, six gold albums, and fourteen gold singles. She was the first female artist to be inducted into the Rock and Roll Hall of Fame in 1987.

Monica T. Tripp

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See also: Blige, Mary J.; Burke, Solomon; Cleveland, James; Combs, Sean; Dorsey, Thomas A.; Goffin, Gerry; Holiday, Billie; Jackson, Mahalia; Jones, Quincy; King, Carole; Mayfield, Curtis; Pickett, Wilson; Redding, Otis; Reed, Jimmy; Simone, Nina; Smith, Bessie; Ward, Clara; Warwick, Dionne; Washington, Dinah.

Lefty Frizzell

American country guitarist, singer, and songwriter

Frizzell, with his signature vocal style of pitch-bending with muddled word pronunciation, helped bring honky-tonk to maturity.

Born: March 31, 1928; Corsicana, Texas
Died: July 19, 1975; Nashville, Tennessee
Also known as: William Orville Frizzell (full name)

Principal recordings

ALBUMS: *Songs of Jimmie Rodgers*, 1952; *Listen to Lefty*, 1953; *The One and Only Lefty Frizzell*, 1959; *Saginaw, Michigan*, 1964; *The Sad Side of Love*, 1965; *Great Sound*, 1966; *Lefty Frizzell's Country Favorites*, 1966; *Lefty Frizzell Puttin' On*, 1967; *Mom and Dad's Waltz*, 1967; *Signed Sealed and Delivered*, 1968; *Classic Style*, 1975.

SINGLES: "I Love You a Thousand Ways," 1950; "If You've Got the Money (I've Got the Time)," 1950; "Always Late (With Your Kisses)," 1951; "Mom and Dad's Waltz," 1951; "I Love You Mostly," 1954; "Cigarettes and Coffee Blues," 1958; "She's Gone, Gone, Gone," 1965; "Lucky Arms," 1974.

The Life

William Orville "Lefty" Frizzell (frihz-ZEHL) said he was born and raised "in an oil field behind an oil well." His parents, Naamon and A. D., regularly moved the family to follow the changing flow of the oil industry. Frizzell earned his nickname for delivering a left hook to a bully in the schoolyard. Always close to family, Frizzell, as a child, enjoyed visiting his Uncle Lawrence, and there a neighboring farmer introduced him to guitar picking. Within his immediate family, Frizzell's mother enjoyed singing and his father moonlighted in a Western band. After Frizzell began collecting musical repertory from songs he heard on the radio, he was afforded an opportunity to perform on KPLT radio in Paris, Texas.

At this time, Frizzell met Alice Lee Harper; and the teenage couple married in March, 1945. Soon after, the couple moved from town to town and state to state to maintain a living. They eventually settled in New Mexico, where Frizzell performed on KGFL until 1947, when he was put in jail for statutory rape.

After his incarceration, Frizzell and his wife moved back to Texas, where he auditioned for Jim Beck, a liaison for Columbia Records. Beck took great interest in Frizzell's song "If You've Got the Money (I've Got the Time)." However, when Columbia Records executive Don Law heard the singer, he was impressed with Frizzell's distinctive voice. Frizzell signed a recording contract, and soon he had several number-one hits and a spike in popularity. Frizzell went on tour with Hank Williams, and he joined the Grand Ole Opry. By 1953, because of poor contracts, mismanagement, and a growing alcohol addiction, Frizzell found his career floundering. Nevertheless, he remained popular on tour, and he released his last number-one hit in 1964. When Law retired from Columbia Records in 1972, Frizzell was dropped from the label. The singer died of a stroke three years later.

The Music

Although initially he modeled his style on that of Jimmie Rodgers, Ernest Tubb, and Bob Wills, Frizzell eventually found his own voice. Called the

"boy with a wave in his hair and a curl in his voice," his vowel-bending, syllable-extending vocal practice entranced countless listeners, making him one of the most mimicked country singers of all time. Frizzell favored ballads and romance-themed lyrics, which showcased his nasal, but warm, voice. Lyrically romantic or otherwise, his reflections on life's trials and tribulations, in his jagged, emotional tone, connected him with a working-class audience. At the same time, his up-tempo tunes were equally admired in the honky-tonk blood buckets (taverns) and on the stage of the Grand Ole Opry.

"If You've Got the Money (I've Got the Time)." Encouraged to perform something upbeat for his audition, Frizzell completed "If You've Got the Money (I've Got the Time)" in Beck's recording studio. Upon hearing his note-bending vocal strains, Law offered Frizzell a two-year contract. The singer's slurred pronunciation and muddied vowels in lines such as "dance, drink beer and wine" captivated the Columbia Records executive. The heavy, offbeat rhythm of Madge Suttee's honky-tonk piano drives throughout most of the song, and it is briefly featured halfway through the song. Her instrumental solo breaks up the repetitive form. Thematically, the lyrics play on the reversal of standard gender roles, and Frizzell makes use of edgy double-entendres.

"I Love You a Thousand Ways." At summer's end in 1950, Frizzell released "I Love You a Thousand Ways" and "If You've Got the Money (I've Got the Time)" on opposite sides of the same record. Both sides eventually hit number one on the charts. The lyrics for this love ballad were composed by Frizzell while he was imprisoned in New Mexico. He was fueled by an intense longing for his wife, and he demonstrated an apologetic sentiment through his words. Again going up and down elongated syllables, Frizzell reveals his heartfelt emotions throughout the song. His regular upward slide and extended tones on "you" in the first verse resemble a child's whining plea.

"Always Late (With Your Kisses)." After Curly Chalker's gently progressing steel guitar riff, Frizzell picks up the vocal line on "Ah-al-waay-yays lay-ee-yay-ate," rolling each syllable through an extensive gamut of tones and glissandos. This may be the primary example of his innovative vocal practice. While Chalker claims no such confrontation occurred, he and Frizzell reportedly had a minor physical dispute over the singer's inability to time accurately his entrance. In the song, the steel guitar, piano, and fiddle take turns reproducing the melodic material presented by Frizzell. Chalker's instrumental portion on steel guitar comes close to emulating Frizzell's vocal ornamentations, but it seems less complex without the added encumbrance of words.

Lefty Frizzell. (Hulton Archive/Getty Images)

"Mom and Dad's Waltz." This was the other side of the hit "Always Late (With Your Kisses)," and the origins of this sentimental ballad are in dispute. While Frizzell maintained he composed it when homesick in Dallas, his sister claimed it was initially penned for their mother, A.D., in Big Spring, Texas. Similar to "Always Late (With Your Kisses)," "Mom and Dad's Waltz" features an instrumental interlude midway through, where the fiddle, guitar, and piano take turns performing the verse and chorus melodic material. The lyrical material highlights Frizzell's dedication and reverence for his parents. Expectedly, the rhythmic meter is 3/4 time.

"Cigarettes and Coffee Blues." Featuring a danceable tempo, strong backbeat, shuffling snare rhythm, walking bass line, and boogie-woogie-

style piano, "Cigarettes and Coffee Blues" is, when compared to Frizzell's earlier songs, stylistically closer to rockabilly. This musical change may have been intentional at a time when rock and roll was taking serious command over popular music. Other stylistic changes included clearer word pronunciation and fewer syllabic extensions. However, analogous to Frizzell's earlier works, the lyrical theme is one of lost love. Published in 1958, the song reached number thirteen on the charts.

Musical Legacy

Frizzell's primary musical contribution was, as noted by Law, his voice. He mastered the nuances of the Texan accent and dialect, placing them in song. Instrumentally, his voice paralleled the microtonal ability of the steel guitar. The vowel-bending vocal technique developed by Frizzell focused listeners' attentions on key lyrics, and it brought emotional substance to each extended syllable. These contributions significantly shaped the genre of honky-tonk, influencing Merle Haggard, George Strait, George Jones, Willie Nelson, Randy Travis, and Roy Orbison. Frizzell was one of the few singers to have four songs simultaneously on the country Top 10. In addition, he was the first country act to perform at the Hollywood Bowl in 1955. Frizzell received a star on the Hollywood Walk of Fame, and he was inducted posthumously into the Country Music Hall of Fame in 1982.

Janine Tiffe

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See also: Haggard, Merle; Nelson, Willie; Orbison, Roy; Rodgers, Jimmie; Tubb, Ernest; Williams, Hank.

Blind Boy Fuller

American blues singer

Although his recording career lasted a mere six years, Fuller was one of the most recorded blues artists of his time. His eclectic repertoire included blues, ragtime, spirituals, and pop music. He was known for his finger-picking, bottleneck slide playing, and expressive vocal style.

Born: July 10, 1907; Wadesboro, North Carolina
Died: February 13, 1941; Durham, North Carolina
Also known as: Fulton Allen (birth name)

Principal recordings

ALBUMS: *Blind Boy Fuller with Sonny Terry and Bull City Red*, 1966; *Truckin' My Blues Away*, 1978; *Blind Boy Fuller, 1935-1938: Shake That Shimmy*, 1979; *Blue and Worried Man*, 1983 (with Sonny Terry); *Blind Boy Fuller, 1935-1940*, 1990; *East Coast Piedmont Style*, 1991; *Harmonica and Guitar Blues, 1937-1945*, 1996 (with Terry); *Untrue Blues*, 1998; *Rag, Mama, Rag*, 2000; *Get Your Ya Yas Out*, 2007.

SINGLES: "Ain't It a Crying Shame," 1935; "Good Feeling Blues," 1935; "Homesick and Lonesome Blues," 1935; "I'm a Rattlesnakin' Daddy," 1935 (with Gary Davis and George Washington); "Rag, Mama, Rag," 1935 (with Davis and Washington); "Cat Man Blues,"

1936; "Bye Bye Baby Blues," 1937 (with Sonny Terry); "Weeping Willow," 1937; "Big House Bound," 1938 (with Terry); "Pistol Slapper Blues," 1938 (with Terry); "Stop Jivin' Me Mama," 1938; "I Want Some of Your Pie," 1939 (with Terry); "You've Got Something There," 1939 (with Terry and Washington); "Good Feeling Blues," 1940; "Harmonica Stomp," 1940 (with Terry); "Precious Lord," 1940; "Step It Up and Go," 1940.

The Life

Blind Boy Fuller was one of ten children born to Calvin and Mary Jane Allen in Wadesboro, North Carolina. Following the mother's death in the mid-1920's, the family moved to Rockingham, North Carolina, where Fuller met Cora Mae Martin. In 1926 he and Cora Mae married; he was nineteen, she was just fourteen. Also in 1926, Fuller began experiencing problems with his vision. He and his wife moved to Winston-Salem to look for work, and he labored in a coal yard for a short time. Completely blind by 1928, he became largely dependent on his young wife.

With little money and a lack of steady work, Fuller and Cora Mae moved around often, eventually settling in Durham, where they applied for blind assistance from the welfare department. Fuller earned extra money by singing and playing outside tobacco warehouses and for house parties.

In 1934 James Baxter Long, the manager of a local department store and a talent scout for the American Record Corporation (ARC), discovered Fuller performing on the street. Soon Fuller traveled with Long to New York to lay down his first recordings for ARC.

In 1940 Blind Boy Fuller underwent a kidney operation, after which his health continued to decline. He died in February, 1941, of blood poisoning caused by an infection. He was thirty-three.

The Music

Faced with blindness and an inability to work amid the Great Depression, Fuller found music the only viable means of earning money for himself and his wife. While much of the economy was suffering in the early 1930's, the tobacco industry in North Carolina was thriving, and the workers created a demand for recorded and live music.

Fuller largely learned his repertoire by listening to recordings, but he also met two influential musicians in his early days who would accompany him on his first record dates. Gary Davis, a singer and masterful guitar player from South Carolina, was a profound influence on Fuller's guitar technique. Bull City Red, a washboard player and singer, often served as Fuller's guide on the streets.

In July, 1935, Long took Fuller, Davis, and Red to New York for their first recording session. Fuller recorded mostly solo pieces, playing a steel-bodied National Guitar, but on a few sides he was accompanied by Davis on guitar and Red on washboard. The session produced up-tempo dance pieces such as "Rag, Mama, Rag," provocative numbers such as "I'm a Rattlesnakin' Daddy," and slow, mournful blues such as "Ain't It a Crying Shame?"

Fuller's initial recordings were well received, and over the next six and half years Fuller recorded often. Almost all of his recordings were for ARC, but one July, 1937, session for Decca angered Long. Although he did not have an exclusive agreement with Fuller, Long threatened to sue Decca, which withdrew the recordings. Subsequently, Long bullied Fuller into an exclusive lifetime contract.

In 1937 Saunders Terrell, a blind harmonica player better known as Sonny Terry, became a regular recording partner. He is featured on many of Fuller's late-1930's recordings, including "I Want Some of Your Pie," "Stop Jivin' Me Mama," "Pistol Slapper Blues," and "Good Feeling Blues."

Fuller produced some of his finest material in the last two years of his life. The following works recorded during that time demonstrate his broad repertoire of blues, ragtime, and spirituals.

"Step It Up and Go." Recorded in March, 1940, this up-tempo dance piece is an example of Fuller's fine ragtime playing and features Red on washboard. A good-time dance number, "Step It Up and Go" was a big country-blues hit and became a standard among the Piedmont blues artists. Brownie McGhee recorded the tune soon after Fuller's death, and it was later recorded by Bob Dylan, John Hammond, Leon Redbone, and many others.

"I Want Some of Your Pie." Throughout his career, Fuller recorded many blues that contained sexual innuendo. "I Want Some of Your Pie" is a typical example. A common form of blues in the 1920's and 1930, these often humorous songs were known

as hokum or party blues. Other examples from Fuller are "I'm a Rattlesnakin' Daddy," "Truckin' My Blues Away," and "Get Your Yas Yas Out."

"Precious Lord." This spiritual features Terry on harmonica. Fuller increasingly recorded gospel numbers late in his career. "Precious Lord" was recorded in his last session, only a few months before his death. Other spirituals recorded were "No Stranger Now," "Jesus Is a Holy Man," and "Must Have Been My Jesus." Although not a deeply religious man, Fuller promised to join the church if he survived his 1941 illness.

"Night Rambling Woman." This slow and devastating song is a plea to an unfaithful woman. Fuller's emotive vocals and adept fingerpicking are reminiscent of Delta bluesman Robert Johnson's style. Perhaps because of his deteriorating health, Fuller's voice is sometimes strained. "Night Rambling Woman" was the last song Fuller ever recorded.

Musical Legacy

Immediately following Fuller's death, Long recorded McGhee and released the record under the pseudonym Blind Boy Fuller, No. 2. McGhee recorded "Death of Blind Boy Fuller" in addition to several of Fuller's biggest hits. Afterward, Terry and McGhee often played together, eventually moving to New York and joining the folk-music scene there.

Fuller's recordings were an important influence on subsequent Piedmont artists. Several of his songs—such as "Step It Up and Go," "Truckin' My Blues Away," and "Rag, Mama, Rag"—were often covered by young artists in the Piedmont region and later by blues revivalists. Although Fuller's music career was short, it was prolific, producing more than 130 sides in less than seven years. Today almost all of Fuller's recordings have been reissued on compact discs, a testament to his continued importance in the blues genre.

Cara Lemon

Blind Boy Fuller. (Hulton Archive/Getty Images)

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See also: Clapton, Eric; Dylan, Bob; Johnson, Robert; Terry, Sonny.

G

Peter Gabriel

English rock singer and songwriter

Initially famous as cofounder, lead singer, and lyricist for the progressive rock band Genesis, Gabriel later forged a reputation as a solo performer noted for his innovative audio and video compositions and for his entrepreneurial spirit. Gabriel is also recognized for his philanthropic efforts to uphold human rights and to promote talented artists from around the world.

Born: February 13, 1950; Woking, Surrey, England
Also known as: Peter Brian Gabriel (full name)
Member of: Genesis

Principal works

FILM SCORES: *Birdy*, 1985; *The Last Temptation of Christ*, 1988; *Rabbit-Proof Fence*, 2002.

Principal recordings

ALBUMS (solo): *Peter Gabriel I* (*Car*), 1977; *Peter Gabriel II* (*Scratch*), 1978; *Peter Gabriel III* (*Melt*), 1980; *Peter Gabriel IV* (*Security*), 1982; *So*, 1986; *Us*, 1992; *Ovo: Millennium Show*, 2000; *Up*, 2002; *Big Blue Ball*, 2007 (with others).

ALBUMS (with Genesis): *From Genesis to Revelation*, 1969; *Trespass*, 1970; *Nursery Cryme*, 1971; *Foxtrot*, 1972; *Selling England by the Pound*, 1973; *The Lamb Lies Down on Broadway*, 1974.

The Life

Peter Brian Gabriel was born February 13, 1950, in Woking, Surrey, England. He was the son of Ralph, an electrical engineer and inventor, and Irene, a musician; his parents' vocations would have a powerful influence on Gabriel's career.

A sensitive, precocious child, Gabriel was raised in affluence on a farm in Surrey called Deep Pool. A victim of sexual abuse perpetrated by classmates at school, Gabriel composed his first song at age eleven, a ditty about a slug. He attended Charterhouse, a renowned exclusive boys' school founded in 1611 in Goldalming, Surrey. In the mid-1960's at Charterhouse Gabriel joined two bands comprising fellow Carthusians (classmates at Charterhouse)—Garden Wall and the Spoken Word—as singer, songwriter, flutist, and occasional drummer. By the end of the decade, the bands had metamorphosed into Genesis (featuring Gabriel as lead vocalist and lyricist, keyboardist Tony Banks, guitarist Steve Hackett, bassist Mike Rutherford, and drummer Phil Collins). Like Emerson, Lake, and Palmer, King Crimson, and Yes, Genesis became a leader in the new musical genre of progressive rock. With Gabriel as front man, Genesis released six critically acclaimed albums between 1969 and 1974, beginning with *From Genesis to Revelation* and ending with *The Lamb Lies Down on Broadway*.

Gabriel, who wed childhood sweetheart Jill Moore in 1971 and fathered two girls (Anna, born in 1974, and Melanie, born in 1976), experienced creative differences with the other members of Genesis and left the band in 1975 to go solo. He released his initial self-titled album in 1977, which yielded the first in a succession of hit singles. A number of these spawned the highly creative and award-winning music videos that Gabriel produced. In the mid-1980's, along with live, studio, and compilation albums, he began contributing to several movie sound tracks.

Long an advocate of protecting human rights and promoting world peace and a staunch supporter of global music, Gabriel in 1982 founded the World of Music, Arts, and Dance (WOMAD), an organization that has sponsored ethnically diverse music festivals in more than seventy countries. Since then, Gabriel has also founded Real World Studios, Real World Records, and Real World Multimedia, which are committed to recording and promoting musical artists from everywhere on the planet. Other causes to which Gabriel, a multimillionaire, has lent physical, intellectual, and financial support include Amnesty International, Greenpeace, the Secret World Live tour, the Millennium Dome in Greenwich, England, and Witness. The

last of these organizations has provided activists in more than fifty countries with video cameras and computers to document human-rights abuses. Ever the entrepreneur willing to embrace new technology, in 2000 Gabriel cofounded On Demand Distribution, a European online music provider (later sold to a company in Seattle, Washington).

Gabriel and his first wife Jill divorced in 1987. After highly publicized romances with actress Rosanna Arquette and singer Sinead O'Connor during the 1990's, Gabriel wed again in 2002 to a much younger Meabh Flynn, an Irish sound engineer, by whom he had a son, Isaac.

The Music

The Genesis Years. Gabriel first burst onto the musical scene in the 1960's as lead singer-lyricist for the powerhouse progressive art rock band Genesis. Initially an acquired taste in a world where pop was king, Genesis built a fan base for its complicated, classically inspired conceptual compositions. Some fans appreciated the close harmonies, arcane lyrics, complex rhythms, creative orchestrations, and frequent tempo changes that set Genesis apart from its more rock-oriented peers. Much of the band's popularity, however, came from the theatricality of its presentations, led by Gabriel, who, to cope with stage fright, performed in outrageous homemade costumes, masks, and makeup. While the first Genesis album, *From Genesis to Revelation*, sold poorly, each succeeding release—*Trespass*, *Nursery Cryme*, *Foxtrot*, and *Selling England by the Pound*—did better than the one before. The final Genesis album on which Gabriel appeared, *The Lamb Lies Down on Broadway*, has been favorably compared with such progressive classics as Pink Floyd's *Dark Side of the Moon* (1973) and Yes's *Tales from Topographic Oceans* (1973).

Solo Start-up. After leaving Genesis, Gabriel released four consecutive albums between 1977 and 1982 that bore only his name as title, because he believed each was a fresh issue of a continuing publication, similar to a magazine. (To differentiate among individual albums, they are typically called *Peter Gabriel I, II, III*, and *IV*, while fans usually refer to them by the cover art as *Car*, *Scratch*, *Melt*, and *Security*.)

The debut album, generally well received, reached number seven in England and produced the hit single "Solsbury Hill," Gabriel's wistful reflection about leaving Genesis. The second solo album was an experimental departure from his previous work, a collection of pop ballads and rock tunes containing social commentary that, though it the contained the provocative tracks "On the Air" and "D.I.Y.," produced no major hits.

Peter Gabriel III (Melt). Gabriel's third album represented a major turning point in his musical career. Featuring one of the first uses of cymballess drum machines, *Peter Gabriel III* was praised for its clever if unsettling lyrics (always Gabriel's strength), its social consciousness, and its incorporation of world beat rhythms. It also produced a number of hits, including "Intruder," "Family Snapshot," "And Through the Wire," "Games Without Frontiers," "Not One of Us," and "Biko," the last one of the first musical acknowledgments of South African apartheid.

Peter Gabriel IV (Security). Gabriel's fourth self-titled solo album—grudgingly subtitled *Security* for the American market—continued the experimental and ethnically diverse themes established with his previous effort. An intriguing blend of modern rock and world beat, this album yielded several hits, including "The Rhythm of the Heat," "San Jacinto," "I Have the Touch," and the rollicking "Shock the Monkey," for which Gabriel produced an innovative music video.

Peter Gabriel Plays Live. A set comprising live performances of songs primarily from the third and fourth solo albums—recorded at different venues during a 1982 tour of the United States—*Peter Gabriel Plays Live* captures the fervid audience reception and demonstrates the synergy among a small group of musicians in re-creating onstage some of Gabriel's best-known early studio hits. Included among sixteen songs are stage renditions of "The Rhythm of the Heat," "Not One of Us," "D.I.Y.," "San Jacinto," "Solsbury Hill," "Shock the Monkey," and "Biko."

So. Following extensive tours, during which he continued the dramatic presentations reminiscent of his tenure with Genesis (collected on *Peter Gabriel Plays Live*), the singer-songwriter took time off to compose the sound track for the critically acclaimed film *Birdy*. Returning to the studio, Gabriel in 1986 released his most commercially successful album to date, *So*. Titled for the fifth note on the mu-

sical scale, the album was a huge commercial and critical success. It featured a stunning range of songs, from the evocative, image-laden "Red Rain" to the Motown-influenced "Sledgehammer." Other cuts included an inspirational duet with Kate Bush, "Don't Give Up"; a love ballad, "In Your Eyes"; the cynical "Big Time"; and the dark, moody "We Do What We're Told."

Us. Gabriel's return to the studio after a six-year hiatus, *Us* (certified platinum in the United States, England, and Canada) showcased the talents of a large number of musicians: Dozens of individuals—including Sinead O'Connor, Brian Eno, Peter Hammill, John Paul Jones, and little-known ethnic talents—contributed to the album. *Us*, which chronicled the breakup of his first marriage and subsequent romantic entanglements, reached number two on the charts, thanks to such video-backed hits as "Digging in the Dirt," and "Steam."

Later Work. With his increasing involvement in other aspects of a multifaceted career, Gabriel's studio releases grew fewer and farther between after the mid-1980's. The emphasis shifted to his various Real World enterprises, his dedication to the development and promotion of underappreciated musical talent from around the globe, and devotion to charitable causes. These efforts include extensive touring on behalf of both world beat musicians (as documented on *Secret World Live*, 1994) and personal appearances and extensive financial contributions. There has also been a growing demand for Gabriel's compositional skills in other venues. The singer-composer wrote the score for Martin Scorsese's controversial film *The Last Temptation of Christ*; *Ovo: Millennium Show*, the music and video for the Millennium Dome; and the score for the Australian film *Rabbit-Proof Fence*.

Despite his busy schedule, Gabriel manages on occasion to produce new and original additions to his catalog. *Up*, dealing with maturity and the growing awareness of mortality, yielded such tracks as "I Grieve," "More than This," and "Signal to Noise." Sometimes, Gabriel's music touches a particularly sensitive nerve: Following the collapse of New York's World Trade Center in the wake of the attacks on September 11, 2001, America's Clear Channel Communications network included the Gabriel-Afro Celt Sound System collaboration, "When You're Falling," among a list of 150 songs recommended for banning.

Musical Legacy

A leader in progressive rock since the mid-1960's, Gabriel, both with Genesis and later as a solo artist, has greatly influenced musical showmanship with his elaborate, dramatic live performances. His recorded music—incorporating complex rhythms and textures, motifs from diverse cultures, and subject matter that heightens awareness of important social issues while simultaneously appealing to pop audiences—has garnered both commercial and critical acknowledgment in the form of Grammy nominations and awards and platinum records. His groundbreaking music videos—the multi-Grammy-nominated "Sledgehammer," which earned nine MTV Video Music Awards, as well as "Digging in the Dirt" and "Steam," which were the first to win consecutive short-subject video Grammy Awards—have inspired a creative visual renaissance among other musicians.

As significant as his contributions to popular music are, Gabriel's determination to promote talented worldwide artists is likely to have a more lasting effect. By giving voice to ignored or underrepresented cultures and by drawing attention to their particular needs, Gabriel will be remembered not only for his music but also for his contributions to a more egalitarian and peaceful world.

Jack Ewing

Further Reading

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See also: Collins, Phil; Eno, Brian; Harris, Emmylou; Khan, Nusrat Fateh Ali; Nascimento, Milton; Robertson, Robbie; Sting.

Sir James Galway

Irish classical flutist

Galway's performances and recordings serve as a bridge for his audiences, crossing freely between popular and classical music genres.

Born: December 8, 1939; Belfast, Northern Ireland

Principal recordings

ALBUMS: *The Man with the Golden Flute*, 1976; *Annie's Song and Other Galway Favorites*, 1978; *Pachelbel Canon and Other Favorites*, 1981; *The Wayward Wind*, 1982; *Nocturne*, 1983; *James Galway Plays Mozart*, 1984; *Christmas Carol*, 1986; *Serenade*, 1989; *Over the Sea to Skye: The Celtic Connection*, 1991 (with the Chieftains); *The Wind Beneath My Wings*, 1991; *At the Movies*, 1992; *Bach: Flute Sonatas*, 1995; *Celtic Minstrel*, 1996 (with the Chieftains); *Legends*, 1997 (with Phil Coulter); *Music for My Friends*, 1997; *Meditations*, 1998; *Unbreak My Heart*, 1999; *Wings of Song*, 2004; *My Magic Flute*, 2006.

The Life

James Galway (GAHL-way) was born in Belfast, Northern Ireland. He studied flute at the Royal College of Music under John Francis and at the Guildhall School of Music with Geoffrey Gilbert. Afterward, he went to the Paris Conservatory to become a student of Gaston Crunelle and Jean-Pierre Rampal; he also studied privately with Marcel Moyse.

Thereafter, Galway performed for fifteen years in flute sections of the Philharmonia Orchestra, the London Symphony, and the Royal Philharmonic Orchestra. In 1969 he became principal flute of the Berlin Philharmonic, which he left in 1975 to pursue a solo career.

Galway has performed worldwide as a soloist with renowned orchestras. He also gives master classes, he performs chamber and popular-music concerts, and he makes numerous television appearances. As a recording artist, Galway has sold more than thirty million albums for labels such as Deutsche Grammophon, Sony, and RCA. While Galway's recordings of the classical flute repertoire are definitive, he is also a successful crossover artist, recording pop and Celtic music in addition to film sound tracks. Galway plays Muramatsu and Nagahara flutes. Early in his career he played a solid-gold flute by Cooper, earning him the nickname "the man with the golden flute."

The Music

Galway's voluminous discography reveals a performer who freely crosses boundaries. While some of his albums contain exclusively classical repertoire or popular tunes arranged for flute, he is just as likely to include both on the same album. In addition to recording the standard flute repertoire, Galway commissions and records new works.

The Man with the Golden Flute. Galway's debut album in 1976, *The Man with the Golden Flute*, consisted of short works (or single movements excerpted from larger works) intended to showcase Galway's prowess as a solo flutist. Most were familiar to those with little acquaintance with classical music, including flute arrangements of technical showpieces for violin or piano. The album does contain works originally for or featuring the flute, mostly from the eighteenth and nineteenth centuries.

Sir James Galway. (AP/Wide World Photos)

Annie's Song and Other Galway Favorites. In 1978 Galway released *Annie's Song and Other Galway Favorites*. Like his debut album, this release featured short works from a variety of composers. Some display Galway's technical ability with adaptations of works for other instruments, such as Marin Marais's "Le Basque," Fritz Kreisler's "Love's Joy," and a movement from Wolfgang Amadeus Mozart's Piano Sonata. These and the title work on this album, a charming adaptation of "Annie's Song" by John Denver, are complemented by arrangements of folk songs from Spain and Northern Ireland. In typical Galway style, this album brings together works from wide-ranging musical worlds.

During the 1980's, Galway continued to release albums featuring a mix of classical favorites and adaptations of popular or folk tunes. Examples include *Pachelbel Canon and Other Favorites*, *The Wayward Wind*, *Nocturne*, *Serenade*, and the holiday album *Christmas Carol*.

James Galway Plays Mozart. Recordings of the Mozart concerti are a staple in most flutist's discographies, and in 1984 Galway released the album *James Galway Plays Mozart*. This recording contains the two concerti K. 313 and K. 314, the Andante K. 315, and the Concerto for Flute and Harp, K. 299. In addition, it features the Rondo K. 373, the minuet from the Divertimento K. 334, and an arrangement of *Eine kleine Nachtmusik*.

This was not Galway's first album devoted to the works of a single composer, nor was it the first time he recorded some of the Mozart concerti, but the appearance of these particular works on a single album was important in establishing Galway as a serious flutist, and it contrasted sharply with his previous mixed-genre releases. Galway's renditions of these concerti are lighthearted and appealing, and they showcase his expert control over technical passages.

Music for My Friends. Alongside numerous greatest hits albums, in the 1990's Galway recorded albums of popular appeal and those of the standard flute repertoire. Of the former variety, *The Wind Beneath My Wings*, *At the Movies*, and *Unbreak My Heart* are representative examples, with renditions of songs by Stephen Sondheim, Paul McCartney, and Stevie Wonder.

While Galway's earlier albums tended to be accompanied by full orchestra, he later began to release recital albums, on which Galway collaborated with pianists such as Philip Moll, Christopher O'Reilley, and Martha Argerich. A representative example of this album was 1997's *Music for My Friends*, with his wife Lady Jeanne Galway on flute and Moll on piano. On this recording, Galway tackles some of the difficult recital repertoire for the flute, such as Jules Mouquet's "La Flûte de Pan," Phillipe Gaubert's "Nocturne et Allegro Scherzando," and Georges Hüe's "Fantasie." Galway's renditions of these works are characteristically flamboyant, but at the same time they display keen sensitivity to the contributions of his collaborators.

Musical Legacy

With his tireless performing schedule and his huge number of recordings, Galway has became one of the best-known flutists of his era. His willingness to cut across boundaries of genre has been important as a gateway experience for listeners to

explore music they might not otherwise know. Among the early crossover classical artists, Galway paved the way for others to breach the traditional boundaries between popular and classical music.

Galway was knighted by Queen Elizabeth II in 2001, he was named the 1997 Musician of the Year by *Musical America*, and he has received numerous Record of the Year awards from *Billboard* magazine. In 2005 he was given the Outstanding Contribution to Classical Music Award at the Classic Brits Awards. In commemoration of his sixtieth birthday, RCA Victor Red Seal released a fifteen-disc retrospective of Galway's career. Galway has also edited several performing editions.

Carey L. Campbell

Further Reading

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See also: Argerich, Martha; Denver, John; Kreisler, Fritz; Mahler, Gustav; Rampal, Jean-Pierre; Sondheim, Stephen; Wonder, Stevie.

Jerry Garcia

American rock singer, guitarist, and songwriter

A founding member and leader of the iconic band the Grateful Dead, Garcia was a prolific artist on the 1960's psychedelic countercultural scene, creating songs that captivated a legion of devout fans called Deadheads and inspiring artists in a variety of genres, including classical, jazz, folk, rock, and rap.

Born: August 1, 1942; San Francisco, California
Died: August 9, 1995; Forest Knolls, California
Also known as: Jerome John Garcia (full name)
Member of: Mother McCree's Uptown Jug Champions; the Grateful Dead; the Jerry Garcia Band; New Riders of the Purple Sage; Legion of Mary; Old and in the Way

Principal recordings

ALBUMS (solo or with various others): *Hooteroll?*, 1971 (with Howard Wales); *New Riders of the Purple Sage*, 1971; *Garcia*, 1972; *Compliments of Garcia*, 1974; *Old and in the Way*, 1975; *Reflections*, 1976; *Cats Under the Stars*, 1978 (with the Jerry Garcia Band); *Run for the Roses*, 1982; *Mother McCree's Uptown Jug Champions*, 1999.

ALBUMS (with the Grateful Dead): *The Grateful Dead*, 1967; *Anthem of the Sun*, 1968; *Aoxomoxoa*, 1969; *American Beauty*, 1970; *Workingman's Dead*, 1970; *Wake of the Flood*, 1973; *Grateful Dead from the Mars Hotel*, 1974; *Blues for Allah*, 1975; *Terrapin Station*, 1977; *Shakedown Street*, 1978; *Go to Heaven*, 1980; *In the Dark*, 1987; *Built to Last*, 1989.

ALBUMS (with David Grisman): *Garcia/Grisman*, 1991; *Not for Kids Only*, 1993; *Shady Grove*, 1996; *So What*, 1998; *The Pizza Tapes*, 2000 (featuring Tony Rice); *Grateful Dawg*, 2001; *Been All Around This World*, 2004.

WRITINGS OF INTEREST: *Harrington Street*, 1995 (autobiography); *Garcia: A Signpost to New Space*, 2003 (memoir).

The Life

Jerome John Garcia was the second son of Joseph Garcia, a swing band leader turned bar owner, and

Ruth Marie "Bobbie" Clifford, a nurse. Named after his mother's favorite composer, Jerome Kern, Garcia took an early interest in rock and roll, blues, and folk music.

In 1947 Garcia lost the middle finger on his right hand while chopping wood with his brother, Clifford "Tiff" Garcia. Later that summer, his father drowned while fishing on a family vacation in Northern California. Trying to support her family, Garcia's mother spent the majority of her time at the family's tavern, Joe Garcia's, and by the end of the year Jerry and Tiff had moved in with their maternal grandparents, who lived across the street from their home. Garcia viewed this separation as abandonment by his mother, and he developed a feeling of being unloved.

After remarrying for the second time in 1953, Bobbie moved the family twenty-five miles south of San Francisco to suburban Menlo Park. Regarded as highly intellectual, Garcia enrolled in the public school's Fast Learner Program for eighth grade in the fall of 1955, but because of his aversion to test taking, he did not graduate until two years later. While at school, Garcia immersed himself in art, creating murals and sets for school plays, and literature, exploring the works of D. H. Lawrence.

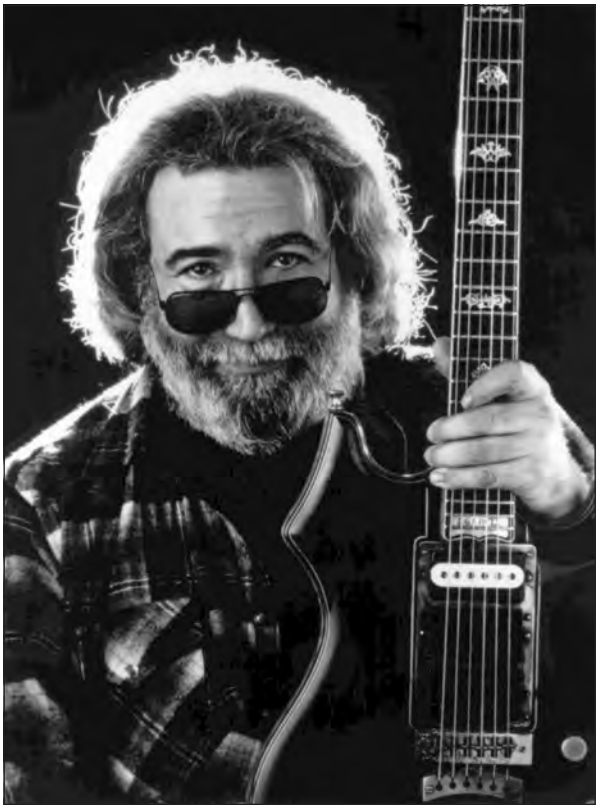
In June, 1957, Garcia moved back to San Francisco to live with his grandparents. That August Bobbie gave him an accordion for his fifteenth birthday, which she allowed him to trade in for an electric guitar. Garcia used the time he spent as a dishwasher at Joe Garcia's to learn, by ear, all the Chuck Berry songs he heard on the jukebox.

By the fall of 1957, when he entered Denman Junior High School in the Outer Mission District, Garcia was smoking cigarettes and marijuana. In 1958 he read Jack Kerouac's beat tale *On the Road* (1957), a book that solidified his connection to the budding alternative beatnik counterculture. By the end of 1960, Garcia, dismissing attempts to conform, joined a band, the Chords, after his mother transferred him to another suburban school.

Later Garcia enlisted in the Army, and he was discharged after a few months. He moved in with friends in Palo Alto, California, near Stanford University. While working the lights for a local theater production of *Damn Yankees* (1955) in March, 1961, he met future songwriting partner Robert Hunter. The two performed at local music spots, such as Kepler's Books, where Garcia was first introduced to Ronald C. McKernan ("Pigpen") and St. Michael's Alley, where he met Phil Lesh. Garcia also met Sara Ruppenthal, a Stanford sophomore, at Kepler's Books. The two married on April 25, 1963; in December, Ruppenthal gave birth to their daughter, Heather. Ruppenthal and Garcia divorced when Heather was three.

Aside from performing with Hunter, Garcia worked as an acoustic guitar and banjo instructor. On New Year's Eve, 1963, he met Bob Weir. Weir and Pigpen would soon join Garcia in forming the jug band Mother McCree's Uptown Jug Champions.

In 1964, a defining year in Garcia's life, he tried the hallucinogenic drug LSD, legal at the time. In addition, the jug band transformed, with the addition of Lesh and Bill Kreutzmann, into the Warlocks. The Warlocks were aligned socially with Ken Kesey's Merry Band of Pranksters, an antiestablishment group, and often performed at the group's Acid Tests, where partyers knowingly or unknow-



Jerry Garcia. (AP/Wide World Photos)

ingly ingested LSD. In 1965 the Warlocks changed their name to the Grateful Dead, and Garcia's life as a highly successful musician and charismatic counterculture icon began. Garcia also became a father two more times: to Annabelle in 1970 and Theresa ("Trixie") in 1974. Garcia and the girls' mother, Carolyn Adams, nicknamed Mountain Girl by the Merry Pranksters, married in 1981.

Unfortunately, the following decades hosted mental and physical lows for Garcia. His mother, severely injured in an automobile accident in 1970, died a few weeks later. In 1986 Garcia slipped into a diabetic coma that lasted for five days. In 1993 he and Adams divorced; Garcia married Deborah Koons on Valentine's Day, 1994. His involvement with drugs escalated to include opiates as well as cocaine, and his health quickly deteriorated. On August 8, 1995, Garcia admitted himself to Serenity Knolls, a rehabilitation center twenty miles north of San Francisco. On August 9, 1995, at 4:23 in the morning, Garcia died of a heart attack.

The Music

Garcia's music mirrored the collective disenchantment members of the counterculture often found with notions of conformity inherent in American culture. Much more than arbitrary psychedelic experimentation, his songs represented highly constructed spaces where divergent musical techniques and society harmoniously collided. Believing that "art is not only something you do, but something you are as well," Garcia used his own life experiences as a basis for his compositions. Captivated by classical, blues, folk, and rock music, Garcia played eclectic music that crossed racial and socioeconomic boundaries. Blending these styles and sounds into one fluidly composed musical arrangement, Garcia successfully broke established social customs and demonstrated how music and culture could embrace diversity and multiplicity.

"Scarlet Begonias." One of five Garcia songs on the album *Grateful Dead from the Mars Hotel*, "Scarlet Begonias" debuted live on March 23, 1974, at San Francisco's Cow Palace. The song became a fan and band favorite because its complex composition and numerous instrumental solo sections provided for free-flowing improvisation. In live performances, "Scarlet Begonias" was frequently followed by "Fire on the Mountain," and this combination was referred to as "Scarlet Fire." The lyrics "Strangers stoppin' strangers just to shake their hands" and "Everybody's playin' in the Heart of Gold Band," which appear at the end of "Scarlet Begonias," hold special meaning, affirming the intimate relationship between the fans and the band.

"Shakedown Street." The title song to the Grateful Dead's tenth album, "Shakedown Street," was Garcia's ode to disco. When the album was released in 1978, fans were wary, because disco was a divisive genre. While disco had legions of avid supporters, many others loathed the synthesized, repetitive nature of disco music. However, the band's fans learned through the Grateful Dead's live performances of it that the studio version of "Shakedown Street" was merely a launching pad for extended improvisation. "Shakedown Street" became synonymous with the area outside a performance venue where fans often doubled as vendors and sold an assortment of goods, ranging from T-shirts and food to drugs and drug paraphernalia.

"Touch of Grey." First played live on September 15, 1982, "Touch of Grey" did not appear on an album until five years later, on 1987's *In the Dark*. The lyrics were penned by Hunter, and Garcia composed for them an upbeat arrangement that caught notice. Released at a point when popular hit singles reigned, "Touch of Grey" brought mainstream mass-media attention to the country's most successful and popular touring band. As the refrain's lyrics shift from "I will survive" to "We will survive," the song advocates personal and collective perseverance and triumph. The most successful mainstream Grateful Dead song, it listed on the *Billboard* Top 10. The band produced its only music video for "Touch of Grey," and it aired as the culminating point on what MTV dubbed Day of the Dead. The song, however, divided the band's fan base. Some delighted in the mainstream's sudden interest in the band, while others felt the song paved the way for fair-weather fans who attended shows simply to hear one song, which, in traditional Grateful Dead form, was not played every night.

Musical Legacy

Garcia's music, especially that written and produced for the Grateful Dead, helped many individuals find peace and happiness in an alienating

world, giving a voice to and kinship for members of the counterculture. Even after Garcia's death, people of various races, ages, genders, nationalities, and socioeconomic classes identified themselves as his fans. Rock-and-roll artists, rappers, and classical composers cite Garcia as an influential model. On September 29, 2005, ten years after his death, a group of such individuals came together in Berkeley, California, to celebrate Garcia's life, influence, and legacy at the tribute concert, Comes a Time: A Celebration of the Music and Spirit of Jerry Garcia.

Elizabeth Anne Yeager

Further Reading

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Gans, David. *Conversations with the Dead*. New York: Routledge, 1991. A collection of interviews with band members, including Garcia. Gans, a musician and self-identified Deadhead, hosted the radio program "The Grateful Dead Hour."

_____. *Not Fade Away*. New York: Avalon, 1995. A collection of fan stories and memories that were posted on the Internet in memory of Garcia immediately following his death. A key tool in examining the cultural impact of Garcia's life as well as his musical legacy.

Garcia, Jerry. *Harrington Street*. New York: Delacorte Press, 1995. This is an autobiographical and anecdotal personal history by Garcia.

Garcia, Jerry, Charles Reich, and Jann Wenner. *Garcia: The Rolling Stone Interview*. San Francisco: Straight Arrow Books, 1972. Detailed interview with Garcia during the Grateful Dead's formative years.

Hunter, Robert. *Box of Rain*. New York: Penguin, 1993. A collection of song lyrics and stories regarding song origins.

Jackson, Blair. *Garcia: An American Life*. New York: Penguin Books, 1999. A detailed biography of Garcia written by an established rock journalist and longtime Grateful Dead reporter. Jackson blends interviews with Garcia that cover a thirty-year span with those of other band members, close friends, family members, and business associates for a humane portrait of Garcia.

McNally, Dennis. *A Long Strange Trip*. New York: Broadway Books, 2002. Historiography of the Grateful Dead and individual members written by the band's official historian and longtime publicist.

See also: Anastasio, Trey; Carter, Maybelle; Dodge, Charles.

Art Garfunkel

American rock and folksinger and songwriter

Garfunkel, who formed a folk-rock duo with Paul Simon, is noted for his haunting and hushed vocal style.

Born: November 5, 1941; Queens, New York
Also known as: Arthur Ira Garfunkel (full name); Artie Garr
Member of: Tom and Jerry; Simon and Garfunkel

Principal recordings

ALBUMS (solo): *Angel Clare*, 1973; *Breakaway*, 1975; *Watermark*, 1977; *Fate for Breakfast*, 1979; *Scissors Cut*, 1981; *The Animals' Christmas*, 1986; *Lefty*, 1988; *Songs from a Parent to a Child*, 1997; *Everything Waits to Be Noticed*, 2002; *Some Enchanted Evening*, 2007.

ALBUMS (with Simon and Garfunkel): *Wednesday Morning, 3 A.M.*, 1964; *Parsley, Sage, Rosemary, and Thyme*, 1966; *The Sounds of Silence*, 1966; *Bookends*, 1968; *The Graduate*, 1968 (with others); *Bridge over Troubled Water*, 1970.

The Life

Arthur Ira Garfunkel (GAHR-fuhn-kuhl) was born in Queens, New York, to parents of Romanian Jewish descent. In sixth grade, Garfunkel met Paul Simon when they both appeared in their school's production of *Alice in Wonderland* (Garfunkel was the Cheshire Cat). As juniors at Forest Hills High School, the duo adopted stage names of Tom and Jerry, and they released a moderate-selling single entitled "Hey Schoolgirl." They also appeared on

the televised dance show *American Bandstand*, sharing the bill with Jerry Lee Lewis. Their follow-up single was not successful, so they disbanded and went to college. Garfunkel attended Columbia University to study architecture (later obtaining a degree in art history) and performed occasionally as Artie Garr.

Garfunkel and Simon reunited in 1962, and they began performing in Greenwich Village folk coffeehouses before being signed to CBS Records by Tom Wilson. Their debut album, *Wednesday Morning, 3 A.M.*, sold only a few copies until Wilson had the single "The Sounds of Silence" overdubbed with electric instruments, which transformed it into a huge hit. After years of commercial success, Garfunkel decided to pursue an acting career, and the duo disbanded again. They have reunited for several performances, and both perform and record as solo artists.

The Music

Simon and Garfunkel performed primarily between 1957 and 1970. After being signed to CBS Records by Wilson in 1964, they released their debut album, *Wednesday Morning, 3 A.M.*, which was not a commercial success. The disappointed duo temporarily split, with Simon moving to Europe (and releasing his solo British album, *The Paul Simon Songbook*, in 1965), and Garfunkel pursuing a master's degree in mathematics from Columbia University. A year later, without their knowledge, Wilson used Bob Dylan's studio band to overdub "The Sounds of Silence" with electric guitar, bass, and drums, releasing it as a single and making it a number-one hit. Radio stations across the country began receiving requests for the song, and CBS decided to salvage the album. Simon returned to the United States to regroup with Garfunkel, and the two became stars. Though neither of them initially approved of Wilson's "electrified" version of their music, it was that folk-rock style that made them famous.

Early Works. The Wilson remixed single appeared on the duo's second album, *The Sounds of Silence*, which also featured material taken from *The Paul Simon Songbook*. A surprise success, the album contained the hits "Homeward Bound" and "I Am a Rock." Their next album, *Parsley, Sage, Rosemary, and Thyme*, contained such favorites as "A Hazy Shade of Winter," "At the Zoo," "The Fifty-ninth Street Bridge Song" ("Feelin' Groovy"), and "Scarborough Fair."

The Graduate. Filmmaker Mike Nichols commissioned the duo to do some songs for the sound track of his 1967 film, *The Graduate*. The sound track was an instant hit, and in 1968 it knocked the Beatles' *White Album* off the top of the record charts. In 1969 the single "Mrs. Robinson" later won the first of several Grammy Awards for Simon and Garfunkel. Initially composed by Simon as a nostalgic salute to Americana, "Mrs. Robinson" began lyrically as "Mrs. Roosevelt." Nichols suggested the name change to relate it to his movie, and with that edge the duo ended up with a huge success. Their follow-up album, *Bookends*, became a number-one *Billboard* hit. The themes on the album were more complex than previously released albums, and it also included an updated version of "Mrs. Robinson."

Bridge over Troubled Water. At the height of their success, Simon and Garfunkel experienced pronounced personal differences. By 1969 Garfunkel was earnestly pursuing a film career, and he was given the role of Nately in Nichols's film adaptation of Joseph Heller's novel *Catch-22* (1961). Simon had also been promised a part in the film, but it was ultimately cut. Garfunkel's filming time conflicted with studio recording time for the duo's next album, *Bridge over Troubled Water*, causing further tension in their relationship. The album, featuring eleven tracks, took two years to complete. Despite the strain between Simon and Garfunkel, the album was one of the best-selling of the entire 1970's, and it won several Grammy Awards in 1971, including Album of the Year and Best Engineered Recording. The title track, featuring Garfunkel's unmistakable tenor, won Record of the Year and Song of the Year. That same year, they also won Best Contemporary Song and Best Arrangement Accompanying Vocalists.

Other highlights from the album include "The Boxer," "Cecilia," and "El Condor Pasa." Despite their overwhelming success, the duo separated in 1970, stating that their intention was not to part permanently, but rather to take a break from each other. Garfunkel divided his time between acting and a small solo career, and the two have occasionally reunited, recording hits and performing for

packed venues. They were inducted into the Rock and Roll Hall of Fame in 1990.

Musical Legacy

Influenced by the Everly Brothers and Bob Dylan, Garfunkel and his partner Simon sang songs with themes that appealed to teenagers and adults alike. Their duets married the elements of folk music (sometimes incorporating actual folk songs, such as the traditional English tune "Scarborough Fair") with rock music (drums, electric guitars, bass). That musical coupling, combined with the duo's close vocal harmonies, clean-cut images, and distinct academic backgrounds, made them unique among the folk-rock musicians of the day.

Anastasia Pike

Further Reading

Charlton, Katherine. *Rock Music Styles: A History*. New York: McGraw Hill, 2008. This rock music textbook places Simon and Garfunkel in context with other folk-rock musicians of the day.

Grodin, Charles. *If I Only Knew Then: Learning from Our Mistakes*. New York: Springboard Press, 2007. In this collection, Garfunkel recounts what he learned from his experiences with the *Bookends* album. The essay gives an insight into his personality.

McLeod, Kembrew. "Simon and Garfunkel." In *St. James Encyclopedia of Popular Culture*. Detroit, Mich.: St. James Press, 1999. The entry on the duo provides a brief synopsis of their major works.

Unterberger, Richie. *Eight Miles High: Folk Rock's Flight from Haight-Ashbury to Woodstock*. Milwaukee, Wis.: Backbeat Books, 2003. This documents the evolution of the folk-rock movement from 1966 until the end of the decade, with details about Simon and Garfunkel's musical contributions.

_____. *Turn! Turn! Turn! The '60's Folk-Rock Revolution*. Milwaukee, Wis.: Backbeat Books, 2002. An interesting and resourceful book containing numerous interviews with many of folk-rock's revolutionaries.

See also: David, Hal; Dylan, Bob; Everly, Don and Phil; Iglesias, Julio; Lewis, Jerry Lee; Simon, Paul; Webb, Jimmy.

Judy Garland

American popular music and musical-theater singer

Garland achieved stardom as a childhood singer and actress, appearing in vaudeville, in cabarets, in films, and on stage. She went on to international renown in American films, starring in the 1939 classic The Wizard of Oz.

Born: June 10, 1922; Grand Rapids, Minnesota
Died: June 22, 1969; London, England
Also known as: Frances Ethel Gumm (birth name)

Principal works

MUSICAL THEATER (singer): *Judy Garland at the Palace: Two-a-Day*, 1951; *Judy Garland*, 1956; *Judy Garland: At Home at the Palace*, 1967.

Principal recordings

ALBUMS: *Judy Garland Souvenir Album*, 1940; *The Wizard of Oz*, 1940; *Judy Garland Second Souvenir Album*, 1943; *Judy Garland Third Souvenir Album*, 1949; *Easter Parade*, 1950; *Words and Music*, 1950; *Girl Crazy*, 1953; *Miss Show Business*, 1955; *If You Feel Like Singing*, 1955; *In the Good Old Summertime*, 1955; *Judy Garland with the MGM Orchestra*, 1956; *Alone*, 1957; *Harvey Girls*, 1957; *Meet Me in St. Louis*, 1957; *Judy in Love*, 1958; *The Letter*, 1959; *That's Entertainment*, 1960; *Gay Purr-ee*, 1961; *Judy at Carnegie Hall*, 1961; *The Magic of Judy Garland*, 1961; *The Garland Touch*, 1962; *I Could Go on Singing*, 1963; *Our Love Letter*, 1963; *Just for Openers*, 1964; *"Live" at the London Palladium*, 1965 (with Liza Minnelli).

SINGLES: "(Dear Mr. Gable) You Made Me Love You," 1937; "Oceans Apart," 1939; "How About You," 1941; "Yah-Ta-Ta Yah-Ta-Ta (Talk, Talk, Talk)," 1945; "Changing My Tune," 1946; "Send My Baby Back to Me," 1954; "Swanee," 1961.

The Life

Judy Garland was born Frances Ethel Gumm in Grand Rapids, Minnesota, to Frank and Ethel

Milne Gumm, former vaudevillians. From the age of two, she performed first with her two older sisters, Mary Jane and Virginia, singing "Jingle Bells" in her father's theater, and she was smitten by audience applause. To be closer to Hollywood, the family relocated to Lancaster, California, where her father bought a theater, where the Gumm sisters performed. Ethel Meglin's dance school taught them dancing, and they were showcased in the Kiddies dance troupe. They appeared in short films and with actor George Jessel at Chicago's Oriental Theatre.

Jessel persuaded them to change their name to the Garland Sisters in 1934, and Frances took the name Judy after the Hoagy Carmichael song "Judy." Garland signed with Metro-Goldwyn-Mayer in 1935, and at thirteen she went to school at the studio. With her powerful singing voice and her youthful charm, she won film roles. To support her active filming pace, she was administered drugs, and she then required drugs to sleep, leading to a lifetime of addiction. Garland was competitive, she loved the critical praise, and her acting talents grew as she starred in major films, singing signature songs. Overwork created stress, and she had a breakdown. In 1948 Garland failed to complete several pictures, and she made attempts at suicide.

Garland's will to live and her career were revived on the international stage. Craving the attention and warmth of live audiences, Garland made a concert tour of England in 1951, and audiences were thrilled to hear her sing. The venues, including the London Palladium, were sold out, and her performances received rave reviews.

Garland made her second signature film, *A Star Is Born*, in 1954. She continued to appear in concert and on television specials. After suffering from hepatitis in November, 1959, she recovered fully to play again at the London Palladium. She appeared at Carnegie Hall in 1961, and she aired her own television show in 1962. In November, 1964, she sang again at the London Palladium. Her following concert tour in Australia hit a low point, and she performed for only forty-five minutes in Melbourne, announcing that she suffered from pleurisy. She was contracted for, then let go from, the film *Valley of the Dolls* (1967). Later she recovered sufficiently to perform with her children, Lorna Luft and Joey Luft, at New York's Palace Theatre in July, 1967.

Judy Garland. (AP/Wide World Photos)

Garland was married to David Rose from 1941 to 1944, to Vincente Minnelli from 1945 to 1951, to Sidney Luft from 1952 to 1965, to Mark Herron from 1965 to 1967, and to Mickey Deans in 1969. Garland died from an accidental drug overdose in 1969 in London.

The Music

Early Works. As part of the Meglin Kiddies, Garland made her film debut in *The Big Revue* (1929), and it was followed by *A Holiday in Storyland* (1930), in which she sang her first solo on screen. In *La Fiesta de Santa Barbara* (1935), filmed in Technicolor, the Gumm sisters trio sang "La Cucaracha." After signing with Metro-Goldwyn-Mayer in 1935, Garland sang "Zing! Went the Strings of My Heart" impressively in a radio performance for the *Shell Chateau Hour*. Showing her powerful adult voice, Garland recorded for Decca Records in June, 1936, "Swing Mr. Charlie" and "Stomping at

the Savoy," her debut single with Bing Crosby's Orchestra. She appeared in Twentieth Century-Fox's college musical *Pigskin Parade* in November, 1936, singing "The Balboa," "The Texas Tornado," and "It's Love I'm After." Garland sang "After You've Gone" for the *Shell Chateau Hour*. She won considerable attention singing "You Made Me Love You" honoring Clark Gable at his studio-sponsored birthday party, and she filmed it in *Broadway Melody of 1938* (1937), crooning to his photograph. As a fresh singing duo, the team of Mickey Rooney and Judy Garland were paired in *Love Finds Andy Hardy* in 1937, and its success brought them eight additional musical films together.

"Over the Rainbow." In 1939 Garland played the role for which she would be most recognized, Dorothy in *The Wizard of Oz*, and she sang the song for which she would be most recognized, "Over the Rainbow." At sixteen, Garland was dressed in blue gingham and her hair was plaited in braids, a simple presentation that was designed to focus all the attention on her singing and acting. Producers Arthur Freed and Mervyn LeRoy and an international film audience gave their overwhelming approval of her performance. *The Wizard of Oz* proved a smash hit, and she received a special Juvenile Academy Award for her performance. Her next film was *Babes in Arms* (1939) with Mickey Rooney. Decca Records released her first album, *Judy Garland Souvenir Album*, in three discs.

"For Me and My Gal." Working through a frantic filming schedule in 1940, she starred in *Andy Hardy Meets Debutante*, *Strike Up the Band*, and *Little Nellie Kelly*. In the last film, Garland shared her first grown-up on-screen kiss. and she demonstrated her mature acting style by portraying the roles of both the mother and the daughter. In the Andy Hardy film, she sang "I'm Nobody's Baby," and her record made it to the Top 10. In 1941 Garland appeared in *Ziegfeld Girl*, *Life Begins for Andy Hardy*, and *Babes on Broadway*. In 1942 she starred with Gene Kelly in *For Me and My Gal*, and she received top billing for singing the film's signature song, with the record listing in the Top 10. Garland had reached stardom, propelled largely by her singing ability in film musicals. Beginning in 1941, at age twenty-one, Garland began to portray glamorous roles, and in 1943 she starred in *Presenting Lily Mars* and *Girl Crazy*. Garland made her concert debut with the Philadelphia Orchestra directed by André Kostelanetz on July 1, 1943, at the Robin Hood Dell outdoor theatre. She toured military service camps during World War II.

"The Trolley Song." In 1944 Garland had another big success with Metro-Goldwyn-Mayer's *Meet Me in St. Louis* directed by Vincente Minnelli. Judy sang songs that would prove to be some of her favorites—"The Trolley Song," "The Boy Next Door," and "Have Yourself a Merry Little Christmas"—all romantic and upbeat. "The Trolley Song" hit the Top 10, as did her album of movie songs. Her only dramatic nonsinging role was in 1945 in *The Clock*, with Robert Walker. Garland's first record to hit the Top 10 without first being sung in a film was "Yah-Ta-Ta Yah-Ta-Ta (Talk, Talk, Talk)," sung with Bing Crosby. Recognizing that Garland's fans desired to see her in singing film roles, the studio featured her in *The Harvey Girls* (1946), singing "On the Atchison, Topeka, and the Santa Fe." This was a career high point, which was followed by some low points. In 1947 Garland had difficulty completing *The Pirate*, suffering a mental breakdown and spending time in a private sanatorium. Ever the trouper, she bounced back from overwork to film *The Easter Parade*, costarring Fred Astaire, in 1948, and to film *Words and Music*, which produced a number-one sound track album. *In the Good Old Summertime* (1949) and *Summer Stock* (1950), which produced a Top 10 sound track album, proved to be her last films with Metro-Goldwyn-Mayer.

Going abroad to perform on stage at the London Palladium in April, 1951, she found again the adoration she craved, and she embarked on a major comeback. Applause and appreciation renewed her career aspirations and her vitality. Beginning on October 16, 1951, she played the Palace Theatre in New York, and she was presented a special Tony Award in 1952 for her revival of vaudeville traditions on the Broadway stage.

"Born in a Trunk." Garland and Sidney Luft formed Transcona, a production company that contracted to produce a remake of the musical *A Star Is Born*, a vehicle designed to propel Garland back to her former star status, with Warner Bros. supplying financial support. James Mason and Garland starred; George Cukor directed; Jack Warner supervised. The famous Garland "Born in a Trunk" med-

ley was inserted into the film to showcase her musical performance talents and to help make the film a financial success. Largely because of the film's excessive length, however, it lost money. It did earn wide critical acclaim, and Garland was nominated for an Academy Award for Best Actress, winning a Golden Globe for Best Actress in a Musical Role in 1954. The sound track album released by Columbia Records became a Top 10 hit, and it was coordinated with a Garland television special, *Miss Show Business*, for which she received an Emmy Award nomination for Best Female Singer.

Garland further revived her singing career by appearing on television in the *Ford Star Jubilee* for three years, from 1955 to 1958, and doing a special live concert for *General Electric Theatre* on CBS in 1956. Garland also sang in Las Vegas at the New Frontier Hotel for fifty-five thousand dollars per week. She received the highest salary ever paid a Las Vegas entertainer in 1956. In 1958 Garland made the albums *Judy in Love* and *Judy Garland at the Grove*.

Judy at Carnegie Hall. Garland capitalized on her comeback success with her album *That's Entertainment* in 1960. *Judy at Carnegie Hall* recorded her appearance on April 23, 1961, at Carnegie Hall, which went to gold and number one on the charts. Garland filmed *Judgment at Nuremberg* (1961), for which she was nominated for both a Golden Globe and an Academy Award for Best Supporting Actress.

Many in the industry equated Garland's personal life with her starring role in her final film, *I Could Go on Singing* (1963), the story of an ambitious female singer striving for recognition. The sound track reached the Top 40. She appeared on television in *The Judy Garland Show* special in 1962, with guests Frank Sinatra and Dean Martin, and it was extended to a series in 1963. This series was nominated for an Emmy Award for Outstanding Performance in a Variety or Musical Program or Series. Her album *The Garland Touch*, released in 1962, reached the Top 20, and her album *Just for Openers* showcased songs sung in her television series. With Burt Lancaster, she made the dramatic film *A Child Is Waiting* (1963).

"Live" at the London Palladium. In November, 1964, Garland sang with her eighteen-year-old daughter Liza Minnelli at the London Palladium, and this performance was filmed and recorded. The film version appeared on British television. The recording was used for the album *"Live" at the London Palladium*, and it was released in 1965 by Capitol Records. This success opened the way for another Garland singing tour of the United States. In 1967 she returned to the Palace Theatre in New York, and she produced a live album, *Judy Garland: At Home at the Palace*, released by ABC Records.

Musical Legacy

Several of Garland's recordings have been inducted into the Grammy Hall of Fame—"Over the Rainbow," "Have Yourself a Merry Little Christmas," "Get Happy," "The Trolley Song," and "The Man That Got Away." When the American Film Institute ranked the top one hundred movie songs over the last one hundred years, "Over the Rainbow" ranked number one, and the other four ranked from number eleven to number seventy-six. Posthumously, Garland was awarded a Grammy Lifetime Achievement Award in 1997, testimony to her musical resilience and her radiant vocal achievements.

Barbara Bennett Peterson

Further Reading

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Edwards, Anne. *Judy Garland*. New York: Simon & Schuster, 1975. A sympathetic portrayal of the nuanced life of Garland as a singing icon.

Luft, Lorna. *Me and My Shadows: A Family Memoir*. New York: Simon & Schuster, 1999. A laudatory biography, written by her daughter.

Shipman, David. *Judy Garland: The Secret Life of an American Legend*. New York: Hyperion, 1992. Fully illustrated biography relates the personal and professional life of Garland, using information from film institute archives and from an unpublished biography of Vincente Minnelli.

See also: Andrews, Dame Julie; Arlen, Harold; Ebb, Fred; Elliot, Cass; Kern, Jerome; Previn, Sir André; Ronstadt, Linda; Sinatra, Frank; Tormé, Mel.

Erroll Garner

American jazz songwriter and pianist

A self-taught musician of prodigious technique, Garner was known for the rhythmic independence of his left and his right hands. The composer of the standard "Misty," Garner was also known for his original and florid treatments of ballads.

Born: June 15, 1921; Pittsburgh, Pennsylvania
Died: January 7, 1977; Los Angeles, California
Also known as: Erroll Louis Garner (full name)

Principal recordings

ALBUMS: *Overture to Dawn, Vol. 1*, 1944; *Overture to Dawn, Vol. 2*, 1944; *Overture to Dawn, Vol. 3*, 1944; *Overture to Dawn, Vol. 4*, 1944; *Overture to Dawn, Vol. 5*, 1944; *Passport to Fame*, 1944; *Yesterdays*, 1944; *Erroll Garner and Billy Taylor*, 1945 (re-released as *Separate Keyboards*, 1945); *Gone with Garner*, 1945; *Serenade to Laura*, 1945; *Cocktail Time*, 1947; *Erroll Garner at the Piano*, 1949; *Erroll Garner Playing Piano Solos, Vol. 1*, 1949; *Erroll Garner Playing Piano Solos, Vol. 2*, 1949; *Erroll Garner Playing Piano Solos, Vol. 3*, 1949; *Erroll Garner Playing Piano Solos, Vol. 4*, 1949; *Garnering*, 1949; *Rhapsody*, 1949; *Encores*, 1950; *Erroll Garner Plays Gershwin and Kern*, 1950; *Long Ago and Far Away*, 1950; *Piano Moods*, 1950; *Piano Solos, Vol. 1*, 1950; *Piano Solos, Vol. 2*, 1950; *Plays for Dancing*, 1950; *Body and Soul*, 1951; *Garnerland*, 1951; *Gone-Garner-Gonest*, 1951; *Piano Stylist*, 1951; *Piano Variations*, 1951; *The Provocative Erroll Garner*, 1951; *Solo Flight*, 1952; *Contrasts*, 1954; *Erroll!*, 1954; *Erroll Garner Plays Misty*, 1954; *Mambo Moves Garner*, 1954; *The Original Misty*, 1954; *Afternoon of an Elf*, 1955; *Concert by the Sea*, 1955; *Solitaire*, 1955; *Solo*, 1955; *Erroll Garner*, 1956; *He's Here! He's Gone! He's Garner*, 1956; *The Most Happy Piano*, 1956; *Swinging Solos*, 1956; *Another Voice*, 1957; *Soliloquy*, 1957; *Paris Impressions, Vol. 1*, 1958; *Paris Impressions, Vol. 2*, 1958; *Dreamstreet*, 1959; *The One and Only Erroll Garner*, 1960; *Close-up Swing*, 1961; *Easy to Love*, 1961; *You Brought a New Kind of Love*, 1963; *Erroll Garner*, 1964; *Now Playing: A Night at the Movies*, 1964; *That's My Kick*, 1966; *Up in Erroll's Room*, 1968; *Feeling Is Believing*, 1970; *Gemini*, 1971; *Magician*, 1974.

The Life

Erroll Louis Garner was born into a musical family in Pittsburgh, Pennsylvania, in 1921. His father and older brother were professional musicians, and his three sisters were also musically gifted. Though his father encouraged him to take piano lessons, Garner preferred playing baseball. However, the lure of music eventually overcame his interest in sports, and he began learning to play piano by ear. Dodo Marmarosa and Billy Strayhorn, who lived nearby and who later became important jazz pianists, helped the fledgling pianist. Garner was playing professionally in the Pittsburgh area by the time he was twelve.

Garner moved to New York City in 1944, and by the end of the decade he was recording and performing extensively. In 1955 he recorded *Concert by the Sea*, one of the best-selling jazz records of all time. Garner's melodic, hard-swinging playing had tremendous popular appeal, and by the late 1950's he was one of the most well-known figures in jazz. His popularity extended beyond jazz audiences, and he appeared on television many times in the 1950's and 1960's. He toured Europe extensively in the early 1960's. He was also an occasional composer. He wrote his most well-known song, "Misty," in 1954. Garner died of a heart attack in 1977.

The Music

Garner began his career firmly rooted in the stride tradition of Fats Waller and James P. Johnson. His own style evolved quickly, retaining elements of stride and ragtime, but also showing the strong influence of swing pianists such as Teddy Wilson and Earl "Fatha" Hines. His ballad style reflects the influence of Art Tatum, containing florid, right-hand sixteenth- and thirty-second-note passages surrounding statements of the melody. Like Tatum, Garner left few spaces unfilled. His dense, two-hand chordal passages also recall Tatum. His ballad treatments, often containing extended introductions of unrelated material before the beginning of the actual song, are another signature of Garner's style.

Garner's up-tempo playing is often characterized by rhythmically propulsive left-hand quarter notes. This device represents an updated treatment of the left hand common in Scott Joplin's ragtime writing, expanding the voicings to four-note seventh chords in open position, often with a tenth between the outer voices. These left-hand voicings, which come directly from the stride piano style, recall the guitar style made famous by Freddie Green of the Count Basie Band. Over this rock-solid left hand, Garner superimposed melodies and improvised lines in octaves and block chords, a pianistic device often first attributed to Hines. Garner's right-hand lines were often played behind the beat, especially at medium tempi, sometimes lagging behind the left hand as much as an eighth note. This rhythmic independence between right and left hands, technically quite difficult, is one of the most identifiable traits of Garner's playing.

Erroll Garner. (CBS/Landov)

The Dial Sessions. Soon after moving to New York City in 1944, Garner began playing regularly at jazz clubs on Fifty-second Street. In February of 1947, he recorded a session in California with Charlie Parker, along with bassist Red Callender and drummer Doc West. Garner recorded several tunes, including "Bird's Nest" and "Cool Blues," for Dial Records. Although Garner afterward remembered the session as one of the highlights of his career, he was not a bebop player, and he never played with Parker again.

"Laura" *and* "Misty." Garner's first hit was the 1955 recording of the standard "Laura." The clearly stated melody (surrounded by lush block chords and florid right-hand lines) and its brevity (just under three minutes long, it contains a short introduction and coda surrounding a single statement of the song form) made the recording accessible to non-jazz audiences and no doubt account for its popular success. Garner wrote a number of songs, such as "Dreamy," "It Gets Better Every Time," "One Good Turn," and "No More Shadows," but his best-known composition—and one of the most recorded standards of all time—is the ballad "Misty," written in 1954.

Concert by the Sea. Garner recorded extensively, and his records sold well. He was something of a legend in the music industry for his ability to record a great deal of music in a relatively short period of time: Most of his albums consist of first takes recorded in a single session. On September 19, 1955, he recorded one of the best-selling jazz albums of all time, *Concert by the Sea*, at a live concert in Carmel, California. This record contains the trademark Garner devices. The up-tempo versions of "I'll Remember April," "Red Top," and "It's All Right with Me" feature the now-famous left-hand strumming with right-hand octaves and block chords on the melody. Lush introductions to "Autumn Leaves" and "April in Paris" reveal the influence of Tatum. Medium-tempo versions of "They Can't Take That Away from Me" and "Teach Me Tonight" showcase his legendary dexterity, with the on-top-of-the-beat left-hand pulse supporting the laid-back right-hand line.

Musical Legacy

Garner's playing was highly idiosyncratic. While the particulars of his style were not widely imi-

tated, his heavily orchestrated yet pianistic approach to arrangements of popular songs—with its wide dynamic range and imaginative variety of textures—has influenced generations of pianists. His innate lyricism, coupled with his imaginative yet accessible treatments of well-known melodies, made him immensely popular, and his hard-swinging right-hand lines and his sophisticated harmonic approach rooted him in the jazz tradition. One of the most impressive qualities of his playing is its sheer joy and ebullience.

Matthew Nicholl

Further Reading

Collier, James Lincoln. *The Making of Jazz: A Comprehensive History*. New York: Dell, 1978. This source covers the development of jazz piano, placing the contributions of the most well-known players in context. Includes numerous references to and biographical information about Garner.

Doerschuk, Robert. *88: The Giants of Jazz Piano*. San Francisco: Backbeat Books, 2001. This historical overview of jazz piano includes short portraits of important pianists, with a chapter on Garner.

Doran, James M. *Erroll Garner: The Most Happy Piano*. Metuchen, N.J.: Scarecrow Press, 1985. This resource contains extensive biographical information on Garner and a discography complete through 1985.

Feather, Leonard. *Encyclopedia of Jazz in the Sixties*. New York: Horizon Press, 1967. Contains photographs, a short discography, and biographical information about Garner.

Rizzo, Gene. *The Fifty Greatest Jazz Piano Players of All Time*. Milwaukee, Wis.: Hal Leonard, 2005. This book contains a chapter about Garner, placing his work and contributions in context with the historical development of jazz piano.

Taylor, Billy. *Jazz Piano: A Jazz History*. Dubuque, Iowa: William C. Brown, 1982. Written by a highly respected jazz pianist, this excellent overview of jazz piano contains numerous references to Garner, his influences, and his contributions.

See also: Blakey, Art; Burke, Johnny; Gershwin, George; Hancock, Herbie; Joplin, Scott; Kern, Jerome; Parker, Charlie; Tatum, Art; Waller, Fats.

Marvin Gaye

American soul singer and songwriter

Possessed of a soulful, passionate voice with great range and versatility, Gaye was a star in the early decades of soul music. Recording solo and duet hits with the 1960's Motown sound, in the 1970's he branched into groove-oriented albums with social and sensual content.

Born: April 2, 1939; Washington, D.C.
Died: April 1, 1984; Los Angeles, California
Also known as: Marvin Pentz Gay, Jr. (birth name)

Principal recordings

ALBUMS: *The Soulful Moods of Marvin Gaye*, 1961; *That Stubborn Kinda Fellow*, 1963; *Hello Broadway*, 1964; *Together*, 1964 (with Mary Wells); *When I'm Alone I Cry*, 1964; *How Sweet It Is to Be Loved by You*, 1965; *A Tribute to the Great Nat King Cole*, 1965; *Moods of Marvin Gaye*, 1966; *Take Two*, 1966 (with Kim Weston); *United*, 1967 (with Tammi Terrell); *I Heard It Through the Grapevine!*, 1968; *In the Groove*, 1968; *You're All I Need*, 1968 (with Terrell); *Easy*, 1969 (with Terrell); *M.P.G.*, 1969; *That's the Way Love Is*, 1970; *What's Going On*, 1971; *Trouble Man*, 1972; *Let's Get It On*, 1973; *Diana and Marvin*, 1974 (with Diana Ross); *I Want You*, 1976; *Here, My Dear*, 1978; *In Our Lifetime*, 1981; *Midnight Love*, 1982; *Dream of a Lifetime*, 1986; *Romantically Yours*, 1989.

The Life

Marvin Pentz Gay, Jr., was born in Washington, D.C., in 1939 to Marvin and Alberta Gay. Marvin, Sr., pastored a church with music-filled services, and Marvin, Jr., began singing in the church at the age of three, later learning piano and drums. Marvin, Sr., was a harsh parent who beat Marvin and his three siblings.

In 1956 Marvin, Jr., left high school to join the Air Force. An uncooperative soldier, he was discharged within a year. Soon after, he helped start the Marquees singing group; however, its single "Wyatt Earp" failed to become a hit. In 1958 he joined Harvey Fuqua's New Moonglows group.

When the Moonglows disbanded in 1960, he signed a contract with Berry Gordy's fledgling Motown Records in Detroit. On January 8, 1961, he married Gordy's sister, Anna, who was eighteen years his senior. He also added an "e" to his last name. Gaye's first hit, "Stubborn Kind of Fellow," came the next year, soon followed by other hits. With his good looks and sensual voice, Gaye was paired with some of Motown's leading female stars, including Mary Wells, Kim Weston, and Tammi Terrell.

On November 12, 1965, Gaye's son, Marvin Pentz Gaye III, was born, although his mother was apparently Anna's teenage niece Denise Gordy, with Anna's consent. Gaye and Anna adopted two more children over the next few years. In 1972 they separated and eventually divorced acrimoniously.

In 1971 Gaye's career took a new turn with the release of his socially conscious *What's Going On* album, reflecting the Vietnam-era turbulence in the United States. With the album's success, Gaye moved to Los Angeles, purchased his own recording studio, and immersed himself in popular psychology, meditation, physical fitness, and use of cocaine. In 1977 Marvin married Jan Hunter, with whom he already had two children. With claims against him by his former wife Anna and the Internal Revenue Service, Gaye declared bankruptcy in 1978. Soon thereafter Jan started divorce proceedings. In difficult straits, Gaye embarked on international tours, eventually moving to Europe, where he continued to record successfully. Returning to the United States after a couple of years, he rented a home with his mother, who was recuperating from surgery. His father came to live with them and the two men often quarreled. On April 1, 1984, Marvin Gay, Sr., shot Gaye, killing him. Claiming self-defense, Gay pleaded no contest and was sentenced to five years' probation.

Marvin Gaye. (AP/Wide World Photos)

The Music

Singing in church from an early age, Gaye developed a wide range of vocal talents and a spiritual touch that he would never lose. At first Gaye tried for success as a romantic balladeer. Despite his smooth tenor and three-octave range, success would come only with Gaye's embrace of rhythm-and-blues, or, as it came to be known, soul music.

Motown Solo and Duet Hits. Gaye became one of Motown's first solo stars with such hits as "Stubborn Kind of Fellow," "Hitch Hike," "Can I Get a Witness," "I'll Be Doggone," and "How Sweet It Is." These songs epitomize the Motown sound with lush, symphonic instrumentation backing Gaye's energetic singing and gospel-like passion. "Can I Get a Witness" refers to the call-and-response of African American church preaching. Supported by a driving double beat of piano and drum that mimics rhythmic clapping in a church, Gaye sings both sweetly and with a rough edge. His vocals echoed by a male and female chorus, with horns chiming in, "Can I Get a Witness" is Gaye's most successful effort at transplanting the music of a Pentecostal church into the Motown sound.

Gaye's versatility was displayed to good effect in his 1964 duets "Once upon a Time" with Mary Wells and "What Good Am I Without You" with Kim Weston. In his 1966 hit recording "It Takes Two" with Weston, the power of Weston's voice easily matches Gaye's.

The most celebrated of his duets were with the more delicately voiced Tammi Terrell. They recorded a string of hits in 1967 and 1968, including "Your Precious Love," "If I Could Build My Whole World Around You," "Ain't Nothing Like the Real Thing," and "You're All I Need to Get By." Introduced by memorable drum sticking and bass lines, Gaye's and Terrell's yearning for each other on "Ain't No Mountain High Enough" is palpable. Although distraught by Terrell's tragic onstage collapse in October, 1967, and subsequent fatal illness, Gaye made a recording of "I Heard It Through the Grapevine" that hit number one on the pop charts and sold more than four million copies. Backed by ominous instrumentation, Gaye sings with pathos, and sometimes falsetto, of his lover's betrayal, his few tender notes beckoning her return.

What's Going On. Although Gordy resisted Gaye's idea of instilling social relevance into his songs, Gaye's best-selling album *What's Going On* was a milestone in soul music. *What's Going On* reflected the social turbulence in America, as Gaye sang of war and protest on the title track and on "What's Happening Brother"; poverty and civil rights on "Inner City Blues (Make Me Wanna Holler)"; environmental degradation on "Mercy Mercy Me (the Ecology)"; and spiritual themes on "Wholy Holy" and "God Is Love." Gaye was now increasingly producing and writing his own music, embellishing it with a mellow, relaxed sound marked by a funky, percussive beat and vocal overlays. Undergirded by groove-oriented bass and congas, Gaye's singing on *What's Going On* reflects his wide vocal range from soft tenor to angry shouts.

Later Works. *Let's Get It On* represented another departure for Gaye with the open eroticism of its title track. With the advent of disco he recorded the dance-oriented hit "Got to Give It Up" (1977). He expressed his bitterness over his divorce proceedings, as well as a hope for personal peace, in such songs as the rhythmically rich "Anger" from *Here, My Dear*, an album titled for his alimony settlement. It is hard not to hear a confessional element in Gaye's aggressive single "Ego-Tripping Out" (1979), where he brags of his magnetism to women. Gaye's embrace of New Age sexuality reached its height in his last big hit, Grammy Award-winning "Sexual Healing" (1982), which launched him on his troubled Midnight Love tour.

Musical Legacy

Gaye recorded some of the best 1960's Motown-sound songs. Whether joyous, yearning, moody, or plaintive—or anxious and vulnerable, as in his biggest Motown hit, "I Heard It Through the Grapevine"—Gaye sings with gospel-inspired exhilaration. His duets with Motown's female stars, especially Terrell, rank among popular music's finest love songs. In the 1970's and early 1980's, Gaye pioneered a distinctive musical trend, recording albums with songs that reflected social angst, erotic fulfillment, and personal troubles. Taking control of the production and content of his music, Gaye fashioned a relaxed, stylish sound, influenced by funk but tinged with the spiritual passion of his earlier days.

Howard Bromberg

Further Reading

Dahl, Bill. *Motown: The Golden Years*. Iola, Wis.: Krause, 2001. With more than one hundred rare photographs, the book focuses on twelve Motown superstars, including Gaye. Extensive quotes from Gaye's Motown writers and producers.

Dyson, Michael Eric. *Mercy, Mercy Me: The Art, Loves, and Demons of Marvin Gaye*. New York: Basic Civitas, 2004. Assesses Gaye's life and music in a cultural context.

Gaye, Frankie and Fred Basten. *Marvin Gaye, My Brother*. San Francisco: Backseat Books, 2003. Firsthand account of Gaye's troubles with his father at the beginning and end of his life.

Posner, Gerald. *Motown: Music, Money, Sex, and Power*. New York: Random House, 2002. Motown history, including founder Berry Gordy's efforts to dissuade Gaye from expanding to socially oriented records such as *What's Going On*.

Ritz, David. *Divided Soul: The Life of Marvin Gaye*. New York: Da Capo Press, 1991. By Gaye's cowriter on "Sexual Healing," based on extensive interviews with Gaye.

Taylor, Marc. *The Original Marvelettes: Motown's Mystery Girl Group*. Jamaica, N.Y.: Aloiv, 2004. History of the group that Gaye backed up with occasional drumming and songwriting.

Turner, Steve. *Trouble Man: The Life and Death of Marvin Gaye*. New York: Ecco Press, 2000. Straightforward biography with a comprehen-

sive listing of Gaye's recordings, tours, and update on the people in his life.

See also: Cole, Nat King; Cooke, Sam; Dozier, Lamont; Holland, Eddie and Brian; Jagger, Sir Mick; Jamerson, James; Kirk, Rahsaan Roland; LaBelle, Patti; Mayfield, Curtis; Robinson, Smokey; Ross, Diana.

George Gershwin

American musical-theater and classical composer

Gershwin's ability to transcend the division between classical and popular music, in his career and individual works, makes him a uniquely American composer. His memorable songs and concert works draw from a variety of influences, including Broadway, African American jazz and blues, and European art music.

Born: September 26, 1898; Brooklyn, New York
Died: July 11, 1937; Beverly Hills, California
Also known as: Jacob Gershvin (birth name); Fred Murtha; Bert Wynn

Principal works

CHAMBER WORKS: *Lullaby*, 1919 (for string quartet); *Short Story*, 1925 (for violin and piano).

MUSICAL THEATER (music): *La La Lucille*, 1919 (lyrics by Arthur J. Jackson, Buddy G. DeSylva, and Irving Caesar; libretto by Fred Jackson); *Morris Gest's Midnight Whirl*, 1919 (revue; lyrics and libretto by DeSylva and John Henry Mears); *George White's Scandals*, 1920-1924 (revue; lyrics by Ira Gershwin; libretto by Andy Rice and George White); *A Dangerous Maid*, 1921 (lyrics by Ira Gershwin; libretto by Charles W. Bell); *The French Doll*, 1922 (lyrics and libretto by A. E. Thomas); *Our Nell*, 1922 (music with William Daly; lyrics by Brian Hooker); *Spice of 1922*, 1922 (revue; lyrics and libretto by Jack Lait); *Little Miss Bluebeard*, 1923 (lyrics by Ira Gershwin and DeSylva); *The Rainbow*, 1923 (lyrics by Clifford Grey and Hooker; libretto by Albert de Courville, Noel Scott, and Edgar Wallace); *Lady, Be Good!*, 1924 (lyrics by Ira Gershwin; libretto by Guy Bolton and Fred Thompson); *Primrose*, 1924 (lyrics by Desmond Carter and Ira Gershwin; libretto by George Grossmith and Bolton); *Sweet Little Devil*, 1924 (lyrics by DeSylva; libretto by Frank Mandel and Laurence Schwab); *Song of the Flame*, 1925 (music with Herbert Stothart; lyrics and libretto by Oscar Hammerstein II and Otto Harbach); *Tell Me More!*, 1925 (lyrics by Ira Gershwin and DeSylva; libretto by Thompson and William K. Wells); *Tip Toes*, 1925 (libretto by Bolton and Thompson); *Oh, Kay!*, 1926 (lyrics by Ira Gershwin and Howard Dietz; libretto by Bolton and P. G. Wodehouse); *Funny Face*, 1927 (libretto by Paul Gerard Smith and Thompson); *Strike Up the Band*, 1927 (libretto by Morrie Ryskind; based on George S. Kaufman's libretto); *Rosalie*, 1928 (music with Sigmund Romberg; lyrics by Ira Gershwin and Wodehouse; libretto by Bolton and William Anthony McGuire); *Treasure Girl*, 1928 (libretto by Thompson and Vincent Lawrence); *Show Girl*, 1929 (lyrics by Ira Gershwin and Gus Kahn; libretto by McGuire and J. P. McEvoy); *Girl Crazy*, 1930 (libretto by Bolton and John McGowan); *Of Thee I Sing*, 1931 (music with Ira Gershwin; libretto by Kaufman and Ryskind); *Let 'Em Eat Cake*, 1933 (libretto by Kaufman and Ryskind); *Pardon My English*, 1933 (libretto by Herbert Fields and Ryskind); *Porgy and Bess*, 1935 (folk opera; lyrics by Ira Gershwin and Dorothy Heyward; based on DuBose Heyward's novel *Porgy*); *The Show Is On*, 1936 (revue; libretto by David Freedman and Moss Hart).

OPERA: *Blue Monday*, 1922 (jazz operetta; libretto by Buddy G. DeSylva; later renamed *135th Street*).

ORCHESTRAL WORKS: *Rhapsody in Blue*, 1924; Piano Concerto in F, 1925; *An American in Paris*, 1928; *Cuban Overture*, 1932; *Second Rhapsody*, 1932 (for piano and orchestra); *Variations on "I Got Rhythm,"* 1934 (for piano and orchestra); *Catfish Row*, 1936 (five-movement suite for orchestra; adapted from *Porgy and Bess*).

PIANO WORKS: *Tango*, 1915; *Three Preludes*, 1926.

SONGS (music; lyrics by Ira Gershwin unless otherwise stated): "When You Want 'Em, You Can't Get 'Em, When You Got 'Em, You Don't

Want 'Em," 1916; "The Real American Folk Song (Is a Rag)," 1918; "Mischa, Jascha, Toscha, Sascha," 1919; "Swanee," 1919 (lyrics by Irving Caesar); "The Man I Love," 1924; "I Got Rhythm," 1930; "Let's Call the Whole Thing Off," 1937; "Nice Work If You Can Get It," 1937; "They Can't Take That Away From Me," 1937; "Our Love Is Here to Stay," 1938.

The Life

George Gershwin (GURSH-wihn) was the second son of Russian Jewish immigrants, Moishe and Rose Gershvin. His parents purchased a piano in 1910 so that George's older brother Ira could learn to play, but George proved to be more musically inclined. In 1914, four years after he began taking piano lessons, he dropped out of school to work for Jerome H. Remick and Company, a Tin Pan Alley music publishing company, as a song plugger, a pianist who demonstrated the company's songs to singers who might choose to perform them onstage. In 1917 Gershwin left his job to pursue a career on Broadway, first as an accompanist for rehearsals and concerts. Soon he was writing songs for Broadway shows and revues, and in 1919 the first musical with a score entirely by Gershwin, *La La Lucille*, enjoyed a moderate run and positive critical reception.

Between 1917 and 1933 Gershwin wrote songs and scores for more than two dozen Broadway musicals and revues, many of which were commercially and critically successful. (Beginning in 1924 the majority of his songs' lyrics were written by his brother Ira, an exceptionally talented and witty wordsmith.) He also composed several works for the concert stage and appeared as a piano soloist and conductor (almost always playing and conducting his own compositions). His celebrity increased steadily from the 1924 premiere of *Rhapsody in Blue* onward; in July, 1925, he was the first composer to have his face on the cover of *Time* magazine; in 1934 and 1935 he hosted a CBS radio show, *Music by Gershwin*.

Although he never married, Gershwin was romantically involved with a number of women, including several stage and screen actresses. Perhaps his most serious relationship was with Kay Swift, a fellow composer whose musical *Fine and Dandy* was a success in 1930. She was Gershwin's musical confidant, particularly on his opera *Porgy and Bess*, and the title of his 1926 musical, *Oh, Kay!*, may have been an homage to her.

In 1936 Gershwin moved to Hollywood with his brother Ira to write songs for Fred Astaire's films at RKO Pictures. During his time there, he became friends with the modernist composer Arnold Schoenberg; the two played tennis and talked about music, each admiring the other's work. Gershwin was unhappy with the constraints of working for the studio, expressing to friends his loneliness and desire to return to New York. His increasingly erratic behavior and worsening headaches were attributed to psychological problems, until on July 9, 1937, he fell into a coma; a spinal tap revealed a brain tumor. Surgery was unsuccessful, and Gershwin died two days later, at age thirty-eight.

The Music

Gershwin's output runs the gamut from seemingly effortless, frothy popular songs to ambitious and groundbreaking opera, but he did not keep the popular and serious sides of his career sealed off

George Gershwin. (Library of Congress)

from each other. The decidedly American nature of his music, which he consciously cultivated, can be seen in the confluence of elements from both sides of the tracks: The concert works include infectious rhythms and memorable melodies, while the popular songs are harmonically complex and ingeniously crafted.

Popular Songs. Gershwin was a veritable American Franz Schubert, composing hundreds of songs over the course of his short life. His songs have proved endlessly adaptable and attractive to singers and jazz musicians. Their style is marked by rhythmic energy, use of repeated notes, and harmonic inventiveness. The majority of Gershwin songs are complemented by his brother Ira's delightfully clever lyrics.

"Swanee," Gershwin's first hit (with lyrics by Irving Caesar), rocketed to best-seller status when entertainer Al Jolson began performing it in 1919. This ironic and rollicking pastiche of tropes from Stephen Foster songs was Gershwin's most profitable song and became Jolson's trademark.

A 1932 collection published by Random House, *George Gershwin Song-Book*, contains piano-vocal scores for eighteen of his popular songs, including "Fascinating Rhythm," "The Man I Love," "'S Wonderful," and "I Got Rhythm." The songs he wrote for films in the last year of his life are among his best loved, such as "Let's Call the Whole Thing Off," "They Can't Take That Away from Me," and "Love Is Here to Stay."

Rhapsody in Blue. Paul Whiteman, the self-proclaimed King of Jazz and director of a popular, all-white jazz band, commissioned Gershwin to compose a jazz piano concerto. The result was *Rhapsody in Blue*, a single-movement work whose 1924 premiere at New York City's Aeolian Hall propelled its composer to the forefront of the debate then raging about the artistic value of the new music called jazz. As orchestrated by Whiteman's staff arranger Ferde Grofé, *Rhapsody in Blue* features instruments that were then associated with jazz (including clarinet and banjo), as well as lively syncopated rhythms, blue notes, a showy part for the piano soloist, and a generous handful of memorable melodies. There are two recordings of *Rhapsody in Blue* with Gershwin at the piano, playing with panache and a remarkable lack of sentimentality; the piece has been performed and recorded countless times since, becoming the single most popular concert work by an American composer.

Concerto in F. Impressed by *Rhapsody in Blue*, New York Symphony conductor Walter Damrosch commissioned a piano concerto from Gershwin in 1925. The three-movement piece is in many ways reminiscent of those by Peter Ilich Tchaikovsky and Franz Liszt, with sweeping themes, grand and idiosyncratic orchestration, and a virtuosic part for the soloist. The slow middle movement, inspired by the blues, is especially expressive.

An American in Paris. Gershwin described this 1928 tone poem, inspired by visits to Paris, as "a rhapsodic ballet." (It has been choreographed for dancers several times, most famously by Gene Kelly in the 1951 film *An American in Paris*.) While it is an easy work to enjoy, featuring a number of winning melodies and engagingly innovative orchestration (including the use of taxi horns), it is also a highly complex and sophisticated composition, rewarding careful study.

Of Thee I Sing. A comedy satirizing American politics, *Of Thee I Sing* (1931) was the first musical to be awarded the Pulitzer Prize, in 1932. (The award went to those responsible for the show's book and lyrics: Morrie Ryskind, George S. Kaufman, and Ira Gershwin.) Its music is masterfully ironic and consistently interesting, and the work is a virtual operetta, featuring a structurally cohesive overture, solos, ensemble numbers that advance the plot, and several scenes that contain a steady succession of such numbers without any spoken dialogue.

Porgy and Bess. Gershwin's magnum opus was his American folk opera, with libretto by poet and playwright DuBose Heyward and additional lyrics by Ira Gershwin. The work, which premiered in 1935, tells the story of love and death on Catfish Row, an impoverished African American community in Charleston, South Carolina. Gershwin's score draws upon a wide variety of black musical styles, from spirituals and work songs to ragtime and blues, as well as upon American musical-theater and European operatic tradition. At the insistence of the Gershwin estate, the African American characters in *Porgy and Bess* have been played by black performers in every American production of the work. For decades, some have argued that the opera is marred by the libretto's racial stereotypes and demeaning dialect, while others believe that the hu-

manity and complexity of the characters transcend the libretto's dated elements. While *Porgy and Bess* is the most famous and frequently performed American opera, it is best known for its songs, including "Summertime" and "It Ain't Necessarily So," which have been popular since the opera's premiere.

Musical Legacy

Gershwin's music is almost unrivaled for its ability to conjure the image of an iconic urban America: energetic, optimistic, confident, commercial, and yet sincere. Although he thought of himself as a typical New Yorker, the composer was at home with the heterogeneity of American culture, and he sought to reflect that national character in his work. Those who have criticized his concert music, particularly *Porgy and Bess*, as stylistically inconsistent or tasteless, have often failed to note that inclusiveness was part of a deliberate, nationalistic approach on Gershwin's part.

His ability to write music both instantly popular and enduring and his choice to draw upon a range of musical styles have had a lasting impact on subsequent generations of American composers. Today, much of the music composed for Broadway is deemed worthy of critical respect and scholarly attention, and the idea that serious contemporary art music might draw on elements from jazz and popular song is no longer shocking. Gershwin's groundbreaking output played an important role in shaping those attitudes.

Gwynne Kuhner Brown

Further Reading

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Pollack, Howard. *George Gershwin: His Life and Works*. Berkeley: University of California Press, 2006. Exhaustively researched and meticulously detailed. Particularly noteworthy is its substantial treatment of Gershwin's entire musical output. Illustrations, bibliography.

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Wyatt, Robert, and John Andrew Johnson, eds. *The George Gershwin Reader*. New York: Oxford University Press, 2004. A valuable source of primary documents and selected secondary literature, including letters to and from the composer, newspaper reviews, interviews with original cast members from *Porgy and Bess*, essays by Gershwin, eulogies and reminiscences, and a few scholarly articles. Bibliography.

See also: Arlen, Harold; Bechet, Sidney; Beiderbecke, Bix; Burton, Gary; Carter, Benny; Charles, Ray; Cooke, Sam; Copland, Aaron; Davis, Sammy, Jr.; Dorsey, Thomas A.; Evans, Bill; Gershwin, Ira; Goodman, Benny; Grappelli, Stéphane; Hammerstein, Oscar, II; Heifetz, Jascha; Lewis, John; Merman, Ethel; Nichols, Red; Romberg, Sigmund; Steiner, Max; Stoller, Mike; Strayhorn, Billy; Tatum, Art; Webster, Ben; Whiteman, Paul.

Ira Gershwin

American musical-theater lyricist and composer

Gershwin was a witty, skillful, and musically sensitive lyricist, particularly well attuned to the rhythm and energy of his younger brother George's music. With his gift for ingenious wordplay and delightfully singable word choices, he is widely considered one of the finest lyricists of his era.

Born: December 6, 1896; New York, New York
Died: August 17, 1983; Beverly Hills, California
Also known as: Israel Gershvin (birth name); Arthur Francis

Principal works

MUSICAL THEATER (lyrics; music by George Gershwin unless otherwise stated): *George White's Scandals*, 1920-1924 (revue; libretto by Andy Rice and George White); *A Dangerous Maid*, 1921 (libretto by Charles W. Bell); *Little Miss Bluebeard*, 1923 (lyrics with Buddy G. DeSylva); *Lady, Be Good!*, 1924 (libretto by Guy Bolton and Fred Thompson); *Primrose*, 1924 (lyrics with Desmond Carter; libretto by George Grossmith and Bolton); *Two Little Girls in Blue*, 1924 (music by Vincent Youmans and Paul Lannin; libretto by Fred Jackson); *Tell Me More!*, 1925 (lyrics with DeSylva; libretto by Thompson and William K. Wells); *Tip Toes*, 1925 (libretto by Bolton and Thompson); *Oh, Kay!*, 1926 (lyrics with Howard Dietz; libretto by Bolton and P. G. Wodehouse); *Funny Face*, 1927 (libretto by Paul Gerard Smith and Thompson); *Strike up the Band*, 1927 (libretto by Morrie Ryskind; based on George S. Kaufman's libretto); *Rosalie*, 1928 (music by George Gershwin and Sigmund Romberg; lyrics with Wodehouse; libretto by Bolton and William Anthony McGuire); *Treasure Girl*, 1928 (libretto by Thompson and Vincent Lawrence); *Show Girl*, 1929 (lyrics with Gus Kahn; libretto by McGuire and J. P. McEvoy); *Girl Crazy*, 1930 (libretto by Bolton and John McGowan); *Of Thee I Sing*, 1931 (music with George Gershwin; libretto by Kaufman and Ryskind); *Let 'Em Eat Cake*, 1933 (libretto by Kaufman and Ryskind); *Pardon My English*, 1933 (libretto by Herbert Fields and Ryskind); *Porgy and Bess*, 1935 (folk opera; lyrics with Dorothy Heyward; based on DuBose Heyward's novel *Porgy*); *The Show Is On*, 1936 (revue; libretto by David Freedman and Moss Hart); *Ziegfeld Follies of 1936*, 1936 (revue; music by Vernon Duke); *Lady in the Dark*, 1941 (music by Kurt Weill; libretto by Hart); *The Firebrand of Florence*, 1945 (libretto with Edwin Justus Mayer; music by Weill; based on Mayer's play *The Firebrand*); *Park Avenue*, 1946 (music by Arthur Schwartz; libretto by Nunnally Johnson and Kaufman); *My One and Only*, 1983 (libretto by Peter Stone and Timothy S. Mayer).

SONGS (lyrics; music by George Gershwin unless otherwise stated): "When You Want 'Em, You Can't Get 'Em, When You Got 'Em, You Don't Want 'Em," 1916; "The Real American Folk Song (Is a Rag)," 1918; "Mischa, Jascha, Toscha, Sascha," 1919; "The Man I Love," 1924; "I Got Rhythm," 1930; "Let's Call the Whole Thing Off," 1937; "Nice Work If You Can Get It," 1937; "They Can't Take That Away From Me," 1937; "Our Love Is Here to Stay," 1938; "Long Ago and Far Away," 1944 (music by Jerome Kern); "The Man That Got Away," 1954 (music by Harold Arlen).

The Life

Ira Gershwin (I-ruh GURSH-wihn) was the first child of Russian Jewish immigrants, Moishe and Rose Gershvin. A quiet, studious boy and avid reader of poetry, he developed a particular appreciation for light verse and began writing his own. After dropping out of City College of New York in 1916, he took a variety of jobs, while submitting verse to newspapers and magazines.

In 1917 Ira began providing some lyrics for his brother George, whose career as a songwriter was getting under way. They first published a cowritten song, "Waiting for the Sun to Come Out," in 1920. For this and other early lyrics, Ira used the pseudonym Arthur Francis (based on the names of their younger brother and sister respectively). He collaborated with other composers, as George did with other lyricists, but by the mid-1920's they were a well-established team, and the majority of George's

songs until his death in 1937 featured his brother's lyrics. Ira generally wrote lyrics to fit George's music, but there was much give and take between them as they worked to complete a song.

Ira and his wife Leonore moved to Hollywood in 1936, to work in films along with George. They would live there for the rest of their lives. After George's death, Ira worked with other composers on Broadway musicals and films until 1954, at which point he largely retired. He devoted himself to his brother's legacy, donating a wealth of George Gershwin-related material to the Library of Congress. He died in 1983.

The Music

Musical Comedies. From 1924 until 1933 Ira wrote the lyrics for a series of mostly successful musical comedies with music by his brother, beginning with *Lady, Be Good!* and including *Oh, Kay!*, *Funny Face*, *Girl Crazy*, and *Pardon My English*. Each show contains a mixture of comic songs and ballads, the former witty and colloquial, the latter poignant but free of excessive sentimentality. Among the classic songs from these shows are "Fascinating Rhythm" from *Lady, Be Good!*, "Someone to Watch over Me" from *Oh, Kay!*, and "Embraceable You" and "I Got Rhythm" from *Girl Crazy*.

Political Satires. In 1927 Ira and George joined with playwright George S. Kaufman to create *Strike up the Band*, a biting political satire about war profiteering. This operetta offered Ira his first chance at lyrics that were fully integrated into the plot. A revised version in 1930, with libretto improved by Morrie Ryskind and the addition of more love songs, was substantially more successful than the 1927 production.

Two more political operettas followed, created by the same foursome: *Of Thee I Sing* and *Let 'Em Eat Cake*. Ira Gershwin's lyrics for these works rival those of W. S. Gilbert (of Gilbert and Sullivan fame) for ingeniousness. *Of Thee I Sing* was the Gershwins' longest-running show on Broadway and garnered Ira, along with Ryskind and Kaufman, the first Pulitzer Prize ever awarded for a musical.

Porgy and Bess. Ira contributed significantly to the libretto for George's *Porgy and Bess*. He wrote the lyrics for several songs, including "It Ain't Necessarily So" and "There's a Boat Dat's Leavin' Soon for New York," and collaborated with librettist DuBose Heyward on others, such as "I Got Plenty o' Nuttin'" and "I Loves You, Porgy." Gershwin helped Heyward, who was an accomplished novelist and poet but a novice lyricist, to make his lyrics more natural and singable.

Hollywood. The songs that the Gershwin brothers wrote during their brief time together in Hollywood are among their best, such as "They Can't Take That Away from Me" and "Let's Call the Whole Thing Off" from *Shall We Dance?* (1937), and "Love Is Here to Stay" (*The Goldwyn Follies*, 1938), the last song George composed before his death in 1937. Ira's lyrics for these songs, with their wonderfully mundane details and seemingly effortless eloquence, are the perfect complement to some of George's most memorable music.

Lady in the Dark. Of his various collaborations after 1937, perhaps the most significant was *Lady in the Dark*, with the book by Moss Hart and score by Kurt Weill. Gershwin's sophisticated, contemporary, and often hilarious lyrics were an ideal fit for this ambitious musical about a woman's psychoanalysis, with extended dream sequences that Weill called "one-act operas." The show ran for 467 performances, beginning in 1941.

Ira Gershwin. (Library of Congress)

Musical Legacy

Happy throughout his life to take a backseat to his famous brother, Ira's contribution to the golden era of Broadway songwriting has been increasingly appreciated over the years. His musically sensitive, endlessly inventive, and brilliantly witty lyrics have played an important role in the ongoing popularity of dozens of Gershwin songs.

While his best-known work was done in collaboration with his brother, Ira went on to work with several other notable composers, including Weill, Aaron Copland, Jerome Kern, and Harold Arlen. In addition, Ira was a dedicated guardian of his brother's legacy after 1937, working to ensure that his music was preserved at the Library of Congress and protected from infringement.

Gwynne Kuhner Brown

Further Reading

Furia, Philip. *Ira Gershwin: The Art of the Lyricist*. New York: Oxford University Press, 1996. Detailed and illuminating examination of Gershwin's lyrics by an English professor. Illustrated.

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Kimball, Robert, and Alfred Simon. *The Gershwins*. New York: Atheneum, 1973. A sprawling collection of lyrics, photographs, excerpts from Ira Gershwin's diary, lists of shows and songs, and lore, with an introduction by Richard Rodgers.

McClung, Bruce. *Lady in the Dark: Biography of a Musical*. Oxford, England: Oxford University Press, 2007. A well-researched history and analysis of the Weill musical, from conception to revivals. Bibliography, illustrations, score excerpts.

Rosenberg, Deena. *Fascinating Rhythm: The Collaboration of George and Ira Gershwin*. New York: E. P. Dutton, 1991. Rev. ed. Ann Arbor: University of Michigan Press, 1997. Explores the brothers' working relationship and oeuvre. Includes score excerpts, photographs, bibliography, and discography.

See also: Arlen, Harold; Cohan, George M.; Fitzgerald, Ella; Gershwin, George; Kern, Jerome; Merman, Ethel; Newman, Alfred; Petty, Tom; Romberg, Sigmund; Ronstadt, Linda; Taylor, James; Tormé, Mel; Weill, Kurt.

Stan Getz

American jazz saxophonist and composer

With his signature tone quality on the tenor saxophone, Getz introduced the bossa nova craze of the early 1960's and influenced countless jazz musicians.

Born: February 2, 1927; Philadelphia, Pennsylvania
Died: June 6, 1991; Malibu, California
Also known as: Stanley Gayetzky (birth name)
Member of: Thundering Herd

Principal recordings

ALBUMS: *All Star Series*, 1946; *The Brothers*, 1949; *The New Sounds*, 1949; *Prezervation*, 1949; *Quartets*, 1949; *Stan Getz and Tenor Sax Stars*, 1949; *Getz Age*, 1950; *Modern World*, 1950; *The*

Sounds of Stan Getz, 1950; *Split Kick*, 1950; *Billie and Stan*, 1951; *Chamber Music*, 1951; *The Sound*, 1951; *Moonlight in Vermont*, 1952; *Stan Getz Plays*, 1952; *Diz and Getz*, 1953 (with Dizzy Gillespie); *Interpretations by the Stan Getz Quintet, Vol. 1*, 1953; *Interpretations by the Stan Getz Quintet, Vol. 2*, 1953; *Interpretations by the Stan Getz Quintet, Vol. 3*, 1953; *The Melodic Stan Getz*, 1953; *More West Coast Jazz with Stan Getz*, 1953; *Stan Getz '57*, 1953; *Stan Getz Plays Blues*, 1953; *Another Time, Another Place*, 1954; *Eloquence*, 1954; *Stan Getz and the Cool Sounds*, 1954; *For Musicians Only*, 1956; *Hamp and Getz*, 1955 (with Lionel Hampton); *Stan Getz Quintet*, 1955; *West Coast Jazz*, 1955; *The Steamer*, 1956; *Award Winner: Stan Getz*, 1957; *The Getz/J. J. Set 1957*, 1957 (with J. J. Johnson); *Getz Meets Mulligan in Hi-Fi*, 1957 (with Gerry Mulligan); *The Soft Swing*, 1957; *Stan Getz and Gerry Mulligan/Stan Getz and Oscar Peterson*, 1957 (with Mulligan and Oscar Peterson); *Stan Getz and the Oscar Peterson Trio*, 1957 (with Peterson); *Imported from Europe*, 1958; *Jazz Giants '58*, 1958; *Stan Getz with Cal Tjader*, 1958; *Stan Meets Chet*, 1958 (with Chet Baker); *Cool Velvet*, 1960; *Jazz Jamboree '60*, 1960; *Stan Getz at Large, Vol. 1*, 1960; *Stan Getz at Large, Vol. 2*, 1960; *Focus*, 1961; *Rhythms*, 1961; *Stan Getz and Bobby Brookmeyer*, 1961; *Big Band Bossa Nova*, 1962; *Jazz Samba*, 1962 (with Charlie Byrd); *Getz/Gilberto*, 1963 (with João Gilberto); *Jazz Samba Encore!*, 1963 (with Luiz Bonfa); *Reflections*, 1963; *Stan Getz with Guest Artist Laurindo Almeida*, 1963; *Chick Corea/Bill Evans Sessions*, 1964 (with Chick Corea and Bill Evans); *Stan Getz and Bill Evans*, 1964; *Look at Yesterday*, 1965; *Mickey One*, 1965; *Quartet in Paris*, 1966; *A Song After Sundown*, 1966; *Voices*, 1966; *What the World Needs Now: Stan Getz Plays Bacharach and David*, 1966; *Sweet Rain*, 1967; *Didn't We*, 1969; *Marakesh Express*, 1969; *Change of Scenes*, 1971; *Communications '72*, 1971; *Dynasty*, 1971; *Captain Marvel*, 1972; *But Beautiful*, 1974 (with Evans); *The Best of Two Worlds*, 1975 (with Gilberto); *The Master*, 1975; *The Peacocks*, 1975 (with Jimmy Rowles); *Affinity*, 1977; *Another World*, 1977; *Children of the World*, 1978; *Forest Eyes*, 1979; *Stan Getz*, 1979; *Autumn Leaves*, 1980; *Billy Highstreet Samba*, 1981; *Blue Skies*, 1982; *Pure Getz*, 1982; *Line for Lyons*, 1983 (with Baker); *Poetry*, 1983; *Voyage*, 1986; *The Lyrical Stan Getz*, 1988; *Just Friends*, 1989; *Soul Eyes*, 1989.

The Life

Stanley Getz was born in Philadelphia. Proficient on the harmonica, string bass, and alto saxophone, he decided to pursue a jazz career, declining a bassoon scholarship to Juilliard.

By age fifteen, Getz was playing saxophone at New York City's Roseland Ballroom and touring with trombonist Jack Teagarden. After stints with Stan Kenton and Jimmy Dorsey, Getz recorded with Benny Goodman in 1945, performing his first solo. After Goodman fired him, he joined Woody Herman's band, the Thundering Herd, and he was a charter member of the famous Four Brothers saxophone section.

Getz moved to California, formed his own quintet, and released the successful *Moonlight in Vermont*. During the 1950's he recorded with jazz luminaries Chet Baker, Dizzy Gillespie, Count Basie, and Lionel Hampton. Getz spent the end of the decade in Denmark. In 1961 he collaborated with guitarist Charlie Byrd on *Jazz Samba* and with João Gilberto and Astrud Gilberto on *Getz/Gilberto*, a Grammy Award winner.

During the 1970's Getz joined the jazz fusion movement, but he returned to his traditional bop roots. The 1980's, in part, were spent as an artist-in-residence at Stanford University while he continued to record. In 1988 he was stricken with liver cancer and suffered a hemorrhage. Getz died in June, 1991, at his home in Malibu, California.

The Music

Like many renowned jazz musicians, Getz had a distinctive sound, flawless rhythm and technique, and creativity. From the 1940's through the 1980's, Getz crafted his style on the tenor saxophone with the utmost care. Like many of his jazz compatriots, he was trained in the ballroom dance bands and progressed to sharing the stages and recording studios with jazz giants. The instant popularity of bossa nova propelled him to new heights and opened up opportunities for further musical exploration with voices, string orchestras, and electric-fusion jazz. Later in life, Getz regretted that he had

Stan Getz. (AP/Wide World Photos)

never formally studied the arts of orchestration and composition. Consequently, he worked with composers who knew how he played and could arrange or write music to fit his needs and style. Getz usually studied the prepared score, then he proceeded to play strictly by ear.

"Early Autumn." It was during his time with Herman's band, the Thundering Herd, that Getz launched his solo career and developed his unmistakable tone. He joined the second edition of the Thundering Herd in 1947 as a member of the Four Brothers, along with Serge Chaloff, Zoot Sims, and Herbie Steward. This saxophone section—consisting of three tenor and one baritone—created a sound quite different from the standard two alto, two tenor, and one baritone saxophone configuration of most big bands. Besides the namesake arrangement titled "Four Brothers," the band had a certified hit with "Early Autumn." Getz demonstrated an incomparable ability to romanticize a melody with his lyrical and mellow tone. His solo on "Early Autumn" established Getz as rising star.

Moonlight in Vermont. When Getz left Herman's orchestra, he moved to New York and formed his own quartet. Guitarist Johnny Smith invited him to a session for a quintet recording on the Roost label, released as *Moonlight in Vermont*. The title-track version of the well-known standard sold not only to jazz aficionados but also to the general public. It was voted Jazz Record of the Year by *Down Beat* magazine. With Smith's simple and supportive chordal guitar and his masterful arrangements, Getz's solos were at times technically incredible and at other times wispy and refined. The quality of performance is even more remarkable considering that Getz was addicted to heroin at the time.

Focus *and* Jazz Samba. Getz's recordings during the 1950's were a mixture of various-size groups, and they included such artists as Gillespie, Horace Silver, Oscar Peterson, and others. Although he was well known and admired, Getz had not yet distinguished himself as an innovator. After he returned from Europe to America in 1961, he recorded the remarkable album *Focus* with strings. *Focus* allowed Getz to improvise over the richly orchestrated string arrangements of Eddie Sauter. The result was sensational. The next year, Getz and guitarist Charlie Byrd recorded the bossa nova-inspired *Jazz Samba*. The album included "Desafinado," which won the Grammy Award for Best Jazz Performance. It was the first jazz album to attain a number-one ranking on the pop charts.

Getz/Gilberto. "The Girl from Ipanema," from the album *Getz/Gilberto*, stayed ninety-six weeks on the charts, with the song and the album winning Grammy Awards. The union of Brazilian samba and American jazz catapulted Getz into the limelight, much to the delight of Verve Records. Bossa nova, like cool jazz, was a blend of colorful timbres, restrained techniques, and mellow tone qualities—with a Brazilian beat. The collaboration of Gilberto and Getz was a great success, both commercially and artistically.

Musical Legacy

As a boy, Getz practiced eight hours a day for two years in order to fulfill his dream of becoming a jazz saxophonist. He became a major figure in the cool jazz era of the 1950's, and he popularized bossa

nova-Brazilian jazz in the early 1960's. His lush and romantic tone occupies a singular place in jazz history. Others have tried, without success, to imitate his tone. Unfortunately, his lifelong battle with alcohol and heroin cut his career short. The Berklee School of Music in Boston honors Getz's legacy by housing the Stan Getz Media Center and Library, made possible by a donation from the Herb Alpert Foundation. Eight thousand compact discs, tapes, laser discs, and CD-ROMS are stored there.

Douglas D. Skinner

Further Reading

Budds, Michael J. *Jazz in the Sixties: The Expansion of Musical Resources and Techniques*. Iowa City: University of Iowa Press, 1978. Provides insights into Getz and the jazz samba movement, with information specific to the 1960's.

Churchill, Nicholas. *Stan Getz: An Annotated Bibliography and Filmography, with Song and Session Information for Albums*. Jefferson, N.C.: McFarland Books, 2005. A bibliography with more than two thousand citations, some annotated. Periodicals, articles, dissertations, films, Web sites, and more are included.

Gelly, Dave, and Stan Getz. *Stan Getz: Nobody Else But Me*. Milwaukee, Wis.: Backbeat Books, 2002. Getz's autobiography provides insights into his improvisational style, his unique tone, his substance abuse, and his criminal acts.

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Ostransky, Leroy. *Understanding Jazz*. Englewood Cliffs, N.J.: Prentice-Hall, 1977. Ostransky, a jazz educator, presents an overview of jazz history to the 1970's. Includes several references to Getz.

Wein, George. *Myself Among Others: A Life in Music*. New York: Da Capo Press, 2003. Wein led an active life as a club owner and promoter, and he maintained a close relationship with many jazz artists. His reflections on Getz are included.

See also: Alpert, Herb; Bacharach, Burt; Burton, Gary; Corea, Chick; Davis, Miles; Gilberto, João; Gillespie, Dizzy; Hampton, Lionel; Iglesias, Julio; Jobim, Antônio Carlos; Legrand, Michel; Peterson, Oscar; Young, Lester.

Barry, Maurice, and Robin Gibb

English rock and rhythm-and-blues singers, songwriters, and guitarists

Winners of multiple Grammy Awards, the Bee Gees—brothers Barry, Maurice, and Robin Gibb—were successful as a soft-rock act in the late 1960's and early 1970's and as leading superstars of the disco-music era in the late 1970's.

Barry Gibb

Born: September 1, 1946; Isle of Man, England
Also known as: Barry Allan Crompton Gibb (full name)

Maurice Gibb

Born: December 22, 1949; Isle of Man, England
Died: January 12, 2003; Miami, Florida
Also known as: Maurice Ernest Gibb (full name)

Robin Gibb

Born: December 22, 1949; Isle of Man, England
Also known as: Robin Hugh Gibb (full name)
Members of: The Bee Gees

Principal recordings

ALBUMS (as the Bee Gees): *Bee Gees Sing and Play Fourteen Barry Gibb Songs*, 1965; *Spicks and Specks*, 1966; *Bee Gees 1st*, 1967; *Horizontal*, 1968; *Idea*, 1968; *Odessa*, 1969; *Cucumber Castle*, 1970; *Trafalgar*, 1971; *Two Years On*, 1971; *To Whom It May Concern*, 1972; *Life in a Tin Can*, 1973; *Mr. Natural*, 1974; *Main Course*, 1975; *Children of the World*, 1976; *Saturday Night Fever: Original Soundtrack*, 1977 (with others); *Spirits Having Flown*, 1979; *Living Eyes*, 1981; *E. S. P.*, 1987; *One*, 1989; *High Civilization*, 1991; *Size Isn't Everything*, 1993; *Still Waters*, 1997; *This Is Where I Came In*, 2001.

ALBUMS (Barry, solo): *Now, Voyager*, 1984; *Shine, Shine*, 1984.

ALBUMS (Robin, solo): *Robin's Reign*, 1970; *How Old Are You?*, 1983; *Secret Agent*, 1984; *Walls Have Eyes*, 1985; *Magnet*, 2003; *My Favourite Carols*, 2006.

The Lives

Barry Allan Crompton Gibb, born on September 1, 1946, and his fraternal twin brothers Robin Hugh Gibb and Maurice Ernest Gibb, born on December 22, 1949, were three of five children of Hugh Gibb, a bandleader, and Barbara Gibb, a singer. The three Gibb brothers made their first performances at local film theaters in Manchester in 1955, singing between shows. They performed under an assortment of names, including the Blue Cats and the Rattlesnakes.

In 1958 the family moved to Brisbane, Australia. The trio, known as the Brothers Gibb, continued performing at talent shows, and they caught the attention of a local deejay, Bill Gates. They ultimately got their own local television show in Brisbane, and they took the name the Bee Gees (for Brothers Gibb). They secured their first recording contract in 1962 with the Festival Records label in Australia. They were incredibly popular, in the press and on television, and they performed to enthusiastic audiences.

By late 1966, they had made a decision to abandon the Australian music world and return to England, which had launched the British Invasion. During their trip back to England, the Gibbs learned that the Bee Gees had at last topped the charts back in Australia with their final release, *Spicks and Specks*. The group had forwarded demo recordings ahead of time to England, and *Spicks and Specks* had attracted the notice of producer Robert Stigwood. Stigwood signed the trio to a five-year contract upon their arrival.

In 1969 the trio got into a disagreement over a double album called *Odessa*. Since the brothers could not agree on which song was to be the single, Robin decided to leave the group. Even Barry and Maurice parted company for a while. In 1970 they resolved their differences and re-formed the group.

In 1977 the group was contacted about contributing to the sound track of a film entitled *Saturday Night Fever*. Their featured songs—"Stayin' Alive," "How Deep Is Your Love," and "Night Fever"—became number-one hits, and the album stayed in the top spot for twenty-four weeks, while the film broke existing box-office records. A fourth Gibb brother, Andy, also had enormous chart success during this same period as a solo singer.

By the end of the 1970's, however, disco had fallen out of favor. The Bee Gees experienced a backlash for their domination of the airwaves, with mass burnings of Bee Gees posters and albums at public forums sponsored by radio deejays. Some radio stations did not play new releases by the group after 1979. The Bee Gees participated (at Stigwood's persistence) in the film *Sgt. Pepper's Lonely Hearts Club Band* (1978), loosely inspired by the Beatles' album and songs. The film was a box-office and critical failure.

Due to their association with the disco era, the successes and opportunities they found in the 1960's and 1970's eluded them in the 1980's. Barry worked as a producer creating hits for artists such as Barbra Streisand and Diana Ross. Even though the older Gibb brothers had struggled with the abuse of alcohol and

Robin, Barry, and Maurice Gibb (from left). (AP/Wide World Photos)

drugs, the youngest sibling, Andy, died in 1988, five days after his thirtieth birthday, from heart condition complications created by the use of cocaine.

The Bee Gees stayed active in the music industry until the untimely death of Maurice in January, 2003. While getting treatment for an intestinal blockage, he suffered cardiac arrest and died at the age of fifty-three. After his death, Robin and Barry chose to stop performing as the Bee Gees.

The Music

The Bee Gees' records are widely recognized for their gorgeous melodies, tight three-part harmonies, and lush orchestral arrangements (contributed by conductor Bill Shepherd). The lyrics of these songs are romantic yet complex, with a melancholy tinge. Barry and Robin took turns singing lead vocals, harmonizing together and with Maurice. Barry played rhythm guitar, while Maurice, along with singing background vocals, played bass, piano, organ, Mellotron, and other instruments.

In the late 1960's, the Bee Gees began to deconstruct elements in the singing and harmonies of black American music and to rebuild them in their style. After getting back together in the early 1970's, their relationship improved, and they evolved musically out of pop-psychedelia and into pop-progressive rock. In their disco years, the Bee Gees began to use falsetto in their songs. By 1977 the Bee Gees were heard on black radio stations that were usually reluctant to play any white acts. The group managed to merge all their influences—from the Mills Brothers to the Beatles and early 1970's soul—into their signature sound.

"To Love Somebody." "To Love Somebody" is the second single released by the Bee Gees in 1967 from their album *Bee Gees 1st*. The song was originally written by Barry and Robin for soul legend Otis Redding, but the singer died in a plane crash before he could record the song. The Bee Gees decided to record their own version of the song, with Barry taking the lead vocals. It has become one of the most famous Gibb compositions. "To Love Somebody" is a soulful ballad in the style of 1960's rhythm-and-blues and soul groups such as Sam and Dave. The song follows the typical late 1960's soft-rock style, with opulent orchestral arrangements featuring prominent solos by the violin, harp, trumpet, and flute. This soul standard has been covered by many artists, including Nina Simone, Janis Joplin, and Michael Bolton.

"Nights on Broadway." "Nights on Broadway" is the second single from *Main Course*. "Nights on Broadway" established Barry's falsetto voice in the chorus. While recording, the producer Arif Martin asked if one of the Bee Gees could do some screaming during the main chorus to make the song more exciting. In return, Barry began singing higher and higher, revealing a surprising yet powerful falsetto. It was a defining moment in the Bee Gees' musical style. This legendary falsetto became a hallmark of the Bee Gees sound.

"Stayin' Alive." "Stayin' Alive" was released as a single in 1977, the group's second hit from the album *Saturday Night Fever: Original Soundtrack*, one of the best-selling film sound tracks of all time. Partly because it was played in the opening scene of the tremendously successful disco film, "Stayin' Alive" is one of the Bee Gees' most popular and most identifiable songs. The lyrics and the bouncy backbeat of "Stayin' Alive" mirror the central character (played by John Travolta) as he coolly struts along the streets of New York. The chorus features the famous falsetto vocals and the percussive background track.

"Alone." "Alone" is the opening track and first single on the multiplatinum *Still Waters* album released by the Bee Gees in 1997. The song is a melancholy pop ballad written by Barry, Robin, and Maurice and recorded in 1996. The use of bagpipes and upbeat tempo conflict with the sad lyrics of the song. This highly criticized album was the Bee Gees' attempt to get into the adult contemporary music market. This particular song was considered one of the standout tracks, displaying the Bee Gees' unique blend of soft rock and falsetto.

Musical Legacy

At numerous times throughout their careers, the Gibb brothers endured commercial dry spells and critical backlash. Nonetheless, the legacy of the Bee Gees is marked by the extraordinary success of their *Saturday Night Fever* disco period, their continuing pop appeal, and the contemporary standards they produced ("To Love Somebody," "How Can You Mend a Broken Heart"). Many hit covers of the Bee Gees' songs have been recorded by such artists as Janis Joplin, Al Green, Destiny's Child, and Feist.

The band's music has also been sampled by dozens of hip-hop artists, including Wyclef Jean. The Bee Gees demonstrated a remarkable musical adaptability and an astonishing aptitude for creating hits.

In recognition, the Bee Gees have twice received Britain's Ivor Novello Trust for Outstanding Contribution to British Music (1988, 1997) and the BRIT Award (1997). In 1994 they were placed in the Songwriters Hall of Fame. Their induction into the Rock and Roll Hall of Fame in 1997 led to the release of the album *Still Waters*.

Samantha Ryan Barnsfather

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See also: Harrison, George; Joplin, Janis; Lennon, John; McCartney, Sir Paul; Ross, Diana; Simone, Nina; Streisand, Barbra.

Gilberto Gil

Brazilian singer, guitarist, and songwriter

A famous artist of the MPB (Música Popular Brasileira) generation, Gil promotes the music and culture of Brazil. The components of compassion and social conscience in his music have made his work popular throughout the world.

Born: June 29, 1942; Salvador, Brazil

Principal recordings

ALBUMS: *Vira mundo*; *Louvação*, 1967; *Frevo rasgado*, 1968; *Cérebro eletrônico*, 1969; *Nega*, 1971; *Expresso 2222*, 1972; *Gil e Jorge*, 1975 (with Jorge Ben); *Refazenda*, 1975; *Refavela*, 1977; *Refestança*, 1978; *Nightingale*, 1979; *Realce*, 1979; *Brasil*, 1981; *Luar (A gente precisa ver o luar)*, 1981; *Um banda um*, 1981; *Extra*, 1983; *Quilombo*, 1984; *Raça humana (Human Race)*, 1984; *Dia dorim noite neon*, 1985; *Personalidade*, 1987; *Soy loco por ti America*, 1987; *Um trem para as estrelas*, 1987; *O eterno deus mu dança*, 1989; *Parabolic*, 1991; *Acoustic*, 1994; *Caetano y Gil: Tropicalia 2*, 1994; *Indigo Blue*, 1997; *Quanta*, 1997; *Copacabana mon amour*, 1998; *O sol de Oslo*, 1998; *Quanta Live*, 1998; *Me You Them*, 2000; *Gilberto Gil and Milton Nascimento*, 2001; *Kaya n'gan daya*, 2002; *Z: 300 anos de Zumbi*, 2002; *Eletracústico*, 2004; *As canções de "Eu tu eles,"* 2005; *Gil luminoso*, 2006; *Rhythms of Bahia*, 2006.

The Life

Gilberto Gil (zhihl-BEHR-toh zhihl) was born in Salvador, the capital of the Brazilian state of Bahia, but he grew up in Ituaçu, a small town in the interior of Bahia. His early musical influences were var-

ied, including the folk music of the sertão (the remote, sparsely populated interior of northeastern Brazil), especially the accordion music of Luiz Gonzaga; European classical music; North American jazz; Afro-Cuban music; and the polkas and waltzes of Europe. Not surprisingly, his first instrument was the accordion, but he switched to guitar after he heard Antônio Carlos Jobim's "Chega de Saudade" (No More Blues) in 1958.

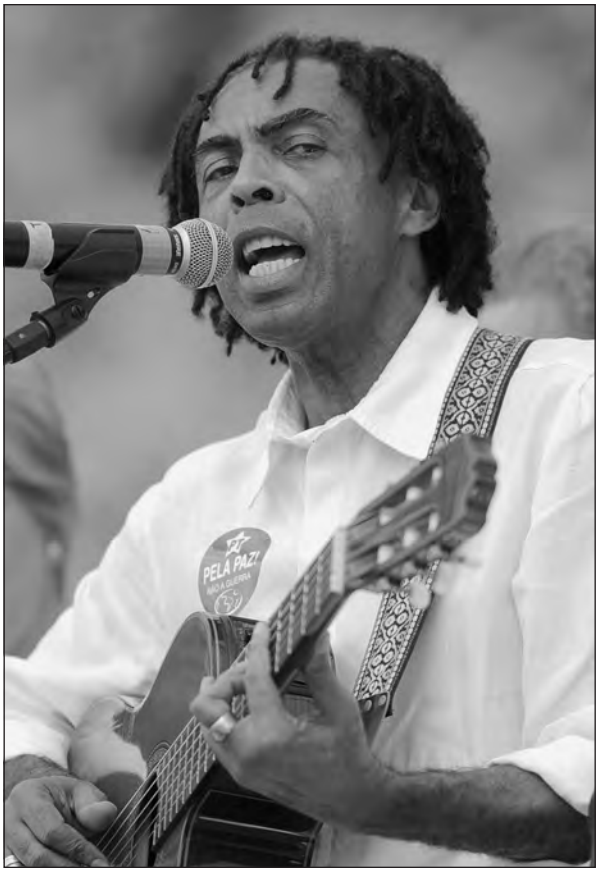
He received a degree in business administration from the federal university in Salvador, and he worked for a year for a São Paulo corporation before becoming a full-time musician. In 1965 he released his first single. The year after, Elis Regina's recording of Gil's "Louvação" (Praise) became a hit, and the same year his song "Ensaio Geral" (General Rehearsal) was awarded a prize at an important MPB (Música Popular Brasileira) festival. Música Popular Brasileira is a form of urban popular music that combines traditional Brazilian music with contemporary influences. In 1967, along with Caetano Veloso (whom he had met at the university), he founded the radical musical movement Tropicalia.

Briefly imprisoned without charges by the ruling military junta in 1969, Gil moved to England, returning to Brazil in 1972. Throughout the late 1980's and 1990's, Gil continued to record and to perform, though at this time he became active in politics. He took time off from his musical career to serve as the secretary of culture for the city of Salvador and as a member of its city council.

Gil has performed all over the world, while releasing a steady stream of both popular and critically acclaimed recordings, including two that won Grammy Awards: *Quanta Live* and *Eletracústico*. Brazilian President Lula da Silva named Gil Minister of Culture in 2003, and Gil served in that post for five years.

The Music

Gil's earliest recordings exhibit the social awareness that has typified his writing throughout his career. His first release contained the protest songs "Roda" (Circle) and "Procissão" (Procession). *Louvação* contained his version of the song made famous by Regina. These early songs shared the theme of the redemption of the common man from oppression.



Gilberto Gil. (AP/Wide World Photos)

Tropicalia. The Tropicalia movement—freely absorbing and transforming any and all musical influences—was effectively launched by Gil and Veloso with their entries in the 1967 TV Record Festival. Gil's entry, "Domingo no Parque" (Sunday in the park), was emblematic of the Tropicalia aesthetic: It mixed a wide and disparate array of musical and cultural elements in a modern and cinematic way. The song, arranged by avant-garde composer-conductor Rogério Duprat, was heavily influenced by the production techniques of the Beatles' song "A Day in the Life," mixing folk rhythms and instruments, electric guitars, and sound effects. While the Tropicalia movement was effectively over by the early 1970's, Gil's music continued to display the eclecticism made possible by the movement's suspension of musical boundaries.

Spirituality. When he returned from England in 1972, Gil was firmly committed to his own spiritual and artistic cultivation. The ideas of rebirth, re-

vival, and growth are common themes in his lyrics. "Oriente," which he wrote that year, contains a subtle wordplay on the idea of the individual orienting himself or herself spiritually in the world and an obvious reference to Eastern philosophy implicit in the song's title. A number of tunes from the same period, such as "Então Vale a Pena" (then it's worth it) and "A Morte" (a death), are meditations on death and the perspective it offers on the nature and value of life.

Gil was deeply affected by his experiences performing in Africa in 1976, and much of his music since then is concerned with exploring his African roots. His 1980 collaboration with Jimmy Cliff, which included the cover of Bob Marley's "No Woman, No Cry," brought reggae to Brazil.

Reaching the Mainstream. In the late 1970's and early 1980's, Gil performed extensively in the United States and Europe. During this period, he released two recordings in the United States, *Nightingale* and *Human Race*. At the same time, he consciously shifted his musical focus from the poetic and artistic concerns of the song to the accessibility of the rhythm. His exploration of the dance rhythms of afoxé, reggae, funk, soul, and rock was a deliberate attempt to make his music more popular and to reach a wider audience. His concern with black culture, personal spiritual growth, and social justice remained, however. He saw the mass-audience appeal of dance music as a vehicle to reach out to a wide international audience.

Quanta. The 1997 album *Quanta*, containing twenty powerful songs, is an example of Gil at his most prolific. Stylistically diverse and with unusually high production values, the album represents Gil at the peak of his abilities. The live version of the materials from the album won a Grammy Award in 1998.

Musical Legacy

Gil's musical career represents the successful resolution of a paradox. At once sacred and profane, his work has mass appeal without sacrificing honesty and integrity. Like the seeming opposites of Gil himself—politician and pop star—his music reconciles the sensuality of dance music with the spirituality of personal and societal salvation. Gil's powerful message of hope and redemption, aligned with the celebration of his African heritage, is an inspiration to the people of the African diaspora. Nevertheless, his appeal and his message are not exclusive to any one group, no matter what their race, and they embrace all who share the human experience.

Matthew Nicholl

Further Reading

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Murphy, John P. *Music in Brazil: Experiencing Music, Expressing Culture*. New York: Oxford University Press, 2006. This book provides an excellent presentation of the cultural context of contemporary Brazilian popular music, and it contains numerous references to Gil and other MPB musicians. Includes a sampler compact disc.

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Schreiner, Claus. *Música Brasileira: A History of Popular Music and the People of Brazil*. New York: Marion Boyars, 1993. This resource is written by a German radio producer and journalist who has been involved in the Latin music scene since the early 1970's. Includes references to Gil, a bibliography, a glossary, an index, and a list of samba schools in Rio de Janeiro.

See also: Gilberto, João; Jobim, Antônio Carlos; Nascimento, Milton.

João Gilberto

Brazilian Latin guitarist, singer, and songwriter

Gilberto created the subdued, lyrical style of bossa nova by transforming the composition and performance of samba canção (samba song), introducing Brazilian popular music to the world.

Born: June 10, 1931; Salvador, Bahia, Brazil
Also known as: João Gilberto Prado Pereira de Oliveira (birth name)

Principal recordings

ALBUMS: *Chega de saudade*, 1959; *Brazil's Brilliant*, 1960; *Gilberto and Jobim*, 1960 (with Antônio Carlos Jobim); *O amor, o sorriso e a flor*, 1960; *Samba de uma note so*, 1960; *João Gilberto*, 1961; *The Boss of the Bossa Nova*, 1962; *Getz/Gilberto*, 1963 (with Stan Getz); *The Warm World of João Gilberto*, 1964; *João Gilberto en Mexico*, 1974; *Best of Two Worlds*, 1976; *Amoroso*, 1977; *Brasil*, 1981 (with others); *João Gilberto*, 1988; *The Brazilliance Music of Rhythm*, 1990; *Performance*, 1991; *João*, 1992; *Bossa Nova Jubileu, Vol. 1*, 1994; *Bossa Nova Jubileu, Vol. 2*, 1994; *Ela e' carioca*, 1994; *Eu sei que vou te amar*, 1994; *Musica!*, 1998; *Prado Pereira de Oliveira*, 1999; *Besame mucho*, 2000; *João voz e violão*, 2000; *So João*, 2000.

The Life

The youngest of six children of a prosperous businessman who lived in the interior of northeast Brazil, João Gilberto Prado Pereira de Oliveira (zhoo-OW zheel-BEHR-toh) early demonstrated an exceptional affinity for music. Skilled in the guitar and immersed in Brazilian and American popular music, he sought a musical career, moving to Rio de Janeiro in his late teens. Although he was recognized for his musical talent, he was withdrawn and temperamental, unable to hold a steady position with a musical group. He moved to various cities, finally settling again in Rio de Janeiro in 1956.

Throughout these itinerant years, resolutely composing and practicing, he developed the bossa nova (new wave) beat. The composer-lyricist duo Antônio Carlos Jobim and Vinicius de Moraes recognized the resonance of Gilberto's style, and began to record his music in 1958.

Attracting attention in the United States, Gilberto moved to New York in 1962, recorded with Stan Getz, performed at Carnegie Hall, and collaborated with Frank Sinatra. After a two-year period in Mexico, Gilberto returned to New York, settling definitively in Rio de Janeiro in 1980. He married the singer Astrud Weinert in 1960. After their divorce, he married the singer Miúcha Buarque de Holanda in 1968. Their daughter is the singer Bebel Gilberto.

The Music

Gilberto wove the alluring web of bossa nova from numerous strands. Sung slowly and softly, the music achieved a warm intimacy. Its spare simplicity and gliding improvisation achieved a rich lyricism, accentuated by the play of syncopated dissonance against a dominant harmony in the interaction of solo voice and instrument. This interplay was underscored by the so-called stuttering (gago) guitar. The effect was like that of a piano nocturne, one hand playing a slight disrhythm overlaid by a dominant harmonizing hand.

Three phases define Gilberto's musical development. The first was the matured emergence in Brazil of bossa nova, encapsulated principally in three albums: *Chega de saudade*, *O amor, o sorriso e a flor*, and *João Gilberto*. The next phase was the diffusion around the world of bossa nova from the collaborative base Gilberto established with American musicians in the United States from 1962 to 1980. Among the principal albums of this phase are *Getz/Gilberto* and *Best of Two Worlds*, along with the one from his Mexican sojourn, *João Gilberto en Mexico*. The third phase extends over the period since his return to Brazil in 1980, characterized by recordings of works of the historic creators of Brazilian popular music and with the leading contemporary Brazilian artists of that genre. Prominent albums include *Prado Pereira de Oliveira*, *Brasil*, the Montreux Jazz Festival discs, *Eu sei que vou te amar*, and *João voz e violão*.

"Chega de saudade." This vanguard music of bossa nova was the first in which Jobim incorporated Gilberto's distinctive rhythm. With lyrics by de Moraes, this song was first recorded on a single by Elisete Cardoso in 1958. Gilberto's rendition appeared a year later on the *Chega de saudade* album.

"Bim Bom." This onomatopoeic presentation of the swish of female hips expresses the minimalist, soothing quality of bossa nova. In this genre also is "Hó-bá-lá-lá," echoing the Yoruba sounds of the rituals of candomblé (an Afro-Brazilian religion). Experimentally conceived in the early 1950's, the songs first appear as identifiable recordings of Gilberto on *Chega de saudade*.

"The Girl from Ipanema." This Grammy Award-winning signature anthem of bossa nova swept the world in the mid-1960's, and it celebrates the insouciant, hypnotizing beach stroll of a young girl in Ipanema. The original Portuguese lyrics by de Moraes were translated into English by Norman Gimbel in a version sung by Astrud Gilberto on *Getz/Gilberto*. The song reverberated more resonantly when recorded in 1967 by Frank Sinatra.

Musical Legacy

Over the course of his career, Gilberto molded the classic canon of Brazilian popular music, particularly the samba canção. He created a singular style of music that listeners worldwide immediately recognize as Brazilian. Brazilian performers and composers attest to Gilberto's influence on their work, especially the leading figures of the tropicalismo (tropicalism) movement, such as Caetano Veloso and Gilberto Gil. His admirers have imitated the gliding, intimate style with which he imbued samba canção, the signature Brazilian musical genre. Significantly, Gilberto pioneered collaborations with U.S. musicians, composers, and record producers, which helped spread Brazilian popular music throughout the world.

Edward A. Riedinger

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Veloso, Caetano. *Tropical Truth: A Story of Music and Revolution in Brazil*. Translated by Isabel de Sena. New York: Alfred A. Knopf, 2002. A leading musician of the tropicalismo movement, the writer expresses his admiration for and his debt to the work of Gilberto.

See also: Getz, Stan; Gil, Gilberto; Jobim, Antônio Carlos; Sinatra, Frank; Tormé, Mel.

Dizzy Gillespie

American jazz trumpeter, singer, and songwriter

Gillespie was a significant contributor to jazz, pioneering bop with Afro-Cuban rhythms, adapting big band orchestration to modern harmonies, teaching and inspiring new generations of musicians, and becoming an international icon of music through his showmanship and good will.

Born: October 21, 1917; Cheraw, South Carolina
Died: January 6, 1993; Englewood, New Jersey
Also known as: John Birks Gillespie (full name)

Principal recordings

ALBUMS: *Dizzy Gillespie with Charlie Christian*, 1941; *Jivin' in Be Bop*, 1947; *Dizzy Gillespie Plays, Johnny Richards Conducts*, 1950; *The Champ*, 1951; *Dizzy Gillespie*, 1951; *School Days*, 1951; *Dizzy Gillespie, Vol. 1*, 1952; *Dizzy Gillespie with Strings*, 1952; *Horn of Plenty*, 1952; *On the Sunny Side of the Street*, 1952; *Diz and Getz*, 1953 (with Stan Getz); *Dizzy Gillespie/Gerry Mulligan*, 1953; *Dizzy Gillespie/Stan Getz Sextet, Vol. 1*, 1953; *Dizzy Gillespie/Stan Getz Sextet, Vol. 2*, 1953; *Hot*

vs. Cool, 1953; *Afro*, 1954; *Diz Big Band*, 1954; *Dizzy and Strings*, 1954; *Dizzy Gillespie and His Latin Rhythm: Afro*, 1954; *Dizzy Gillespie and His Orchestra*, 1954; *Dizzy Gillespie and His Original Big Band*, 1954; *Dizzy Gillespie Orchestra*, 1954; *Dizzy Gillespie with Roy Eldridge*, 1954; *Jazz Recital*, 1954; *Trumpet Battle*, 1954; *The Trumpet Kings*, 1954; *The Dizzy Gillespie Big Band*, 1955; *Tour de Force*, 1955; *Dizzy Gillespie Plays*, 1956; *For Musicians Only*, 1956; *The Modern Jazz Sextet*, 1956; *World Statesman*, 1956; *Birk's Works*, 1957; *Dizzy at Home and Abroad*, 1957; *Dizzy Gillespie and Stuff Smith*, 1957; *Dizzy Gillespie Duets*, 1957 (with Sonny Rollins and Sonny Stitt); *Duets: Sonny Rollins and Sonny Stitt*, 1957; *The Greatest Trumpet of Them All*, 1957; *Sittin' In*, 1957; *Sonny Rollins/Sonny Stitt Sessions*, 1957; *Sonny Side Up*, 1957 (with Rollins and Stitt); *Diz and Bird*, 1959 (with Charlie Parker); *The Ebullient Mr. Gillespie*, 1959; *Have Trumpet, Will Excite!*, 1959; *An Electrifying Evening with the Dizzy Gillespie Quintet*, 1961; *Gillespiana*, 1961; *A Musical Safari*, 1961; *Perceptions*, 1961; *Composer's Concepts*, 1962; *Dizzy on the French Riviera*, 1962; *The New Continent*, 1962; *New Wave*, 1962; *Dateline Europe*, 1963; *Dizzy Gillespie Goes Hollywood*, 1963; *Something Old, Something New*, 1963; *The Cool World*, 1964; *Jambo Caribe*, 1964; *Dizzy Gillespie and His Quintet*, 1965; *With Gil Fuller and the Monterey Jazz Festival Orchestra*, 1965; *Soul Mates*, 1966 (with Roy Eldridge); *Jazz for a Sunday Afternoon*, 1967; *Swing Low, Sweet Cadillac*, 1967; *Reunion Big Band*, 1968; *Cornucopia*, 1969; *My Way*, 1969; *Soul and Salvation*, 1969; *Enduring Magic*, 1970; *Blues People*, 1971; *Dizzy Gillespie and the Dwike Mitchell-Willie Ruff Duo*, 1971; *Giants*, 1971 (with others); *The Real Thing*, 1971; *The Giant*, 1973; *Dizzy's Big Four*, 1974 (with others); *Trumpet Kings Meet Joe Turner*, 1974 (with others); *Afro-Cuban Jazz Moods*, 1975; *Bahiana*, 1975; *The Dizzy Gillespie Big Seven*, 1975 (with others); *Dizzy's Party*, 1976; *Free Ride*, 1977; *Gifted Ones*, 1977 (with Count Basie); *Diz*, 1978; *Manteca*, 1979 (with Chano Pozo); *The Trumpet Summit Meets the Oscar Peterson Big Four*, 1980; *Endlessly*, 1981; *To a Finland Station*, 1982 (with Arturo Sandoval); *Closer to the Surface*, 1984; *New Faces*, 1984; *Dizzy Gillespie Meets the Phil Woods Quintet*, 1986; *'Round Midnight*, 1986; *Symphony Sessions*, 1989; *The Winter in Lisbon*, 1990; *Bebop and Beyond Plays Dizzy Gillespie*, 1991; *Dizzy Gillespie and Mitchell-Ruff*, 1991; *Rhythmstick*, 1991; *Ruff Duo*, 1993; *To Diz with Love: Diamond Jubilee Recordings*, 1992; *All the Things You Are*, 1994; *Big Bands*, 1994; *Con Alma*, 1994; *Diz Meets Stitt*, 1995 (with Rollins); *Lady Be Good*, 1994; *Strangers in Paradise*, 1994; *Groovin' with Diz*, 1995; *Hot House*, 1995; *No More Blues*, 1995; *Swing Love*, 1995; *Dizzy Gillespie*, 1996; *Dizzy for President*, 1997; *Triple Play*, 1998; *Continental*, 2002; *Portrait*, 2003.

The Life

John Birks Gillespie was born in a small South Carolina town in 1917, the youngest of nine children of James and Lottie Powe Gillespie. James was a bricklayer who played in a local band on weekends. Gillespie began playing the piano at three years old; at twelve he played trumpet in Robert Smalls secondary school band. In 1933 Gillespie received a music scholarship to attend the prestigious Laurinburg Institute in North Carolina. While there he fell under the influence of the music of Louis Armstrong, who had transformed the art of improvised jazz with his Hot Five and Hot Seven recordings. At the end of the 1935 academic year, Gillespie left Laurinburg for Philadelphia, where his family had migrated. Gillespie joined the local black musicians' union and played in local swing bands, earning the nickname Dizzy for his comic stage antics. In 1937 Gillespie moved to Harlem, New York, where he played in the Teddy Hill Orchestra and, starting in 1939, the Cab Calloway Orchestra. On May 9, 1940, Gillespie married Lorraine Willis. On September 21, 1941, the hot-tempered Gillespie stabbed Calloway with a knife in the course of an argument, and he was fired from the band.

Joining the Earl Hines Orchestra, Gillespie collaborated with fellow band member Charlie "Yardbird" Parker to pioneer the bebop (or bop) revolution in jazz. Gillespie was the leader in the bop quintets he played with Parker on New York's Fifty-second Street in 1945 and 1946. From 1946 to 1950 he headed two big bands, introducing Afro-Cuban music to jazz. In the 1950's he began touring internationally, sometimes sponsored by the U.S.

State Department. Although he was celebrated for his contributions to jazz and bop and was a popular performer through the 1960's and 1970's, Gillespie experienced personal difficulties, some brought on by his ingesting too much alcohol. Despite his stable marriage to Lorraine, he was the subject of several paternity suits and acknowledged that Jeanie Bryson was his daughter from a liaison in the 1950's with Connie Bryson. In 1970 Gillespie became an adherent of the Baha'i faith, a conversion that helped stabilize his personal life and spurred his interest in becoming an international spokesperson for unity—in jazz, in music, and among cultures. He formed the United Nations Orchestra (UNO) in 1989. After several years of successful international tours with the UNO, Gillespie died in 1993 of pancreatic cancer.

The Music

As a young trumpet player in leading swing bands of the late 1930's and early 1940's, Gillespie was noted for several talents, all of which played significant roles in his career: his technical virtuosity, his harmonic boldness, and his stage antics. With Gillespie's first big band chair in Philadelphia's Frankie Fairfax Orchestra from 1935 to 1937, he already showed the influence of jazz trumpeter Roy Eldridge. Eldridge was a fiery, upper-register trumpeter, and the early performances of Gillespie reflected the same dazzling use of rapid high notes and powerful attack. Playing with New York's Teddy Hill Orchestra from 1937 to 1939, and with the Cab Calloway Orchestra from 1939 to 1941, Gillespie picked up much of the showmanship and stage presence that earned him his nickname. Gillespie acknowledged that he was influenced by New York's leading jazz showman of the day, Fats Waller.

Gillespie's most important big band apprenticeships were from 1943 to 1944 with the orchestras of Hines, Coleman Hawkins, and Billy Eckstine; he served as the musical director of the Eckstine orchestra. (Gillespie arranged for the brilliant young trumpeter Fats Navarro to take his position as trumpet player when he left.) Gillespie was developing the new harmonic and melodic ideas emerging from the famous after-hours jam sessions at Minton's Playhouse and Monroe's Uptown House. His music already incorporated such elements as double time playing, new chord variations, substitution chords (such as an A minor chord), offbeat accenting, asymmetrical and jagged melodic lines, and double bass patterns that replaced the swing sound of walking bass lines. Some of these ideas would be displayed in the small combo (bop differed from swing orchestration in its emphasis on the small band), which he formed with bassist Oscar Pettiford in 1944 to play at the Onyx Club on New York's Fifty-second Street. In his recording of "I Can't Get Started" with Pettiford and a septet on January 9, 1945, Gillespie produced a beautifully lyrical solo bursting with his new harmonic ideas.

Gillespie and Parker Quintets. While playing for the Hines band, Gillespie began the collaboration with alto saxophonist Parker that would establish bop. As Gillespie biographer Donald Maggin explains, bop was a multifaceted innovation that greatly expanded the range of possibilities for the improviser. It created irregular rhythmic patterns out of the constant four-beat pattern of swing. Its melodies were linear, were oddly phrased, and, although played by the horns, rested on complex, imaginative rhythms of the drums, piano, and bass. Bop brought a harmonic freshness to jazz, focusing on chromaticism, building chords on all twelve notes of the scale, not just the seven notes that characterized the diatonic harmony of blues and swing. In other words, bop musicians discovered the chords at higher intervals, the ninth, eleventh, and thirteenth, which bop musicians referred to as "flatted" or "flattened" fifths (deriving from the augmented eleventh interval, which is also a flat fifth).

Gillespie's discovery of the flatted fifth, while listening to a Rudy Powell arrangement in 1938, paralleled Parker's famous epiphany in Dan Wall's Chili House in December, 1939, while playing the higher-interval chords of "Cherokee." Parker brought an essentially blues phrasing to bop, which unified bop's rapid rhythms, angular melodies, virtuosic soloing, and innovative note choices. Gillespie was not captivated by jazz's blues roots. Instead, he focused on the development of bop theory in his playing, composition, and arrangements, emphasizing the overall architectural shape and articulating harmonic and rhythmic principles. It was a role that made Gillespie the natural spokesman for and teacher of the bop movement.

Gillespie and Parker exploded on the post-

war scene with their famous quintet of 1945 and 1946, headlining the Three Deuces Club on New York's Fifty-second Street and making seminal bop recordings, such as the Gillespie compositions "Salt Peanuts," "Dizzy Atmosphere," "Groovin' High," "Shaw Nuff," "Bebop," "Oop Bop Sh'Bam," "Things to Come," and "Anthropology" (also known as "Thriving from a Riff").

"Groovin' High." "Groovin' High," recorded with Parker in a sextet on February 28, 1945, is emblematic of the new jazz style. Gillespie's careful composition features a jagged two-note phrase throughout that illustrates how bebop derived its onomatopoeic name. "Groovin' High" opens with an infectious melodic theme played in perfect unison by Gillespie and Parker, alternating with bass, drum, and piano patterns, exemplifying the central role the rhythm section assumes in bop. The ensemble playing of Gillespie and Parker is taken at breathless speed, gliding up and down the scale. The soloists improvise complex variations over the underlying chords derived from the popular standard "Whispering," before Gillespie slows the tempo for a bravura high-note trumpet climax.

"Night in Tunisia." Gillespie recorded his most famous composition, "Night in Tunisia," several times with Parker and throughout his career. The song reflects Gillespie's innovative harmonic ideas, his interest in Latin rhythms, and his roots in big band swing. Gillespie derived the basic compositional framework of "Night in Tunisia" from his first major composition, the chromatic and polyrhythmic "Pickin' the Cabbage," recorded by Calloway and his orchestra on March 8, 1940. As Gillespie biographer Alyn Shipton points out, "Night in Tunisia" is built around an A thirteenth chord, which resolves to D minor. Gillespie's interest in Latin music is apparent in the opening ostinato rhythm in the bass line. In his January 26, 1945, recording as a guest soloist with the Boyd Raeburn Orchestra, Gillespie builds a dramatic solo from a series of staccato phrases before resolving the song with a high-note coda. In September, 1946, Gillespie and Parker recorded a sizzling live version at Carnegie Hall.

Perhaps Gillespie's most celebrated recording of "Night in Tunisia" is from the famous performance recorded live in Toronto's Massey Hall in 1953 with other pioneers of bop—Parker, Bud Powell on piano, Max Roach on drums, and Charles Mingus on bass. After Roach, Mingus, and Powell introduce the tempo and ostinato line in the first twelve bars, Gillespie plays the first theme of the song over Parker's countermotives. Parker replies with a second theme played over Gillespie's perfectly rendered counterpoint. Parker, Gillespie, and Powell follow with three choruses each of beautiful soloing. Gillespie dramatically ends the tune with a retard, free solo, and a high-note cadenza.

Dizzy Gillespie. (AP/Wide World Photos)

Manteca. Gillespie believed that Latin and Cuban rhythms reflected the direct influence of African percussion. In 1947 Gillespie collaborated with Cuban percussionist Chano Pozo to introduce Afro-Cuban polyrhythms to jazz. Their most celebrated recording was *Manteca*, recorded in December of that year. Pozo plays an infectious conga rhythm of eighth notes while Gillespie showcases two exciting eight-bar solos and cries of "Manteca!"

Dizzy Gillespie Big Band. Gillespie maintained a love of big band music throughout his life. Al-

though bop contrasted with swing in its emphasis on smaller bands, as opposed to a dance-oriented orchestra, Gillespie led two big bands in the 1940's and 1950's, until economic realities curtailed both efforts. Gillespie also enjoyed playing with the best orchestras whenever possible. For example, in 1959, Gillespie was a guest soloist with the Duke Ellington Orchestra for a recording of Billy Strayhorn's composition "U.M.M.G." Gillespie plays his first two choruses with a muted horn. (A chorus is a structured sequence that repeats itself in different variations throughout a song. In most jazz and popular songs such as "U.M.M.G." a chorus consists of a thirty-two-bar *aaba* structure.) After several choruses by the Ellington orchestra, Gillespie returns for a blaring open-horn solo before concluding with another brilliant coda. When the State Department financed Gillespie's international touring orchestra in 1956, Gillespie revived his big band arrangements as a goodwill ambassador. It was a natural role for Gillespie, with his innate flair for showmanship reinforced by his trademark goatee and beret, chipmunk-like puffed cheeks, and angled trumpet. Gillespie's love of orchestral play and humor found ample room at the annual Monterey Jazz Festival. Gillespie was the master of ceremonies and star performer who opened the first Monterey Jazz Festival on October 3, 1958, with a performance of the "Star-Spangled Banner." He was a fixture at the festival over the following decades. His orchestral flair was revived again at the end of his career when the United Nations sponsored his international orchestra, which toured twenty-seven countries.

Musical Legacy

Gillespie made numerous contributions to jazz history, any one of which would have been enough to earn him prominence. Foremost was his status as a pioneer of bop. Although bop derived from the ideas of many jazzmen, including such artists of Harlem after-hours jam sessions as Charlie Christian, Kenny Clarke, Thelonious Monk, and Bud Powell, it was Gillespie and Parker who brought bop to fruition and prominence. After Parker's sad demise, Gillespie was bop's living icon for forty years, receiving five Grammy Awards. He continuously revived the flame of big band jazz, although it was imbued with the complexities of his rhythmic, melodic, and harmonic thoughts. Gillespie introduced Afro-Cuban rhythms to jazz, paving the way for the bossa nova craze that would sweep the nation in the early 1960's. Gillespie mentored numerous young musicians, and he was an instantly recognizable figure with his puffed cheeks, angled horn, and clowning antics. He was the successor to Armstrong as the international goodwill ambassador of jazz.

Howard Bromberg

Further Reading

Gillespie, Dizzy, with Al Fraser. *To Be, or Not—To Bop: Memoirs*. London: W. H. Allen, 1980. Includes interviews with Gillespie's family, friends, and collaborators.

Maggin, Donald. *Dizzy: The Life and Times of John Birks Gillespie*. New York: Harper, 2006. Sympathetic biography organized around extensive quotes, anecdotes, and insightful musical analysis.

Shipton, Alyn. *Groovin' High: The Life of Dizzy Gillespie*. New York: Oxford University Press, 1999. Prolific jazz historian argues that Gillespie's contributions to bop outweighed even those of Parker.

Yanow, Scott. *Afro-Cuban Jazz*. San Francisco: Miller Freeman Books, 2000. A history of Afro-Cuban jazz in which Gillespie plays the critical role, beginning with his collaboration with Pozo in 1947.

See also: Akiyoshi, Toshiko; Armstrong, Louis; Bacharach, Burt; Barretto, Ray; Blades, Rubén; Blakey, Art; Brown, Clifford; Burton, Gary; Carter, Benny; Christian, Charlie; Coltrane, John; Corea, Chick; Fitzgerald, Ella; Getz, Stan; Gordon, Dexter; Hawkins, Coleman; Jones, Quincy; Kirk, Rahsaan Roland; Legrand, Michel; Makeba, Miriam; Masekela, Hugh; Mingus, Charles; Monk, Thelonious; Navarro, Fats; Parker, Charlie; Peterson, Oscar; Powell, Bud; Roach, Max; Rollins, Sonny; Shaw, Artie; Stone, Sly; Vaughan, Sarah; Waller, Fats; Williams, Mary Lou.

Philip Glass

American classical and film-score composer

A self-characterized theater composer, Glass was a founder of minimalism, a style based on repetitive melodies and rhythms that pleased large audiences and influenced other avant-garde composers.

Born: January 31, 1937; Baltimore, Maryland

Principal works

BALLET: *Glass Pieces*, 1983.

CHAMBER WORKS: String Quartet, 1966; *Music in the Shape of a Square*, 1967 (for two flutes); *Dance No. 2*, 1979 (multimedia work); *Dance No. 4*, 1979 (multimedia work); *Fourth Series, Part III*, 1979 (for violin and clarinet); *Dance No. 1*, 1980 (multimedia work); *Dance No. 3*, 1980 (multimedia work); String Quartet No. 2, 1983; String Quartet No. 3, 1985; String Quartet No. 4, 1989; String Quartet No. 5, 1999.

CHORAL WORKS: *Another Look at Harmony, Part IV*, 1975 (for chorus and organ); *Dressed like an Egg*, 1977 (for chorus and organ); *Fourth Series, Part I*, 1979 (for chorus and organ); *The Photographer*, 1982 (for chorus and mixed media); *The Civil Wars: Cologne*, 1984; *The Civil Wars: Rome*, 1984; *The Olympian*, 1984 (for chorus and orchestra).

FILM SCORES: *Koyaanisqatsi*, 1982; *Mishima*, 1985; *Hamburger Hill*, 1987; *Powaqqatsi*, 1988; *The Thin Blue Line*, 1988; *Mindwalk*, 1990; *A Brief History of Time*, 1991; *Candyman*, 1992; *Orphée*, 1992 (chamber opera; libretto by Glass; based on Jean Cocteau's film); *Candyman II: Farewell to the Flesh*, 1994; *Jenipapo*, 1994 (*The Interview*); *La Belle et la bête*, 1994 (*Beauty and the Beast*; libretto by Glass); *Bent*, 1996; *The Secret Agent*, 1996; *Kundun*, 1997; *The Truman Show*, 1998; *Dracula*, 1999; *The Hours*, 2002; *Naqoyqatsi*, 2002; *The Fog of War: Eleven Lessons from the Life of Robert S. McNamara*, 2003; *Notes on a Scandal*, 2006; *Animals in Love*, 2007; *Cassandra's Dream*, 2007; *Monsters of Grace*, 2007; *New York Nights*, 2007; *No Reservations*, 2007.

INSTRUMENTAL WORKS: *In Again Out Again*, 1967 (for two pianos); *One Plus One*, 1967 (for amplified tabletop); *Gradus*, 1969 (for saxophone); *Strung Out*, 1976 (for amplified violin); *Mad Rush*, 1979 (for solo piano or organ); *Fourth Series, Part II*, 1979 (for solo organ); *Fourth Series, Part IV*, 1979 (for solo organ); *Arabesque in Memoriam*, 1988 (for flute); *Melodies for Saxophone*, 1995; *Études for Piano*, 1999.

OPERAS: *Einstein on the Beach*, 1976 (libretto by Glass and Robert M. Wilson); *Satyagraha*, 1980 (libretto by Glass and Constance DeJong; based on the *Bhagavad-Gita*); *Akhnaten*, 1984 (libretto by Glass); *The Juniper Tree*, 1984 (two-act opera for chamber orchestra, small chorus, and soloists; music with Robert Moran; libretto by Arthur Yorinks; based on a story by J. L. Grimm and W. C. Grimm); *The Making of the Representative for Planet Eight*, 1986 (three-act opera; based on Doris Lessing's novel); *One Thousand Airplanes on the Roof: A Science Fiction Music Drama*, 1987 (libretto by David Henry Hwang); *Hydrogen Jukebox*, 1990 (chamber opera; based on Allen Ginsberg's poetry); *The Voyage*, 1992 (libretto by Hwang); *Les Enfants terribles*, 1996 (libretto by Glass and Susan Marshall; based on the novel by Jean Cocteau); *Waiting for the Barbarians*, 2005 (libretto by Christopher Hampton; based on J. M. Coetzee's novel); *Appomattox*, 2007 (libretto by Hampton).

ORCHESTRAL WORKS: *Two Pages*, 1968; *Music in Contrary Motion*, 1969; *Music in Fifths*, 1969; *Music in Similar Motion*, 1969; *Music with Changing Parts*, 1970; *North Star*, 1977; *Glassworks*, 1982; *A Descent into the Maelstrom*, 1985 (based on Edgar Allan Poe's story); *Songs from Liquid Days*, 1986; Concerto for Violin and Orchestra, 1987; *Dancepieces*, 1987; *The Canyon*, 1988; *The Fall of the House of Usher*, 1988 (two-act opera; based on Poe's story); *Anima Mundi*, 1992; *Glassworks*, 1993; Symphony No. 1, 1993 (also known as *Low Symphony*; based on David Bowie's film *Low*); Symphony No. 2, 1994; Symphony No. 3, 1995; Symphony No. 4, 1996 (also known as *Heroes Symphony*; based on Bowie's album *Heroes*); Symphony No. 5, 2000 (*Requiem, Bardo, Nirmanakaya*); Symphony No. 6, 2001 (*Plutonian Ode*); Symphony No. 7, 2005 (*A Toltec Symphony*); *Book of Longing*, 2007.

VOCAL WORKS: *Music for Voices*, 1970; *Music in Twelve Parts*, 1974 (for voice, winds, and keyboards); *Another Look at Harmony: Part III*, 1976 (for voice, clarinet, and piano).

The Life

Philip Glass was born in Baltimore, the grandson of Lithuanian Jewish immigrants and the son of Benjamin Glass, who ran a radio repair shop that also sold records. The slow-selling records served as Glass's introduction to such composers as Ludwig van Beethoven, Dmitri Shostakovich, and Béla Bartók. He began violin lessons at age six but quickly switched to the flute, and in 1946 he became the youngest student ever admitted to the Peabody Conservatory of Music in Baltimore, Maryland. After only two years of high school he gained admission to the University of Chicago, where he majored in philosophy and mathematics while continuing his musical development by studying the piano. Having decided to become a composer, he left Chicago in 1956 for the Juilliard School in New York, where he studied such genres as concerti and choral works as well as modern film scoring. During a summer in Aspen, Colorado, he was the pupil of French composer Darius Milhaud. After receiving his master's degree from Juilliard, he accepted a Ford Foundation composer-in-residence grant to work in the Pittsburgh public school system.

An early turning point in his career occurred when he accepted a Fulbright scholarship to study with the acclaimed composition teacher Nadia Boulanger at the Paris Conservatory. Boulanger's methods forced him to reevaluate his previous musical education, and his marriage to first wife JoAnne Akalaitis, an actress, playwright, and director, influenced his developing fascination with modern theater. Also felicitous was his encounter with Indian sitarist Ravi Shankar, whose raga improvisations helped to shape Glass's emerging musical style, which increasingly centered on cyclic musical events created through a tension between melody and harmony.

Upon his return to New York in 1967, he formed the Philip Glass Ensemble to perform his new music, which others characterized as minimalist or systematic, while he preferred calling it "music with repetitive structures." Glass's group performed in such unconventional venues as nightclubs, lofts, restaurants, and public parks. Though the ensemble helped to disseminate his new music, he still needed to support himself by such jobs as cabdriving, plumbing, and furniture moving. All this changed with the phenomenal success of his theatrical extravaganza *Einstein on the Beach*. He capitalized on this success with a series of large- and small-scale works, which in turn led to fruitful collaborations with choreographers and filmmakers. During the 1980's, 1990's, and early twenty-first century he expanded and deepened his style by continuing to work on film scores, most notably a trilogy based on the films of Jean Cocteau, but he also collaborated with artists from a wide variety of fields, including such popular singers as Paul Simon and David Byrne and such writers as

Philip Glass. (AP/Wide World Photos)

Allen Ginsberg, Doris Lessing, and J. M. Coetzee. During this period he also managed to reinvigorate such traditional classical forms as the symphony, concerto, and string quartet.

The Music

Through his early life and education, Glass had become familiar with classical and modern music, but his own style evolved as an esoteric blend of Western and Eastern traditions, established and avant-garde music, as well as various theatrical influences. He learned about modern compositional techniques from his Juilliard teachers, and, while in Paris, he was deeply impressed by new French plays and films. He was so fascinated by Shankar that Glass traveled to India, where he deepened his knowledge of Eastern culture and music. By the time he returned to the United States, the basics of his distinctive minimalist style were already informing his compositions.

Early Works. The first concert of Glass's new music in 1968 contained *Music in the Shape of a Square* for two flutes, composed as an homage to Erik Satie, who had written *Music in the Form of a Pear* (1903). Glass and a fellow flutist performed the piece while walking in opposite directions around a square on the stage. During the early years of the Philip Glass Ensemble, he also wrote *Music in Fifths* as an ironic tribute to Boulanger, who had attempted to wean Glass from using hidden fifths in his compositions. This early phase of Glass's compositional odyssey culminated in *Music in Twelve Parts*, which took three years to write and ran more than four hours in performance. Some saw this composition as an anthology of twelve independent pieces with various rhythmic and harmonic patterns, while others saw it as a unified composition characterized by a progressive movement of greater and greater vertical complexity.

The Portrait Trilogy. *Einstein on the Beach*, which has been called a landmark of twentieth century musical theater, originated in the early 1970's, when Glass met the director Robert M. Wilson. They chose Albert Einstein as their opera's "subject" (a term that Glass was reluctant to use) because this great scientist could symbolize, through music and spectacle, the themes of creativity, space, and time. Organized more like a dream than a conventional narrative, this theater piece was unconventional in its libretto, singing, and acting. Its premiere occurred at the Avignon Summer Festival in France on July 25, 1976, but it was its American premiere at the Metropolitan Opera in New York that made Glass famous and helped to determine the direction of his subsequent career.

Glass and Wilson collaborated on two other dramatic works, *Satyagraha* and *Akhnaten*, which, like *Einstein on the Beach*, were character operas. *Satyagraha*'s character was Mahatma Ghandi, and *Akhnaten*'s was the pharaoh who introduced monotheism to Egypt. Glass scored *Satyagraha* for a full symphony orchestra, whereas *Akhnaten*, which had been commissioned by the Stuttgart Opera and which was sung in Akkadian, biblical Hebrew, and ancient Egyptian, eventually required a small orchestra, because the premiere in Germany took place in a theater with a small orchestra pit. Glass felt that the chamber-like sound was better suited to the nature of the material.

Works for the Theater, Films, and Special Occasions. Glass was able to adapt his music of repetitive structures to a wide variety of forms. For example, he was able to continue his collaboration with Wilson in *The Civil Wars*, both in its Cologne section and in its Rome section. He collaborated with other artists in *The Juniper Tree* for chamber orchestra, small chorus, and soloists. The American Repertory Theater of Cambridge, Massachusetts, commissioned this work, which was based on a tale by the Brothers Grimm. *One Thousand Airplanes on the Roof* had its premiere in a hangar at the Vienna International Airport. One critic described it as "a light show, a ballet, a spoken opera, an art exhibit, [and] a lesson in Zen."

During the 1980's, 1990's, and the early twenty-first century, Glass composed the scores for a wide variety of films. For example, he created the scores for a trilogy of "cinematic poems" directed by Godfrey Reggio: *Koyaanisqatsi*, *Powaqqatsi*, and *Naqoyqatsi*, whose non-narrative views of the interaction between humans and their environment were well served by Glass's hypnotic music. His scores for the documentaries of Errol Morris—*The Thin Blue Line*, *A Brief History of Time*, and *The Fog of War*—were highly praised for enhancing the themes of these films. Glass also scored such Hollywood narrative films as Paul Schrader's *Mishima*, John Irvin's *Hamburger Hill*, and Stephen Daldry's

The Hours. His score for Martin Scorsese's *Kundun* earned him an Academy Award nomination, and his score for *The Truman Show* won a Golden Globe Award.

Glass's many successes enhanced his reputation as an efficient composer, and he was often invited to create music for special occasions and distinguished musicians. For example, he wrote the music for the torch-lighting ceremony at the 1984 Los Angeles Olympics. In 1987 he created a concerto for violinist Paul Zukovsky, and in 1992 the Metropolitan Opera commissioned him to compose *The Voyage*, a three-act opera to commemorate the five-hundredth anniversary of Columbus's discovery of America.

New Ways of Composing in Traditional Forms. Though he had a penchant for theatrical work, Glass still found time to compose music in such traditional forms as symphonies, concerti, and string quartets. He composed several symphonies that blended his musical style with historical materials from Romantic and polytonal musical approaches. He adjusted his style to the talents of the Kronos Quartet, and his knowledge of Bartók's work informed his piano études composed for Dennis Russell Davies.

A Second Triptych. Glass eliminated the original music from three films of Jean Cocteau and created a new experience for viewers. His treatment of Cocteau's *Orphée* (1949) was emotionally rooted in his personal experience of the untimely death of his third wife, the artist Candy Jernigan. He treated the script of *La Belle et la bête* (1946) as a cinematic libretto to be performed by opera singers accompanied by the Philip Glass Ensemble. He scored *Les Enfants terribles* for voices and three pianos. Glass composed these new scores in the 1990's.

A Composer for All Seasons. In the twenty-first century Glass manifested no signs of slowing down. His operas *Waiting for the Barbarians* and *Appomattox* exhibited his love for experimentation characteristic of his theatrical works throughout his career. He also continued his collaborations with important artists. For example, he wrote a concerto for cello and orchestra for Julian Lloyd Webber's fiftieth birthday. His piano concerto, "After Lewis and Clark," commemorated these explorers' famous trip across the North American continent. His love for Leonard Cohen's poetry resulted in his *Book of Longing* for seven instruments and a vocal quartet.

Musical Legacy

Glass is one of the most prolific and influential composers of the twentieth and twenty-first centuries. Through his many compositions and his collaborations with some of the most talented artists in the world, he has exerted an extraordinary influence on the musical and cultural life of his time. His works have been extensively performed and recorded, and to preserve for posterity his entire musical legacy, Glass founded, with some colleagues, the Orange Mountain Music label. His music has not lacked critics, some of whom find his minimalist works lacking in depth and variety, and others have been repelled by what they see as his predilection for self-promotion. Glass has found it easy to ignore his critics since he has acquired the largest audience of any contemporary composer of serious music. What Andy Warhol did for art, Glass accomplished for classical music, which he showed could be commercially successful if it borrowed mass-media methods. His music has certainly given pleasure to many listeners, and as a composer of liberation, he has freed both himself and his audiences to hear new and wonderful sounds.

Robert J. Paradowski

Further Reading

Kostelanz, Richard. *Writings on Glass: Essays, Interviews, Criticism*. New York: Schirmer Books, 1996. Written with Glass's cooperation and with access to his archives, Kostelanz's book contains an analysis of his subject's life and compositions. Includes a bibliography, discography, and a list of works.

Maycock, Robert. *Glass: A Portrait*. London: Faber & and Faber, 2002. Maycock, an English critic, combines biography and musical analysis in his readable account of Glass's evolution from early minimalist works to twenty-first century symphonies and concerti. Contains a concise chronological list of Glass's principal compositions.

Mertens, Wim. *American Minimal Music: La Monte Young, Terry Riley, Steve Reich, and Philip Glass*. Translated by J. Hautekiet. New York: Alexander Broude, 1983. Mertens analyzes Glass's chief works in the context of other minimalist compos-

ers, especially their roots in African and Asian music. Illustrated, with a bibliography.

Potter, Keith. *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. New York: Cambridge University Press, 2000. Potter emphasizes the early works of these minimalist composers, which he analyzes from a biographical perspective.

Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Alfred A. Knopf, 1983. Rockwell's chapter on Glass is a critical overview rather than a systematic survey. Includes bibliography, discography, and index.

See also: Bartók, Béla; Boulanger, Nadia; Bowie, David; Carlos, Wendy; Cohen, Leonard; Milhaud, Darius; Reich, Steve; Shankar, Ravi; Shostakovich, Dmitri; Vega, Suzanne.

Gerry Goffin

American rock singer and songwriter

Songwriter Goffin made the transition from the commercial tunes produced in New York's Brill Building in the early 1960's to the introspective style of the Woodstock generation in the 1970's.

Born: February 11, 1939; Queens, New York
Also known as: Gerald Goffin (full name)

Principal recordings

ALBUMS: *It Ain't Exactly Entertainment*, 1973; *Back Room Blood*, 1996.

SONGS: "Will You Still Love Me Tomorrow," 1960 (with Carole King; recorded by the Shirelles); "Run to Him," 1961 (with Jack Keller; recorded by Bobby Vee); "Take Good Care of My Baby," 1961 (with King; recorded by Vee); "Who Put the Bomp (In the Bomp, Bomp, Bomp)," 1961 (with Barry Mann; recorded by Mann); "Go Away Little Girl," 1962 (with King; recorded by Steve Lawrence); "The Loco-Motion," 1962 (with King; recorded by Little Eva); "Don't Say Nothing Bad (About My Baby)," 1963 (with King; recorded by the Cookies); "Hey Girl," 1963 (with King; recorded by Freddie Scott); "One Fine Day," 1963 (with King; recorded by the Chiffons); "Just Once in My Life," 1965 (with King and Phil Spector; recorded by the Righteous Brothers); "Pleasant Valley Sunday," 1967 (with King; recorded by the Monkees); "(You Make Me Feel Like) A Natural Woman," 1967 (with Aretha Franklin; recorded by Franklin); "I've Got to Use My Imagination," 1973 (with Barry Goldberg; recorded by Gladys Knight and the Pips); "Theme from *Mahogany* (Do You Know Where You're Going To)," 1975 (with Michael Masser; recorded by Diana Ross); "Saving All My Love for You," 1985 (with Masser; recorded by Whitney Houston); "Miss You Like Crazy," 1989 (with Masser; recorded by Natalie Cole).

The Life

Gerald Goffin remembers making up songs as an eight-year-old. Upon graduation from Brooklyn Technical High School, Goffin enlisted in the Marine Corps Reserves, and later he went to the U.S. Naval Academy. Resigning from the Navy in 1958, Goffin enrolled in the chemistry program at Queens College, where he met a musically talented education major named Carole King. They began writing music together, and in 1959 they were married. In 1960 Don Kirschner signed them to the Aldon Music label, where their first hit, "Will You Still Love Me Tomorrow," went to *Billboard*'s number-one spot for the Shirelles later that year. They literally started at the top, and their first hit proved one of the most enduring, recorded by dozens of major artists, including five other *Billboard* Top 100 versions between 1968 and 1978.

Although they divorced in 1968, Goffin and King continued to write together into the 1970's, and Goffin, who had collaborated with other composers even during his string of hits with King, continued to find talented composers with whom to work. With their help, he learned to write his own melodies. Goffin and King's daughter, Louise Lynn Goffin, also became a successful songwriter and singer.

The Music

Goffin and King were among the last of the Brill Building composers, who churned out hits in small offices that had been home to music publishers

since the 1930's. Many of the writers working there had been creating songs since the big band era, and they had made the transition to rock and roll only by imitation, trying to guess the tastes of the teen audience that was driving popular music by 1960. Barely out of their teens at that time, Goffin and King were in tune with youthful listeners. Goffin was later critical, though never apologetic, about the commercial nature of his early writing, but the continued rerecording of those hits over five decades is a tribute to their universality.

"Will You Love Me Tomorrow." Although rated by *Rolling Stone* as one of the top five hundred pop-rock songs of all time, this hit was almost discarded. Lead singer Shirley Owens of the Shirelles thought it was too country for her style, but she gave it a second chance when the producers added a string arrangement. Despite being banned by many radio stations for its sexually suggestive lyrics, it succeeded both commercially and artistically. "Will You Love Me Tomorrow" explored the fears and anxieties of the generation's increasing sexual freedom. The question in the title (which is repeated in the chorus) is clearly heartfelt, and it is posed the moment before the singer's decision, creating a certain amount of tension. Cover versions appeared almost immediately: Mike Berry's in 1961; Dusty Springfield's in 1964 in England; Cher's in 1966; and the Four Seasons' in 1968, a rendition that peaked at number twenty-four on the pop charts.

"Who Put the Bomp (In the Bomp, Bomp, Bomp)." While not nearly as successful as Goffin's other hits, this novelty tune, which reached *Billboard*'s number-seven spot for co-author Barry Mann (backed by the Halos), is noteworthy as a mark of Goffin's ability not to take himself or his craft too seriously. Goffin playfully provides lyrics that were merely nonsense doo-wop sounds, such as the "bomp-bomp-ba-bomp" of the Marcels' remake of "Blue Moon" and the title sounds of the Edsels' "Ram-a-lam-a-ding-dong," both of which were still playing on the radio when Mann and Goffin wrote the song. Unfortunately, the irony was lost on some critics. Comedian Steve Allen, who had created a comic sensation on his *Tonight Show* by donning a tuxedo and reciting "Be-Bop-a-Lulu" as if it were a Shakespearean sonnet, gave the Mann-Goffin song the same treatment, without acknowledging the fact that the lyrics were already parodic.

Musical Legacy

Inducted into the Rock and Roll Hall of Fame in 1990, along with his former wife, King, Goffin is assured a prominent place in popular music history. Goffin's Academy Award nomination (with composer Mike Masser) for the theme song to *Mahogany* (1975), also known as "Do You Know Where You're Going To," brought him recognition beyond the world of rock and roll. His knack for finding the top singers in the business continued when he hired Kelly Clarkson to do some demo work a year before her success on the television talent show *American Idol*. His songs continue to be revived by new generations of singers ("Will You Still Love Me Tomorrow" alone was recorded by eleven major artists between 1960 and 1992) and to inspire new generations of songwriters, including Louise Goffin, his daughter by King.

John R. Holmes

Further Reading

Brown, Mick. *Tearing Down the Wall of Sound: The Rise and Fall of Phil Spector*. London: Bloomsbury, 2007. Because Spector was involved with the "Aldon group" of songwriters, to which Goffin belonged, the early part of this biography is rich in references to Goffin.

Friedlander, Paul. *Rock and Roll: A Social History*. 2d ed. Boulder, Colo.: Westview Press, 2006. This general history of rock and roll is designed as a textbook for popular culture courses.

Pollock, Bruce. *In Their Own Words*. New York: Collier Books, 1975. This collection includes a 1974 interview with Goffin at the offices of Screen Gems Music, in which the songwriter talks about his creative process, his musical influences, and changing musical tastes.

Simons, David. *Studio Stories: How the Great New York Records Were Made: From Miles to Madonna, Sinatra to the Ramones*. New York: Backbeat Books, 2004. This general history of the New York recording studios prominently features the songwriters of the Brill Building, including Goffin.

See also: Franklin, Aretha; King, Carole; Ross, Diana; Spector, Phil; Stoller, Mike.

Jerry Goldsmith

American classical and film-score composer

A prolific composer, beloved especially for his themes for the television series Star Trek, *Goldsmith is a key figure in the development of the language of contemporary film music.*

Born: February 10, 1929; Los Angeles, California
Died: July 21, 2004; Beverly Hills, California
Also known as: Jerrald Goldsmith (full name); J. Michael Hennagin

Principal works

FILM SCORES: *City of Fear*, 1959; *Studs Lonigan*, 1960; *Freud*, 1962; *Lonely Are the Brave*, 1962; *The Spiral Road*, 1962; *A Gathering of Eagles*, 1963; *Lilies of the Field*, 1963; *The Prize*, 1963; *The Stripper*, 1963; *Fate Is the Hunter*, 1964; *Rio Conchos*, 1964; *Shock Treatment*, 1964; *In Harm's Way*, 1965; *Morituri*, 1965; *A Patch of Blue*, 1965; *Von Ryan's Express*, 1965; *The Blue Max*, 1966; *Our Man Flint*, 1966; *The Sand Pebbles*, 1966; *Seconds*, 1966; *Stagecoach*, 1966; *To Trap a Spy*, 1966; *Trouble with Angels*, 1966; *The Flim-Flam Man*, 1967; *Hour of the Gun*, 1967; *In Like Flint*, 1967; *Warning Shot*, 1967; *Bandolero!*, 1968; *The Detective*, 1968; *Planet of the Apes*, 1968; *The Chairman*, 1969; *A Hundred Rifles*, 1969; *The Illustrated Man*, 1969; *Justine*, 1969; *The Ballad of Cable Hogue*, 1970; *Patton*, 1970; *Rio Lobo*, 1970; *Tora! Tora! Tora!*, 1970; *The Travelling Executioner*, 1970; *Escape from the Planet of the Apes*, 1971; *Homecoming: A Christmas Story*, 1971; *The Last Run*, 1971; *The Mephisto Waltz*, 1971; *Ace Eli and Rodger of the Skies*, 1972; *Anna and the King*, 1972; *The Other*, 1972; *Pursuit*, 1972; *The Don Is Dead*, 1973; *Hawkins on Murder*, 1973; *One Little Indian*, 1973; *Papillon*, 1973; *Police Story*, 1973; *Red Pony*, 1973; *Shamus*, 1973; *Winter Kill*, 1973; *Chinatown*, 1974; *High Velocity*, 1974; *QB VII*, 1974; *S*P*Y*S*, 1974; *A Tree Grows in Brooklyn*, 1974; *Babe*, 1975; *Breakout*, 1975; *A Girl Named Sooner*, 1975; *Ransom*, 1975; *The Reincarnation of Peter Proud*, 1975; *Take a Hard Ride*, 1975; *The Wind and the Lion*, 1975; *Breakheart Pass*, 1976; *Logan's Run*, 1976; *The Omen*, 1976; *The Cassandra Crossing*, 1977; *Contract on Cherry Street*, 1977; *Damnation Alley*, 1977; *Islands in the Stream*, 1977; *MacArthur*, 1977; *Twilight's Last Gleaming*, 1977; *The Boys from Brazil*, 1978; *Capricorn One*, 1978; *Coma*, 1978; *Damien: Omen II*, 1978; *Magic*, 1978; *The Swarm*, 1978; *Alien*, 1979; *The Great Train Robbery*, 1979; *Players*, 1979; *Star Trek: The Motion Picture*, 1979; *Caboblanco*, 1980; *The Final Conflict: Omen III*, 1981; *Inchon*, 1981; *Masada*, 1981; *Night Crossing*, 1981; *Outland*, 1981; *Raggedy Man*, 1981; *The Salamander*, 1981; *The Challenge*, 1982; *First Blood*, 1982; *Poltergeist*, 1982; *The Secret of N.I.M.H.*, 1982; *Psycho 2*, 1983; *Twilight Zone: The Movie*, 1983; *Under Fire*, 1983; *Gremlins*, 1984; *Runaway*, 1984; *Supergirl*, 1984; *Baby: Secret of the Lost Legend*, 1985; *Explorers*, 1985; *King Solomon's Mines*, 1985; *Legend*, 1985; *Rambo: First Blood Part II*, 1985; *Amazing Stories*, 1986; *Hoosiers*, 1986; *Link*, 1986; *Poltergeist II*, 1986; *Extreme Prejudice*, 1987; *Innerspace*, 1987; *Lionheart*, 1987; *Alien Nation*, 1988; *Criminal Law*, 1988; *Rambo III*, 1988; *Rent-a-Cop*, 1988; *The 'Burbs*, 1989; *Leviathan*, 1989; *Star Trek V: The Final Frontier*, 1989; *Warlock*, 1989; *Gremlins 2: The New Batch*, 1990; *The Russia House*, 1990; *Total Recall*, 1990; *Help*, 1991; *Love Field*, 1991; *Mom and Dad Save the World*, 1991; *Not Without My Daughter*, 1991; *Sleeping with the Enemy*, 1991; *Basic Instinct*, 1992; *Forever Young*, 1992; *Hollister*, 1992; *Matinee*, 1992; *Mr. Baseball*, 1992; *Dennis the Menace*, 1993; *Malice*, 1993; *Rudy*, 1993; *Six Degrees of Separation*, 1993; *The Vanishing*, 1993; *Bad Girls*, 1994; *The River Wild*, 1994; *The Shadow*, 1994; *City Hall*, 1995; *Congo*, 1995; *First Knight*, 1995; *Powder*, 1995; *Chain Reaction*, 1996; *Executive Decision*, 1996; *Fierce Creatures*, 1996; *The Ghost and the Darkness*, 1996; *Star Trek: First Contact*, 1996; *Two Days in the Valley*, 1996; *Air Force One*, 1997; *The Edge*, 1997; *L.A. Confidential*, 1997; *Deep Rising*, 1998; *Mulan*, 1998; *Small Soldiers*, 1998; *Star Trek: Insurrection*, 1998; *U.S. Marshals*, 1998; *The Haunting*, 1999; *The Mummy*, 1999; *The Thirteenth Warrior*, 1999; *Hollow Man*, 2000; *Along Came a Spider*, 2001; *The Last Castle*, 2001; *Star Trek: Nemesis*, 2002; *The Sum of All Fears*, 2002; *Looney Tunes: Back*

in Action, 2003; *Basic Instinct 2*, 2006; *Inside Man*, 2006.

The Life

Jerrald Goldsmith was born and raised around Los Angeles. His parents encouraged their son's musical talents with lessons in piano, theory, and musicianship under pianist Jakob Gimpel, who later introduced Goldsmith to Miklós Rózsa, composer of the score to *Spellbound* (1945), a movie that had impressed Goldsmith as a teenager. He briefly attended Rózsa's composition class at the University of Southern California and later decided to attend Los Angeles City College, where he studied with the leading composers Mario Castelnuovo-Tedesco and Ernst Krenek.

In 1950 Goldsmith got a job typing scripts at CBS, which had a full music department on staff and had given several composers their start. His first assignments were composing for radio shows and then for live television; by the time he left in 1960, he had scored several series, notably episodes of *The Twilight Zone*, *Climax*, and *Playhouse 90*. Impressed by Goldsmith's television scores, legendary film composer Alfred Newman hired him to do the music for the film *Lonely Are the Brave*, his first major feature film score.

By the late 1960's Goldsmith was one of the most in-demand film composers in Hollywood, with credits such as *Freud*, *A Patch of Blue*, *Planet of the Apes*, and *The Sand Pebbles*, all of which were nominated for Academy Awards. The 1970's brought him even more success with scores for *Patton*, *Star Trek: The Motion Picture*, *Chinatown*, *The Boys from Brazil*, and *The Omen*, which won the Oscar for Best Score in 1977.

Goldsmith went on to bigger-budget movies in the 1980's, mostly a mix of comedy and adventure films, including the box-office hit *Gremlins* and the *Rambo* series, among several other action movies, a genre that he helped redefine musically.

In the 1990's Goldsmith's career continued to flourish through his collaboration with directors Paul Verhoeven (*Total Recall*, *Basic Instinct*) and Fred Schepisi (*The Russia House*, *Six Degrees of Separation*), more big-budget action movies (*Air Force One*, *The Mummy*), thrillers (*L.A. Confidential*), and *Star Trek* sequels. He continued his successful career into the new millennium, with such projects as *The Sum of All Fears*, *Along Came a Spider*, and *Mulan*.

Beyond scoring films, Goldsmith also enjoyed conducting his music all over the world, building a strong relationship with the London Symphony Orchestra. He received an honorary doctorate from the Berklee College of Music in Boston and taught a graduate seminar in film scoring at the University of California, Los Angeles. He died on July 21, 2004, after a long battle with cancer.

The Music

A musical chameleon, Goldsmith came from an era when film composers were well trained in classical and contemporary idioms. Constantly experimenting, Goldsmith expanded the boundaries and scope of film music: *Planet of the Apes* and *The Omen* were essentially avant-garde scores, with textures and extended (or unconventional) techniques new to film music. Extremely sensitive to orchestral timbre, he explored unusual instrumental combinations. He embraced technology and experimented with a wide variety of electronic sounds and instruments as they became available. He also conducted and produced most of his scores.

Beyond his natural sense for melody, Goldsmith was inventive with rhythm and harmony, employing odd meters and dissonance to create musical counterpoint to the screen action. He was sensitive to the role of music and silence in dramatic and emotional control. His sense of timing and tension control, revealed in his skill at music spotting (placing music in the film), was extremely refined.

Planet of the Apes. Often mistaken for an electronic score, *Planet of the Apes*, one of Goldsmith's most innovative and avant-garde, is all acoustic, save for an Echoplex, a delay device used to feed through pizzicato string tracks. The composer uses unusual sounds and extended techniques.

Chinatown. Goldsmith was hired in 1974 to replace Phillip Lambro's rejected score, and he completed the job in ten days. Regarded as a classic period score, it features an unusual ensemble of solo trumpet, four pianos, four harps, guiro, and strings, a key aspect in defining the film's film noir aspect.

The Omen. The haunting score to the 1976 thriller won an Academy Award for its creator. Goldsmith composed a daring contemporary score, using extended vocal techniques in the choir, unusual per-

cussion and string techniques, and mounting ostinatos.

Islands in the Stream. Goldsmith's favorite, *Islands in the Stream*, is based on one of the last works of Ernest Hemingway. The composer's score is extremely lush and impressionistic, built around a web of haunting themes, one on solo French horn and supplemented by another playful theme using similar intervallic identity in a diminutive form. Most prominent is the introduction of a central whole-tone rising-and-falling motif for the sea.

Star Trek: The Motion Picture. Probably Goldsmith's best-known score, *Star Trek* (1979) was inventive in its instrumentation and use of massive orchestral forces. It was intended to be as dramatic as John Williams's score for *Star Wars*, yet not derivative of it.

Musical Legacy

Goldsmith thought of himself not as a film composer but as a composer who writes for film. He cited Igor Stravinsky and Béla Bartók as his influences, placing himself within the context of twentieth century serious music. Goldsmith credited his work in live television as his training ground for learning how to score films. What set him apart from other film composers and the source of his long-lasting career was his ability to adapt and evolve musically. His scores are models for younger generations of composers.

Yiorgos Vassilandonakis

Further Reading

Burt, George. *The Art of Film Music*. Boston: Northeastern University Press, 1995. An academic look at film music, including analyses, aesthetics, and philosophical issues. Goldsmith is mentioned prominently, and his score to *Tora! Tora! Tora!* is analyzed.

Cordes, Cynthia Ann, et al. *On the Track: A Guide to Contemporary Film Scoring*. New York: Routledge, 2004. A comprehensive technical guide to film scoring, this book includes quotes and score excerpts by Goldsmith.

Darby, William, and Jack Du Bois. *American Film Music: Major Composers, Techniques, Trends, 1915-1990*. Jefferson, N.C.: McFarland, 1999. History and development of film music, focused on the careers of prominent composers, including Goldsmith. Several film scores are considered, and there are musical examples and filmographies for each composer.

Morgan, David. *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema*. New York: HarperCollins, 2000. A collection of interviews with and essays by film composers. Goldsmith offers insight on choosing projects, orchestration, working with directors, using electronics, finding the sound of a film, and more.

Prendergast, Roy M. *Film Music: A Neglected Art—A Critical Study of Music in Films*. New York: W. W. Norton, 1992. Academic look into film scores, including essays on Goldsmith's music style as well as some of his classic scores.

Thomas, Tony. *Music for the Movies*. Los Angeles: Silman-James Press, 1997. A survey of film-scoring styles and composers for the general reader, with a chapter dedicated to Goldsmith.

See also: Bartók, Béla; Newman, Alfred; Rózsa, Miklós; Steiner, Max; Stravinsky, Igor.

Osvaldo Golijov

Argentine classical composer

In his compositions, Golijov utilizes diverse influences, from the ethnic styles of Argentine tango, Ashkenazic and Sephardic Jewish music, and Arabic music of the golden age to the instruments from the Silk Road and Gypsy bands.

Born: December 5, 1960; La Plata, Argentina

Principal works

CHAMBER WORKS: *Yiddish ruakh*, 1990; *There Is Wind and There Are Ashes in the Wind*, 1991; *Yiddishbbuk*, 1992; *Third World*, 1993; *Av horachamin*, 1994; *Ballad of the Drowned Solitude*, 1994; *K'vakarat*, 1994; *November*, 1994; *Last Round*, 1996; *Din*, 1998; *Fish Tale*, 1998; *Rocketekya*, 1998; *Doina*, 1999; *Mariel*, 1999; *How Slow the Wind*, 2001; *Luce*, 2001; *Lullaby and Doina*, 2001; *K'in sventa ch'ul me'tik Kwadalupe*, 2002; *Tenebrae*, 2002; *Ayre*, 2004; *Tekyah*, 2005.

CHORAL WORKS: *Oceana*, 1996; *La pasión según San Marcos*, 2000.
FILM SCORE: *Youth Without Youth*, 2007.
OPERA: *Ainadamar*, 2003.
ORCHESTRAL WORKS: *Crónicas*, 1990; *Amor americano*, 1991; *Death of the Angels*, 1996; *Last Round*, 1996; *How Slow the Wind*, 2002; *Lúa descolorida*, 2002; *Night of the Flying Horses*, 2002; *Rumba Mariana*, 2003; *The Dreams and Prayers of Isaac the Blind*, 2005.

The Life

Osvaldo Golijov (ahz-VAWL-doh GOH-liks-of) was born in Argentina to Jewish parents of Eastern European background. His mother was a pianist whose family had emigrated from Romania, and his father was a physician from the Ukraine. As a child, Golijov studied piano, and he sang in the synagogue choir. He studied at the Rubin Academy in Jerusalem, with George Crumb at the University of Pennsylvania (where Golijov earned a Ph.D.), and with Oliver Knussen at Tanglewood. Beginning in the 1990's, he composed many works on commission from such performers as Dawn Upshaw, the Kronos Quartet, the St. Lawrence Quartet, the Boston Symphony Orchestra, the Silk Road Ensemble, and the Chicago Symphony Orchestra, which appointed him a composer-in-residence in 2006.

Golijov moved with his wife and children to Boston, and he began teaching at the Boston Conservatory and at the College of the Holy Cross. His music has been featured at such venues as Chicago's Ravinia Festival, New York City's Lincoln Center, and the European Music Festival.

The Music

Golijov was exposed to many musical influences while growing up in Argentina. Attending the local opera house, he became familiar with operatic style, which influenced his vocal works. In other venues, he heard the tango style of Astor Piazzolla, which influenced his instrumental music. Guided by his pianist mother, he became familiar with a range of keyboard literature, from Johann Sebastian Bach to the Russian nationalists (Modest Mussorgsky, Nikolay Rimsky-Korsakov) to the twentieth century neoclassicists (Dmitri Shostakovich, Igor Stravinsky, Aaron Copland). Possibly the strongest influence on his work was the Jewish music with which he grew up and in which he was educated. Golijov has written works in every major form, including orchestral, keyboard, chamber, film, choral, and opera and other vocal music. He has shown a tendency to revise works in different versions and instrumentation, influenced by Bach and Gustav Mahler, among others.

The Dreams and Prayers of Isaac the Blind. This five-movement work for klezmer clarinet and string quartet, based on mystical writings of a great Kabbalist rabbi of the thirteenth century, features styles ranging from synagogue music to klezmer. The use of a purely instrumental medium for music based on prose prayers may be founded on models as diverse as Ludwig van Beethoven and Copland, although the fourth movement is a reworking of *K'vakarat*, in which the part written for the clarinet (a frequent instrument among klezmorim) had been composed for a cantorial soloist.

La pasión según San Marcos. This ambitious work for chorus and orchestra is one of four settings of the Passion of Christ in the Gospels commissioned in 2000 by Helmuth Rilling, artistic director of the Internationale Bachakademie Stuttgart, to commemorate the 250 years since Bach's death. The irony of choosing a Jew to follow in the footsteps of Bach in this work was not lost on Golijov, who chose a text in Spanish but included Jewish influences, for example, the Kaddish (a Hebrew prayer for the dead) at the Crucifixion.

Ainadamar. Golijov's opera, was composed in 2003 and revised in 2005. It is based on the story of the relationship between the actress Margarita Xirgu and the poet Federico García Lorca, who was murdered in the Spanish Civil War. The story is portrayed by historical characters, including García Lorca, a role sung by a female singer (perhaps harking back to the trouser roles, in which women dressed in pants sang men's parts, seen in works by Wolfgang Amadeus Mozart and Richard Strauss). Much of this music is folk-based, following the examples of Béla Bartók and the Russian nationalists. Golijov incorporated his earlier setting of the Mexican song "K'in Sventa Ch'ul Me'tik Kwadalupe" (2002) for string quartet, marimba, and tape into this work, adding a chorus.

Youth Without Youth. Golijov had only limited experience with film composition when director Francis Ford Coppola commissioned him to com-

Osvaldo Golijov. (AP/Wide World Photos)

pose the score for this 2007 film, which tells the story of a fugitive in the Europe of the 1930's. It is based on the work of the Romanian writer Mircea Eliade. Working with musicians in Romania (a homecoming to the country from which his mother's family had emigrated), Golijov found his time in Bucharest a learning experience. The story of the fugitive passing through many countries allowed diverse indigenous musical styles, from Gypsy to the Silk Road, to permeate his kaleidoscopic score.

Ayre. This is a group of ten songs and one instrumental composition, composed in 2004 for soprano Dawn Upshaw. The texts are in Ladino (the language of the Jews expelled from Spain in 1492), Spanish, Sardinian, Arabic, and Hebrew. Not a song cycle in the usual sense, this combination evokes the coexistence of Catholics, Jews, and Muslims in southern Spain during the centuries leading up to the Reconquista, and the message of this esoteric grouping is relevant to the political divisions of the present day, a lesson that Golijov probably learned during his studies in Israel, where Jews, Muslims, and Christians must live together. The scoring of the chamber ensemble that accompanies the soloist is reminiscent of the works of early twentieth century composers (including the Second Viennese School, Stravinsky, and Paul Hindemith) in its modest size, probably a reaction to the size of major works of the post-Romantic period.

Musical Legacy

Golijov has said that his work is grounded in his musical education and his ethnic background. The combination of influences of composers from Bach to Hindemith and Stravinsky, of folk music, and of Jewish religiosity is unique without including modernism. While Golijov is a world composer in terms of content and style, his use of form is often neoclassical.

Susan M. Filler

Further Reading

Berger, Kevin. "Golijov's World." *Salon* (January 20, 2006). Written in anticipation of "The Passion of Osvaldo Golijov" at Lincoln Center, New York, it provides an introduction to the composer's life and background.

Eichler, Jeremy. "Standing the Whole World on Its Ear." *The New York Times*, January 22, 2006. Speaks directly to the composer's polyglot musical background as an influence on his music, especially the Jewish aspect.

Ross, Alex. "Deep Song." *The New Yorker* (September 1, 2003). Primarily concerned with the opera *Ainadamar* as an expression of Spanish-Argentine influence on Golijov's music.

Yearwood, Pauline Dubkin. "Making Beautiful Music: From Tango to Klezmer, Osvaldo Golijov Brings a Fresh Sound to Orchestra Hall." *Chicago Jewish News*, February 9-15, 2007, pp. 18-19. An enlightening interview, emphasizing the composer's cosmopolitan views of his life and his work as a facet of his Jewish background.

See also: Crumb, George; Gubaidulina, Sofia; Hindemith, Paul; Ma, Yo-Yo; Piazzolla, Astor; Stravinsky, Igor; Tan Dun.

Benny Goodman

American jazz clarinet player and composer

A virtuoso clarinetist and a bandleader, Goodman was nicknamed the King of Swing for his orchestra and chamber groups that dominated the swing jazz scene in the late 1930's and beyond.

Born: May 30, 1909; Chicago, Illinois
Died: June 13, 1986; New York, New York
Also known as: Benjamin David Goodman (full name); King of Swing

Principal recordings

ALBUMS: *A Jazz Holiday*, 1928; *B. G. and Big Tea in NYC*, 1929 (with Jack Teagarden); *Benny Goodman and the Giants of Jazz*, 1929 (with Teagarden); *Swinging '34, Vol. 1*, 1934; *Swinging '34, Vol. 2*, 1934; *The Birth of Swing*, 1935; *Air Play*, 1936; *Roll 'Em, Vol. 1*, 1937; *Roll 'Em, Vol. 2*, 1937; *From Spirituals to Swing*, 1938; *Mozart Clarinet Quintet*, 1938; *Featuring Charlie Christian*, 1939 (with Charlie Christian); *Eddie Saunter Arrangements*, 1940; *Swing into Spring*, 1941; *Undercurrent Blues*, 1947; *The Benny Goodman Session*, 1949; *Let's Hear the Melody*, 1950; *Session for Six*, 1950; *Sextet*, 1950; *Benny Goodman*, 1951; *The Benny Goodman Trio Plays*, 1951; *Goodman and Teagarden*, 1951 (with Teagarden); *The Benny Goodman Trio*, 1952; *Easy Does It*, 1952; *The Benny Goodman Band*, 1953; *The Benny Goodman Touch*, 1953; *B. G. in Hi-Fi*, 1954; *For the Fletcher Henderson Fund*, 1954; *The New Benny Goodman Sextet*, 1954; *The Benny Goodman Story*, 1955; *With Charlie Christian*, 1955 (with Christian); *Benny Goodman Combos*, 1956; *The Benny Goodman Six*, 1956; *Date with the King*, 1956 (with Rosemary Clooney); *The Great Benny Goodman*, 1956; *Mostly Sextets*, 1956; *Mozart Clarinet Concerto*, 1956 (with the Boston Symphony Orchestra); *Trio Quartet Quintet*, 1956; *The Vintage Benny Goodman*, 1956; *Peggy Lee Sings with Benny Goodman*, 1957 (with Peggy Lee); *Benny Goodman Plays World Favorites in High Fidelity*, 1958; *Benny Rides Again*, 1958; *Happy Session*, 1958; *The Benny Goodman Treasure Chest*, 1959; *Benny in Brussels*, 1959; *In Stockholm 1959*, 1959; *The Sound of Music*, 1959; *Kingdom of Swing*, 1960; *Together Again!*, 1963 (with others); *Hello, Benny*, 1964; *Made in Japan*, 1964; *Meeting at the Summit*, 1966; *Listen to the Magic*, 1967; *Let's Dance Again*, 1969; *London Date*, 1969; *The King Swings*, 1973; *Seven Comes Eleven*, 1975.

SINGLES: "He's Not Worth Your Tears," 1931 (with Scrappy Lambert); "Ain't Cha Glad?," 1934 (with Jack Teagarden); "King Porter Stomp," 1935; "Let's Dance," 1935; "The Glory of Love," 1936; "Goody-Goody," 1936; "It's Been So Long," 1936; "These Foolish Things (Remind Me of You)," 1936; "Don't Be That Way," 1937; "I Let a Song Go out of My Heart," 1937 (with Martha Tilton); "Sing, Sing, Sing (With a Swing)," 1937; "This Year's Kisses," 1937 (with Margaret McCrae); "And the Angels Sing," 1939 (with Tilton); "Memories of You," 1939; "There'll Be Some Changes Made," 1941 (with Louise Tobin); "Somebody Else Is Taking My Place," 1942 (with Peggy Lee); "Taking a Chance on Love," 1943 (with Helen Forrest); "Gotta Be This or That," 1945; "Symphony," 1946 (with Liza Morrow); "Swedish Pastry," 1948 (with Stan Hasselgard).

The Life

Benjamin David Goodman was the ninth of twelve children born to David Goodman and Dora Rezinsky, Jewish immigrants from Eastern Europe. They met in Baltimore, Maryland, in 1894, they married, and they moved in 1902 to Chicago, where Goodman was born in 1909. His father, a tailor, had to take extra jobs to support his large family. Goodman's first music lessons were at a synagogue; later, he and two of his brothers joined the band at Hull House, a settlement house established by Jane Addams. He also received lessons from Franz Schoepp, an excellent teacher who charged modest rates.

Brimming with jazz musicians, Chicago was a propitous place for Goodman to grow up. By the age of thirteen, he was a professional clarinetist, and in addition he had acquired skill on the alto saxophone. He played with a variety of bands, and, at the age of sixteen, he joined Ben Pollack's band for an engagement at the Venice Ballroom in Los

Angeles. By the early 1930's Goodman had migrated to New York and recorded with the well-known bands of Red Nichols, Ben Selvin, Ted Lewis, and Paul Whiteman. By 1934 Goodman was ready to form his own band; its residency at the Palomar Ballroom in Los Angeles the next year made it famous. At the same time he organized his first chamber group, a trio that included pianist Teddy Wilson and drummer Gene Krupa. Later, the trio expanded to a quartet with the addition of vibraphonist Lionel Hampton. The band's most productive years were 1937 and 1938, when its lead trumpeter was Harry James. On January 16, 1938, Goodman's orchestra played a concert at Carnegie Hall in New York, previously the exclusive home of classical music.

Although a number of Goodman's performers had departed to form their own orchestras by 1939, he continued to lead both large and small groups, with his quartet sometimes expanded to six or seven performers, for decades thereafter. The roster of singers with the band included, at various times, Helen Ward, Helen Forrest, Martha Tilton, and Peggy Lee. After World War II Goodman's orchestra made a number of tours in many European, Asian, and South American countries.

In 1942 he married Alice Hammond Duckworth, the sister of John Hammond, a great jazz promoter in the 1930's. They had two daughters, and the marriage ended with her death in 1978. Goodman continued to perform in his sixties and seventies, his last concert coming only days before his death from cardiac arrest in 1986.

The Music

Goodman was an enormously talented and extraordinarily hard-working clarinetist and orchestra leader. He did succeed in classical music, but his great love was the swing music of the late 1930's. Swing was characterized by a steady beat, the harmonic structures of popular songs and the blues, and improvisions for soloists. Goodman was a difficult taskmaster, sometimes seeming to forget that the musicians in his orchestra could not attain his own standards. His bands delighted audiences for more than fifty years.

"Let's Dance." In the 1930's and 1940's radio programs featuring popular orchestras attained popularity. One was *Let's Dance*, with the Goodman orchestra in 1934 and 1935. A song with this title was published, and it was recorded by Goodman, becoming his theme song throughout his career. The song was heard in a number of films, including *The Benny Goodman Story* in 1956, a film loosely based on Goodman's life.

"King Porter Stomp." Most of Goodman's most popular recordings were made in the 1930's. "King Porter Stomp," recorded in 1935, is an excellent representative of Goodman's swing style. Like a number of his other recordings, it was arranged by Fletcher Henderson, an outstanding black bandleader and arranger. The saxophone, not a particularly popular instrument in classical music since its invention in 1840, became popular in the era of jazz music, and Goodman's saxophone quartets influenced many other orchestras at the time. In this recording the players were unified, and they worked smoothly with the brass section, at that time featuring trumpeter Bunny Berigan. The rhythm section, not always outstanding in Goodman's bands, here

Benny Goodman. (Library of Congress)

gave an effective 4/4 beat, which in this era replaced the 2/4 rhythm that had characterized bands in earlier jazz. Henderson's arrangement provided innovative dynamic contrasts. To this arrangement Goodman added a clarinet solo, with trombones playing softly behind it. This exciting arrangement was demanded repeatedly by dancers who listened to the band on the radio and in ballrooms.

Benny Goodman and His Swing Orchestra. Under this title the Goodman orchestra performed at Carnegie Hall on January 16, 1938. This debut of jazz in a renowned home of classical music was promoted by impresario Sol Hurok. A section of the program called "Twenty Years of Jazz" included "Sensation Rag," as played by the Dixieland Jazz Band (usually considered the first recording jazz band) in 1917; "I'm Coming Virginia," in the style of the great cornetist Bix Beiderbecke; and imitations of works associated with Ted Lewis, Louis Armstrong, and Duke Ellington. Compositions by the leading composers of the day—George Gershwin, Irving Berlin, Richard Rodgers, and Jerome Kern—were heard. The work from this production that became most famous was "Sing, Sing, Sing (With a Swing)," the basic tune composed by Louis Prima and complemented by solos from some of Goodman's best musicians and strains from other works. This number lasted twelve minutes and thirteen seconds. The concert was recorded in a rather primitive fashion: It was temporarily lost, and it was not issued as a recording for twelve years.

"Memories of You." Written by two black performers, Andy Razaf and Eubie Blake, in 1930, this song was recorded several times by Goodman, and it became one of the regular offerings at his concerts. The 1939 version, performed by Goodman's sextet, is particularly interesting. Two members of the original trio had left Goodman, so this recording includes the great jazz guitarist Charlie Christian, whose career was cut short three years later by tuberculosis when he was only twenty-five. Hampton, the vibraphonist who made Goodman's trio into a quartet in 1936, also played in this sextet, as did Goodman's favorite arranger, pianist Henderson. Although white and black musicians had sometimes played together informally in the early days of jazz, Goodman took an important initiative in using black performers as regular members of his musical organizations. Artists such as Wilson, Hampton, and Henderson gained wider acceptance because of Goodman's efforts at racial integration, a policy he regarded as a way of making the best music.

Mozart Clarinet Concerto. Primarily a jazz and popular artist, Goodman also performed classical music brilliantly. In 1956 he joined with the Boston Symphony Orchestra, conducted by Charles Munch, at Tanglewood, Massachusetts, in a performance of Wolfgang Amadeus Mozart's Concerto for Clarinet and Orchestra in A Major (1791). Highly praised by critics, the performance was recorded by RCA Victor, on the album *Mozart Clarinet Concerto*.

Goodman in Moscow. In 1962 the U.S. State Department arranged for American performers to tour the Soviet Union. On May 30, Goodman's orchestra performed at the Soviet Army Sports Palace before forty-six hundred people, including Premier Nikita Khrushchev. The initial number was "Let's Dance." Next the orchestra played "Mission to Moscow," a number composed by Mel Powell. This arrangement, featuring dance syncopations that were Balkan rather than Russian, may have sounded more familiar to the audience. While disavowing any knowledge of American dances, Khrushchev remarked that he enjoyed the concert.

Goodman's orchestra played music from their usual jazz repertoire in Moscow and in other cities during several weeks in the Soviet Union. Public reaction to this tour was mixed, but introducing people in the Soviet sphere to American jazz and popular music was an attempt to break down the cultural divide between the Soviet Union and the United States.

Musical Legacy

Goodman was a superb clarinetist whose work was recognized by jazz, popular, and classical audiences. He made a great contribution in bringing the artistic medium of jazz to the attention of both the American public and the classical audiences. Until Goodman's orchestra appeared in Carnegie Hall in 1938, it was strictly a venue for classical works and audiences. Although Goodman could ably perform the works of such composers as Mozart and Paul Hindemith, his program on that occasion featured jazz and popular music. Later his

tours to Europe, Asia, and South America brought American jazz to audiences beyond the relatively few Western European countries where it had been already recognized.

Goodman's career was unusually long and productive. Widely recognized as a great clarinetist even in his early twenties, he continued to perform into his seventy-eighth year. As soon as he became a conductor, his orchestra and chamber groups became springboards for talented performers, many of them black musicians who now could find work in musical organizations previously dominated by white performers playing for white audiences. The success of his small groups inspired other jazz musicians to give new emphasis to a form of jazz endeavor that the larger bands of the 1930's had been neglecting. Recordings made by his groups ranging from three to seven players have remained among his most popular performances.

Goodman received many awards. He was the second jazz performer to be honored at the Kennedy Center for the Performing Arts in Washington, D.C., in 1982, the first having been Count Basie the previous year. His academic awards included a doctor of music degree from Columbia University a few weeks before his death.

Robert P. Ellis

Further Reading

Collier, James Lincoln. *Benny Goodman and the Swing Era*. New York: Oxford University Press, 1989. This biography traces Goodman's life, and the author attempts to analyze the personality of a musician he found enigmatic.

Connor, D. Russell. *Benny Goodman: Wrappin' It Up*. Lanham, Md.: Scarecrow Press, 1996. Connor collects information about Goodman's performances and recordings that had eluded previous biographers.

Giddins, Gary. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998. Chapter 17 of this book argues that Goodman's death signified that "an age had passed, and not just a musical one."

Goodman, Benny. *Benny, King of Swing: A Pictorial Biography Based on Benny Goodman's Personal Archives*. New York: William Morrow, 1979. This book is primarily a pictorial, with 212 illustrations, but it also contains a fifty-seven-page introduction by Stanley Baron that reviews Goodman's career.

Goodman, Benny, and Irving Kolodin. *The Kingdom of Swing*. New York: Stackpole Sons, 1939. Kolodin was one of the first distinguished music critics to acknowledge Goodman's contribution to the musical world.

Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1989. Although Schuller is more critical of Goodman than are other jazz historians, he significantly begins this book with a forty-three-page chapter on the clarinetist. He sees Goodman as a rare example of a true bond between popular taste and creative music.

See also: Barretto, Ray; Beiderbecke, Bix; Carter, Benny; Christian, Charlie; Fitzgerald, Ella; Getz, Stan; Hampton, Lionel; Henderson, Fletcher; Hindemith, Paul; Holiday, Billie; Jones, Elvin; Jones, Hank; Lee, Peggy; McPartland, Marian; Mancini, Henry; Mercer, Johnny; Miller, Glenn; Navarro, Fats; Nichols, Red; Puente, Tito; Shaw, Artie; Smith, Bessie; Szigeti, Joseph; Tormé, Mel; Whiteman, Paul; Williams, Mary Lou; Young, Lester.

Dexter Gordon

American jazz saxophonist and composer

An important link between the swing era and modern bebop, Gordon was noted for his assertive yet sensitive tenor tone, his penchant for quoting, and his incomparable ballad playing.

Born: February 27, 1923; Los Angeles, California
Died: April 25, 1990; Philadelphia, Pennsylvania
Also known as: Dexter Keith Gordon (full name)

Principal recordings

ALBUMS: *Dexter Rides Again*, 1945; *Long Tall Dexter*, 1945; *The Chase*, 1947 (with Wardell Gray); *Dexter Gordon Quintet*, 1947; *The Duel*, 1947 (with Teddy Edwards); *The Hunt*, 1947; *The Daddy Plays the Horn*, 1955; *Dexter Blows Hot*

and Cool, 1955; *The Resurgence of Dexter Gordon*, 1960; *Dexter Calling*, 1961; *Dexter Gordon*, 1961; *Doin' Allright*, 1961; *Landslide*, 1961; *Cry Me a River*, 1962; *Go!*, 1962; *A Swingin' Affair*, 1962; *Our Man in Paris*, 1963; *One Flight Up*, 1964; *Clubhouse*, 1965; *Gettin' Around*, 1965; *Body and Soul*, 1967; *Both Sides of Midnight*, 1967; *Take the "A" Train*, 1967; *Day in Copenhagen*, 1969 (with Slide Hampton); *More Power!*, 1969; *Power!*, 1969; *The Tower of Power*, 1969; *Jumpin' Blues*, 1970; *The Panther!*, 1970; *The Shadow of Your Smile*, 1971; *Ca'Purange*, 1972; *Generation*, 1972; *Tangerine*, 1972; *Blues à la Suisse*, 1973; *Dexter Gordon-Sonny Grey with the Georges Arvanitas Trio*, 1973; *The Apartment*, 1974; *Revelation*, 1974; *Bouncin' with Dex*, 1975; *More than You Know*, 1975; *Something Different*, 1975; *Stable Mable*, 1975; *Biting the Apple*, 1976; *Featuring Joe Newman*, 1976 (with Joe Newman); *Homecoming*, 1976; *Lullaby for a Monster*, 1976; *Strings and Things*, 1976; *True Blue*, 1976 (with Al Cohn); *Midnight Dream*, 1977; *Sophisticated Giant*, 1977; *Great Encounters*, 1978; *Manhattan Symphonie*, 1978; *Gotham City*, 1980; *Jive Fernando*, 1981; *The Other Side of 'Round Midnight*, 1985; *'Round Midnight*, 1985.

The Life

Dexter Keith Gordon was born on February 27, 1923, in Los Angeles, California, son of Frank Gordon, one of the first African American doctors in Los Angeles, and Gwendolyn Baker. While still in high school, Gordon was recruited to join Lionel Hampton's band, with which he toured extensively and made his first recordings. He spent the majority of the 1940's touring with some of America's top big bands, most notably with Louis Armstrong and Billy Eckstine.

The 1950's were largely a period of inactivity for Gordon, who was in and out of prison for drug-related offenses. By 1960, however, Gordon had the first of two major resurgences in his career: He signed a contract with Blue Note Records, and he recorded some of his most revered sessions as a leader. In 1962 Gordon relocated to Europe, and he spent the next fourteen years living and recording in Paris and Copenhagen, one of many prominent American jazz musicians who found Europe in the 1960's better suited their musical lives.

Gordon permanently relocated to the United States in 1976, with a special return engagement at the Village Vanguard. That event received such praise that it resulted in the second major revitalization of his career. In the 1980's Gordon's playing began to decrease, and he launched a second career as an actor. He was nominated for an Academy Award for his portrayal of an expatriate jazz musician in *'Round Midnight* (1986), and he had a minor role in *Awakenings* (1991), which was released after his death. When he died of kidney failure on April 25, 1990, Gordon was survived by his widow, Maxine, and his five children, Robin, Dierdre, Mikael, Benjamin, and Woody.

The Music

In the 1940's Gordon first appears on recordings with the Lionel Hampton Big Band (where he shared tenor saxophone duties with Illinois Jacquet). In 1943 he led his first session (released as "I've Found a New Baby"), featuring Nat King Cole on piano. Gordon then went on to perform and to record with many of the top big bands of the era, from Fletcher Henderson to Armstrong to Eckstine. It was his time in Eckstine's band that led to his development as a bebop player, sharing the bandstand on any given evening with fellow swing-to-bop pioneers Fats Navarro, Sonny Stitt, Dizzy Gillespie, Art Blakey, and Sarah Vaughan.

Early Works. As early as 1945, Gordon recorded bebop sides in a quintet led by Gillespie (released as *In the Beginning*), and soon he began increasing the frequency of his releases as a leader. With various quartets and quintets in 1945 and 1946, Gordon released his trademark self-titled compositions, from "Long Tall Dexter," to "Dexter Digs In," to "Blow Mr. Dexter" (ironically, the "Dexter" titles, so closely tied to his career as a leader, were not contributed by Gordon). Many of these tracks can be found on *Long Tall Dexter*, released on Savoy Records in 1945. In 1947 Gordon teamed up with fellow tenor saxophonist Wardell Gray and released *The Chase*, a famous bebop recording featuring extended duels between the two tenors. Later in 1947, Gordon recorded with trumpeter Navarro and pianist-arranger Tadd Dameron on famous bebop sessions for Savoy Records.

Doin' Allright. With a few exceptions (Los Angeles session dates in 1955 under the titles *Dexter*

Dexter Gordon. (AP/Wide World Photos)

Blows Hot and Cool and *The Daddy Plays the Horn*), the 1950's saw little recording from Gordon because of his imprisonment on drug charges. Upon his release, Gordon was recruited by Blue Note Records, and he released some of his most critically acclaimed and beloved recordings. The Blue Note period featured *Doin' Allright* (with trumpeter Freddie Hubbard), *Dexter Calling*, *Go!*, *A Swingin' Affair*, *Our Man in Paris*, *One Flight Up*, *Clubhouse*, and *Gettin' Around*. Gordon was also a sideman on Herbie Hancock's legendary first record, *Takin' Off*, in 1962.

Homecoming. Living in Paris and Copenhagen from 1962 to 1976 (returning occasionally to record sessions for Blue Note and to visit his family), Gordon also recorded sessions for the European labels Steeplechase and Black Lion. A series of legendary concerts at Copenhagen's Montmartre Club led to the release of multiple recordings in 1967, including *Body and Soul* and *Both Sides of Midnight*. While still living in Europe, Gordon released American recordings for the Prestige Label, including *The Tower of Power*, *The Panther!*, *Jumpin' Blues*, *Tangerine*, and *Generation*. Upon permanent relocation to the United States in 1976, Gordon's return engagement to the Village Vanguard was released as *Homecoming* on the Columbia Records label. Throughout the late 1970's and occasionally in the 1980's, Gordon made recordings on various labels (Columbia, Blue Note), and he collaborated with Hampton, Hancock, and Woody Shaw.

Musical Legacy

For much of his career, Gordon did not garner the praise that some of his fellow tenor saxophonists did. Perhaps this was because he was not strictly a swing-era star such as Lester Young or a bebop avant-garde pioneer such as John Coltrane. However, after he returned to live in the United States in 1976, adulation for Gordon and his music grew. Jazz aficionados recognized him as a musician who was influenced by the swing players and who at the same time had a significant influence on the bebop players. Additionally, his style of combining swing and bebop influences with his powerful tone, harmonic inventiveness, and lyrical ballad playing has been emulated by following generations of tenor saxophonists. Gordon was elected to the *Down Beat* Hall of Fame in 1980, and he was nominated for an Academy Award (as Best Actor in *'Round Midnight*) in 1986.

Eric Novod

Further Reading

Britt, Sam. *Dexter Gordon: A Musical Biography*. New York: Da Capo Press, 1989. Contains biographical information on Gordon with a focus on his career in music. Includes discography.

Gioia, Ted. *West Coast Jazz: Modern Jazz in California, 1945-1960*. Berkeley: University of California Press, 1998. This work includes many references to Gordon's influence on the West Coast jazz scene in the late 1940's.

Outhwaite, Tony. "Back in the U.S.A." *National Review* 29, no. 38 (September 30, 1977). An article

that focuses on the excitement surrounding the return of Gordon to the United States after fourteen years of living in Europe.

Panken, Ted. "Jackie McLean on Dexter Gordon." *Down Beat* 71, no. 7 (July, 2004): 32. Famous jazz alto saxophonist McLean discusses the significance of Gordon's tenor saxophone playing and his importance place in jazz history.

Taylor, Arthur. *Notes and Tones: Musician to Musician Interviews*. New York: Da Capo Press, 1993. This expanded edition contains a dialogue between Taylor and Gordon, and they discuss jazz's musical and racial history.

See also: Cole, Nat King; Coltrane, John; Hampton, Lionel; Navarro, Fats; Powell, Bud; Rollins, Sonny; Young, Lester.

Glenn Gould

Canadian classical pianist, composer, and conductor

A prodigiously gifted pianist and multimedia communicator, Gould revived interest in long-neglected composers and advanced aesthetic and philosophical theories that, while initially dismissed as eccentric, have come to be seen as prophetic of the potential for technology to enhance the performance of serious music.

Born: September 25, 1932; Toronto, Ontario, Canada
Died: October 4, 1982; Toronto, Ontario, Canada
Also known as: Glenn Herbert Gould (full name)

Principal works

CHAMBER WORKS: Sonata for Bassoon and Piano, 1950; *Prelude, Cantilena, and Gigue*, 1951 (for clarinet and bassoon); String Quartet, Op. 1, 1956.

CHORAL WORKS: *Lieberson Madrigal*, 1964 (for four solo voices or mixed chorus and piano); *So You Want to Write a Fugue?*, 1964 (for chorus and piano or string quartet).

PIANO WORKS: *A Merry Thought*, 1941; Rondo in D Major, 1948; Sonata for Piano, 1950; *Five Short Piano Pieces*, 1951; *Two Pieces*, 1952.

Principal recordings

ALBUMS (as conductor): *Siegfried Idyll*, 1982 (by Richard Wagner).

ALBUMS (as pianist): *Goldberg Variations*, 1956 (by Johann Sebastian Bach); *Sonata No. 30 in E Major, Op. 109*, 1956 (by Ludwig Van Beethoven); *Sonata No. 3, Op. 92, No. 4*, 1959 (by Ernst Krenek); *Sonata, Op. 1*, 1959 (by Alban Berg); *Three Piano Pieces, Op. 11*, 1959 (by Arnold Schoenberg); *Intermezzi*, 1961 (by Johannes Brahms); *Bach: The Art of the Fugue*, 1962; *Bach: The Well-Tempered Clavier*, 1962-1971 (six volumes); *Brahms: Piano Concerto No. 1 in D Minor, Op. 15*, 1962; *Beethoven: Concerto No. 5 in E-flat Major, Op. 73*, 1966; *Brahms: Piano Concerto No. 1 in D Minor, Op. 15*, 1962; *A Consort of Musicke Bye William Byrde and Orlando Gibbons*, 1971; *Handel: Suites for Harpsichord Nos. 1-4*, 1972; *Schoenberg: Complete Songs for Voice and Piano, Vol. 2*, 1972; *Hindemith: Das Marienleben*, 1978.

RADIO SCORE: *The Solitude Trilogy*, 1967-1977 (includes *The Idea of North*, 1967; *The Latecomers*, 1969; *The Quiet in the Land*, 1977).

The Life

Glenn Herbert Gould (gewld) was born in 1932 to Russell and Florence Gold, their only child. The family changed Gold to Gould probably to avoid being mistaken for Jews during a time of heightened anti-Semitism; the Golds were Scottish. His mother was a piano teacher who traced her lineage to the Romantic Norwegian composer Edvard Grieg. Her early efforts at acquainting her son with the piano revealed his photographic memory, superior digital dexterity, and perfect pitch.

At the age of seven Gould won a competition sponsored by the Toronto Conservatory. By the age of ten he was studying with the Chilean pianist and conductor Alberto Guerrero and rapidly mastering a large body of compositions from the Baroque, classical, and Romantic repertoires. Three years later he performed as a featured soloist with the Toronto Symphony Orchestra.

In the decade that followed, his combination of talent and odd performance mannerisms (humming loudly while he performed, conducting himself, adopting odd performance postures) made him a musical celebrity in Canada. However, it was

his January 11, 1955, concert at Town Hall in New York City that earned him a contract with Columbia Records.

Gould's Columbia debut, a recording of Johann Sebastian Bach's *Goldberg Variations*, was an immediate best seller and launched him on a grueling, worldwide performance tour. Nine years and more than 250 concerts later, he stunned his audience by abandoning the concert stage and devoting himself to perfecting his art in the recording studio, where, he insisted, he could achieve ideal performances by splicing together the best of multiple takes.

Glenn Gould. (AP/Wide World Photos)

Contrary to conventional wisdom, Gould's retreat from the stage did not negatively affect his record sales, in part because he used his newly acquired free time to embark upon a career in radio, television, and journalism that kept him in the public eye. From 1967 to 1975 he recorded three celebrated and influential contrapuntal radio documentaries that have come to be known collectively as *The Solitude Trilogy*.

Such extracurricular projects notwithstanding, Gould continued to record music at an exhausting pace, slowing down only during the mid-1970's to combat mysterious illnesses that hindered his playing. A lifelong hypochondriac, Gould relied on a heavy regimen of prescription drugs that, along with his punishing work ethic, most likely contributed to the stroke that he suffered on September 27, 1982, and from which he died one week later, nine days after his fiftieth birthday.

The Music

Although Gould's musical career was by no means limited to his recordings and performances, he was most well known for his charisma as a pianist. He was nearly as infamous for his eccentricities and iconoclastic approach to venerated composers (particularly Wolfgang Amadeus Mozart and Ludwig van Beethoven) as he was for his prolific and excellent musicianship. Best known for his recordings of Bach and Arnold Schoenberg (the two composers whose intellectually rigorous and un-Romantic sensibilities, although separated by two hundred years, best reflected his own), Gould also recorded music from the repertoires of Franz Joseph Haydn, Alban Berg, Johannes Brahms, Richard Strauss, Sergei Prokofiev, Grieg, William Byrd, George Frideric Handel, Georges Bizet, Richard Wagner, Paul Hindemith, Robert Schumann, Jean Sibelius, Aleksandr Scriabin, Ernst Krenek, Jan Pieterszoon Sweelinck, and Barbara Pentland. Somewhat surprisingly, given how little he recorded of his music, Gould claimed that his favorite composer was the Tudor-era Orlando Gibbons. Gould also recorded on the organ (the instrument on which he first played in public at the age of twelve) and the harpsichord.

Long credited with discovering and perfecting a meticulously tactile approach to the piano, Gould actually adapted techniques that he had absorbed from the recordings of the pianists Artur Schnabel and Rosalyn Tureck and from his years as a student of Guerrero. That he remained frustrated in his often-stated intention to become a great composer and conductor was apparently of consequence only to himself.

Goldberg Variations. Gould's debut, recorded in 1955 and released in 1956, caused an instant sensation and rapidly became a best seller. Perpetually in print, it was rereleased several times by Sony Classical in the years following Gould's death, both alone and paired with his 1981 rerecording. In 2006 it became the template for the first of the Zenph Stu-

dios' "re-creations" when, before an audience of Gould's friends and colleagues, a specially prepared Yamaha piano "performed" the piece in response to a computerized encoding of Gould's original performance.

Intermezzi. For all of his deeply rooted anti-Romanticism, Gould was surprisingly receptive to these pieces by Brahms, which he recorded in 1959 and 1960 with a sensitivity born of a genuine and intimate affection.

Piano Concerto No. 1 in D Minor, Op. 15. On April 5, 1962, Gould performed this staple of the Romantic repertoire with the New York Philharmonic under the direction of Leonard Bernstein. Gould's radically un-Romantic reinterpretations of Brahms's well-known tempi, although hesitantly agreed to by Bernstein (who admired Gould's intelligence and respected his instincts), provoked considerable turmoil among critics and audience members alike and became for years the most cited example of Gould's audacity.

String Quartet, Op. 1. The first of what Gould hoped would be many of his original compositions turned out to be his last. Recorded in 1960 with the Symphonia String Quartet, it elicited kind, if generally unenthusiastic, reviews. The most common complaint was that its multitude of musical ideas was ultimately unfocused.

The Art of Fugue, Vol. 1, Contrapunctus 1-9. Gould made the majority of this recording in 1962 on a Casavant organ housed in Toronto's All Saints' Church. Like the twelve piano recordings that preceded it, his sole organ recording emphasized both the precision of his playing and his objection to the typical organ record's reverberant sonorities. In part because the Casavant, whose Baroque-sensitive registration he loved, was destroyed in a fire, he never recorded *The Art of the Fugue, Vol. 2*.

The Well-Tempered Clavier. Gould recorded both books of Bach's monumentally influential keyboard work in six volumes between 1962 and 1971. Together with his two recordings of the *Goldberg Variations*, they represent the fullest musical articulation of Gould's deeply rooted appreciation for the composer whose compositions he recorded more than any other.

Concerto No. 5 in E-flat Major ("Emperor"). This 1966 recording would prove to be unique in Gould's oeuvre for two main reasons. First, it found him giving an eccentricity-free performance of a well-known composition. Second, it would be his only performance with an orchestra under the baton of his hero, the conductor Leopold Stokowski.

A Consort of Musicke Bye William Byrde and Orlando Gibbons. This Tudor-music album, recorded in 1967, 1968, and 1971, represents Gould's only documented excursion into the music of his favorite composer, Gibbons.

Complete Songs for Voice and Piano. Together with his recording of Hindemith's *Das Marienleben* with Roxolana Roslak, these performances, recorded between 1964 and 1971, capture not only Gould's love of Schoenberg but also his capacity for providing sympathetic accompaniment (in this case to the singers Helen Vanni, soprano; Cornelius Opthof, baritone; and Donald Gramm, bass-baritone).

Suites, Nos. 1-4. For someone who loved the harpsichord so much that he insisted his pianos be tuned to replicate the harpsichord's dry precision as closely as possible (a demand that drove Steinway's, and later Yamaha's, tuners to great frustration), Gould recorded very little on the instrument. He also recorded very little Handel, a fact that makes this 1972 recording doubly valuable.

Das Marienleben. Gould's 1976-1977 recording of the original 1923 version of Hindemith's song cycle based on the life of Mary was released in 1978 and featured not only the exquisite soprano singing of Roslak but also Gould's extensive and critically acute liner notes, which concluded with his declaration that *Das Marienleben* was the finest song cycle ever composed.

Posthumous Releases. Sony Classical (formerly Columbia, later CBS, Masterworks) went to great lengths to keep Gould's recordings in circulation after his death, repackaging them mainly in the *Glenn Gould Edition* and the *Glenn Gould Anniversary Edition* series. The most conceptually original and consistent compilation was 2003's *Glenn Gould . . . and Serenity*, which brought together the most serene recordings from the entire spectrum of Gould's discography.

Musical Legacy

It has been said that Gould was more popular after his death than he was while he lived. Unlike many artists of whom such a statement has been

made, however, Gould also enjoyed immense popularity during his lifetime. Indeed, the escalating sales of his many posthumously repackaged recordings were merely a continuation of a long-established trend among lovers of Gould's music.

Gould's notoriously reclusive tendencies notwithstanding, he was open to collaborations with other musicians (the Juilliard Quartet, the Philadelphia Brass Ensemble, violinists Yehudi Menuhin and Israel Baker, cellist Leonard Rose), singers (operatic sopranos Vanni and Roslak), and conductors (Bernstein, Vladimir Golschmann) who shared, or at least tolerated, his often unorthodox interpretations. Gould demonstrated his generosity in other ways as well, notably and endearingly in his championing of Stokowski as the greatest conductor of the twentieth century and one of its most visionary musical geniuses.

In the years after his death, Gould became the subject not only of several well-written biographies but also of video documentaries and the impressionistic biopic *Thirty Two Short Films About Glenn Gould* (the segments of which were structured along the lines of the thirty-two *Goldberg Variations*). In 1988 the National Library of Canada mounted "Glenn Gould 1988," a major exhibition made possible by the library's staggeringly vast amount of Gould memorabilia, which it acquired in 1983. Like every other presentation having to do with Gould's life and music, it attracted a large, enthusiastic, and diverse audience. Since his death, Gould's recordings and his determination to bring the works of neglected or misunderstood composers to his audience (which was the broadest of any classical solo instrumentalist) have emerged as his greatest legacy.

Arsenio Orteza

Further Reading

Angilette, Elizabeth. *Philosopher at the Keyboard: Glenn Gould*. Lanham, Md.: Rowman & Littlefield, 2001. A fascinating attempt to construct a coherent philosophy of art and life from Gould's many writings and documented statements.

Bazzana, Kevin. *Wondrous Strange: The Life and Art of Glenn Gould*. Oxford, England: Oxford University Press, 2006. Authoritative Gould biography, benefitting from the author's scholarly understanding of Gould's repertoire and the subtleties of the pianist's interpretations and from his access to people and documents heretofore inaccessible or underexplored. Thoroughly examines Gould's public accomplishments and what is known of his private life, fairly assessing his strengths and weaknesses. Concludes that the more sensationalized aspects of Gould's life have been exaggerated to the detriment of a sober appreciation of his work, its importance, and its enduring popularity.

Cott, Jonathan, and Glenn Gould. *Conversations with Glenn Gould*. Chicago: University of Chicago Press, 2005. Of value both for the incisiveness of Cott's questions and for the fact that, unlike many of Gould's other widely circulated interviews, Cott's were not ghost-scripted in advance by Gould. Includes photographs and detailed listings of Gould's recordings and radio and television projects.

Friedrich, Otto. *Glenn Gould: A Life and Variations*. New York: Vintage, 1989. Full-scale Gould biography valuable for the accuracy and detail of its interview-enriched narrative and painstakingly documented listings of Gould's concert, studio, radio, and television performances.

McGreevy, John, ed. *Variations: Glenn Gould by Himself and His Friends*. Garden City, N.Y.: Doubleday, 1983. Handsome and skillfully edited combination of career-spanning photographs and essays, combining the best of Gould's writings ("Glenn Gould Interviews Glenn Gould About Glenn Gould," "Stokowski in Six Scenes," "Toronto") with eloquent, humorous, and touching reminiscences written by Gould's closest friends and colleagues (Bernstein, Menuhin, Bruno Monsaingeon).

Payzant, Geoffrey. *Glenn Gould, Music and Mind*. Toronto, Ont.: Key Porter, 2005. Gould-approved exploration of the aesthetic and philosophical ramifications of his abandonment of the concert stage for the studio and his utilization of "creative cheating" to construct the best musical performances possible in an era of increasing technological sophistication.

See also: Berg, Alban; Bernstein, Leonard; Hindemith, Paul; Prokofiev, Sergei; Schoenberg, Arnold; Scriabin, Aleksandr; Stokowski, Leopold; Strauss, Richard; Takemitsu, Tōru; Tan Dun; Watts, André.

Percy Aldridge Grainger

Australian American classical pianist and composer

A virtuoso pianist and an orchestral composer and conductor, Grainger was particularly significant for his preservation of British folk songs and his promotion of band music as a serious art form.

Born: July 8, 1882; Melbourne, Victoria, Australia
Died: February 20, 1961; White Plains, New York
Also known as: George Percy Aldridge Grainger (full name)

Principal works

CHAMBER WORKS: *My Robin Is to the Greenwood Gone*, 1912 (for flute, English horn, and six strings); *Youthful Rapture*, 1929.

CHORAL WORKS: *The Lads of Wamphray*, 1907 (for male chorus and two pianos or orchestra; later arranged for wind band); *Kipling Jungle Book Cycle*, 1947 (for mixed chorus and chamber orchestra).

ORCHESTRAL WORKS: *Fisher's Boarding House*, 1899; *We Were Dreamers*, 1899; *Green Bushes*, 1906 (passacaglia on an English folk song); *Mock Morris*, 1911 (for six solo strings or string orchestra); *Handel in the Strand*, 1912 (for piano and string orchestra); *In a Nutshell*, 1916 (suite for orchestra, piano, and percussion); *The Warriors*, 1916 (music for an imaginary ballet; for three pianos and orchestra); *Blithe Bells*, 1931; *The Immovable "Do" (The Cyphering "C")*, 1939; *Danish Folk Music Suite*, 1941; *Dreamery*, 1943; *The Power of Rome and the Christian Heart*, 1943 (for wind instruments and organ); *Youthful Suite*, 1945; *Faeroe Island Dance*, 1946 (for concert band).

PIANO WORKS: *Klavierstuck in A Minor*, 1897 (for solo piano); *Klavierstuck in E Major*, 1897 (for solo piano); *Klavierstuck in D Major*, 1898 (for solo piano); *Hill Songs Nos. 1 and 2*, 1907 (for solo piano); *English Dance*, 1909 (for two pianos and six hands); *Shepherd's Hey!*, 1913 (folk song for piano); *Spoon River*, 1922 (for solo piano).

VOCAL WORKS: *The Secret of the Sea*, 1898 (for male voice and piano); *The Men of the Sea*, 1899 (for voice and piano); *Merciful Town*, 1899 (for voice and piano); *Northern Ballad*, 1899 (for voice and piano); *Ride with an Idle Whip*, 1899 (for voice and piano); *There Were Three Friends*, 1899; *Songs of the North*, 1900 (fourteen folk songs for voice and piano); *Sailor's Chanty*, 1901 (for male voice and piano); *Ye Banks and Braes o' Bonnie Doon*, 1901; *Irish Tune from County Derry*, 1902; *Zanzibar Boat Song*, 1902; *Colleen Dhas (The Valley Lay Smiling)*, 1904; *Sir Eglamore*, 1904; *The Sea Wife*, 1905; *Walking Tune*, 1905 (for symphonic wind choir); *I'm Seventeen Come Sunday*, 1906; *Bold William Taylor*, 1908 (folk song for solo voice and piano); *Soldier, Soldier*, 1908 (for voice and piano); *Shallow Brown*, 1910 (chanty for one or two voices and piano); *Colonial Song*, 1911 (for voices and piano); *The "Gum-Suckers" March*, 1911; *King Solomon's Espousals*, 1911; *Love Verses from "The Song of Solomon,"* 1911; *Scotch Strathspey and Reel*, 1911; *The Sussex Mummers' Christmas Carol*, 1911; *Willow Willow*, 1911 (for voice and piano); *Six Dukes Went a-Fishin'*, 1912 (folk song for voice and piano); *At Twilight*, 1913; *Molly on the Shore*, 1914 (folk song for orchestra); *The Merry Wedding*, 1915; *Arrival Platform Humlet*, 1916; *Gay but Wistful*, 1916; *Pastoral*, 1916; *Children's March: Over the Hills and Far Away*, 1918 (for voices and band); *Country Gardens*, 1918 (for voice and orchestra); *The Brisk Young Sailor (Who Returned to Wed His True Love)*, 1919; *British Waterside (The Jolly Sailor)*, 1920 (folk song for voice and piano); *The Pretty Maid Milkin' Her Cow*, 1920 (folk song for voice and piano); *Creepin' Jane*, 1921 (folk song for voice and piano); *To a Nordic Princess (Bridal Song)*, 1928; *Lisbon (Dublin Bay)*, 1931; *Tribute to Foster*, 1931; *Harvest Hymn (Harvest Time in Sweden)*, 1932 (for voices and orchestra); *Lincolnshire Posy*, 1937 (folk song suite for wind band); *Lord Melbourne (War Song)*, 1937; *The Lost Lady Found*, 1937 (folk song for voice and piano); *Rufford Park Poachers*, 1937; *The "Duke of Marlborough" Fanfare*, 1939 (for voice and brass band); *The Merry King*, 1939; *Early One Morning*, 1940; *The Beaches of Lukannon*, 1941 (for voice and piano); *Hard-Hearted Barb'ra (H)ellen*, 1946 (folk song for voice and piano); *Marching Song of Democracy*, 1948 (for mixed chorus, organ, and orchestra).

The Life

George Percy Aldridge Grainger (GRAYN-jur) was the only child of John Grainger and Rose Aldridge, a domineering woman who gave her son his first piano lessons. In 1895 Rose took Grainger (whose father had left in 1890) to Europe to further his musical education.

Grainger studied piano and composition in Frankfurt, Germany, forging lifelong friendships with outstanding student musicians. In 1901 the Graingers moved to London, where Percy became a common fixture at recitals and society performances. He also studied in Berlin with Ferruccio Busoni and toured Australia with Ada Crossley. Grainger was one of the first musicians (in 1905) to use a phonograph to collect folk songs. His career as a pianist flourished, exceeding one hundred performances yearly. With encouragement from Edvard Grieg and Frederick Delius, Grainger began to publish his compositions, using the name Percy Aldridge Grainger.

At the outbreak of World War I, Rose and Grainger fled to the United States, where Grainger toured in support of the Red Cross. In 1917 he joined the U.S. military as a band man; he became a U.S. citizen in 1918. At war's end, Grainger continued to tour, perform, compose, and record. In 1922, plagued by health problems and mental deterioration, Rose committed suicide. Grainger temporarily abandoned performing, but by 1923 he had resumed his strenuous regimen of concertizing and touring throughout the world. On one such tour, in 1926, he met a fascinating Swedish woman, Ella Ström.

Ström proved to be a kindred spirit and they became engaged. The wedding was set for August, 1928, coinciding with conducting appearances by Grainger at the Hollywood Bowl. The promoters persuaded Grainger to schedule the ceremony at one of the concerts. Unaware of the enormity of the venue, Ella acquiesced. The Graingers were wed in front of twenty-two thousand audience members.

The 1930's saw the Graingers undertake the establishment of a Grainger Museum at the University of Melbourne. When the United States entered World War II, Grainger again performed in support of the Red Cross. By 1953 prostate cancer forced him to slow down. Despite ongoing treatment, metastatic cancer spread throughout his body and brain, and in February, 1961, he succumbed. Grainger's body was laid to rest in Adelaide, Australia, in the vault of his mother's family, the Aldridges.

The Music

Grainger completed more than twelve hundred compositions, spanning many different genres. Much of his reputation results from his settings of folk songs for piano and for orchestra and from his band music. Grainger's publications were unique, utilizing vernacular words for musical descriptions, "blue-eyed English," rather than the traditional Italian terminology.

"Country Gardens." Grainger's first major success was an uncomplicated arrangement of a folk song. Although much of Grainger's compositional output was substantially more complex, experimental, and cerebral, it is this simpler work that established Grainger's compositional reputation. "Country Gardens" appears in several versions, including solo piano (1918), full orchestra (1949), and

Percy Aldridge Grainger. (Library of Congress)

band (completed 1953, published 1990). An earlier version (perhaps 1908) for "two whistlers and a few instruments" remains unpublished.

Lincolnshire Posy. Grainger's six-movement masterpiece for winds demonstrates his innovative nature. This 1937 composition sets folk tunes he had collected decades earlier the way a jeweler sets a gem: the careful, tasteful setting enhances the natural beauty of these musical wildflowers without obscuring their inherent characteristics.

Techniques utilized in *Lincolnshire Posy* are representative of Grainger's style and have influenced subsequent wind composers. To represent different interpretive shadings a folksinger might apply to the verses of a song, Grainger uses continuous variation, with differing rhythmic, harmonic, and orchestrational structures. Exotic harmonies that might have been more at home in the music of Duke Ellington (whom Grainger considered the greatest living composer) bring a richness to the setting. Dynamic effects are meticulously planned, including Grainger's characteristic cross-fade, where one voice increases volume while another fades.

The rhythmic freedom of a folksinger is depicted several different ways. The most basic way is through the use of rhythmic variation. A second method emphasizes the irregularity of the singer by employing continually changing mixed meters. Another technique achieves rhythmic freedom by the temporary banishment of barlines.

Lincolnshire Posy also demonstrates Grainger's concept of tuneful percussion, expanding the mallet percussion choices beyond the simple xylophone and bells favored by so many composers of that era.

Grainger's innovative use of constantly changing and unusual combinations of instruments creates a wide palette of tone colors. This feature might just be the most influential aspect of *Lincolnshire Posy*. Not only did the varying rich timbres demonstrate Grainger's unique abilities as a composer for winds, they also served to demonstrate to other composers the wide range of possibilities inherent in a large collection of wind and percussion instruments. *Lincolnshire Posy* thus accelerated the recognition of the wind band as a serious compositional medium.

Grainger sought rhythmic and melodic freedom echoing the complexities and irregularities of nature but exceeding the capabilities of instruments and musicians. Some of his emphasis on rapidly changing mixed meter caused his most serious compositions to suffer from neglect. The third movement of *Lincolnshire Posy*, for example, is often deleted from performances of the work, even to this day, just as it was at its premiere performance, because of the perception of its rhythmic difficulty.

Experimental Music. Grainger desired to build a machine that would allow him complete freedom of choice in both pitch and rhythm. In the 1920's he began to manipulate piano rolls to create free music, publishing an article about his efforts in 1924. A 1935 Australian radio broadcast employed a string quartet to demonstrate pitch freedom that exceeded the traditional twelve fixed tones of the chromatic scale. Grainger composed for the siren-like electronic musical instrument, the Theremin, and failed in an attempt to induce inventor Léon Theremin to create a device that would achieve Grainger's goals. Grainger experimented with using a phonograph to layer recordings of his voice, a technique which predated later experiments in multitracking by those who manipulated magnetic tape. Grainger eventually turned to the use of electronic media, moving from vacuum tubes to transistors. While his experiments paralleled many similar efforts by composers of electronic music, his efforts remained largely unknown.

Musical Legacy

Grainger's musical legacy consists primarily of his heartfelt settings of folk music. Among his best known works are the *Irish Tune from County Derry*, which is performed by solo pianists, choirs, bands, and orchestras; *Country Gardens*, which is performed in the piano, orchestral, and band versions; and his important series of wind works, including *Lincolnshire Posy*, *Molly on the Shore*, *Children's March*, *Colonial Song*, the *Hill Songs*, and *Ye Banks and Braes o' Bonnie Doon*. Grainger's careful attention to the wind band helped secure its role as a serious musical medium.

William S. Carson

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1976 version. Illustrations, list of published compositions, discography, bibliography.
Dorum, Eileen. *Percy Grainger: The Man Behind the Music*. Hawthorn, Vic.: IC & EE Dorum, 1986. An Australian viewpoint informs this biography. Illustrations, bibliography.
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See also: Busoni, Ferruccio; Ellington, Duke; Theremin, Léon.

Grandmaster Flash

American rap vocalist and songwriter

One of the first deejays in hip-hop, Grandmaster Flash was instrumental in bringing the South Bronx subculture to larger audiences. He introduced a number of important techniques to the repertoire of deejay skills, including scratching, backspin, and punch phrasing.

Born: January 1, 1958; Bridgetown, Barbados
Also known as: Joseph Saddler (birth name); Biggie Grand
Member of: The Furious Five

Principal recordings

ALBUMS (solo): *They Said It Couldn't Be Done*, 1985; *The Source*, 1986; *Ba-Dop-Boom-Bang*, 1987; *Salsoul Jam 2000*, 1997; *Flash Is Back*, 1999; *The Official Adventures of Grandmaster Flash*, 2002.
ALBUMS (with the Furious Five): *The Message*, 1982; *On the Strength*, 1988.

The Life

Grandmaster Flash was born Joseph Saddler in Barbados, and he grew up in the South Bronx. As a child, he expressed great curiosity about his father's jazz record collection. He attended a vocational high school, where he trained to become an electronics technician. Following high school, he adopted the moniker Grandmaster Flash, and he quickly gained a loyal following as a deejay in the local party scene. He soon added a team of five MCs (rappers)—the Furious Five—to his performances, including Cowboy (Keith Wiggins), Melle Mel (Melvin Glover), Rahiem (Guy Williams), Kidd Creole (Nathaniel Glover), and Scorpio (Eddie Morris).

Prompted by this success of the Sugar Hill Gang's "Rapper's Delight," Grandmaster Flash and the Furious Five signed with Enjoy Records to release their first twelve-inch single, "Superappin'," in 1979. The following year, the group signed with Sugar Hill Records. In 1981 and 1982 they won critical and popular acclaim with two revolutionary singles, "The Adventures of Grandmaster Flash on the Wheels of Steel" and "The Message." This success, however, was short-lived. Tension over the popularity of "The Message" grew until the group ruptured, and Grandmaster Flash left Sugar Hill Records. They reunited for a number of concerts and albums throughout the 1980's, but they never achieved the same level of acclaim. Grandmaster Flash remains active as a performer, a radio host, and a hip-hop producer.

The Music

As a teenager, Grandmaster Flash began to experiment with deejay gear (turntables and a mixer) in his bedroom. While he assiduously studied the styles of his forebears, particularly Kool DJ Herc and Pete DJ Jones, he sought to improve what he perceived as their weaknesses. Grandmaster Flash aspired to create a distinctive music and party experience. In his hands, records contained not only the music of other artists but also the possibility of creative manipulation. The pursuit of this goal led him to three technical innovations that are standard deejay practices today.

Grandmaster Flash realized that many songs contain short drum breaks. Seeking to isolate these parts and extend them for long durations to accompany dancing, he developed the backspin technique, or quick-mix theory. Using duplicate copies of the same record, he learned to play the break on one record while searching the other copy on his headphones for the same moment of music. When the break finished on one turntable, he used the mixer to quickly switch to the other. Using this technique, he could repeat the same ten seconds of music indefinitely.

The development of punch phrasing, or clock theory, involved isolating short blasts of sound (typically horn-section hits) and rhythmically interpolating them into the sound matrix. While a beat played on one record, he located horn hits on the other turntable, and then he quickly turned up the volume to punch a new sound over the groove. Far from the earlier deejay model of passively pressing play on a turntable, Grandmaster Flash's new technique was performance.

Finally, Grandmaster Flash perfected the technique of scratching, which involves dragging the record backward and forward under the needle, creating a novel rhythmic sound. Like punch phrasing, scratching allowed the deejay to create new music from old records.

Early Singles. The group's early recordings share a common aesthetic characterized by the instrumental accompaniment of a live band. "Superappin'" (1979) served as an inauguration of this particular sound, with carefully choreographed ensemble rapping and boasts. However, despite lyrical references to the deejay, Grandmaster Flash does not perform on the song. The group's two urban hits from 1980, "Freedom" and "The Birthday Party," share a similar sound: instrumental grooves and party-oriented rapping predominate, while the namesake deejay is conspicuously absent.

"The Adventures of Grandmaster Flash on the Wheels of Steel." In 1981 the group released a radically different single. "The Adventures of Grandmaster Flash on the Wheels of Steel" is a masterful showcase performance of the deejay's technical virtuosity in the form of a playfully polymorphic sonic collage. It was the first record to be composed purely of other records, launching a revolution in deejay technique and hip-hop beat craft. The seven-minute single seamlessly weaves together elements from Chic's "Good Times," Blondie's "Rapture," Queen's "Another One Bites the Dust," the group's own "Freedom," and a host of other recorded material. A purely solo project by Grandmaster Flash, "The Adventures of Grandmaster Flash on the Wheels of Steel" was recorded live in a single take.

"The Message." In 1982 Grandmaster Flash and the Furious Five released the biggest commercial success of their career, "The Message." Utilizing nascent electronic instruments for the beat, the song features only two MCs, Melle Mel and Duke Bootee, a Sugar Hill percussionist. Again, Grandmaster Flash is not included. The most original element of "The Message" is the lyrical subject matter; unlike the party rapping found in earlier hits, "The Message" makes a tragic journey through poverty, drug abuse, violence, and other unfortunate facets of inner-city life. "The Message" was the first socially conscious single in hip-hop. It was also a commercial triumph, entering the *Billboard* Hot 100 and later earning gold-record status.

Grandmaster Flash. (AP/Wide World Photos)

Musical Legacy

Grandmaster Flash's contributions to hip-hop and dance music are significant. As the inventor of three important deejay techniques, he directly influenced the craft of all modern deejays. He is responsible for the standard deejay gear set-up, consisting of two turntables, headphones, and a mixer. Moreover, Grandmaster Flash is considered by many to be the conceptual father of modern deejaying: Before his refinements, a deejay simply pressed play and listened. His innovations introduced a renaissance of creativ-

ity and individuality in the deejay world, showing that records could be musical instruments, not just passive containers for music. Using recorded material as the basis for beats initiated the record-based aesthetic common in hip-hop. In 2007 Grandmaster Flash was inducted into the Rock and Roll Hall of Fame, the first hip-hop musician to be given this honor.

Zachary Wallmark

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Toop, David. *Rap Attack: African Jive to New York Hip-Hop*. New York: Serpent's Tail, 1991. Toop was one of the first writers to address the history and culture of early hip-hop, and his book is an excellent resource. Includes photographs.

See also: Combs, Sean; D. M. C.; Ice Cube; Ice-T; Jay-Z; Kool DJ Herc; LL Cool J; Notorious B.I.G.; Simmons, Joseph "Run"; Snoop Dogg.

Amy Grant

American gospel singer and songwriter

A singer-songwriter, Grant was among the first artists from the contemporary Christian market to make a significant impact on mainstream music.

Born: November 25, 1960; Augusta, Georgia
Also known as: Amy Lee Grant (full name)

Principal recordings

ALBUMS: *Amy Grant*, 1977; *My Father's Eyes*, 1979; *Never Alone*, 1980; *Age to Age*, 1982; *A Christmas Album*, 1983; *Straight Ahead*, 1984; *Unguarded*, 1985; *Lead Me On*, 1988; *A Moment in Time*, 1989; *Heart in Motion*, 1991; *Home for Christmas*, 1992; *Creation*, 1993; *The Gingham Dog and the Calico Cat*, 1993; *House of Love*, 1994; *Behind the Eyes*, 1997; *Takes a Little Time*, 1997; *A Christmas to Remember*, 1999; *A Special Wish*, 2001; *Legacy . . . Hymns and Faith*, 2002; *Simple Things*, 2003; *Rock of Ages . . . Hymns and Faith*, 2005; *Hymns for the Journey*, 2006.

The Life

Amy Lee Grant was born in Augusta, Georgia, but she grew up in Nashville, Tennessee, in an affluent household. The youngest of four daughters, she began writing songs when she was fifteen years old, and she was offered her first record contract with Word Records in 1976. Her first album was released in 1977, selling fifty thousand copies in the first year. After graduating from high school, Grant majored in English first at Furman University and then at Vanderbilt University, before dropping out to concentrate on her music career.

In 1982 Grant married singer-songwriter Gary Chapman, and she released her breakthrough album, *Age to Age*, which became the first recording by a solo gospel artist to sell more than one million copies and be certified platinum. Grant's 1985 release, *Unguarded*, was her introduction to the mainstream. The first single from the album, "Find a Way," reached number twenty-nine on the *Billboard* Hot 100 and number nine on the adult contemporary chart. A year later, Grant had her first number-one hit with "The Next Time I Fall in

Love," a duet with Chicago vocalist Peter Cetera. *Lead Me On*, released in 1988, was the first album by a gospel artist to sell more than five hundred thousand copies before it was released.

In 1999 Grant and Chapman separated and then divorced. The couple had three children: Matt, Millie, and Sarah (named after family friend and comedian Minnie Pearl, whose real name was Sarah Cannon). Grant married country singer-songwriter Vince Gill in 2000. Their daughter, Corrina, was born in 2001.

With the exception of her 2003 release, *Simple Things*, Grant remained true to her gospel roots, releasing two collections of hymns, one in 2002 and one in 2005. Grant entered the realm of reality television in 2005 when she hosted the NBC show *Three Wishes*. The show was popular, but high production costs forced its cancellation after only one season. In 2007, Grant's thirtieth year in music, she was inducted into the Gospel Music Hall of Fame, and she released a book entitled *Mosaic: Pieces of My Life So Far*, which she described as a collection of memories rather than as an autobiography.

Amy Grant. (AP/Wide World Photos)

The Music

Grant has explored a variety of musical styles over the course of her career. Many of her early albums draw on the soft rock-folk rock of the 1970's, with a hint of country and Southern gospel. Beginning with 1984's *Straight Ahead*, Grant's music began to mature into a more radio-friendly variety of soft rock. *Heart in Motion* is pure pop, with catchy hooks and bouncy, memorable melodies. Her 1994 release, *House of Love*, exhibits more of a pop-country sound, and the 1997 follow-up, *Behind the Eyes*, is mostly acoustic soft rock. Her hymn collections from 2002 and 2005 feature a blend of gospel, country, bluegrass, and modern worship pop.

"El Shaddai." Grant's first breakthrough album, *Age to Age*, contained many songs that would become a standard part of Christian hymnody. "El Shaddai," written by Michael Card, is one of those songs. The chorus uses Hebrew terms of adoration and worship while the verses recount biblical accounts of God's greatness and provision, culminating in the sacrifice of Jesus on the cross. The simple piano, drums, and string accompaniment provide a foundation for the lyrics.

"Sing Your Praise to the Lord." Rich Mullins' "Sing Your Praise to the Lord" is another contribution to modern hymnals from the *Age to Age* album. Like "Shaddai," the simplicity of the song is its greatest strength. The song begins with a piano introduction derived from Fugue No. 2 in C Minor from Johann Sebastian Bach's *The Well-Tempered Clavier* (1722) before building to an upbeat rock song to accompany the exuberant exhortation to sing praise to God.

"Thy Word." *Straight Ahead* also contained a song that has become a part of modern hymnody. "Thy Word," a collaboration with singer-songwriter Michael W. Smith, is based on Psalm 119:105: "Thy word is a lamp unto my feet and a light unto my path." (KJV) It is a song of hope and assurance that no matter what circumstances she may face,

she is confident that God will lead her through. The simplicity of the lyric is matched by simple piano and strings accompaniment.

"The Next Time I Fall in Love." Grant's first number-one hit outside the Christian music industry was "The Next Time I Fall in Love," a duet with ex-Chicago frontman Peter Cetera. It is a standard pop ballad, with Cetera and Grant splitting verses and coming together to harmonize on the chorus. This song and its accompanying video displeased some of Grant's Christian audience, who believed it was wrong for her to be singing a love song to a man who was not her husband. Many of these fans accused Grant of choosing pop stardom over her Christian faith. Grant faced this charge for much of the rest of her career.

"Baby, Baby." The first single from *Heart in Motion* was marketed as a romantic love song, but it was inspired by a different kind of love. Grant wrote the song six weeks after the birth of her second child, Millie. The lyrics of total devotion to her "baby" along with the infectious keyboard hook made "Baby, Baby" Grant's second number-one hit and her first number-one solo hit.

"I Will Remember You." Perhaps the most artistic track on *Heart in Motion*, "I Will Remember You" is a song of longing and remembrance. It was revived ten years later, when it was used by a number of radio stations in montages commemorating the events of September 11, 2001.

Musical Legacy

Grant started her career as a teenage girl writing songs for her parents, and she ended up a success in both the gospel and the pop markets. Although she was frequently accused of diluting the Christian message, her songs remained honest expressions of her life and faith. Like so many others, Grant does not believe that the wall between gospel music and popular music needs to exist, and her career is testament to that belief.

Eric S. Strother

Further Reading

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See also: Cleveland, James; King, Carole; Smith, Michael W.; Staples, Pops.

Stéphane Grappelli

French jazz composer and violinist

A pioneer in jazz violin, Grappelli stands out as a responsive, humorous, and melodic improvisator of exceptional tone, clarity, and creativity.

Born: January 26, 1908; Paris, France
Died: December 1, 1997; Paris, France
Member of: Quintet of the Hot Club of France

Principal recordings

ALBUMS (solo): *Unique Piano Sessions*, 1955 (with Stuff Smith); *Violins No End*, 1957; *Improvisations*, 1958; *Feeling + Finesse = Jazz*, 1962; *Two of a Kind*, 1965 (with Svend Asmussen); *I Remember Django*, 1969; *In Paris*, 1969; *Limehouse Blues*, 1969 (with Barney Kessel); *Stéphane Grappelli Meets Barney Kessel*, 1969 (with Kessel); *Venupelli Blues*, 1969 (with Joe Venuti); *I Hear Music*, 1970; *Afternoon in Paris*, 1971; *Homage to Django*, 1972; *Jalousie: Music of the 30's*, 1972 (with Yehudi Menuhin); *Satin Doll*, 1972; *Parisian Thoroughfare*, 1973; *Stardust*, 1973; *Stéphane Grappelli*, 1973; *Stéphane Grappelli/Bill Coleman*, 1973 (with Bill Coleman); *Stéphane Grappelli Meets the Rhythm Section*, 1973; *Talk of the Town*, 1973; *The Giants*, 1974 (with Jean-Luc Ponty); *Les Valseuses*, 1974 (with Georges Delerue); *Stéphane Grappelli Meets Earl Hines*, 1974 (with Earl Hines); *Les Calmos*, 1975 (with Delerue); *Violinspiration*,

1975; *Paris Encounter*, 1976; *The Reunion, with George Shearing*, 1976 (with George Shearing); *Tea for Two*, 1977 (with Menuhin); *London Meeting*, 1978; *Uptown Dance*, 1978; *Stéphane Grappelli and Hank Jones: A Two-fer!*, 1979 (with Hank Jones); *Young Django*, 1979; *At the Winery*, 1980; *Happy Reunion*, 1980 (with Martial Solal); *Vintage 1981*, 1981; *Stephanova*, 1983; *Bringing It Together*, 1984 (with Toots Thielemans); *Together at Last*, 1985 (with Vassar Clements); *Grappelli Plays Jerome Kern*, 1987; *Stéphane Grappelli: Who's Who in Jazz*, 1987; *How Can You Miss?*, 1989; *My Other Love*, 1990; *One on One with McCoy Tyner*, 1990; *Shades of Django*, 1990; *Something Old, Something New*, 1990 (with the Franciscan Chamber Players); *Tivoli Gardens*, 1990 (with Joe Pass); *Anything Goes*, 1992; *Conversations*, 1992; *Stéphane Grappelli and Michel Legrand*, 1992 (with Michel Legrand); *So Easy to Remember*, 1993; *It's Only a Paper Moon*, 1994; *Flamingo*, 1995 (with Michel Petruccian); *Aquarius*, 1996; *It Might As Well Be Swing*, 1996; *Le Sur Le Toit de Paris*, 1996 (recorded 1969).

SINGLES (with Quintet of the Hot Club of France): "Sweet Sue, Just You," 1935; "Ultrafox," 1935; "Georgia on My Mind," 1936; "Swing Guitars," 1936; "Ain't Misbehavin'," 1937; "Tears," 1937; "Black and White," 1938; "Daphne," 1938; "Honeysuckle Rose," 1938; "My Sweet," 1938; "Souvenirs," 1938; "H.C.Q.," 1939; "I Wonder Where My Baby Is Tonight," 1939; "Japanese Sandman," 1939; "Jeepers Creepers," 1939.

The Life

Stéphane Grappelli (grah-PEHL-lee) was the only child of a French mother and an Italian father. When he was four years old, his mother died of cancer. Brief study with Isadora Duncan at the unconventional American expatriate's dance studio exposed Grappelli to the music of Claude Debussy, Maurice Ravel, and Richard Wagner.

Grappelli spent most of World War I under abysmal conditions in the Catholic orphanage system because of his father's compulsory conscription into the Italian army. After the war, Grappelli reunited briefly with his father under penurious circumstances. Encouraged by his father, Grappelli began to study piano and violin, guided by music books from Le Bibliothèque Nacionale de France. Largely self-taught, Grappelli attended the Paris Conservatory beginning in 1920 for three years, his only formal musical training. Fully professional and living on his own by fifteen, Grappelli performed violin publicly in courtyards and cinema houses. His early repertory consisted primarily of small pieces by composers such as Gabriel Fauré, Robert Schumann, Enrico Toselli, and Wolfgang Amadeus Mozart. Grappelli supported himself through most of the 1920's playing piano in a style akin to Bix Biederbecke's. As part of a jazzy band called Gregor and the Gregorians, Grappelli again picked up the violin, and by the end of the decade he played that instrument almost exclusively.

In the early 1930's, Grappelli and Django Reinhardt formed the Hot Club Quintet, comprising the unusual combination of three guitars, violin, and double bass. Comparable to and inspired by the style of Joe Venuti and guitarist Eddie Lang from Paul Whiteman's Orchestra, the group attained transatlantic fame with virtuosic performances and recordings of American standards by jazz icons such as George Gershwin, Fats Waller, and Irving Berlin, along with original tunes, before disbanding at the start of World War II. Grappelli joined with pianist George Shearing during the 1940's and reunited with Reinhardt briefly before settling into a steady gig at the Paris Hilton.

From the 1960's until the end of his life, Grappelli embarked on multiple recording and performance projects in myriad venues around the world with a wide array of respected artists such as Duke Ellington, Oscar Peterson, Lakshminarayanan Subramaniam, Jean-Luc Ponty, Paul Simon, Earl Hines, Manhattan Transfer, McCoy Tyner, Yo-Yo Ma, and Yehudi Menuhin. Grappelli died in 1997 after complications from surgery, and he was buried in Paris in Pére Lachaise Cemetery.

The Music

Grappelli's music epitomizes the hot jazz movement of the 1930's. His improvisations spring from the melodies to explore the gamut of emotions. Known best for covering jazz standards by composers in a lively swing fashion, Grappelli has also covered an impressive multiplicity of works, ranging from Johann Sebastian Bach's Concerto for Two Violins in D Minor (1731) to the Beatles' "Hey Jude." Although Grappelli has written a modest

Stéphane Grappelli. (AP/Wide World Photos)

number of works, which he keenly conveyed with animation, they have been overshadowed by his renditions of more popular melodies.

"H.C.Q. Strut." Coauthored by Grappelli and Reinhardt, the aptly titled work served as a theme for the Hot Club Quintet. The recording opens with a lively introductory interplay between violin and guitar, which features harmonics and typifies the short lively tunes with steady guitar-driven rhythms and virtuosic improvisation featured in the quintet's repertory during the 1930's. The singing melody provides a vehicle for Grappelli's spirited performance.

"Honeysuckle Rose." This jazz standard by Waller and Andy Razaf, again marked by an introductory duet by Grappelli and Reinhardt, serves as a prime example of the quintet's characteristic approach to familiar melodies. Grappelli answers Reinhardt's stunningly fluid two-fingered solo passages with his archetypal creativity, complete with rapidly bowed arpeggios, swinging scalar runs, and slides.

"Jalousie." Penned by Jacob Gade, this work warrants attention as the first televised collaboration between classical violinist Menuhin and Grappelli on the British Broadcasting Corporation. Despite Menuhin's skills as an interpreter of classic works, he does not improvise, and his part had to be arranged and memorized. Conversely, Grappelli's performances in rehearsals varied each time, earning deep respect from Menuhin for their deftly responsive enthusiasm. The performance plays like a dialogue between two intimate friends, testifying to Grappelli's ability to respond dynamically to the music as it evolves. The unusual partnership helped bridge gaps between the classical and jazz realms, and it further legitimized Grappelli's standing as a world-class violinist.

"Stéphane's Blues for Abby." In 1990 Grappelli composed this blues tune as one of three original pieces for an album of solo piano playing entitled *My Other Love*. Revered for his prowess on violin, Grappelli provides a rare glimpse into his formidable talents as a pianist, and this work represents a fine example of his skills at transforming melodies.

Musical Legacy

Grappelli facilitated the acceptance of violin in all forms of jazz and of jazz violin as a medium for interpreting works from all genres. In his autobiography, Menuhin paid homage to Grappelli, declaring that the artist could off the cuff "use any theme to express any nuance—wistfulness, brilliance, aggression, scorn—with a speed and accuracy that stretch credulity." In 1997 the National Academy of Recording Arts and Sciences honored Grappelli with a Grammy Award for Lifetime Achievement.

Gary Galván

Further Reading

Balmer, Paul. *Stéphane Grappelli: With and Without Django*. London: Sanctuary, 2003. A musician, multimedia director, and British Broadcasting Corporation broadcaster, Balmer constructs this authorized biography from several interviews, including one with Grappelli's only daughter. Includes illustrations.

Glaser, Matt, and Stéphane Grappelli. *Jazz Violin*. New York: Oak, 1981. An instructional guide, this work includes transcriptions of and tips on improvisation from key figures, including Grappelli, Venuti, and Jean-Luc Ponty.

Smith, Geoffrey. *Stéphane Grappelli*. London: Pavilion, Michael Joseph, 1987. Smith capitalizes on

exclusive interviews with Grappelli and the violinist's contemporaries to provide a contextualized biography. Includes illustrations and discography.

See also: Beiderbecke, Bix; Berlin, Irving; Debussy, Claude; Ellington, Duke; Legrand, Michel; Ma, Yo-Yo; Menuhin, Sir Yehudi; Reinhardt, Django; Simon, Paul; Tyner, McCoy; Waller, Fats.

Adolph Green and Betty Comden

American musical-theater composers and lyricists

One of Broadway's most prolific and long-lasting lyricist-librettist teams, Comden and Green wrote sophisticated, witty screenplays, and they collaborated with such accomplished composers as Leonard Bernstein, Jule Styne, Cy Coleman, André Previn, and Morton Gould.

Adolph Green

Born: December 2, 1914; Bronx, New York
Died: October 23, 2002; New York, New York

Betty Comden

Born: May 3, 1917; Brooklyn, New York
Died: November 23, 2006; New York, New York
Also known as: Basya Cohen (birth name); Betty Kyle

Principal works

MUSICAL THEATER (lyrics and libretto): *On the Town*, 1944 (music by Leonard Bernstein); *Billion Dollar Baby*, 1945 (music by Morton Gould); *Two on the Aisle*, 1951 (music by Jule Styne); *Wonderful Town*, 1953 (music by Leonard Bernstein; libretto by Joseph Fields and Jerome Chodorov); *Peter Pan*, 1954 (with Carolyn Green; music by Styne, Mark Charlap, Elmer Bernstein, and Trude Rittman; based on the play by James M. Barrie); *Bells Are Ringing*, 1956 (music by Styne); *A Party with Betty Comden and Adolph Green*, 1958 (music by Leonard Bernstein and Styne); *Say, Darling*, 1958 (music by Styne; libretto by Abe Burrows, Marian Bissell, and Richard Bissell); *Do Re Mi*, 1960 (music by Styne; libretto by Garson Kanin); *Subways Are for Sleeping*, 1961 (music by Styne); *Fade Out—Fade In*, 1964 (music by Styne); *Hallelujah, Baby!*, 1967 (music by Styne; libretto by Arthur Laurents); *Applause*, 1970 (music by Charles Strouse; lyrics by Lee Adams); *Lorelei*, 1974 (music by Styne; libretto by Kenny Solms and Gail Parent); *On the Twentieth Century*, 1978 (music by Cy Coleman); *A Doll's Life*, 1979 (music by Larry Grossman); *Singin' in the Rain*, 1985 (music by Nacio Herb Brown; lyrics by Arthur Freed); *The Will Rogers Follies*, 1991 (music by Coleman; libretto by Peter Stone).

The Lives

Betty Comden was born Basya Cohen in Brooklyn in 1917 to Russian immigrants. Her father, Leonard, was a lawyer, and her mother, Rebecca, was a teacher. Comden credits her interest in music to her father, who encouraged her to take piano lessons, and to her Uncle Ezra and Aunt Celia, who took her to opera productions at the Brooklyn Academy of Music.

Adolph Green was born in the Bronx in 1914 to Hungarian immigrants, Daniel and Helen Green. From an early age, he had an interest in acting and writing, and he had a keen ear for music. As a young man, he infamously whistled symphonies and concerti everywhere he went.

The two first met in 1938 through mutual friends. At the time, Green was working as a Wall Street runner and trying to break into the theater. Comden was studying drama at New York University, although she eventually graduated with a degree in nursing. The two formed an acting troupe with John Frank, Alvin Hammer, and Judy Holliday called the Revuers. The troupe was frequently joined by a young pianist and composer, Leonard Bernstein. Comden and Green wrote not only their own lyrics but also frequently their own music for the Revuers.

Based on the troupe's performances, Comden and Green got an invitation to go to California and to take bit parts in the film *Greenwich Village* (1944), which starred Carmen Miranda and Don Ameche. When that failed to lead to anything more substan-

tial, Comden and Green returned to New York, where Bernstein asked them to transfer choreographer Jerome Robbins's ballet *Fancy Free* into a Broadway show, *On the Town*, which opened in 1944. After the failure of their second Broadway effort, *Billion Dollar Baby*, they began a successful career on the West Coast, writing for Hollywood.

The two enjoyed a six-decade friendship on and off the stage. Although often mistaken for a husband-and-wife team, they were never married to each other. Comden married designer and businessman Stephen Kyle in 1942, and they had two children, Susannah and Alan. Kyle died in 1979, and Comden never remarried. Her son Alan died in 1990 after a long struggle with drug addiction and with AIDS. Adolph Green had two brief, unsuccessful marriages before marrying actress Phyllis Newman in 1960. They had two children, Adam and Amanda. Following Green's death of natural causes in 2002, Comden appeared at a memorial where she interrupted her eulogy to say, "It's lonely up here." Comden died of heart failure in 2006.

The Music

The lyrics and screenplays of Comden and Green are among the wittiest ever penned. Their career spanned six decades, and while they worked with a number of different composers and performers, they never worked separately. Much of their work revolves around New York City or Hollywood and the glamorous spotlit lives of the characters who populated their shows. They frequently incorporated contemporary pop cultural references into their quick-rhyming lyrics.

On the Town. Their first venture, *On the Town*, was one of their most successful and memorable. Expanded from the ballet *Fancy Free*, with choreography by Robbins and a score by Bernstein, the show tells the tale of three sailors on a twenty-four-hour leave in New York City. The show produced several hit songs, from the rousing opening "New York, New York" and jazzy "Come Up to My Place" to the melancholy "Lonely Town" and the closing number, "Some Other Time." Comden and Green contributed not only their writing skills but also their vocal and performing talents. Green appeared as Ozzie, one of the sailors, who pairs up with Comden's man-hungry anthropologist Claire de Loone.

Comden and Green were also hired to retool the show for the screen, a film directed by Stanley Donen and Gene Kelly and starring Kelly and Frank Sinatra. For this, they crafted not only the screenplay but also new lyrics to go with Roger Edens's new music (Bernstein's score was thought by producer Arthur Freed to be too classical). While they kept Bernstein's "New York, New York" and "Come Up to My Place," they revised the lyrics. The former was bowdlerized, changing "New York, New York, a hell of a town" to "New York, New York, a wonderful town," while the latter was more extensively rewritten to update some of the New York City references.

Singin' in the Rain. Following their successful collaboration with Kelly and Donen for *On the Town*, Comden and Green rejoined them three years later for another Metro-Goldwyn-Mayer musical, *Singin' in the Rain*. Initially viewed as a mediocre trifle, the film eventually garnered great acclaim, and it is considered one of the greatest film musicals ever made. In it, Kelly and Jean Hagen are silent-film stars Don Lockwood and Lena Lamont transitioning to "talkies." Among the problems they face are technical difficulties, Lamont's tinny voice, and a romantic triangle among the stars and Debbie Reynolds' golden-voiced chorus girl Kathy Selden. The screenplay is peppered with some of the snappiest one-liners ever assembled. The film mostly uses preexisting tunes, although Comden and Green did contribute the tongue-twisting lyrics to the comic number "Moses Supposes." In 1985 the film was adapted for Broadway, with Comden and Green again as librettists, and it included more interpolated songs.

Wonderful Town. Following a string of successful films, the duo returned to New York, reteaming with Bernstein for another romance set in New York City. *Wonderful Town*, which opened on Broadway in 1953 and starred Rosalind Russell, is an adaptation of several short stories by Ruth McKinney, dramatized later as the play *My Sister Eileen* by Joseph Fields and Jerome Chodorov, who also wrote the libretto for *Wonderful Town*. The story revolves around two sisters, Ruth and Eileen Sherwood, who move from Ohio to New York to pursue careers in journalism and acting respectively. Bernstein's score ranges from an Irish jig sung by the policemen to a conga sung by Brazilian sailors,

and Comden and Green's lyrics easily match the diversity of the score. Among the memorable songs are "The Wrong Note Rag," "A Little Bit in Love," and Ruth's comic lament, "One Hundred Easy Ways (To Lose a Man)." Recent archival work by Carol Oja uncovered earlier drafts of songs that display a direct confrontation with McCarthy-era politics, involving Communist witch hunts, although the final drafts are considerably less political.

Peter Pan. The following year was the beginning of Comden and Green's long association with composer Jule Styne, which spanned two decades, from *Peter Pan* in 1954 to *Lorelei* in 1974. The adaptation of J. M. Barrie's classic children's tale of the boy who never grew up was largely conceived as a vehicle for Mary Martin to return to Broadway. While the show closed its Broadway run early, it did so to become a television musical special (for which Martin won an Emmy Award in addition to her Tony Award). Some songs in *Peter Pan* were contributed by lyricist Carolyn Leigh and composer Mark Charlap. Comden and Green supplied the rest to Styne's music; their big number was Peter Pan's anthem, "Never Never Land."

Bells Are Ringing. Comden and Green's second musical with Styne reunited them with longtime friend Holliday, who starred as Ella Peterson, an operator at a telephone answering service who falls in love with the voice of one of her clients. The sparkling score includes some of Comden and Green's best-known songs, including "The Party's Over," "I'm Going Back," and "Just in Time." Styne had composed the music to "Just in Time" earlier, and Comden and Green refused to give up the tune, eventually finding lyrics to match it. *Bells Are Ringing* also marked their first full Broadway libretto in more than a decade.

The two were hired to update the show for director Vincente Minnelli's film treatment of the show, in which Holliday reprised her role, starring opposite Dean Martin. While Comden and Green did not have to write new songs (as for *On the Town*), they did update the lyrics to some songs, including "Drop That Name," which initially featured director Minnelli's name.

On the Twentieth Century. Cy Coleman was the third composer to collaborate with Comden and Green on multiple projects. *On the Twentieth Century* details the backstage battles between a star and a producer trying to woo her back while riding a luxury train. Coleman's score and Comden and Green's lyrics create an operetta-style pastiche, and although it received strong reviews and multiple awards, the show's run was short-lived, and it remains somewhat in obscurity.

The Will Rogers Follies. If their first musical, *On the Town*, was their most memorable, then their last was their longest running. Opening in 1991, *The Will Rogers Follies* enjoyed a two-and-a-half year run. The score and lyrics sampled many genres, going from country-style cowboy songs to ragtime-era chorus numbers, and Comden and Green make ample and clever use of Rogers's own witticisms, most notably, "I never met a man I didn't like."

Musical Legacy

Creating some of Broadway's best-loved songs, Comden and Green took their place among musical theater's most important lyricists and writers. They are most known for their prolific output, both in terms of numbers of shows and in their versatility in writing lyrics and librettos. Many of the projects they worked on showcased their talent to write for specific singers, from Russell's plain-spoken, jokey delivery in *Wonderful Town* to John Collum's operatic grandeur in *On the Twentieth Century*. They had their share of flops (most notably *A Doll's Life*, a musical sequel to Henrik Ibsen's 1879 play, *A Doll's House*, which ran for only five performances), but success never seemed to be far away. Their collective oeuvre earned them five Tony Awards, four for their lyrical contributions (*The Will Rogers Follies, On the Twentieth Century*, *Hallelujah, Baby!*, and *Wonderful Town*) and one for their book for *On the Twentieth Century*. The pair was also awarded Kennedy Center Honors in 1991.

In addition to a prolific career writing for the stage, they were influential in Hollywood. They penned a number of popular musicals, some adapted from the stage and others original. Among them were *The Barkleys of Broadway* (1949), starring Fred Astaire and Ginger Rogers, and *Auntie Mame* (1958), their only nonmusical film. They earned Academy Award nominations for their screenplays for *The Band Wagon* (1953) and *It's Always Fair Weather* (1955). The Writers Guild of America honored them for their work on *On the Town*, *Singin' in the Rain*, and *Bells Are Ringing*, and in 2001 it pre-

sented them the Laurel Award for Screen Writing Achievement.

Finally, Comden and Green should not be forgotten for what they began as: performers. They appeared sporadically onstage over the years: in a 1985 concert version of Stephen Sondheim's *Follies* (1971) and in the revue *A Party with Betty Comden and Adolph Green*, which they created and presented in 1958 and later performed in 1977. They also recorded a number of songs they wrote, some of which were cut from shows on which they had worked.

Dan Blim

Further Reading

Bryer, Jackson R., and Richard A. Davison. *The Art of the American Musical: Conversations with the Creators*. New Brunswick, N.J.: Rutgers University Press, 2005. Includes an insightful interview with Comden and Green, focusing on their output and observations on songwriting and also mining their collective memory for reactions to shows.

Comden, Betty. *Off Stage*. New York: Simon & Schuster, 1995. Comden's autobiography brims with witty and touching anecdotes of her childhood and marriage, and it also contains accounts of her personal relationships with several luminaries, including Green, Bernstein, and Lauren Bacall.

Hischak, Thomas A. *Boy Loses Girl: Broadway's Librettists*. Lanham, Md.: Scarecrow Press, 2002. Includes a chapter devoted to Comden and Green, with a broad if not deep introduction to their collected work.

McGillan, Patrick. *Backstory 2: Interviews with Screenwriters of the 1940's and 1950's*. Berkeley: University of California Press, 1991. A rare glimpse at Comden and Green's work for Hollywood, with insight into the differences and similarities between films and musicals.

Robinson, Alice M. *Betty Comden and Adolph Green: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1994. Extremely comprehensive and detailed account of the lives and work of Comden and Green. Unrivaled in its scope and informative quality.

See also: Bernstein, Leonard; Previn, Sir André; Sondheim, Stephen; Styne, Jule.

Al Green

American rhythm-and-blues singer and songwriter

Green introduced a smooth and mellow jazzlike vocal style to the soul music of the early 1970's, a lighter approach to the soul shouting that preceded it.

Born: April 13, 1946; Forrest City, Arkansas
Also known as: Albert Greene (birth name); Reverend Al Green
Member of: The Soul Mates

Principal recordings

ALBUMS: *Back up Train*, 1967; *Green Is Blue*, 1970; *Gets Next to You*, 1971; *Let's Stay Together*, 1972; *I'm Still in Love with You*, 1972; *Call Me*, 1973; *Livin' for You*, 1973; *Al Green Explores Your Mind*, 1974; *Al Green Is Love*, 1975; *Full of Fire*, 1976; *Have a Good Time*, 1976; *The Belle Album*, 1977; *Truth 'n' Time*, 1978; *The Lord Will Make a Way*, 1980; *Higher Plane*, 1981; *Highway to Heaven*, 1981; *Precious Lord*, 1982; *I'll Rise Again*, 1983; *The Christmas Album*, 1983; *He Is the Light*, 1985; *Trust in God*, 1986; *White Christmas*, 1986; *Soul Survivor*, 1987; *I Get Joy*, 1989; *From My Soul*, 1990; *Al Green Presents the Full Gospel Tabernacle Choir*, 1990 (with the Full Gospel Tabernacle Choir); *Sings Gospel*, 1992; *Love Is Reality*, 1992; *Don't Look Back*, 1993; *Gospel Soul*, 1993; *Your Heart's in Good Hands*, 1995; *Cover Me Green*, 1995; *Feels Like Christmas*, 2001; *I Can't Stop*, 2003; *Everything's OK*, 2005; *What Makes the World Go Round*, 2008.

SINGLES: "Let's Stay Together," 1971; "Tired of Being Alone," 1971; "I'm Still in Love with You," 1972; "Look What You Done for Me," 1972; "You Ought to Be with Me," 1972; "Sha-La-La (Make Me Happy)," 1974; "Put a Little Love in Your Heart," 1988.

The Life

Al Green was born into a sharecropping family with ten children in the rural Arkansas delta. His family joined the great migration north in search of better economic and social opportunities, relocat-

ing to Grand Rapids, Michigan, in the fall of 1955. When his carefree Arkansas childhood was replaced by the frustrations of inner-city living in the industrial North, Greene struggled socially and academically. Eventually, tensions with his strict father over Greene's love of secular music led to Greene leaving home. He spent a couple of hardscrabble years on the ghetto streets of Grand Rapids.

In the early 1970's, Green dropped the final "e" on his surname, and he moved to Memphis, Tennessee, where he met producer Willie Mitchell. With Mitchell's guidance, Green reached great popular success and sold tens of millions of albums. Green experienced a spiritual reawakening in 1973, and in 1974 he was hospitalized after being scalded by a suicidal fan. These incidents led to the singer's departure from pop music and to a break with Mitchell. In 1979 an onstage accident in Cincinnati, Ohio, caused Green to focus his work increasingly on gospel music, and he became the pastor of the Full Gospel Tabernacle in the Whitehaven section of Memphis.

Al Green. (Bill Greenblatt/UPI/Landov)

The Music

Green's vocal range modulates from a baritone to a high, heartbreaking falsetto, and his improvisations are often startling. Mitchell's ingenious arranging at Royal Studios layered Green's sweet voice over a rich tapestry of softened drumbeats, string embellishments, and the call-and-response of the celebrated Hi Rhythm and Hi Horn sections (Hi Records' backing band).

Early Works. Green began his musical career touring with the family gospel troupe the Greene Brothers. However, he was soon attracted to the work of such rhythm-and-blues radio stars as Jackie Wilson and Sam Cooke. At the age of eighteen, he had surreptitiously formed a rhythm-and-blues group with high school friends in Grand Rapids, and they frequently performed at the El Grotto Club in Battle Creek, Michigan, playing alongside legendary rhythm-and-blues performers Junior Walker and the All-Stars. In 1967 this group, christened Al Greene and the Soul Mates, self-produced the album *Back up Train*, the title track of which was a rhythm-and-blues hit. Its popularity led to the group's appearance at the Apollo Theater in Harlem in March, 1968, where they performed nine encores. By late fall of 1969, however, the Soul Mates had disbanded. Green, now a solo act, could not re-create the success of "Back up Train," and his music career stalled.

Green met Mitchell by chance at a seedy nightclub in Midland, Texas, and they shared a van trip back to Memphis. By the time they arrived, the two men had decided to work together.

"Tired of Being Alone." Green's first major *Billboard* pop hit for Hi Records reached number eleven on the U.S. charts in 1971. He had written the song a year earlier, when he was on the road in the rural Michigan countryside. Green awoke from a dream with the lyrics echoing in his ears. As he observed the dawn creeping over the landscape outside his motel, and as he listened to a lonely rooster call and a solitary dog respond, he was enveloped by a quiet peace. Half an hour later, the song was finished.

"Let's Stay Together." Mitchell and Al Jackson, the drummer for Booker T. and the MGs, had to per-

suade Green to record this composition, for which Green said that he reluctantly wrote the primary lyrics in less than ten minutes. This was one of Green's many collaborative efforts with Jackson, before the drummer's brutal murder in 1975. During the recording, Mitchell instructed Green to soften his vocals and emphasize his falsetto. Within ten days of the record's pressing, it became a number-one song, and it remained so for nine weeks.

"Love and Happiness." Originally on the album *I'm Still in Love with You*, this song also appeared on *Al Green's Greatest Hits* in 1975. It captures the spirit of Green and his collaborators at Hi Records during their heyday. Primarily written by guitarist Teenie Hodges, this song features Green's heartfelt, mellow singing juxtaposed with the gritty sound of the Hi Rhythm and Hi Horn sections. At its finest, Mitchell's arranging produced a "silky on the top, rough on the bottom" sound that the crew at Royal Studios originated and perfected for Green. The song features a memorable guitar riff by Hodges, as well as some lush organ work, which contributes to the song's gospel feel. Although it starts off as a series of metaphorical vignettes of "Love and Happiness," by its middle, Green has crossed over into the role of a secular witness. As the tempo slowly rises, Green preaches to the lovers' choir, as he calls and responds to Hodge's guitar work, the backup singers, and the blatting staccato of the Hi Horn section.

Musical Legacy

Green's smooth, soft approach opened the door for the velvet soul music of such crooners as Barry White and Luther Vandross. Nevertheless, Green never left his beloved gospel music behind, even at the height of his popular success. He answered his call to preach, but he occasionally returns to secular music. He has collaborated with a wide range of musicians, including Annie Lennox and Lyle Lovett, and has reunited with Mitchell.

Don Allan Mitchell

Further Reading

Awkward, Michael. *Soul Covers: Rhythm and Blues Remakes and the Struggle for Artistic Identity (Aretha Franklin, Al Green, Phoebe Snow)*. Durham, N.C.: Duke University Press, 2007. Focusing on Green's *Call Me* album, the book describes the singer's struggles with the sacred and profane in his music.

George, Nelson. *The Death of Rhythm and Blues*. New York: Penguin, 2003. By examining the corporatization and assimilation of black music, the book provides an economic context to understanding how American music becomes popular.

Green, Al, and David Seay. *Take Me to the River*. New York: HarperEntertainment, 2000. A thorough biography, this book traces Green's life from his childhood to his breakthrough to superstardom.

Guralnick, Peter. *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*. New York: Back Bay Books, 1999. Necessary reading on the rise and fall of Memphis soul, written by a scholar of African American music.

Ward, Brian. *Just My Soul Responding: Rhythm and Blues, Black Consciousness, and Race Relations*. Berkeley: University of California Press, 1998. Firmly locates rhythm-and-blues music in the political foment of the Civil Rights movement and the struggle for African American identity.

See also: Brown, Roy; Cooke, Sam; Gibb, Barry, Maurice, and Robin; Lovett, Lyle; Pickett, Wilson; Raitt, Bonnie; Turner, Tina; Wilson, Jackie.

Dave Grusin

American jazz composer, keyboardist, pianist, and film-score composer

By using electronic components to complement acoustic music, Grusin became a leader in the fusion jazz movement. Unlike many who compose for different fields, Grusin uses the same instruments (and even musicians) in both his jazz recordings and his film scores.

Born: June 26, 1934; Littleton, Colorado

Principal works

FILM SCORES: *Divorce American Style*, 1967; *A Man Called Gannon*, 1968; *The Heart Is a Lonely*

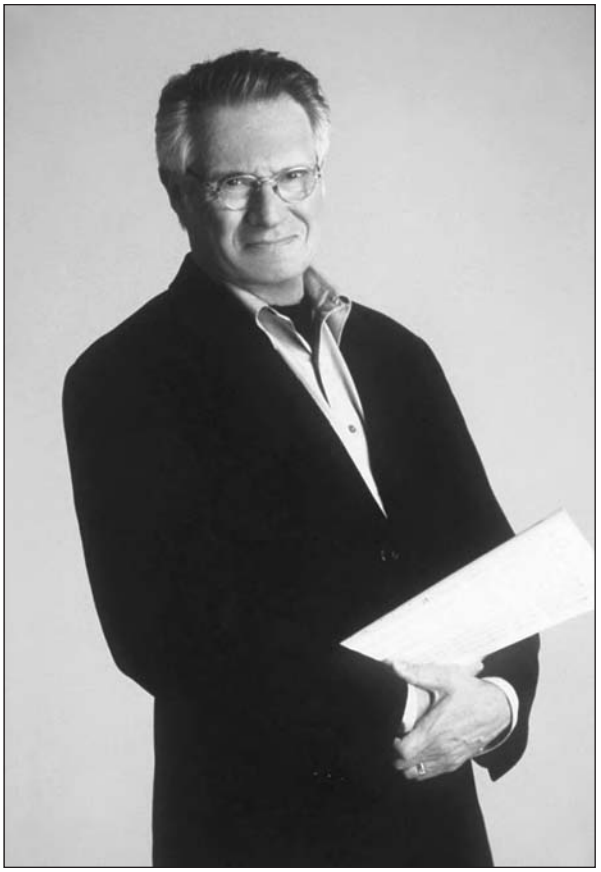
Hunter, 1968; *Generation*, 1969; *Adam at Six o'Clock*, 1970; *The Pursuit of Happiness*, 1971; *Shoot Out*, 1971; *Fuzz*, 1972; *The Great Northfield Minnesota Raid*, 1972; *The Friends of Eddie Coyle*, 1973; *The Midnight Man*, 1974; *Three Days of the Condor*, 1975; *The Yakuza*, 1975; *The Front*, 1976; *Murder by Death*, 1976; *Bobby Deerfield*, 1977; *The Goodbye Girl*, 1977; *Heaven Can Wait*, 1978; *The Champ*, 1979; *Absence of Malice*, 1981; *On Golden Pond*, 1981; *Author! Author!*, 1982; *Tootsie*, 1982; *Falling in Love*, 1984; *The Little Drummer Girl*, 1984; *Racing with the Moon*, 1984; *The Goonies*, 1985; *Lucas*, 1986; *Ishtar*, 1987; *Clara's Heart*, 1988; *The Milagro Beanfield War*, 1988; *Tequila Sunrise*, 1988; *The Fabulous Baker Boys*, 1989; *The Bonfire of the Vanities*, 1990; *Havana*, 1990; *The Firm*, 1993; *The Cure*, 1995; *Selena*, 1997; *Hope Floats*, 1998; *Random Hearts*, 1999.

Principal recordings

ALBUMS: *Subways Are for Sleeping*, 1961; *The Many Moods of Dave Grusin*, 1962; *Kaleidoscope*, 1964; *Discovered Again*, 1977; *One of a Kind*, 1977; *Mountain Dance*, 1979; *Out of the Shadows*, 1982; *Night Lines*, 1983; *Dave Grusin and the N.Y.-L.A. Dream Band*, 1984 (with the N.Y.-L.A. Dream Band); *Harlequin*, 1985 (with Lee Ritenour); *Cinemagic*, 1987; *Little Big Horn*, 1988 (with Gerry Mulligan); *Sticks and Stones*, 1988 (with Don Grusin); *Zephyr*, 1988; *Migration*, 1989; *The Gershwin Connection*, 1991; *Homage to Duke*, 1993; *The Orchestral Album*, 1994; *Two for the Road: The Music of Henry Mancini*, 1996; *West Side Story*, 1997; *Two Worlds*, 2000 (with Ritenour and Renée Fleming); *Discovered Again Plus*, 2004; *Now Playing: Movie Themes, Solo Piano*, 2004; *Amparo*, 2008 (with Ritenour).

The Life

David Grusin (GREW-sihn) was born June 26, 1934, in Littleton, Colorado. Grusin grew up with a classical-music background: His father, Henri, was a professional violinist, and his mother, Rosabelle, began giving Grusin piano lessons when he was four. Grusin continued his piano studies at the University of Colorado under Storm Bull, the grandnephew of Edvard Grieg and a former pupil of Béla Bartók, graduating in 1956.



Dave Grusin. (AP/Wide World Photos)

After serving in the U.S. Navy, Grusin planned to continue his studies at the Manhattan School of Music only to be hired as the accompanist for Andy Williams in 1959. He played piano on the singer's recordings and eventually served as leader of the Dave Grusin Orchestra on the televised *The Andy Williams Show* from 1962 to 1965. In addition to acting as arranger, conductor, producer, and musician on many jazz and pop recordings, Grusin recorded three jazz piano albums during the 1960's.

Grusin became interested in a new challenge after being hired by his friend Quincy Jones to play on the sound track of director Sydney Pollack's *The Slender Thread* (1965). He began composing for the television series *Gidget* in 1965-1966 and for *The Girl from U.N.C.L.E.* the following season. This work led to Grusin's first film score, *Divorce American Style*.

Grusin continued working on film scores, television music, and jazz recordings. He and producer-engineer Larry Rosen, once Grusin's drummer,

formed Grusin Rosen Productions to create albums by young jazz artists for such labels as Blue Note. In 1982 they founded GRP Records, a pioneer in digital recording, releasing some of the first jazz albums in the new medium of compact discs.

His most significant film relationship began in 1975 with *The Yakuza*, the first of his nine scores for Pollack. Two of these earned Academy Award nominations: *Havana* and *The Firm*. He was also nominated for an Academy Award for Best Score for *Heaven Can Wait*, *The Champ*, *On Golden Pond*, and *The Fabulous Baker Boys*, in which he also performs the piano pieces played by Jeff Bridges's character. Grusin won an Academy Award for scoring Robert Redford's *The Milagro Beanfield War*. He was nominated for best song, along with lyricists Alan and Marilyn Bergman, for "It Might Be You" from *Tootsie*.

Grusin won Grammy Awards for his work on *The Fabulous Baker Boys*, *The Milagro Beanfield War*, *The Gershwin Connection*, *Homage to Duke*, and *The Orchestral Album* and another for his arrangement of "Mean Old Man" for James Taylor's album *October Road* (2002). He has received honorary doctorates from the Berklee College of Music and the University of Colorado and a Golden Score from the American Society of Musicians, Composers, and Arrangers.

The Music

Fusion Jazz. Grusin became a leader in the fusion jazz movement, melding electronic and acoustic music, and he often uses the same instruments and the same musicians for his jazz recordings and for his film scores. He even includes a piece from his jazz fusion album *Mountain Dance* in his score for *Falling in Love*. While his jazz compositions are generally upbeat, his film scores are more contemplative. Exceptions to the latter include the frisky "New Hampshire Hornpipe" segment from the family drama *On Golden Pond* and the title music for *Tootsie*, which emphasizes the hopeful optimism of the main character, a struggling actor.

Diverse Film Scores. While many film composers specialize in certain genres, often employing variations of the same themes and motifs from film to film, Grusin has been remarkably diverse. He has done Westerns such as *The Great Northfield Minnesota Raid*, crime dramas such as *The Friends of Eddie Coyle*, Neil Simon comedies such as *The Goodbye Girl*, political films such as *The Front*, and romances about the pain of young love, *Racing with the Moon*, and about adulterous love, *Falling in Love*.

For each type of film, Grusin does not impose his jazz-accented style but finds ways of combining his usual approach with the conventions of the genre. For *On Golden Pond*, Grusin creates a simple, haunting score emphasizing the film's melancholy nature without resorting to sentimentality. This mutedly forlorn sense of loss can also be heard in *Havana*, which resists the musical clichés of a film set in Latin America. For *The Little Drummer Girl*, he adds Middle Eastern drums, pipes, and stringed instruments to reflect the setting, yet he uses them in a jazzy blend to emphasize how the title character is torn between two cultures.

Grusin has probably done his best work for longtime collaborator Pollack. For the thriller *Three Days of the Condor*, his jazz score uses strong percussive beats and dissonance to underscore the paranoia of the spy played by Redford. This film also displays Grusin's skill in counterpoint. The theme carries an almost carefree tone because the protagonist marked for death does not anticipate the horrors awaiting him. Grusin creates a softer, reflective piece for the photographer played by Faye Dunaway to match the mood of her somber black-and-white pictures, yet he mixes it with the theme to show how she is torn between conflicting emotions. For another Pollack paranoia thriller, *The Firm*, Grusin uses a solo acoustic piano, alternating between repetitive and melodic sounds to underscore the uncertainties of the young lawyer played by Tom Cruise.

Because the title characters in *The Fabulous Baker Boys* play well-worn pop tunes in their nightclub act, the initial music is an amalgam of Broadway conventionality. Because the character portrayed by Bridges hates this music and longs to be a jazz pianist, the score gradually shifts, becoming jazzier, more improvisational and introspective, aligning itself with the character's need for freedom.

Jazz Compositions and Performance. Grusin balanced his film and television work with his output as jazz pianist and composer. In addition to *Mountain Dance*, his best-known nonfilm work, his jazz fusion albums include *Out of the Shadows*, *Dave Grusin and the N.Y.-L.A. Dream Band*, *Harlequin*

(with frequent collaborator guitarist-composer Lee Ritenour), *Little Big Horn* (with saxophonist Gerry Mulligan), *Sticks and Bones* (with his brother Don, also a keyboardist), *Migration*, and *Two Worlds* (with Ritenour and soprano Renée Fleming). *Two Worlds* explores the composer's interests in classical and folk music in addition to jazz.

In the 1990's Grusin returned to acoustic piano and the work of other composers, issuing tribute albums to George Gershwin, Duke Ellington, Elmer Bernstein, Henry Mancini, and *West Side Story* (1957). In 2004 he released *Now Playing: Movie Themes, Solo Piano*, a collection of his film themes transcribed for solo piano.

Musical Legacy

A man of many talents, Grusin has shown aspiring musicians that they can enjoy producing a diverse range of musical styles while working in a variety of positions. By working as soloist, accompanist, sideman, arranger, conductor, and composer in several fields, Grusin has proved that musicians can thrive by meeting numerous challenges. As a recording executive, he helped the careers of young performers while preserving the past accomplishments of jazz greats and film composers. His cofounding of the National Foundation for Jazz Education demonstrates his commitment to encouraging new talent. Grusin's greatest achievement has been his many film and television scores, demonstrating his ability to adapt his style to the needs of the individual projects.

Michael Adams

Further Reading

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Yanow, Scott. "Dave Grusin: Scoring It Big." *Down Beat* 56 (July, 1989): 24-26. This article describes Grusin's jazz career.

Zych, David. "Dave Grusin: Inside Story." *Jazz Times* 28 (February, 1998): 48-51. This piece discusses Grusin's arrangements of songs from *West Side Story*.

See also: Bergman, Alan; Bernstein, Elmer; Ellington, Duke; Gershwin, George; Jones, Quincy; Mancini, Henry; Taylor, James.

Sofia Gubaidulina

Russian classical composer

Gubaidulina's vocal, orchestral, and chamber-music compositions are characterized by emotional strength, an expansive line of development, and a fine sense of sound expressiveness in timbre and performance method. Her works synthesize Eastern and Western traditions into a spiritual whole.

Born: October 24, 1931; Chistopol, Tatar Autonomous Soviet Socialist Republic, Soviet Union (now in Tatarstan)

Also known as: Sofia Asgatovna Gubaidulina (full name)

Principal works

CHAMBER WORKS: Five Études, 1965; Quintet, 1957 (for piano, two violins, viola, and violoncello); *Allegro Rustico: Klänge des Waldes*, 1963 (*Sound of the Forest*; for flute and piano); *Concordanza*, 1971; String Quartet No. 1, 1971; *Detto II*, 1972 (for cello and chamber ensemble); *Dots, Lines, and Zigzag*, 1976 (for bass clarinet and piano); *Trio*, 1976 (for three trumpets); *Duo*, 1977 (sonata for two bassoons); *Lamento*, 1977 (for tuba and piano); *On Tatar Folk Themes*, 1977 (for bass dombra and piano); *Detto I*, 1978 (sonata for organ and percussion); *Introitus*, 1978 (concerto for piano and chamber orchestra); *In Croce*, 1979 (for cello and organ); *Jubilatio*, 1979 (for four percussionists); *Descensio*, 1981 (for three trombones, three percussionists, harp, harpsichord, and piano); *Rejoice!*, 1981 (sonata for violin and cello); *Sieben Worte*, 1982 (*Seven Words*; for cello, bayan, and strings); *Quasi Hoquetus*, 1984 (for viola, bassoon, and piano); String Quartet No. 2, 1987; String Quartet No. 3, 1987; *Der Seiltänzer*, 1993 (*Dancer on a Tightrope*; for violin and string piano); *Early in*

the Morning, Right Before Waking, 1993; String Quartet No. 4, 1993; *In Erwartung*, 1994 (for saxophone quartet and six percussionists); *Music*, 1994 (for flute, strings, and percussion); *Quaternion*, 1996 (for four cellos); *In the Shadow of the Tree*, 1998 (for koto and bass koto).

CHORAL WORKS: *Night in Memphis*, 1968 (for mezzo-soprano, men's chorus, and orchestra); *Stufen*, 1972 (for speaking chorus and orchestra); *Hommage à Marina Tsvetayeva*, 1984; *Jauchzt vor Gott*, 1989 (for mixed choir and organ); *Alleluia*, 1990 (for mixed chorus, boy soprano, organ, and large orchestra); *Aus dem Stundenbuch*, 1991 (for cello, orchestra, male chorus, and female speaker); *Jetzt immer Schnee*, 1993 (*Now Always Snow*; for chamber chorus and chamber ensemble); *Sonnensang*, 1997 (*The Canticle of the Sun*; concerto for cello, chamber chorus, and percussion orchestra; based on a poem by Gennadi Aigi); *St. John Passion*, 2000 (for soloists, two choruses, and orchestra).

ELECTRONIC WORK: *Vivente-Non Vivente*, 1970 (for synthesizer and tape recorder).

INSTRUMENTAL WORKS: *Ten Preludes*, 1974 (for solo cello); *Light and Darkness*, 1976 (for organ); Flute Sonatina, 1978.

ORCHESTRAL WORKS: Concerto, 1975 (for bassoon and low strings); *Offertorium*, 1981 (for violin and orchestra); *Stimmen . . . Verstummen*, 1986; *Antwort ohne Frage*, 1989 (*The Unasked Answer*; collage for three orchestras); *The Feast Is in Full Procession*, 1993 (for viola and orchestra); Concerto for Viola and Orchestra, 1996; *Two Paths*, 1998 (for two violas and orchestra).

PIANO WORKS: *Chaconne*, 1962; Piano Sonata, 1965; *Musical Toys*, 1969 (fourteen piano pieces for children).

VOCAL WORKS: *Hour of the Soul*, 1974 (poem for mezzo-soprano and orchestra; based on a poem by Marina Tsvetayeva); *Perception*, 1981 (for soprano and baritone speaking voices and seven string instruments); *Hommage à T. S. Eliot*, 1987 (for soprano and eight instruments); *Witty Waltzing in the Style of Johann Strauss*, 1987 (for soprano and octet); *Galgenlieder à 3*, 1995 (fifteen pieces for voice, percussion, and double bass); *Galgenlieder à 5*, 1996 (fourteen pieces for mezzo-soprano, flute, percussion, bayan, and double bass).

The Life

Sofia Asgatovna Gubaidulina (gew-bi-doo-LEE-nuh) was born on October 24, 1931, in Chistopol, Tatar Autonomous Soviet Socialist Republic. She received her initial musical training at the Kazan Music Academy, and in 1949 she entered the Kazan Conservatory, studying piano with Grigory Kagan and composition with Al'bert Leman. In 1954 she began graduate studies in composition with Nikolai Peiko at the Moscow Conservatory and postgraduate work with Vissarion Shebalin.

Upon completion of her studies, she rejected the prosperity of a pedagogical career to become a freelance composer, encouraged by a first prize for *Sound of the Forest*, a work for flute and piano, awarded to her at the All-Union composition competition, as well as by publication of her works Quintet, *Chaconne*, and Piano Sonata.

The year 1965 was a turning point for Gubaidulina's works. In the early stages of her mature style (1965-1977), chamber music held precedence (around twenty-five works), while orchestral and vocal works took a backseat. Her developing individual style is reflected in Five Études for harp, bass, and percussion, as she began to open up to the world of unusual, rarely used timbres and methods of sound production. Such instruments as the dombra (long-necked string instrument), bayan (Russian button accordion), bassoon, and bass were increasingly used in her works. A purely electronic composition for synthesizer and tape recorder, *Vivente-Non Vivente*, was created in 1970 at an experimental studio in Moscow.

Always interested in ethnic music and instruments of various cultures, Gubaidulina in 1975 formed an improvisational group with Vyacheslav Artyomov and Viktor Suslin called Astrea that researched sounds created by folk instruments from Asia and the Caucasus region. From 1978 to 1991, Gubaidulina began to give more attention to the expressiveness of the vocal line and spiritual subjects. Her musical language was enriched by rhythmic searches and methods of expressing time. She also unexpectedly resorted to light and color, which she organized rhythmically. In one of her largest compositions, *Alleluia*, for mixed chorus, boy soprano, organ, and large orchestra, the composer utilized color projectors with an arrangement of colors—from yellow to purple—specific to the work.

In instrumental works of this time period—*Offertorium* and *Seven Words*—the methods of playing instruments were invested with symbolism: For example, playing above the bridge of a stringed instrument suggests heaven and, below the bridge, earth.

In 1990 a festival of Gubaidulina's works was presented at the Sverdlovsk Philharmonic in Russia. In 1991, an anniversary year for the composer, she was widely celebrated both in Russia and abroad. Also that year Gubaidulina moved to Germany, near Hamburg, where she would be at the center of musical events, accepting worldwide accolades for her works. She undertook many commissions for famous artists and groups. The cycle *Now Always Snow*, on a poem of Gennadi Aigi, was composed for Amsterdam's Schönberg Ensemble and chorus. After meeting with Kazue Sawai, a Japanese instrumentalist who performs on the folk instrument koto, Gubaidulina composed *Early in the Morning, Right Before Waking* for seven kotos. Others include the String Quartet No. 4 for the Kronos Quartet; Impromptu for flute, violin, and strings for Gidon Kremer (in honor of the two hundredth anniversary of Franz Schubert's birth); Concerto for Viola and Orchestra for Yuri Bashmet; *The Canticle of the Sun* for cello, chamber choir, and percussion, commissioned by Radio France and first performed in Frankfurt with Mstislav Rostropovich as soloist; and *St. John Passion* for the European Music Festival in Stuttgart.

Sofia Gubaidulina. (Sergei Savostyanov/Itar-Tass/Landov)

Gubaidulina has been a recipient of many awards, among them the Koussevitzky Prize, the Russian State Prize, Prize of the International Festival of Women Composers in Heidelberg, and the Léonie Sonning Music Prize in Copenhagen. In 2004 she was elected a foreign honorary member of the American Academy of Arts and Letters.

The Music

In Gubaidulina's compositions, musical numeric progressions of sound and color cross. The progressions are measures of information, chosen arbitrarily, without an organic dependence on sound or other material.

Early Works. Quintet, *Chaconne*, and Piano Sonata, composed during her graduate and postgraduate studies, are tonal compositions. They possess characteristics that presage her later works: polyphony and acute rhythms.

Hour of the Soul. This work on the poem of Marina Tsvetayeva (originally subtitled "Poem for a Large Band with Insertion of Female Voice in the Finale") has undergone a few transformations. The most radical one was in 1976 when it was turned into a concerto for symphony orchestra, multiple percussion, and a female soloist and titled *Percussio di Pekarski* (for Mark Pekarsky, the composer's friend, a percussionist who collects percussion instruments from all over the world). In the new rendition the orchestra was surrounded by six groups of percussion instruments, and the soloist-percussionist went from one to another. The Chinese sheng, a mouth instrument, was used as a ritornello (recurring refrain), accompanying the vocalist singing Tsvetayeva's poem.

Offertorium. In 1980, after meeting violinist Kremer, Gubaidulina composed this violin concerto. A friend suggested that she include in it the

royal theme from Johann Sebastian Bach's *Musical Offering*. Here Gubaidulina builds the music on consecutive omission of the end notes on both sides of the theme. At first the theme seems on the brink of destruction, but its gradual restoration brings the work to a beautiful conclusion. Kremer premiered *Offertorium* on May 30, 1981, although Gubaidulina was not able to be present because her visa was denied. It was with Kremer's help that Gubaidulina became known in international circles. This piece, now performed all over the world, merges the contrasting characteristics of the composer: strict calculation and intuition, formal mastery and spiritual awakening.

Seven Words. In this composition for cello, bayan, and fifteen strings, Gubaidulina turns to a religious theme, although it is interpreted subjectively. Compositions of Heinrich Schütz and Joseph Haydn (bearing the same title) served as prototypes, and Haydn's chromatic motif appears in all seven of the sections in her work. Gubaidulina personifies the instruments: bayan is the Father; cello is the Son; strings are the Holy Spirit. There is also harmonic symbolism: chromaticism and microtones are spheres of earthly suffering (depicted in the timbres of bayan and cello), while the diatonic language, reflecting the heavenly sphere, is given to the strings. The intersection of these two systems in unison and octaves make up the shape of a cross.

Stimmen . . . Verstummen. In this symphony, the mystery of the spirit unfolds. The twelve sections are characterized by opposing lines: The odd sections portray the eternal heavenly world; the even represent the chaotic earthly one. In the eighth, and most expanded, section, the theme recreates the universal catastrophe of Judgment Day as revealed in the biblical Apocalypse. The ninth section is the culmination of the piece, in which the orchestra becomes silent and the conductor beats out a rhythm noted in the score (according to the Fibonacci series of 1-2-3, 2-3-5, 3-5-8). This unique solo symbolizes the aftermath of the catastrophe.

String Quartet No. 4. This work, commissioned by the Kronos Quartet, juxtaposes three aspects: a live performance of music; prerecorded music that runs on two separate tracks tuned a quarter-tone apart; and visual effects using light and darkness. String Quartet No. 4 begins in complete darkness with the prerecorded material—rubber balls bouncing on strings. This is followed by color and light effects, and finally the performers begin to play in dialogue with the tracks. The instruments eventually take on the language of the tracks by playing with the same rubber balls. This quiet, calm piece presents a conflict-free conversation between the real and unreal entities.

St. John Passion. In 2000 Gubaidulina was one of four composers commissioned by Helmuth Rilling, artistic director of the Internationale Bachakademie Stuttgart, to compose a Passion in commemoration of the 250 years since Bach's death. Sung in Russian, *St. John Passion*, for soloists, two choruses, and orchestra, demonstrates the composer's deep Russian Orthodox faith.

The oratorio comprises eleven episodes in two sections (1-7 and 8-11). Gubaidulina uses two texts—the Gospel account of Christ's Passion and the narrative of St. John on the Last Judgment—to show an intersection between events on earth (Passion, Nos. 1, 6, 9, and 11) and those in heaven (Apocalypse, Nos. 2-5, 7, and 10). This intersection is supported by the orchestra—glissandi of some instruments cut through the sustained notes of others. In this work, the composer discloses God's Word, showing that his flesh in the Passion and his spirit in the Last Judgment at last come together in perfect balance. The work was recorded on September 1, 2000, by the Orchestra of Mariinsky Theatre, St. Petersburg, conducted by Valery Gergiev at Konzert- und Kongresszentrum Liederhalle, Stuttgart.

Musical Legacy

Her enormous talent coupled with her artistic independence have made Gubaidulina one of the most interesting composers of the twentieth century. Despite the complexity of Gubaidulina's musical language, her aesthetic and spiritual views are becoming more and more accessible to the general public, who are drawn to her intellectual mastery, inventive use of sound, and deep spiritual motivation.

Karina Bruk

Further Reading

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poser's style with a brief comparison to other composers in regard to her treatment of various devices such as color, light, and metric values. Cites specific compositions.

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Pendle, Karin, and Robert Zieroff. "Composers of Modern Europe, Israel, Australia, and New Zealand." In *Women and Music: A History*, edited by Karin Pendle. 2d ed. Bloomington: Indiana University Press, 2000. Multicultural history of women in music that briefly addresses Gubaidulina's life and includes a discussion of a few of her works: *In Croce*, *Seven Words*, *Alleluia*.

Polin, Clair. "Conversations in Leningrad." *Tempo* 168 (March, 1989): 19-20. Gubaidulina speaks of her work *Hour of the Soul* in an interview given at the Soviet Union's Third International Festival of Contemporary Composers held in Leningrad, 1988.

Redepenning, Dorothea. "Sofia Gubaidulina: An Interview with Dorothea Redepenning." In *Contemporary Composers on Contemporary Music*, edited by Elliott Schwartz and Barney Childs. New York: Da Capo Press, 1998. Gubaidulina answers questions regarding the reception of her (and other composers') works in Russia. She discusses her usage of musical quotations and her concept of musical time. Preceded by a brief biographical note.

See also: Nono, Luigi; Pärt, Arvo; Rostropovich, Mstislav; Schnittke, Alfred.

Arlo Guthrie

American folksinger, guitarist, and songwriter

Although identified with the counterculture of the 1960's, Guthrie composed, recorded, and performed into the twenty first century, increasingly using his popularity as a musician to attract attention to his work on behalf of various charitable social causes.

Born: July 10, 1947; Coney Island, New York
Also known as: Arlo Davy Guthrie (full name)
Member of: Shenandoah

Principal recordings

ALBUMS: *Alice's Restaurant*, 1967; *Running down the Road*, 1969; *Washington County*, 1970; *Hobo's Lullaby*, 1972; *The Last of the Brooklyn Cowboys*, 1973; *Arlo Guthrie*, 1974; *Amigo*, 1976; *A Tribute to Leadbelly*, 1977; *Arlo Guthrie with Shenandoah*, 1978; *One Night*, 1978; *Outlasting the Blues*, 1979; *Power of Love*, 1981; *Precious Friend*, 1981 (with Pete Seeger); *Hard Travelin'*, 1986 (with Woody Guthrie and others); *Someday*, 1986; *Baby's Storytime*, 1990; *All over the World*, 1991; *Son of the Wind*, 1992; *Woody's Twenty Grow Big Songs*, 1992 (with Woody Guthrie and the Guthrie Family); *Mystic Journey*, 1996; *BanjoMan: A Tribute to Derroll Adams*, 2002.

The Life

Arlo Davy Guthrie (GUH-three) was born into an artistic family. His mother, Marjorie Mazia Guthrie, was a former professional dancer with the Martha Graham Company and taught dance throughout his childhood. His father, Woody Guthrie, was one of America's most prolific and best-known folk-protest singers and the composer of innumerable songs, including "This Land Is Your Land."

Guthrie made an indelible mark in 1967 with "Alice's Restaurant Massacree," an eighteen-minute ballad that told a shaggy-dog story loosely patterned after his father's talking-blues style. An instant counterculture favorite, the real-life events described in the song served as the basis for the

1969 film *Alice's Restaurant*, in which Guthrie starred as himself. Although he continued to record major-label albums through 1981, his only other radio hit was his 1972 recording of Steve Goodman's "City of New Orleans."

After 1991 Guthrie occupied himself increasingly with the Guthrie Center, a nonprofit interfaith church foundation dedicated to various forms of social activism, such as caring for AIDS patients and raising awareness about Huntington's disease, the degenerative disorder from which his father died. A practicing Catholic during much of the 1970's, Guthrie eventually became a follower of the Kali Natha Yoga master Ma Jaya Sati Bhagavati.

The Music

Given his status as the eldest son of Woody Guthrie, Arlo Guthrie could have carved out a comfortable musical niche simply by covering his father's songs or by composing in his father's well-known folk-protest style. Instead—with his instantly recognizable nasal voice, his charming and quirky sense of humor, his ear for catchy melodies, and his intimate familiarity with folk songs from many traditions—he established himself from the outset as a singer-songwriter. Besides covering Woody's "Oklahoma Hills" on *Running down the Road*, "1913 Massacre" on *Hobo's Lullaby*, and "Ramblin' Round" on *The Last of the Brooklyn Cowboys*, Guthrie also wrote protest songs that, similar in spirit to his father's Dust Bowl classics, were clearly a response to the specific sociopolitical crises of the 1960's and 1970's.

Alice's Restaurant. With "Alice's Restaurant Massacree" comprising all of side one, this 1967 album made Guthrie an instant counterculture celebrity. Its length aside, what distinguished Guthrie's eighteen-minute story-song from the rest of the antiwar-music pack was his comic timing.

The Best of Arlo Guthrie. Released ten years after Guthrie's debut, this compilation suffered from the restrictions of the twelve-inch vinyl long-playing record. That "Alice's Restaurant Massacree" would make the cut was obvious, as was the inclusion of "The Motorcycle Song" (in its six-minute version) and Guthrie's 1972 hit "City of New Orleans." The challenge was to condense the best of the rest of Guthrie's first eight albums into the remaining twenty minutes. Predictably, the result was spotty, with two songs from *The Last of the Brooklyn Cowboys* and one apiece from *Running down the Road*, *Washington County*, *Arlo Guthrie*, and *Amigo*.

Outlasting the Blues. When this album appeared in the fall of 1979, it was frequently discussed in conjunction with Bob Dylan's *Slow Train Coming* (1979) and Van Morrison's *Into the Music* (1979), albums that, like this album's first side, drew on biblical imagery. The specific reason for Guthrie's religious focus was that he was on the verge of learning whether he, like his father, would succumb to Huntington's disease. (The eventual diagnosis was that he would not.) Understandably, his own mortality was on his mind, and, rather than indulging in morbid self-pity, he composed a suite of songs that examined his life and its significance and included references to his 1960's status as a protest hero, his Jewish roots, his conversion to Catholicism, and his marriage. Side two, although less thematically coherent, consisted of songs of equally high quality, making the album one of Guthrie's strongest.

Power of Love. Compared to the serious tone of *Outlasting the Blues*, this 1981 follow-up, Guthrie's last album for Warner Bros., struck many as especially lightweight. At least one song, however, the T-Bone Burnett-composed title cut, continued Guthrie's recording of music with Christian themes.

Someday. This was in many ways a typical Arlo Guthrie album, replete with humor, political protest, and catchy melodies. By 1986, however, the Guthrie formula was considered passé, and Warner Bros. refused to release the album, leaving it to Guthrie to release it himself on his own Rising Son label in the early 1990's.

All Over the World. In 1991, ten years after his last Warner Bros. album, Guthrie had finally acquired the rights to enough of his catalog to assemble this thirteen-song compilation, which, except for its reinclusion of "City of New Orleans," made an ideal complement to *The Best of Arlo Guthrie*.

Musical Legacy

Since Guthrie emerged as a solo performer in 1967, two phrases have always appeared in discussions of his music: "Woody Guthrie's son" and "Alice's Restaurant." The former has given even the slightest of Guthrie's recordings an aura of folkloric

authenticity, of being connected to the centuries-old troubadour tradition in which Woody Guthrie himself was a link. The latter serves as a reminder of the role that storytelling, wit, and cheering for society's underdogs has played in Guthrie's most enduring music.

Whether that music will live on in the repertoires of subsequent folksingers remains to be seen. Even the perennially popular "Alice's Restaurant Massacree" and "The Motorcycle Song" are so autobiographical that it is difficult to imagine anyone besides Guthrie performing them. As long as there are pretensions, however, there will be songwriters who want to puncture them so effectively that they never reinflate, inspired by the example of Guthrie's preference for the satirical slice over the sledgehammer blow.

Arsenio Orteza

Further Reading

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See also: Dylan, Bob; Guthrie, Woody; Seeger, Pete.

Woody Guthrie

American folksinger, guitarist, and songwriter

The composer of "This Land Is Your Land," Guthrie is perhaps the most influential of modern folk musicians. He wrote thousands of songs, popularized folk music as a medium of populism and protest, and inspired such musicians as Pete Seeger and Bob Dylan.

Born: July 14, 1912; Okemah, Oklahoma
Died: October 3, 1967; Queens, New York
Also known as: Woodrow Wilson Guthrie (full name)
Member of: The Almanac Singers

Principal recordings

ALBUMS (solo): *Bound for Glory*, 1958; *Nursery Days*, 1958; *Woody Guthrie Sings Folk Songs, Vol. 1*, 1962; *Dust Bowl Ballads*, 1964; *One of a Kind*, 1964; *Woody Guthrie Sings Folk Songs, Vol. 2*, 1964; *This Land Is Your Land*, 1967; *Struggle*, 1976; *Poor Boy*, 1981; *Songs to Grow on for Mother and Child*, 1991; *Worried Man Blues*, 1991; *Ballads of Sacco and Vanzetti*, 1996.

ALBUMS (with the Almanac Singers): *Deep Sea Chanteys and Whaling Ballads*, 1941; *Sod Buster Ballads*, 1941; *Songs for John Doe*, 1941; *Talking Union*, 1941; *Dear Mr. President*, 1942.

WRITINGS OF INTEREST: *Bound for Glory*, 1943 (autobiography).

The Life

Woodrow Wilson Guthrie (GUH-three) was born in 1912 in Oklahoma hill country; he was named for the Democratic presidential candidate, Woodrow Wilson. His father, Charles Guthrie, was a town official and businessman; his mother, Nora Belle Tanner, was musically inclined and sang ballads to Woody and his siblings Clara, Roy, George, and Mary Josephine. When Woody was thirteen he heard an African American boy, George, playing blues music on his harmonica. Woody saved up to buy his own harmonica and was soon playing with George. When Woody was sixteen his mother was committed to an insane asylum for suspicion of set-

ting her husband on fire. (Clara had also died from a fire.) Shortly afterward, the family moved to Texas. Already accomplished on the harmonica, Guthrie spent hours practicing the guitar.

At eighteen, Guthrie abandoned high school. With the nation falling into the Great Depression, Guthrie began a life of wandering, hitchhiking, working at odd jobs, playing in bands, and singing on radio shows. On October 28, 1933, Guthrie married seventeen-year-old Mary Jennings. Their daughter Gwendolyn was born two years later, followed by Sue in 1937, and Will in 1939. In 1937 Guthrie joined the scores of Dust Bowl migrants moving to California to find work.

Guthrie launched the *Oklahoma and Woody Show* radio program with his cousin Jack Guthrie on the Los Angeles's station KFVD. Soon Jack was replaced by Maxine Crissman, nicknamed "Lefty Lou" by Guthrie. After a popular two-year run of the *Woody and Lefty Lou Show*, Guthrie resumed his rambling. Dismayed by the impoverished conditions he witnessed in migrant workers' camps, he began attending meetings of the Communist Party of America, which touted a pro-labor platform. Traveling to New York City in 1940, Guthrie was inspired to write his most famous song, "This Land Is Your Land." He also recorded his first commercial songs in 1940 before setting off on a cross-country ramble with young folk-singer Pete Seeger.

In 1942 Guthrie returned to New York City to settle, adored as an authentic Oklahoma singer by the city's progressive folk community. He lived a bohemian lifestyle in concert with the Almanac Singers folk collective. Guthrie was sexually unrestrained; in 1943 he and Mary were divorced. He published his autobiography, *Bound for Glory*, befriended blues musician Huddie "Leadbelly" Ledbetter, and toured with the duo of Sonny Terry and Brownie McGhee.

During World War II, Guthrie served in the U.S. Merchant Marine and U.S. Army. After the war he moved with his new wife, Marjorie Greenblatt Mazia, to Coney Island in Brooklyn, New York. They had four children, Cathy in 1943, Arlo in 1947, Joady in 1948, and Nora in 1950. (In 1947, Cathy would die in a house fire.) Guthrie wrote and performed hundreds of songs and ballads, many of which have become classics, as well as writing a stream of columns, poems, essays, and incipient novels. Folk musicians from throughout the country visited Guthrie to learn from him and pay him homage. However, Guthrie's behavior became increasingly erratic and uncontrollable; he drank and philandered. In 1952, he was diagnosed with the hereditary disorder Huntington's chorea, which was almost certainly the cause of his mother's insanity. He and Marjorie divorced in 1953. He married Anneke Van Kirk the

Woody Guthrie. (AP/Wide World Photos)

same year; they had a child, Lorina, in 1954. A campfire accident burned Guthrie's arm, making it impossible for him to play the guitar, and shortly thereafter he and Anneke were divorced.

Guthrie's second wife, Marjorie, became his caregiver during his later years, as his disease began to render him increasingly unable to control his movements. He spent the last decade of his life in various hospitals, including Greystone Park Psychiatric Hospital (1956-1961), Brooklyn State Hospital (1966), and Creedmoor State Hospital in Queens, where he died in 1967. Marjorie would go on to found the Committee to Combat Huntington's Disease, which became the Huntington's Disease Society of America.

The Music

Guthrie's music and lyrics were rooted in the ballads he heard from his mother, African American blues, Oklahoma migrant songs, the Texan yodeler Jimmie Rodgers, and the many hours he spent reading in the library. He was especially influenced by the superb gospel and country recordings of the Carter Family: A. P. Carter, his wife Sara, and her cousin Maybelle. Although elfin and scrawny in person, with a droning voice, Guthrie on stage had a charismatic presence that gripped the attention of his audience. Dressed in work clothes, with a weather-beaten hat, thin and wiry, he seemed hardly removed from his days hitchhiking across the Dust Bowl. His voice was nasal, with a strong Oklahoma twang. His lyrics were wily, rambling, comic, and always in favor of the workingman; his simple guitar playing accented his performance.

Dust Bowl Ballads. Over the course of three days in March, 1940, the American folklorist Alan Lomax recorded Guthrie talking, singing, and playing guitar for his Library of Congress archives. The following month, Lomax arranged for Guthrie to make his first commercial releases for the RCA label. Titled *Dust Bowl Ballads*, eleven songs were issued in July on two 78-rpm records. Although the records sold only a few thousand copies, they include such hard-hitting songs about the plight of farmworkers as "Talking Dust Bowl" and "Do Re Mi."

"This Land Is Your Land." The two twentieth century songs that can be characterized as America's unofficial anthems are linked in origin. Kate Smith popularized Irving Berlin's "God Bless America" in a 1938 recording. Guthrie was annoyed by its patriotic fervor and overheated pitch. On February 23, 1940, in Time Square's Hanover House hotel, he composed six stanzas of "God Blessed America for Me" in response. He set the verses to a melody that may have been derived from the Carter family tune "Little Darling, Pal of Mine," which in turn had been adopted from the gospel hymn "Oh, My Loving Brother." By the time Guthrie recorded the song, he had changed the title and refrain to reflect his attachment to the land he had wandered. The lyrics celebrated the natural wonders of the American landscape and proclaimed, "This land is your land, this land is my land . . . This land was made for you and me."

"This Land Is Your Land" was one of the first of Guthrie's hundreds of songs recorded with Folkways Records under the supervision of Moses Asch in April, 1944. The melody stays within one octave and is easy to sing. Guthrie's guitar accompaniment consists of simple chords, and he sings with an engaging midwestern twang (for example, singing "waters" with a pinched trill).

"Car Song." Also from the first Asch/Folkway recording session is the delightful "Car Song," also known as "Riding in My Car." Free of political content, "Car Song" illustrates Guthrie's talent for children's music. He paints a charming portrait of a family on an automobile outing, playfully singing the "brrrm brm" of the engine, the "click clack" of the door, and the "oorah oogah" of the horn.

"Springfield Mountain." Guthrie's Folkway recording of the traditional American folk ballad "Springfield Mountain" is arresting. He is accompanied by his best friend, Gilbert "Cisco" Houston, on guitar, Sonny Terry on harmonica and Betty Hawes. (Leadbelly accompanies him on other recordings from these sessions.) Guthrie sputters and stutters the tale of a snake-bitten young man.

"Pass Away." Guthrie wrote prolifically throughout his life—his "Woody Sez" columns for the *People's World*, essays, novels, poems, and thousands of songs. He considered his lyrics as important as his music, which he often derived from existing tunes. Many of his verses remained unrecorded, to be mined by later generations of musicians. One example is his 1955 lyric for "Pass Away," which re-

flects Guthrie's simple religious faith. "Pass Away" was scored and recorded in a moving 2006 version by the band the Klezmatics.

"Talking Subway Blues." "Talking Subway Blues" is a ballad composed by Guthrie upon first arriving in New York City. It illustrates his distinctive form of "talking blues," with its mix of spoken lyric and singing guitar, irregular meters and rhymes, and free commentary. If Guthrie did not invent the style of "talking blues," he certainly popularized it. In homespun language, Guthrie humorously relates his first encounter with the subway and of the mass of New Yorkers "all a-runnin' down that hole in the ground." Although the song remains lighthearted, Guthrie suggests the subway as a metaphor for the plight of workers, too oppressed to emerge from their holes in the ground. He concludes with a plea to join the union, fight fascists, and contribute to victory in World War II. "Talking Subway Blues" is the direct inspiration for Bob Dylan's brilliantly comedic "Talking New York," recorded in 1962.

Musical Legacy

Woody Guthrie's music combined simple, traditional folk tunes with stirring populist and political lyrics. Folk music refers to the spontaneous, informal musical traditions of local communities. In twentieth century America, what had been local or regional folk music was rendered accessible for the first time on a national level. Nineteenth century composers such as Stephen Foster had made famous their own folk-derived songs and melodies; however, it was only with the rise of the recording industry, mass mobility, and national movements that the United States can be said to have attained an "American" folk music.

If Guthrie was not the creator of this national folk music, he was its embodiment. "This Land Is Your Land" is sung by schoolchildren throughout the United States and can be described as America's national folk anthem.

Guthrie was received by folk audiences as if he had sprung directly from the dust bowls of Oklahoma, but he shaped his music not only from the folk ballads his mother had sung to him as a child and from tunes he had picked up around campfires but also from diverse cultures, including blues performers, the gospel music of the Carter family, country songs, his incessant reading, and the anguished protests of the dispossessed.

Guthrie presaged the youth culture of the 1960's both in his life and music, and for that generation he became an icon. His identification with Oklahoma migrants, his wandering life in Texas and California, and his bohemian life in New York City represented a restless searching that was romanticized in the 1960's. His childlike perspectives, his flirtations with left-wing radicalism, and his casual attitude toward marriage and sex were equally mythologized and celebrated. Most of all, Guthrie's unique form of folk music—autobiographical, tuneful, comedic, working-class, with biting social commentary—was the precursor to both the folk revival and the protest songs of the Vietnam generation. Guthrie believed that popular music could be a powerful force against oppression. "This Machine Kills Fascists" was emblazoned on his guitar. While claiming the role of a down-home country singer, he was also a brilliant innovator whose novel forms were developed by such modern folksingers as Pete Seeger, Ramblin' Jack Elliott, Phil Ochs, Joan Baez, Bob Dylan, and Guthrie's own son, Arlo. There may be no more succinct tribute to Guthrie's personal and musical legacy than Dylan's celebrated 1962 recording, "Song to Woody."

Howard Bromberg

Further Reading

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Hampton, Wade. *Guerrilla Minstrels*. Knoxville: University of Tennessee Press, 1986. An academic study of the culture of protest and radicalism surrounding singer-songwriters Guthrie, John Lennon, Joe Hill, and Bob Dylan. Notes Dylan's enormous debt to Guthrie.

Jackson, Mark. *Prophet Singer: The Voice and Vision of Woody Guthrie*. Jackson: University Press of Mississippi, 2007. A volume in the American Made Music series that examines Guthrie's lyrics for social content and populist protests.

Klein, Joe. *Woody Guthrie: A Life*. New York: Delta, 1999. A sympathetic biography with striking photographs and illustrations.

Longhi, Jim. *Woody, Cisco, and Me: Seamen Three in the Merchant Marine*. Urbana: University of Illinois Press, 1997. Part of the series Music in American Life, a firsthand account by a shipmate of Guthrie and his friend Cisco Houston in the Merchant Marine. The insightful anecdotes about Guthrie include an inspiring story of Guthrie racially integrating his concert in the ship's hold.

Marsh, Davie, and Harold Leventhal, eds. *Pastures of Plenty: A Self Portrait*. New York: HarperPerennial, 1992. Named for one of Guthrie's most famous Dust Bowl songs, a chronological sampling of his unpublished writings. Edited with a foreword by the executor of Guthrie's estate.

Santelli, Robert, and Emily Davidson. *Hard Travelin': The Life and Legacy of Woody Guthrie*. Hanover, N.H.: University Press of New England, 1999. Commemorating the American Music Masters' salute to Guthrie, a collection of essays on Guthrie by scholars and critics.

See also: Dylan, Bob; Guthrie, Arlo; Leadbelly; Lomax, Alan; Odetta; Paxton, Tom; Ritchie, Jean; Rodgers, Jimmie; Rush, Tom; Seeger, Pete; Terry, Sonny; Travis, Merle; Tweedy, Jeff; Waits, Tom.

Buddy Guy

American blues singer, songwriter, and guitarist

Guy provided the bridge between the electric Chicago blues sound of the late 1950's and the guitar-driven rock music of the late 1960's.

Born: July 30, 1936; Lettsworth, Louisiana
Also known as: George Guy (full name)

Principal recordings

ALBUMS: *I Left My Blues in San Francisco*, 1967; *Blues Today*, 1968; *A Man and the Blues*, 1968; *Buddy and the Juniors*, 1970 (with Junior Wells and Junior Mance); *Buddy Guy and Junior Wells Play the Blues*, 1972 (with Wells); *Hold That Plane*, 1972; *Buddy and Phil Guy*, 1979 (with Phil Guy); *Got to Use Your Head*, 1979; *Pleading the Blues*, 1979 (with Wells); *The Dollar Done Fell*, 1980; *Stone Crazy!*, 1981; *D. J. Play My Blues*, 1982; *Buddy Guy*, 1983; *Ten Blue Fingers*, 1985; *Chess Masters*, 1987; *Breaking Out*, 1988; *I Ain't Got No Money*, 1989; *Alone and Acoustic*, 1991 (with Wells); *Damn Right, I've Got the Blues*, 1991; *My Time After Awhile*, 1992; *Feels Like Rain*, 1993; *Slippin' In*, 1994; *I Cry*, 1995; *The Treasure Untold*, 1997; *Try to Quit You Baby*, 1997; *Heavy Love*, 1998; *The Real Blues*, 1999 (with Wells); *Sweet Tea*, 2001; *Blue on Blues*, 2002 (with Otis Rush); *Everything Gonna Be Alright*, 2002; *Blues Singer*, 2003; *Bring 'Em In*, 2005; *Everyday We Have the Blues*, 2006; *Going Back to Acoustic*, 2006; *Messin' with the Kids*, 2006 (with Wells); *Skin Deep*, 2008.

The Life

George "Buddy" Guy was born to a family of sharecroppers in rural Louisiana. When he was not in school, he worked on the farm, plowing with a mule or picking cotton. He began playing guitar at roadhouses with local bands in his teens, and he decided to move to Chicago, at that time the center of blues music, in 1957. Guy created showcases for live music in Chicago, when in 1972 he bought a blues bar called the Checkerboard, which remained

open until 1985. In 1989 he opened Buddy Guy's Legends, a premier venue for live blues music in downtown Chicago.

He had six children with his first wife, Joanne, and two more with his second wife, Jennifer. Guy has won five Grammy Awards, more than thirty W. C. Handy Awards for blues music, and he was inducted into the Rock and Roll Hall of Fame in 2005 by Eric Clapton and B. B. King.

The Music

Guy's life might stand as a model for the development of blues music in America: He began playing the blues in the rural South, he perfected his craft in Chicago, and he found belated recognition when he was "discovered" by rock musicians and introduced by them to a mainstream popular audience.

Early Works. Guy had recorded a demo at a Baton Rouge, Louisiana, radio station before coming to Chicago, and he produced a handful of singles for Cobra Records (released by Artistic Records) after winning a battle of the bands. However, he made his early reputation with Chess Records. Although Guy recorded forty-seven songs under his own name while under contract to Chess Records from 1960 to 1967, the label showed no interest in releasing an album, perceiving him primarily as a versatile session guitarist who could play behind its more established stars, such as Muddy Waters and Howlin' Wolf. Even when Guy was allowed to record his own music, Leonard Chess, a founder of Chess Records, insisted that Guy play traditional blues rather than the sort of unrestrained "noise" on guitar that was the trademark of his explosive live shows. An innovative guitarist, Guy was also a flamboyant showman, playing the guitar behind his back and with his teeth (techniques borrowed by Jimi Hendrix), hanging from rafters by his knees, and using long guitar cords that allowed him to walk out into the crowd as he played. When bands such as Cream, the Jimi Hendrix Experience, and Led Zeppelin began selling millions of albums featuring extended feedback-drenched guitar solos, Chess reportedly went to Guy, bent over, and said, "Kick me!" Chess offered to let Guy record his own style of music, but too late—Guy had just signed a contract with Vanguard Records that offered him artistic control, though none of the albums he recorded with Vanguard were completely successful.

While his recorded output remained frustratingly uneven, Guy made his reputation with his live performances, touring as a solo artist and with harmonica player Junior Wells (recording with Wells as Friendly Chap on the classic *Hoodoo Man Blues* [1965] to avoid contractual conflicts), as a lead-in act with the Rolling Stones, and in appearances with such famous disciples as Clapton and Stevie Ray Vaughan.

Stone Crazy! The first full-length recording that accurately represented Guy's style was *Stone Crazy!*, recorded in one session while he was on a tour of France and released in America in 1981 by Alligator Records. (Remarkably, he had recorded a full album backing up Junior Wells, *Pleading the Blues* [1979], on the same day.) The opening track of *Stone Crazy!*, Guy's "I Smell a Rat," exemplified the freedom he had always needed: The song ran more than nine minutes, and it opened with a guitar solo extending more than two minutes before the first lyrics were sung, an approach that would never have been allowed by traditional blues labels, which had always followed the Chess formula of three-minute songs suitable for radio play.

Damn Right, I've Got the Blues. Guy signed with Silvertone Records in 1990, and he finally achieved his first unalloyed successes with both critics and fans, resurrecting his career and earning him his first Grammy Award for Best Contemporary Blues Album. Now well into his fifties, he had finally begun the richest and most productive period of his career, and he would win the same Grammy Award in 1993, for *Feels Like Rain*, and in 1995, for *Slippin' In*. Guy would collect additional Grammy Awards for Best Rock Instrumental Performance (1996, for the Stevie Ray Vaughan tribute "SRV Shuffle") and for Best Traditional Blues Album (2003, for *Blues Singer*).

Can't Quit the Blues. This definitive career-spanning three-album boxed set, which surveys the first fifty years of Guy's music, beginning with his 1957 demo for Ace Records, was released to coincide with his seventieth birthday. Guy's sporadic and inconsistent recording history, mostly with small record companies, had made it extraordinarily difficult for fans to obtain his earlier works, and these compact discs address that need.

Musical Legacy

Guy unleashed the full potential of the electric guitar, establishing it as the distinctive lead instrument for most rock and blues music. He was twenty years younger than bluesmen such as Muddy Waters and Howlin' Wolf, from whom he had learned his craft, and he became an elder statesman for the rock musicians who would follow him. Guy found himself in the unusual position of being both a living symbol of the classic blues tradition and a restless innovator whose interests extended that tradition. He broadened the range and appeal of the blues while remaining true to its fundamental sound and emotional resonance. Among the notable guitarists who have acknowledged Guy's influence are Hendrix, Clapton, Vaughan, Jeff Beck, Jimmy Page, Robert Cray, and John Mayer.

William Nelles

Further Reading

Dicaire, David. *Blues Singers: Biographies of Fifty Legendary Artists of the Early Twentieth Century*. Jefferson, N.C.: McFarland, 1999. This resource includes a biographical sketch of Guy and partial discography of his works.

Gill, Chris. *Guitar Legends*. New York: HarperCollins, 1995. This book analyzes Guy's guitar techniques, equipment choices, and characteristic guitar licks.

Obrecht, Jas. *Blues Guitar: The Men Who Made the Music*. San Francisco: GPI Books, 1990. A wide-ranging interview covers Guy's life, his influences, and his guitar techniques.

Waterman, Dick. *Between Midnight and Day: The Last Unpublished Blues Archive*. New York: Thunder's Mouth Press, 2003. One of his former managers offers anecdotes about Guy's work in the 1960's.

Wilcock, Donald E., with Buddy Guy. *Damn Right I've Got the Blues: Buddy Guy and the Blues Roots of Rock and Roll*. San Francisco: Woodford Press, 1993. A full-length biography of Guy, presented in the form of an oral history, with extensive interview material from family members and fellow musicians.

See also: Beck, Jeff; Clapton, Eric; Handy, W. C.; Hendrix, Jimi; Howlin' Wolf; King, B. B.; Rush, Otis; Vaughan, Stevie Ray; Waters, Muddy; Williamson, Sonny Boy, II.

H

Merle Haggard

American country singer, guitarist, and songwriter

The gritty realism and emotional rawness of Haggard's lyrics and vocal performances transformed country music into a major commercial art form. Many of Haggard's songs are undisputed country classics that, with simplicity and sincerity, echo the aspirations, values, and concerns of mainstream America.

Born: April 6, 1937; Bakersfield, California
Also known as: Merle Ronald Haggard (full name)
Member of: The Strangers

Principal recordings

ALBUMS: *Strangers*, 1965; *Just Between the Two of Us*, 1966 (with Bonnie Owens); *Swinging Doors*, 1966; *Branded Man*, 1967; *I'm a Lonesome Fugitive*, 1967; *The Legend of Bonnie and Clyde*, 1968; *Mama Tried*, 1968; *Sing Me Back Home*, 1968; *A Portrait of Merle Haggard*, 1969; *Pride in What I Am*, 1969; *Same Train, a Different Time*, 1969; *Introducing My Friends, the Strangers*, 1970; *A Tribute to the Best Damn Fiddle Player in the World*, 1970; *It's Not Love (but It's Not Bad)*, 1972; *Let Me Tell You About a Song*, 1972; *Totally Instrumental . . . with One Exception*, 1973; *If We Make It Through December*, 1974; *Merle Haggard Presents His Thirtieth Album*, 1974; *It's All in the Movies*, 1975; *Keep Movin' On*, 1975; *My Love Affair with Trains*, 1976; *The Roots of My Raising*, 1976; *My Farewell to Elvis*, 1977; *Ramblin' Fever*, 1977; *A Working Man Can't Get Nowhere Today*, 1977; *Goin' Home for Christmas*, 1978; *I'm Always on a Mountain When I Fall*, 1978; *The Way It Was in '51*, 1978; *Serving 190 Proof*, 1979; *Back to the Barrooms*, 1980; *The Way I Am*, 1980; *Big City*, 1981; *Songs for the Mama That Tried*, 1981; *Going Where the Lonely Go*, 1982; *A Taste of Yesterday's Wine*, 1982 (with George Jones); *Heart to Heart*, 1983; *Pancho and Lefty*, 1983 (with Willie Nelson); *That's the Way Love Goes*, 1983; *It's All in the Game*, 1984; *Amber Waves of Grain*, 1985; *Kern River*, 1985; *A Friend in California*, 1986; *Out Among the Stars*, 1986; *Chill Factor*, 1987; *Seashores of Old Mexico*, 1987 (with Nelson); *Walking the Line*, 1987 (with Nelson and Jones); *5:01 Blues*, 1989; *Blue Jungle*, 1990; *1994*, 1994; *1996*, 1996; *If I Could Only Fly*, 2000; *Cabin in the Hills*, 2001; *Two Old Friends*, 2001 (with Albert E. Brumley, Jr.); *Like Never Before*, 2003; *I Wish I Was Santa Claus*, 2004; *Unforgettable*, 2004; *Chicago Wind*, 2005; *The Bluegrass Sessions*, 2007; *Hag's Christmas*, 2007.

WRITINGS OF INTEREST: *Sing Me Back Home*, 1981 (autobiography); *My House of Memories*, 2002 (autobiography).

The Life

The son of Oklahoma farmers Flossie Mae Harp and James Francis Haggard, who migrated to California during the Dust Bowl of the mid-1930's, Merle Ronald Haggard (HA-gurd) grew up in and around Bakersfield, California, a town overflowing with economic refugees from the Midwest. Times were difficult, and when Haggard's father died of a brain tumor, the boy, only age nine, began to rebel against his mother's authority. She sent him to a number of juvenile detention camps, but Haggard remained incorrigible. By age fourteen he was hopping freight trains around the Southwest, and by his late teens had been in and out of a string of reformatories for petty crimes and car theft. Eventually Haggard was arrested for burglary and served a three-year sentence in San Quentin.

Haggard had mastered the guitar while still a teenager, developing a strong love for the country music of such traditionalists as Hank Williams and Lefty Frizzell and the Western swing styles of such legends as Bob Wills and Tex Ritter. Paroled from prison in 1960, he spent the next two years digging ditches by day and paying dues in local country bands by night. Determined to make music his career, Haggard then moved to Las Vegas and began

singing backup for local favorite Wynn Stewart. By 1963 he was recording as a solo artist for regional label Tally Records, scoring a number nineteen *Billboard* country single with "Sing a Sad Song." In 1965 he had a Top 10 hit, "(All My Friends Are Gonna Be) Strangers," and promptly signed with Capitol Records.

Shortly thereafter Haggard formed his band, the Strangers, and released a string of successful singles and albums for Capitol Records. Throughout the next two decades his remarkably expressive vocal delivery and poignant lyrics about poverty, despair, and the wayward lives of America's lowest social classes established Haggard as one of country's most celebrated artists. In 1972 California governor Ronald Reagan acknowledged Haggard's significant contributions to American culture by expunging his criminal record and granting him a full pardon for his past offenses.

Haggard's unique ability to write emotionally raw yet commercially viable hits merited him unprecedented commercial success during the 1970's and 1980's. Touring relentlessly throughout the United States and abroad, he also became one of country's most popular live acts. "The Hag," as most of his fans call him, continued to record and perform well into his seventies, a true legend of modern country music.

The Music

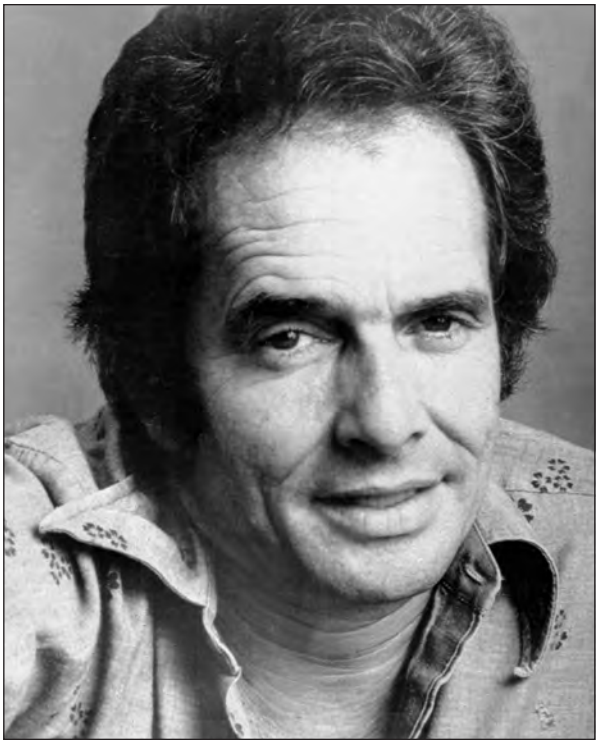
Haggard was an accomplished singer and guitarist even in his teens. However, it was not until he was released from San Quentin in 1960 that he began seriously considering music as a career. At first he worked as a musician in any local band that would let him fill in. His raw and distinctive voice and sparkling guitar licks eventually garnered him some regional attention, and his perseverance paid off in 1963, when he began recording singles for Tally Records. Within two years he had earned a pair of hits on the national country charts and had been signed by Capitol Records—a major country and pop label with the necessary resources to bring Haggard's music the broad exposure it demanded. In 1965 Haggard formed his backing band, the Strangers, and embarked upon a professional, and later personal, relationship with country star Buck Owens's ex-wife Bonnie, an accomplished musical talent in her own right. With Bonnie he recorded the breakthrough 1966 duet album *Just Between the Two of Us*. The duo recorded a string of hits over the next decade. In addition, Haggard cut several hit singles with the Strangers, many of which became country classics. In 1966 the band had two Top 5 hits, "Swinging Doors" and "The Bottle Let Me Down," and their first number one with "The Fugitive." Over the next two decades Haggard released more than a hundred charting country singles and had at least one Top 5 hit single each year within that period—an unprecedented feat for a country artist.

"Hungry Eyes." This highly autobiographical early song portrays the desolation of life during the Great Depression through the eyes of a child whose parents struggle to make ends meet in a labor camp for refugees during the Dust Bowl. Haggard grew up in similar circumstances in Bakersfield in the 1930's, a detail that adds dramatic poignancy to this emotionally wrenching ballad.

"Okie from Muskogee." Several of Haggard's songs, particularly those released at the height of the Vietnam War, were viewed by many listeners as a direct response to the counterculture protest songs so popular in that era. "Okie from Muskogee" is perhaps the most widely known. A diatribe against antiwar protesters, hippies, and other outspoken critics of the American establishment, the song was such a popular hit in 1969 that it penetrated the national consciousness and was regarded as the anthem of the so-called silent majority of patriotic Americans identified in president Richard Nixon's speeches.

"The Fightin' Side of Me." Another noteworthy anticounterculture Haggard hit, "The Fightin' Side of Me" forcefully—if not violently—accuses Vietnam War protesters of being cowardly, shortsighted, and unpatriotic. Its anthemic lyrics boldly advocate an unquestioning devotion to one's country—even to the point of fighting and dying for it—and strongly criticizes those unwilling to do so.

"Today I Started Loving You Again." Because of its simple, engaging chorus and heartbreaking subject matter, "Today I Started Loving You Again" remains one of Haggard's most recognizable and appreciated classics. Like Patsy Cline's "Crazy" and Williams's "I'm So Lonesome I Could Cry," it is one of the most widely known and frequently covered country songs ever written. Hag-



Merle Haggard. (AP/Wide World Photos)

gard's version is generally revered as the finest rendition, and his vocal performance on the song ranks as one of his most heartfelt and outstanding.

"If We Make It Through December." Not all of Haggard's social commentaries concern war and patriotism. "If We Make It Through December," a crossover pop hit in 1973, was especially timely because of its release at the height of a major economic recession in the United States. That year's Middle Eastern oil embargo resulted in record inflation and unemployment. The lyrics tell the story of a father breaking the news to his young daughter that he cannot afford Christmas presents because he has been laid off from his factory job—a scenario that resonated strongly with radio audiences that year.

"Are the Good Times Really Over for Good." It had been nearly a decade since Haggard had charted a socially relevant single, but the Reagan-era "Are the Good Times Really Over for Good" helped him once again win distinction as a spokesman for a new generation. The song directly questions the idea that in the mid-1980's the United States remained the most prosperous—and perhaps most well-intended—nation in the world.

Down Every Road. A lavishly packaged and impressively thorough compilation, *Down Every Road*, released by Capitol Records in 1996, provides the most complete homage to Haggard's career and legacy as a performer. It contains most of his hits, including many of his earliest singles, and several cuts that were not released as singles but typify Haggard's style and themes just as accurately as any of his major chart hits. Rare but quintessential gems such as "I Can't Hold Myself in Line" and "I'm Looking for My Mind" are standout tracks.

"No Time to Cry." The feature track on Haggard's strong but overlooked album *1996*, this mournful ballad laments the loss of a father. Written from the often-neglected point of view of the middle aged, the song addresses the difficulties of finding time to grieve the loss of a parent when besieged with seemingly overwhelming responsibilities. Its profound message, combined with Haggard's unforgettable vocal delivery, make "No Time to Cry" one of the most memorable performances of his later career.

Musical Legacy

At his concerts, Haggard is often introduced as "the poet of the common man," an epithet bestowed on him in the 1970's as his songs began to weave themselves into the fabric of the American social conscience. The name, much deserved, remains with him. His sparse but incisive lyrics chronicle the struggles of the economically as well as the emotionally downtrodden, with a poignancy and musicality that has attracted fans across several genres. Because of their broad appeal and unflinching directness, several of Haggard's songs have become country standards that are performed just as often today as they were in any of the previous decades. Many modern musical artists, country and otherwise, cite him as a key influence on their careers. Haggard has received a string of gold and platinum albums and a number of Grammy Awards for recording excellence. His visibility as one of country's most popular performers has merited him acting roles on television shows and in movies, and he has even performed at the White House. There is scarcely a country band, amateur or professional, that does not perform at least a few of his songs. His timeless and undeniably genuine lyr-

ics assure that listeners will still be enjoying his songs for decades to come.

Gregory D. Horn

Further Reading

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Haggard, Merle. *Merle Haggard: The Lyrics*. Milwaukee, Wis.: Hal Leonard, 2002. A true testament to Haggard's reputation as a songwriter, this book is devoted solely to his lyrics.

Haggard, Merle, and Tom Carter. *Merle Haggard's My House of Memories: For the Record*. New York: HarperCollins, 2002. Determined to correct what he saw as several misperceptions about his life and career, Haggard collaborated with Carter on this book. It focuses primarily on his personal life, although it does contain some insight into his creative process as well.

LaChapelle, Peter. "Fightin' Sides: 'Okie from Muskogee,' Conservative Populism, and the Uses of Migrant Identity." In *Proud to Be an Okie: Cultural Politics, Country Music, and Migration to Southern California*. Los Angeles: University of California Press, 2007. Insightful academic study of the Depression-era migration of thousands of Oklahoma farmers to the San Joaquin Valley of California. Because Haggard's music focuses heavily on this migration, of which his parents were a part, the book devotes a great deal of attention to how his lyrics capture the spirit of the era.

Willman, Chris. *Rednecks and Bluenecks: The Politics of Country Music*. New York: The New Press, 2005. Explores how Haggard's lyrics have influenced the populist and conservative ideology of many contemporary country artists, particularly Toby Keith.

See also: Buffett, Jimmy; Cash, Johnny; Cline, Patsy; Frizzell, Lefty; Jones, George; Nelson, Willie; Nono, Luigi; Ritter, Tex; Strait, George; Tubb, Ernest; Van Zandt, Townes; Williams, Hank.

Bill Haley

American rock singer, songwriter, and guitarist

Haley melded country music with rhythm and blues, leading to rock and roll. His signature song, "Rock Around the Clock," was an enthusiastic anthem to the new music genre.

Born: July 6, 1925; Highland Park, Michigan
Died: February 9, 1981; Harlingen, Texas
Also known as: William John Clifton Haley (full name)
Member of: The Downhomers; the Four Aces of Western Swing; the Saddlemen; Bill Haley and His Comets

Principal recordings

ALBUMS (with Bill Haley and His Comets): *He Digs Rock 'n' Roll*, 1955; *Shake, Rattle and Roll*, 1955; *Music for the Boyfriend*, 1956; *Rock Around the Clock*, 1956; *Rock 'n' Roll Stage Show*, 1956; *Rock the Joint!*, 1957; *Rockin' the Oldies*, 1957; *Rockin' Around the World*, 1958; *Chicks*, 1959; *Strictly Instrumental*, 1960; *Bill Haley's Jukebox*, 1961; *Twisting Knights*, 1962; *Rock Around the Clock King*, 1964; *Rip It Up*, 1968; *Mister Rock 'n' Roll*, 1973; *Rock 'n' Roll*, 1975; *Rock Around the Clock*, 1976; *Armchair Rock 'n' Roll*, 1978; *Rock 'n' Roll Forever*, 1981; *Rock 'n' Roll Revival*, 1981.

SINGLES: "She Taught Me to Yodel," 1946 (with the Downhomers); "Too Many Parties and Too Many Pals," 1948 (with the Four Aces of Western Swing); "Candy Kisses," 1949 (with the Four Aces of Western Swing); "Tennessee Border," 1949 (with the Four Aces of Western Swing); "Rocket 88," 1951 (with the Saddlemen); "Rock the Joint," 1952 (with the Saddlemen); "Crazy Man, Crazy," 1953 (with Bill Haley and His Comets); "Rock Around the Clock," 1954 (with Bill Haley and His Comets); "Shake, Rattle and Roll," 1954; "Florida Twist," 1961.

The Life

William John Clifton Haley was born in Highland Park, Michigan, and he grew up in Booth's

Corner, Pennsylvania. During his childhood, he had an operation that left him blind in his left eye. He is said to have cultivated his spit-curl hairstyle to distract from the blind eye, and admirers in the 1950's imitated the style without knowing the reason behind it. Haley joined a Pennsylvania-based Western swing band in 1946, and he made his first professional recordings with it. After that, he formed several Western-themed groups of his own.

Haley began to change his musical style in the early 1950's to a combination of country and rhythm and blues. He renamed his group as the Comets, and his 1953 recording of "Crazy Man, Crazy," which he cowrote, became the first rock-and-roll record to land on American charts.

In 1954 Bill Haley and His Comets recorded "Rock Around the Clock." This song found a huge audience, and it paved the way for the success of later performers such as Elvis Presley, whose popularity would eclipse Haley's in the United States. Nevertheless, Haley found renewed popularity in Latin America, Mexico, and Europe during the 1960's. Despite a battle with alcoholism, Haley continued as an international star (he gave a command performance in Great Britain for Queen Elizabeth II in 1979). His last performances came in 1980 in South Africa, a year before his death.

The Music

Although he is most famous for launching the music known as rock and roll, Haley began as a country-music artist. Haley also performed in other musical genres for which he is remembered much less.

"Rocket 88." This song marked Haley's change in musical styles. It was originally produced by

Bill Haley (seated) and the Comets. (AP/Wide World Photos)

Jackie Brenston and His Delta Cats, and Haley's rendition was the first time a white country singer performed a traditionally black rhythm-and-blues tune in this manner. Its reception encouraged Haley, a year later, to record "Rock the Joint," previously recorded by other bands. Both records sold almost one hundred thousand copies in the Northeast, persuading Haley that this musical style had great potential.

"Crazy Man, Crazy." Written by Haley and his bass player, Marshall Lytle, this song was the first rock-and-roll song to place significantly on American popularity charts. Soon after its release, the band's name was changed to Bill Haley and His Comets.

"Rock Around the Clock." This was released by Bill Haley and His Comets in 1954 to modest success. It had been written specifically for Haley the previous year. However, when the song was sung behind the opening credits of *Blackboard Jungle* (1955), a film based on Evan Hunter's novel about violence at an inner-city school that was nominated for four Academy Awards, the song's popularity soared. A year later, a film with the song title was released, a light story about young people's enthusiasm about rock and roll, a celebration of the newly popular music style. It featured Haley and other artists playing themselves. The motion picture and song were instrumental in launching a musical revolution.

"Shake, Rattle and Roll." This was Haley's follow-up to "Rock Around the Clock." It had already been a hit for Joe Turner, but that version had more of a blues approach, while Haley's was straightforward rock and roll. It was the first rock-and-roll recording to sell more than a million copies.

"Florida Twist." When Haley's popularity in rock and roll began to be surpassed by other artists, he and his bands toured outside the United States. For a time, he made Mexico his home, and he tried to learn Spanish. In 1961 he made his first recording in Spanish, "Florida Twist." It went to the top of the popularity charts, becoming the biggest-selling single record in Mexico.

Musical Legacy

Rock and roll, as performed by Bill Haley and His Comets, caught on with the younger generation with an enthusiasm that still affects commercial music. Their songs were featured in major entertainment venues, such as popular motion pictures, and Haley appeared in some films. Younger artists such as Presley, Jerry Lee Lewis, and Little Richard followed in Haley's wake, and they eventually eclipsed his fame. However, Haley is remembered for being first. He even received recognition in outer space: In 2006, to mark the twenty-fifth anniversary of Haley's death, the International Astronomical Union named an asteroid in his honor.

Paul Dellinger

Further Reading

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DeCurtis, Anthony, ed. *Present Tense: Rock and Roll and Culture*. Durham, N.C.: Duke University Press, 1992. Contributors from a variety of fields look at the rock-and-roll phenomenon from different points of view, covering its creation and its audience.

Haley, John W., and John von Hoëlle. *Sound and Glory: The Incredible Story of Bill Haley, the Father of Rock 'n' Roll and the Music That Shook the World*. Wilmington, Del.: Dyne-American, 1990. Coauthored by one of his sons, the book offers extensive background on Haley, his career, and his influence on rock and roll.

Stuessy, Clarence, and Scott Lipscomb. *Rock and Roll: Its History and Stylistic Development*. Upper Saddle River, N.J.: Prentice-Hall, 2008. Covers the history of rock and roll from its roots to the present, with insights into the music industry and into the key figures in the evolution of this musical style.

Swenson, John. *Bill Haley: The Daddy of Rock and Roll*. Briarcliff Manor, N.Y.: Stein and Day, 1983. The book concentrates on Haley's entire career, from its initial success to the reasons for its decline.

See also: Domino, Fats; John, Sir Elton; Lewis, Jerry Lee; Little Richard; Presley, Elvis; Turner, Big Joe.

Marvin Hamlisch

American musical-theater songwriter and lyricist and film-score composer

Hamlisch's compositions for film and musical theater have influenced a new generation of composers in creating dramatically important songs. His work on A Chorus Line *ushered in the concept, or frame story, musical.*

Born: June 2, 1944; New York, New York
Also known as: Marvin Frederick Hamlisch (full name)

Principal works

FILM SCORES: *The Swimmer*, 1968; *Take the Money and Run*, 1969; *Bananas*, 1971; *The Way We Were*, 1973; *The Spy Who Loved Me*, 1977; *Ice Castles*, 1978; *Starting Over*, 1979; *Ordinary People*, 1980; *Pennies from Heaven*, 1981; *Sophie's Choice*, 1982; *D.A.R.Y.L.*, 1985; *Three Men and a Baby*, 1987; *Little Nikita*, 1988; *Frankie and Johnny*, 1991; *The Mirror Has Two Faces*, 1996.

MUSICAL THEATER (music): *A Chorus Line*, 1975 (lyrics by Edward Kleban; libretto by James Kirkwood and Nicholas Dante); *They're Playing Our Song*, 1979 (lyrics by Carole Bayer Sager; libretto by Neil Simon); *Smile*, 1986 (lyrics and libretto by Howard Ashman); *The Goodbye Girl*, 1993 (lyrics by David Zippel; libretto by Neil Simon); *Imaginary Friends*, 2002 (lyrics by Carnelia; libretto by Nora Ephron); *Sweet Smell of Success*, 2002 (lyrics by Craig Carnelis; libretto by John Guare).

The Life

Marvin Frederick Hamlisch (HAM-lihsh) was born in 1944 to immigrant Viennese Jewish parents, Max and Lily Schachter Hamlisch, in New York City. His father, an accordionist and bandleader, wanted him to study classical music. A child prodigy, Hamlisch began playing the piano at age five, and by age seven he was accepted into the precollege division of Juilliard, where he studied for fourteen years. Lured by the excitement of the theater and popular music, however, Hamlisch pursued a career in the entertainment industry. He began working as a rehearsal pianist and songwriter, and he graduated from Queens College with a bachelor of arts in music in 1968. He collaborated with his longtime girlfriend, lyricist Carole Bayer Sager, on many works, but when their relationship ended, he entered a period of introspection in which he recognized the emptiness of his life. In 1989 he married independent television producer Terre Blair, whom he credits with changing his life and his priorities in a positive direction. The couple resides in their hometown, New York City.

The Music

Hamlisch began his career in show business as a rehearsal pianist for *Funny Girl* (1964), starring Barbra Streisand, but in 1965 he enjoyed his first big hit at the age of twenty-one with a song, "Sunshine, Lollipops, and Rainbows," sung by Lesley Gore. He went on to work as vocal arranger for television's *Bell Telephone Hour*, and after graduating from college, he moved to Hollywood to work in films. He composed music for several motion pictures, but he made a name for himself by collaborating with Johnny Mercer on the sound track of *Kotch* (1971), for which he received his first Academy Award nomination. He continued to enjoy a successful career in film music, and later he created memorable shows for Broadway. He also composed a symphony, *Anatomy of Peace*. He served as arranger and musical director for Barbra Streisand's concert tour and television special, and he guest-conducted pop concerts for American orchestras, being appointed to the post of pops conductor for the National Symphony in 2000. In 2007 he was inducted into the Long Island Music Hall of Fame.

The Sting *and* The Way We Were. Hamlisch made history in 1974 by winning three Academy Awards in one evening for the motion pictures *The Sting* and *The Way We Were*. These two films exhibit the extent of Hamlisch's range as a composer. The score for *The Sting* contains instrumental adaptation (and, some argue, exploitation) of the early twentieth century piano rag music by Scott Joplin. The theme, "The Entertainer," made number three on the *Billboard* Hot 100 music chart, and it brought modern attention to Joplin's music. In contrast, Hamlisch's romantic music and title song for the Streisand-Robert Redford film *The Way We Were* demonstrates his ability to write memorable songs with a pop sensibility. Although his critics diminish the artistry of

his songwriting talent, his music has enjoyed great popular appeal. He has composed original scores for more than forty films, including *Sophie's Choice*, *Ordinary People*, *Ice Castles*, and *Bananas*.

A Chorus Line. In 1975 director-choreographer Michael Bennett gathered a group of Broadway gypsies (the nickname given to dancers who move from one show to another), and he asked them to talk about their lives, their experiences, and why they became dancers. He gave the taped recordings of their answers to James Kirkwood and Nicholas Dante to write the book for a new musical, *A Chorus Line*. With Hamlisch as composer and Edward Kleban as lyricist, the resulting show was the longest-running musical in Broadway history (until *Cats* surpassed it in 1997), and it was nominated for twelve Tony Awards, winning nine. It also received the 1976 Pulitzer Prize for Drama, the *London Evening Standard*'s Best Musical award, and five L.A. Drama Critics' Awards.

Two aspects of *A Chorus Line* made it outstanding: its format and its theme. *A Chorus Line* was a landmark, a groundbreaking concept, or frame story, musical. Stephen Sondheim's *Company* (1970) opened the door, but *A Chorus Line* brought the form to fruition. The concept musical presents a series of scenes, or episodes, centered around a theme. Although this is a common type of plot for plays (called episodic), it had not been used successfully in musicals. For *A Chorus Line*, the theme is individuality versus group conformity, explored through, ironically, the dancers who present, in their anonymity, the great chorus numbers of musical theater. The fact that the audience gets to know and care about each dancer as an individual greatly contrasts with the final glitzy number, "One," in which the dancers become anonymous automatons, dressed alike and moving in unison. Hamlisch and Kleban's songs received both praise and criticism for their role in moving the drama along and in creating a miniature biography for each character. *A Chorus Line*'s most popular song, "What I Did for Love," has been sharply criticized for not belonging in the show, and even Hamlisch concedes it does not fit as well as the other songs. Critic Joseph Swain commented that the song does not fit the musical's form or premise, explaining that the show is not about dancing but about people who happen to be dancers.

Musical Legacy

Although he has suffered some show-business failures, Hamlisch was one of only two people (the other being Richard Rodgers) who has won all four major entertainment awards (Academy, Grammy, Emmy, and Tony) as well as the Pulitzer Prize. Hamlisch's work has earned him three Academy Awards, four Grammy Awards, four Emmy Awards, a Tony Award, three Golden Globes, and numerous other awards, including the Pulitzer Prize. In 2006 the American Society of Composers, Authors, and Publishers (ASCAP) awarded him the Richard Rodgers Award for lifetime achievement in musical theater.

Jill Stapleton-Bergeron

Further Reading

Hamlisch, Marvin, and Gerald C. Gardner. *The Way I Was*. New York: Simon & Schuster, 1992. Hamlisch's autobiography details his career and includes humorous anecdotes about his work and experiences.

Laufe, Abe. *Broadway's Greatest Musicals*. Rev. ed. New York: Funk & Wagnalls, 1977. An indispensable survey of musical theater from its beginnings through most of the 1970's. The appendix outlines the authors, producers, casts, and songs for long-running musicals.

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Viagas, Robert, Baayork Lee, and Thommie Walsh. *On the Line: The Creation of "A Chorus Line."* New York: William Morrow, 1990. Written by three of the original cast members, this book is a memoir of their personal experiences in creating the landmark musical *A Chorus Line*.

See also: Bergman, Alan; Joplin, Scott; Mercer, Johnny; Rodgers, Richard; Simon, Carly; Streisand, Barbra.

M. C. Hammer

American rapper

Hammer was the face of pop rap in the late 1980's and early 1990's, known for his catchy hooks, his catch phrases, and his trademark "Hammer pants."

Born: March 30, 1962; Oakland, California
Also known as: Stanley Kirk Burrell (birth name); Hammer

Principal recordings

ALBUMS: *Feel My Power*, 1987; *Let's Get It Started*, 1988; *Please Hammer, Don't Hurt 'Em*, 1990; *Too Legit to Quit*, 1991; *The Funky Headhunter*, 1994; *Inside Out*, 1995; *Family Affair*, 1998; *Active Duty*, 2001.

The Life

Stanley Kirk Burrell was born March 30, 1962, in Oakland, California. He was given the nickname Hammer by baseball player Reggie Jackson, who thought Burrell resembled "Hammerin'" Hank Aaron. Hammer joined the Navy after graduating from high school, and when he was discharged, he turned to music. His debut album, *Feel My Power*, was released on his label, Oaktown Records, and rereleased by Capitol Records in 1988 as *Let's Get It Started*.

Hammer's 1990 release, *Please Hammer, Don't Hurt 'Em*, brought him to the attention of mainstream music audiences. On the strength of singles "U Can't Touch This," "Have You Seen Her," and "Pray," it became the first hip-hop album to reach diamond certification. In 1991 Hammer dropped the M. C. and released *Too Legit to Quit*, which, although it sold more than three million copies, was considered a failure by Capitol Records.

For his fourth album, *The Funky Headhunter*, Hammer turned to gangsta rap. He also faced the first of two copyright-infringement lawsuits in the early 1990's. He signed a contract with Death Row Records in 1995, and he left the label after rapper Tupac Shakur's death in 1996. In April, 1996, Hammer filled for bankruptcy.

Although he continued to record throughout the 1990's and early 2000's, Hammer never reached the level of success of his early career. In 1997 he began ministerial training and hosting a show on the Trinity Broadcasting Network. He also appeared in the first season of VH1's televised *The Surreal Life*.

The Music

Hammer's music was considered pop rap, because it was sounded more like pop than hip-hop. His big hits relied heavily on sampling of other songs, an aspect of his music that drew criticism from other hip-hop artists, including LL Cool J and Ice Cube.

"U Can't Touch This." The first hit from Hammer's *Please Hammer, Don't Hurt 'Em* album was "U Can't Touch This," based on a sample from the Rick James song "Superfreak." The lyrics are typical rap boasting, indicating that no one can rap (or dance) as well as Hammer. "U Can't Touch This" became Hammer's musical signature, and it has been the source of numerous parodies over the years. It also introduced the catch phrase "Stop, Hammer time," which, along with the parachute pants (often referred to as "Hammer pants"), became a part of popular fashion. The song peaked at number eight on record charts, and it was Hammer's first significant hit.

"Too Legit to Quit." The title track from Hammer's album *Too Legit to Quit* was his response to the criticism leveled at the rapper following the success of *Please Hammer, Don't Hurt 'Em*. The lyrics continue the standard boasting while mixing in defiance directed at his critics. The verses use a sparse accompaniment, primarily a drum machine, synthesizer bass, and muted electric guitar fills. The chorus adds a sampled horn section, multiple male voices repeating "Too legit, too legit to quit," synthesizer punches, and a female voice intoning "hey" and "too legit" over the rest. "Too Legit to Quit" reached number six on the charts. The video also featured appearances by numerous professional athletes (including José Canseco, Jerry Rice, Ronnie Lott, Roger Craig) and the Dallas Cowboy Cheerleaders.

"Addams Groove." "Addams Groove" appeared on Hammer's album *Too Legit to Quit* and on the sound track for the motion picture *The Addams Family* (1991). The song features Hammer rapping a story about interacting with the characters from the

M. C. Hammer. (Hulton Archive/Getty Images)

film as his neighbors. The subtle message continues one of the themes of the *Too Legit to Quit* album, which is expressing individuality in the face of criticism. He says that even though the members of the Addams Family are unconventional, he respects them for not bowing to the pressure to conform. The musical accompaniment features a drum machine, synthesizer punches, and a sampled horn section. "Addams Groove" peaked at number seven on the charts, and it was Hammer's fifth Top 10 hit.

"Pumps and a Bump." The first single from Hammer's gangsta rap album *The Funky Headhunter* marked a change in lyrical direction. While most of his previous hits were either bragging dance songs or pop ballads, "Pumps and a Bump" was a highly sexual song about women with large backsides. There are at least two recorded versions of the song released by Hammer, the edited radio release and the nonedited version with more explicit language. There were also two videos shot for the song. The first version was banned from MTV because of footage of the rapper in tight swimwear that was deemed obscene by the censors. The second version covers up the rapper almost entirely (long pants, long-sleeved shirts, boots, and a hat) and includes cameo appearances by Deion Sanders making arrangements with various women to appear in the video. The song, like the album, did not fare as well as his previous hits, and it reached only number twenty-six on the charts.

Musical Legacy

While Hammer's rise to fame in the late 1980's and early 1990's and its accompanying wealth led many hip-hop artists to pursue the wider popular music market, his rapid fall was a reminder that the popular music industry can be fickle. Perhaps his most lasting influence on hip-hop is expanding the use and role of sampling. He was one of the first to use larger, more recognizable samples rather than simply mixing rhythm tracks from early funk and soul records. This trend was followed by rappers such as Eminem and Sean Combs. Hammer was also a pop culture icon in the early 1990's. In addition to his influence on music and fashions, Hammer had a cartoon series called *Hammerman*.

Eric S. Strother

Further Reading

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Reeves, Marcus. *Somebody Scream! Rap Music's Rise to Prominence in the Aftershock of Black Power*. New York: Faber & Faber, 2008. Examines rap's rise to prominence during the 1980's and 1990's by placing significant artists within a larger social and political context.

See also: Eminem; Ice Cube; LL Cool J.

Oscar Hammerstein II

American musical-theater lyricist and librettist

As a librettist and lyricist, Hammerstein made the words of the song a natural part of the plot.

Born: July 12, 1895; New York, New York
Died: August 23, 1960; Doylestown, Pennsylvania
Also known as: Oscar Greeley Clendenning Hammerstein II (full name)

Principal works

MUSICAL THEATER (lyrics and libretto unless otherwise stated): *Jimmie*, 1920 (music by Herbert P. Stothart; lyrics with Otto Harbach; libretto with Harbach and Frank Mandel); *Tickle Me*, 1920 (music by Stothart; lyrics and libretto with Harbach and Mandel); *Always You*, 1921 (music by Stothart); *Daffy Dill*, 1922 (music by Stothart; libretto with Guy Bolton); *Queen o' Hearts*, 1922 (music by Lewis E. Gensler and Dudley Wilkinson; lyrics with Sydney Mitchell; libretto with Mandel); *Mary Jane McKane*, 1923 (music by Vincent Youmans and Stothart; libretto by William Carey Duncan); *Wildflower*, 1923 (music by Youmans and Stothart; lyrics and libretto with Harbach); *Rose Marie*, 1924 (music by Rudolf Friml and Stothart; lyrics and libretto with Harbach); *Song of the Flame*, 1925 (music by George Gershwin and Stothart; lyrics and libretto with Harbach); *Sunny*, 1925 (music by Jerome Kern; lyrics and libretto with Harbach); *The Desert Song*, 1926 (music by Sigmund Romberg; lyrics and libretto with Harbach and Mandel); *The Wild Rose*, 1926 (music by Friml; lyrics and libretto with Harbach); *Golden Dawn*, 1927 (music by Emmerich Kálmán and Stothart; lyrics and libretto with Harbach); *Show Boat*, 1927 (music by Kern; based on Edna Ferber's novel); *Good Boy*, 1928 (music by Stothart; lyrics by Bert Kalmar and Harry Ruby; libretto with Harbach and Henry Myers); *The New Moon*, 1928 (music by Romberg; lyrics and libretto with Mandel and Laurence Schwab); *Rainbow*, 1928 (music by Youmans; libretto by Laurence Stallings); *Sweet Adeline*, 1929 (music by Kern); *East Wind*, 1931 (music by Romberg; libretto with Mandel); *Free for All*, 1931 (music by Richard A. Whiting; libretto with Schwab); *The Gang's All Here*, 1931 (music by Gensler; lyrics by Owen Murphy and Robert A. Simon; libretto with Morrie Ryskind and Russel Crouse); *Music in the Air*, 1932 (music by Kern); *Ball at the Savoy*, 1933 (music by Paul Abraham; based on Alfred Grünwald and Fritz Löhner-Beda's novel); *Three Sisters*, 1934 (music by Kern); *May Wine*, 1935 (music by Romberg; libretto by Mandel); *Gentlemen Unafraid*, 1938 (music by Kern; lyrics and libretto with Harbach); *Very Warm for May*, 1939 (music by Kern); *Sunny River*, 1941 (music by Romberg); *Carmen Jones*, 1943 (based on Georges Bizet's opera); *Oklahoma!*, 1943 (music by Richard Rodgers; libretto by Hammerstein; based on Lynn Riggs's play *Green Grow the Lilacs*); *Carousel*, 1945 (music by Rodgers; based on Ferenc Molnár's play *Liliom*); *Allegro*, 1947 (music by Rodgers); *South Pacific*, 1949 (music by Rodgers; libretto with Joshua Logan; based on James A. Michener's novel *Tales of the South Pacific*); *The King and I*, 1951 (music by Rodgers; libretto by Hammerstein); *Me and Juliet*, 1953 (music by Rodgers; libretto by Hammerstein); *Pipe Dream*, 1955 (music by Rodgers; libretto by Hammerstein); *Cinderella*, 1957 (music by Rodgers); *Flower Drum Song*, 1958 (music by Rodgers; libretto with Joseph Fields; based on C. Y. Lee's novel); *The Sound of Music*, 1959 (music by Rodgers; libretto by Howard Lindsay and Crouse); *A Grand Night for Singing*, 1993 (music by Rodgers).

SONGS (lyrics): "The Last Time I Saw Paris," 1941 (music by Kern; from the film *Lady Be Good*); "It Might as Well Be Spring," 1945 (music by Rodgers; from the film *State Fair*).

The Life

Oscar Greeley Clendenning Hammerstein (HAHM-mur-stin) II was born into a theatrical family. His father, William Hammerstein, managed the Victoria, the leading vaudeville house in New York City; his mother was Alice Nemo. His grandfather, Oscar Hammerstein, was an opera impresario who built theaters; Arthur Hammerstein, an uncle, was

a Broadway producer. Hammerstein was first taken to the theater when he was four, and the lights, the colors, the music, and the actors made a lasting impression. He wrote his first story, "The Adventures of a Penny," when he was twelve. At age seventeen Hammerstein entered Columbia University, where he excelled in his English classes and was encouraged to become a writer. In 1915 Hammerstein became involved in Columbia's annual Varsity Show, as an actor playing a poet. The following year, he helped write a few routines for the libretto, in addition to playing a black-faced comedian. Bowing to pressure from his father, who did not want his son involved in the theater, Hammerstein enrolled in Columbia Law School; however, he retained his enthusiasm for the Varsity Show. While a law student, he wrote for the Varsity Show *Home, James* (1917) with Herman Axelrod.

During his second year at law school, Hammerstein took a job at a law firm, hoping practical experience would initiate enthusiasm for a law career. He left his job and law school in 1917, and he persuaded Uncle Arthur to give him a job as a stagehand. Soon convinced of his nephew's ability, Arthur elevated Hammerstein to production stage manager, a permanent position on the staff. Hammerstein married Myra Finn on August 22, 1917. They had two children and divorced in 1928. Hammerstein married Dorothy Blanchard Johnson on May 13, 1929; they had one child.

Hammerstein's first professional work was a song for the musical *Furs and Frills* (1917). Although his first play, *The Light* (1919), ran only five performances, his first musical, *Always You*, for which he wrote the libretto and lyrics, with music by Herbert Stothart, was well received by the critics. This success led to *Tickle Me*, with Hammerstein writing the book and lyrics with Otto Harbach, the first of Hammerstein's collaborators. Through the 1920's and 1930's, Hammerstein collaborated with composers Vincent Youmans, Sigmund Romberg, and Jerome Kern, writing operettas and musical shows.

Hammerstein's career had its ups and downs. It was at a low point when he first teamed with Richard Rodgers to turn Lynn Rigg's play *Green Grow the Lilacs* (1931) into the hit musical *Oklahoma!* Their collaboration lasted sixteen years and resulted in nine Broadway musicals, some becoming classics of the American theater. While working on *The Sound of Music*, Hammerstein was diagnosed with cancer. He died at his Highland Farm, Hammerstein's favorite place to work, in Doylestown, Pennsylvania. In tribute to Hammerstein, the lights of Broadway were shut off for three minutes.

The Music

Although Hammerstein was not a musician, he did play the piano and, according to Rodgers, had a "superb sense of form." Hammerstein knew about the architecture of a song and what worked musically with his words. Through the libretto, Hammerstein created a cohesive plot and believable characters. The lyrics for the songs reflected the emotions of his characters.

Early Works. When Hammerstein's first full-length play, *The Light* (1919), flopped, he turned to musicals. In *Always You*, the lyrics were good, but the libretto was weak. Hammerstein realized that all the beautiful songs, talented casts, jokes, and expensive production details depended for success solely on a well-constructed plot. He then teamed up with Harbach, a librettist, and with him Hammerstein enjoyed a series of successful shows. In the process, Hammerstein learned how to write. Hammerstein often said that he was born into the theatrical world with two gold spoons in his mouth: one was his family connections, the other was Harbach. Harbach taught Hammerstein to think a long time, rather than rush to get words down on paper. Harbach had two rules: the story must have interest, and all the elements must be integrated in the show. Songs, jokes, and dialogue had to be germane to the plot. With Harbach Hammerstein wrote *Wildflower*, with music by Vincent Youmans, and *Rose Marie*, with music by Rudolf Friml. However, Hammerstein was beginning to break away from the formula of what a musical should be. *Rose Marie* was a decided departure from the standard musical comedy formula of boy meets girl, complications ensue, boy gets girl, *Rose Marie* had a murder, and it ended with just two people on stage, rather than the full cast and chorus. Another distinction was that the musical numbers, as noted in the program, were "such an integral part of the action" that they were not listed separately.

The Desert Song. This 1926 show marked the beginning of an association with composer Romberg. With its exotic setting, its dashing hero, and its

romance, *The Desert Song* was in the tradition of the European operetta, yet it was based on the historical uprising of the Riffs in Morocco. Hammerstein and Romberg later wrote *The New Moon*, generally considered the last of the great American operettas and noted for its memorable love songs.

Show Boat. Based on Edna Ferber's novel, *Show Boat* is considered the first modern American musical play. Although Ferber believed that it was a bad idea to attempt to turn her novel into a stage musical, Hammerstein did just that. He eliminated characters and scenes, developed other characters, and handled the racial aspects subtly and effectively. The dramatic conflict was strong enough to stand as a play without the music, but the music enhanced the story and gave it deeper meaning. As a musical play, the songs grew out of the plot. Six of the songs are regarded as standards. The song "Can't Help Lovin' Dat Man" integrates elements of the plot. It is first sung in an upbeat fashion; later, the character of Julie sings it as a lament of lifelong love. The song carries the plot forward as Julie recognizes the significance of Nola, another character, singing it. Working with the novel, Hammerstein recognized that Ferber had used the Mississippi River to unify the plot. He did the same with his song "Ol' Man River." When Ferber heard the song, she said that "my hair stood on end, tears came to my eyes."

Following *Show Boat*, Hammerstein had other hits, but it seemed his style of musical was becoming passé. Many believed Hammerstein's career was finished, but that was only until he began collaborating with Rodgers.

Oklahoma! This show, with its fusion of story, song, and dance, is a landmark in the history of American musical theater. Initially, Hammerstein and Rodgers had problems selling the show to backers because it was so different. Previous ideas of what a musical should be were changed the moment the curtain went up on a stage with one old woman. Working from the original play, a folk comedy, Hammerstein gave the libretto more of a plot, and he added the character of Will Parker to create a comic subplot. As with other musicals with Rodgers, Hammerstein wrote the lyrics first, often agonizing over the words and images. When Hammerstein wrote, his lyrics had "dummy" melodies that he sang in a minor key. All listeners agreed the tunes were terrible, but the words were lovely. "Oh What a Beautiful Mornin'" took three weeks to write, yet the lyric, with its simplicity and imagery, drawn from the natural setting of the play, was described by Rodgers as "so right." The songs expressed the moods and situations of the play, using vocabulary appropriate to everyday speech. Hammerstein also solved the problem of how to write a fresh, new love song by having the singers describe what not to do, lest "People Will Say We're in Love." With its honesty, resolve, and enthusiasm for the future, *Oklahoma!* was particularly welcome during the dark days of World War II.

South Pacific. The genesis of *South Pacific* was two short stories by James Michener, "Our Heroine" and "Fo' Dollah," in his *Tales of the South Pacific* (1947). Hammerstein used characters from both stories to create the libretto. In the main plot, the developing love between the French plantation owner, Emile de Becque, and the naïve nurse, Nellie Forbush, is complicated by her prejudice over his biracial children. This complements the secondary plot of Lieutenant Cable and his love for Liat, a beautiful island girl. In Hammerstein's lyric

Oscar Hammerstein II. (Library of Congress)

"You've Got to Be Carefully Taught," Cable expresses how racial bigotry is ingrained in children. The song caused some problems in Southern cities of the United States, but Hammerstein and Rodgers refused to take it out of the show. *South Pacific* was awarded the Pulitzer Prize for Drama in 1950.

Carousel *and* The King and I. Hammerstein had other successful shows with Rodgers, including *Carousel*, for which he took the dark play *Liliom* (1909) by Ferenc Molnár, relocated the action from Budapest to Maine, and provided a hopeful ending. In *Allegro*, Hammerstein attempted to write an Everyman musical, following the life of the main character. It was Hammerstein's first original book for his partnership with Rodgers. As a modern morality play, it shows the negative effects of a fast-moving, increasingly superficial society on personal integrity. Critically applauded, it was not an audience favorite. Later, however, *The King and I* was. Hammerstein was never as good at writing an original script as he was at adaptations, such as with Margaret Landon's book *Anna and the King of Siam* (1944). Although he followed Landon's plot, he developed the characters, particularly the king, allowing the audience to see a conflicted man behind the regal exterior.

Other Works. "The Last Time I Saw Paris" expresses Hammerstein's sadness at the German occupation of Paris in 1940 during World War II, and it won an Academy Award. In addition, "It Might as Well Be Spring," from *State Fair* (1945), won the Academy Award. *Carmen Jones* was set to Georges Bizet's music for *Carmen* (1875) and used the same characters, but Hammerstein's libretto and lyrics had an American flavor, and they demonstrated Hammerstein's sensitivity to racial issues. He eliminated the operatic recitatives and focused on the major arias, creating songs of poetry and power. The location was changed from Spain to the South and the characters shifted from Gypsies to blacks.

Musical Legacy

Hammerstein did not set out consciously to break conventions; rather, he wrote a play simply because he liked the subject matter or the characters. Nevertheless, Hammerstein, with his collaborators, created a new type of musical play. Although he had written successful operettas, he worked toward changing the traditional audience expectations of lively dancing, skimpy plot, and formulaic songs. Hammerstein introduced uncomfortable topics in musicals: murder in *Rose Marie*, racism in *Show Boat*, wife abuse in *Carousel*, prejudice in *South Pacific*. His musical plays were more than entertainments; they had a point to convey. Never "preachy," his shows often emphasized the importance of people of different races understanding and tolerating each other. The shows were uplifting, showing how good people experience life's hardships and eventually triumph over them.

The song "You'll Never Walk Alone" is used in *Carousel* initially to comfort the character of Julie and later to inspire her daughter, showing that hope and love are part of her life. Irving Berlin believed it was the greatest song Hammerstein ever wrote. With its inspirational words, the song is often sung at weddings, funerals, and graduations. It has even become the rallying cry of European Football Clubs, as thousands who might never have heard of Hammerstein sing his words at the top of their voices.

Marcia B. Dinneen

Further Reading

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Fordin, Hugh. *Getting to Know Him: A Biography of Oscar Hammerstein II*. New York: Random House, 1977. With an introduction by Stephen Sondheim, the biography includes background information on the creation of Hammerstein's lyrics and librettos.

Hammerstein, Oscar. *Lyrics*. New York: Simon & Schuster, 1949. In addition to the text of songs, the author includes a special section on writing lyrics.

Hischak, Thomas S. *Boy Loses Girl: Broadway's Librettists*. Lanham, Md.: Scarecrow Press, 2002. Chapter three shows how Hammerstein "led the American musical into maturity."

Mordden, Ethan. *Beautiful Mornin': The Broadway Musical in the 1940's*. New York: Oxford University Press, 1999. Includes interesting material on the creation and presentation of *Oklahoma!*, *Carousel*, and *Allegro*.

Taylor, Deems. *Some Enchanted Evenings: The Story of Rodgers and Hammerstein*. New York: Harper and Brothers, 1953. A renowned music critic provides background as well as inside information on Hammerstein and his collaborators, particularly Rodgers.

See also: Andrews, Dame Julie; Cohan, George M.; Coward, Sir Noël; Fiedler, Arthur; Gershwin, George; Hart, Lorenz; Horne, Lena; Kern, Jerome; Loewe, Frederick; Robeson, Paul; Rodgers, Richard; Romberg, Sigmund; Sondheim, Stephen.

Lionel Hampton

American jazz composer, singer, vibraphonist, drummer, and pianist

One of the first jazz vibraphonists, Hampton was prominently featured in Benny Goodman's quartet, one of the first mainstream musical groups to be racially integrated. He also led a long-lived and popular post-swing-era big band.

Born: April 20, 1908; Louisville, Kentucky
Died: August 31, 2002; New York, New York
Also known as: Lionel Leo Hampton (full name)

Principal recordings

ALBUMS: *The Original Stardust*, 1947; *Moonglow*, 1950; *The Blues Ain't News to Me*, 1951; *Crazy Hamp*, 1953; *Hamp!*, 1953; *Hamp in Paris*, 1953; *Jazztime Paris*, 1953; *The King of the Vibes*, 1953; *Lionel Hampton in Paris*, 1953; *The Lionel Hampton Quartet*, 1953; *Rockin' and Groovin'*, 1953; *Flyin' Home*, 1954; *Hallelujah Hamp*, 1954; *Hamp's Big Four*, 1954; *The High and the Mighty*, 1954; *Hot Mallets*, 1954; *Lionel Hampton*, 1954; *Lionel Hampton Plays Love Songs*, 1954; *The One and Only Lionel Hampton*, 1954; *Swingin' with Hamp*, 1954; *Crazy Rhythm*, 1955; *G. Krupa—L. Hampton—T. Wilson*, 1955 (with Gene Krupa and Teddy Wilson); *The Genius of Lionel Hampton*, 1955; *Hamp and Getz*, 1955 (with Stan Getz); *Hamp Roars Again*, 1955; *The Hampton-Tatum-Rich Trio*, 1955 (with Art Tatum and Buddy Rich); *Jam Session in Paris*, 1955; *Jazz in Paris: Lionel Hampton and His New French Sound*, 1955; *Lionel Hampton and His Giants*, 1955; *Lionel Hampton Big Band*, 1955; *Tatum-Hampton-Rich . . . Again*, 1955 (with Tatum and Rich); *Travelin' Band*, 1955; *Hamp in Hi Fi*, 1956; *Jazz Flamenco*, 1956; *Lionel Hampton Swings*, 1956; *Lionel Hampton's Jazz Giants*, 1956; *Look!*, 1956; *Paris Session 1956*, 1956; *Golden Vibes*, 1958; *Lionel . . . Plays Drums, Vibes, Piano*, 1958; *The Many Sides of Lionel Hampton*, 1958; *Hamp's Big Band*, 1959; *Silver Vibes*, 1960; *All That Twistin' Jazz*, 1961; *The Exciting Hamp in Europe*, 1961; *Soft Vibes, Soaring Strings*, 1961; *Many Splendored Vibes*, 1962; *Bossa Nova Jazz*, 1963; *The Great Hamp and Little T*, 1963 (with Charlie Teagarden); *Lionel Hampton in Japan*, 1963; *A Taste of Hamp*, 1964; *You Better Know It*, 1964; *Hamp Stamps*, 1967; *Newport Uproar*, 1967; *Steppin' Out, Vol. 1*, 1969; *Where Could I Be?*, 1971; *Please Sunrise*, 1973; *Stop! I Don't Need No Sympathy*, 1974; *Transition*, 1974; *Blackout*, 1977; *Blues in Toulouse*, 1977; *Giants of Jazz, Vol. 1*, 1977; *Jazzmaster*, 1977; *Lionel Hampton and His Jazz Giants '77*, 1977; *Lionel Hampton Presents Buddy Rich*, 1977 (with Rich); *Lionel Hampton Presents Gerry Mulligan*, 1977 (with Gerry Mulligan); *Who's Who in Jazz Presents Lionel Hampton*, 1977; *Alive and Jumping*, 1978; *As Time Goes By*, 1978; *Hamp in Haarlem*, 1979; *Made in Japan*, 1982; *Air Mail Special*, 1983; *Sentimental Journey*, 1985; *Cookin' in the Kitchen*, 1988; *Mostly Blues*, 1988; *Mostly Ballads*, 1989; *For the Love of Music*, 1994; *Lionel Hampton and His Jazz Giants*, 1994; *My Man*, 1994; *Rhythm Rhythm*, 1994; *Fun*, 1995; *Hamp's Boogie Woogie*, 1995; *Old Fashioned Swing*, 1995; *All Star Jazz Sessions, Vol. 2*, 1996; *Lionel Hampton and His Orchestra in Europe*, 1996; *Just One of Those Things*, 1999; *Jazz Gallery: Lionel Hampton, Vol. 2*, 2000; *Lionel Hampton Jazz Showcase*, 2000; *Open House: All-Star Session, Vol. 1*, 2000; *Outrageous*, 2000; *Ring Dem Vibes*, 2001.

SINGLES: "Drum Stomp," 1937; "Down Home Jump," 1938; "Flying Home," 1942; "Hamp's Boogie Woogie," 1944; "Midnight Sun," 1947; "Mingus Fingers," 1947; "I Only Have Eyes for You," 1953; "Real Crazy," 1953.

WRITINGS OF INTEREST: *Method for Vibraharp, Xylophone, and Marimba* (1967); *The New Lionel Hampton Vibraphone Method* (1981); *Hamp: An Autobiography* (1989).

The Life

Lionel Leo Hampton was born in Louisville, Kentucky, and he was raised in Chicago by his mother after his father disappeared in World War I. As a youth, he played drums in the *Chicago Defender* Boys' Band, a band organized by the black newspaper that carried many jazz features. In 1928, after graduating from high school, Hampton moved to Los Angeles, where he played with several West Coast bands, including Les Hite's group. This group was hired as a backing band for Louis Armstrong's recordings in 1930 at NBC Studios. During one of these recording dates, Armstrong encouraged Hampton to take up the vibraphone, a relatively new instrument and one scarcely heard in the jazz world at that point.

Hampton took Armstrong's recommendation seriously, and he began performing on the vibraphone during those same recording sessions. Although he had some limited piano training, including a few lessons from Jelly Roll Morton, Hampton transferred easily to the vibraphone.

Hampton continued to perform in California through the mid-1930's, taking time to study music at the University of Southern California. He formed a nine-piece combo that played at the Paradise Club in Los Angeles, and it was this group that Columbia Records producer John Hammond heard one evening in 1936. The following night, Hammond returned with Benny Goodman, who was so impressed by Hampton's playing that he jumped on stage to play along. The next morning, Goodman brought Hampton to a recording studio, and along with Gene Krupa and Teddy Wilson, they recorded several pieces. Three weeks later, Goodman invited Hampton to join his band.

Hampton played with the Goodman band from 1936 to 1940. He was the second African American to join the group (the pianist Teddy Wilson was the first), though both he and Wilson performed exclusively in the small groups with Goodman and Krupa. Goodman encouraged Hampton to make his own recordings, and the vibraphonist organized a series of recordings with various sidemen for Victor between 1937 and 1940. Hampton participated in Goodman's landmark Carnegie Hall concert of 1938, performing several pieces with the quartet. The quartet performances were widely regarded as highlights of the concert. Shortly after this performance, several of Goodman's stars departed, including Krupa. Hampton briefly replaced Krupa on drums, becoming the first musician to break the color barrier in big band jazz.

In 1940 Goodman briefly dissolved his group, and Hampton took the opportunity to form his own band. He began with several musicians that had recorded with him at his last Victor session, including Marshal Royal, Karl George, Ray Perry (on saxophone and violin), and Irving Ashby. He also hired several jazz stars, such as Dexter Gordon on tenor and Milt Buckner on piano, who is credited with inventing the locked-hands (block chord) style that became popular during the bebop era. At first, Hampton and his band were not successful, especially since the first tour took them through the South. Once they reached New York, however, audiences were more receptive. Few other big bands enjoyed the remarkable success Hampton's band did when the swing era ended. Part of his success came from Hampton's embracing of musical styles other than swing, ranging from early rhythm and blues and boogie-woogie to bebop and modern jazz. Even though the band was long-lived, lasting in various forms through the 1990's, Hampton had only a single hit: 1942's "Flying Home."

The Lionel Hampton Orchestra performed at many important events, including the inaugural balls of two presidents (Harry Truman's ball in 1949 and Dwight Eisenhower's ball in 1953). By 1953 Hampton had earned nearly one million dollars, and he played more than two hundred engagements a year, including a tour of Europe. He accomplished this success in spite of the fact that the band never held a long-term engagement (such as a hotel residency, the usual mark of success for a band) and had only one hit. In the 1970's, while continuing to lead his big band, Hampton formed a smaller band called Jazz Inner Circle. He toured with his groups into the 1990's. He authored several books, including *Method for Vibraharp, Xylophone, and Marimba*, *The New Lionel Hampton Vibraphone Method*, and an autobiography called *Hamp: An Autobiography*.

In his private life, Hampton was quiet and con-

templative. He met Gladys Neal, a dressmaker, in 1929, and he married her in 1936. Their marriage lasted until Gladys's death thirty-four years later. The couple was active in politics, in the Civil Rights movement, and in supporting humanitarian causes. Hampton was a devout Christian, and he composed a religious piece called *King David Suite* based on his experiences traveling in Israel in 1956. He died of heart failure in 2002.

The Music

Hampton's appeal stemmed from his rambunctious energy, and many of his solos, which often lasted many choruses, were accented with his enthusiastic grunting. This energy had a strong effect on the musicians around him. Even after swing fell out of favor, Hampton and his band members stayed successful because they were masterful entertainers. Hampton was a technical master at the vibraphone, though his energy sometimes clouded his musical ideas. Harmonically, he generally stayed within the confines of standard swing-era progressions.

Hampton also made recordings, to varying degrees of success, that featured his piano playing, his drumming, and his voice. After he picked up the vibraphone, his piano playing was done in a two-fingered percussive style. He achieves remarkable effects, using only his index fingers, though this style is essentially limited. Hampton's drumming is characterized by his trademark exuberance, which sometimes disguises technical issues. He greatly enjoyed singing, and he modeled his performances after Armstrong's.

Early Works. Hampton first recorded in 1924 on drums. He performed the first recorded vibraphone solo in 1930, during Armstrong's recording "Memories of You." He also participated in radio broadcasts from the Cotton Club in California (with Armstrong).

Victor Recordings. Hampton's recordings for Victor comprised twenty-three sessions cut between 1937 and 1940. Hampton used varying sidemen in his groups, which were almost always called Lionel Hampton and His Orchestra. His sidemen included members from the groups of Goodman, Duke Ellington, and Count Basie. Hampton's Victor recordings were intended to compete with the Teddy Wilson-Billie Holiday recordings made for Brunswick Records (begun in 1935). However, the Hampton sessions were less successful than Wilson's.

Many of the inspired moments on these recordings come from Hampton's sidemen. Ziggy Elman, section trumpeter for Goodman, is featured on many pieces, and he contributes several excellent solos. Cootie Williams and Johnny Hodges, members of Ellington's orchestra, add a distinctive sound to "The Sun Will Shine Tonight" from the January 18, 1938, session. September 11, 1939, is widely regarded as one of the best sessions, and it features a young Gillespie playing with Coleman Hawkins and Charlie Christian (on his first recording), among others.

Lionel Hampton. (AP/Wide World Photos)

In addition to his vibraphone solos, which are plentiful, Hampton is showcased in several other ways on these recordings. He plays in his two-fingered piano style on several pieces ("China Stomp" is one of the best examples). He sings several times, including on "After You've Gone" and "In the Mood That I'm In." He also performs on drums on

"Drum Stomp." Hampton had the opportunity to play some original pieces during these recordings, including "Rock Hill Special," "Down Home Jump," and "Fiddle Diddle."

"Flying Home." This piece, a Hampton original, received its first treatment in 1939 with the Goodman Sextet. Hampton and his sidemen also recorded it during the February 26 small group session for Victor. These first two versions are relaxed, almost listless, hardly foreshadowing the raucous big band rendition that would make the charts. In 1942 the pianist for Hampton's big band, Milt Buckner, arranged the piece, and the Hampton band recorded it that same year. This version features a trumpet solo by Ernie Royal that echoes the explosive power of Hampton and a tenor solo by Illinois Jacquet that was emulated by countless rhythm-and-blues and rock-and-roll tenor players in the following years. This recording, Hampton's first and only hit, was rehashed many times on records and in performances throughout the band's lifespan, sometimes under different guises (such as 1949's "Wee Albert"). The song was also popular among other big bands, and it was recorded by several bands in the years following 1940.

"Mingus Fingers." This 1947 piece represented Hampton's short foray into bebop. The piece, written by the bassist Charles Mingus when he was only twenty-five, was more complex and unorthodox music than the Hampton band was accustomed to playing. Though Mingus, who played with Hampton's band from 1947 to 1948, would move on to a fruitful career as a jazz composer, "Mingus Fingers" was a fragmented piece ill-suited for the Hampton band. It was the reaction of the band and the public to this piece that turned Hampton back toward more popular styles, including rhythm and blues and boogie-woogie.

Musical Legacy

Hampton was essentially the first and only important vibraphone player until Milt Jackson, a bop player. Though Red Norvo had experimented with the instrument in the 1920's, it was Hampton who transformed the instrument from a novelty into an exciting medium for improvisation. Hampton left behind a staggering number of recordings. His best are those with the Benny Goodman groups, in which he exhibits a fine technical command over his instrument and cohesive musical ideas.

He received numerous honorary doctorates, including his first in 1953 from Allen University in Columbia, South Carolina. In 1983, the music school at the University of Idaho in Moscow, Idaho, was renamed the Lionel Hampton School of Music in honor of the jazz musician. The school also renamed its international jazz festival for Hampton.

Sarah Caissie Provost

Further Reading

Condon, Eddie. *Eddie Condon's Treasury of Jazz*. Westport, Conn.: Greenwood Press, 1956. A chapter on Hampton gives biographical details and offers an assessment of his music.

Dance, Stanley. *The World of Swing*. New York: Da Capo Press, 1979. In an interview, Hampton recalls his life in jazz until 1972. Includes illustrations.

Hampton, Lionel, with James Haskins. *Hamp: An Autobiography*. New York: Amistad, 1989. Hampton recounts his life and musical escapades in this engaging autobiography. Includes a discography and illustrations.

Oliphant, Dave. "Other Black Bands." In *The Early Swing Era, 1930 to 1941*. Westport, Conn.: Greenwood Press, 2002. Details on the music and the musicians who recorded on Hampton's sessions for Victor. Includes illustrations.

Schuller, Gunther. "The Great Black Bands." In *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1968. The author offers a somewhat critical, although fair, analysis of Hampton's improvisations and his work as a bandleader. Includes discography.

See also: Armstrong, Louis; Basie, Count; Brown, Clifford; Burton, Gary; Carter, Benny; Christian, Charlie; Cole, Nat King; Dorsey, Thomas A.; Ellington, Duke; Getz, Stan; Goodman, Benny; Gordon, Dexter; Hawkins, Coleman; Holiday, Billie; Jones, Quincy; Mingus, Charles; Montgomery, Wes; Navarro, Fats; Peterson, Oscar; Puente, Tito; Smith, Bessie; Washington, Dinah.

Herbie Hancock

American jazz pianist, keyboardist, synthesizer player, guitarist, and songwriter, and film-score composer

Hancock incorporates into his personal modern jazz piano style elements from blues, rhythm-and-blues, rock and roll, world, and classical music. As a composer, he wrote several significant standards for the jazz repertoire.

Born: April 12, 1940; Chicago, Illinois
Also known as: Herbert Jeffrey Hancock (full name)
Member of: The Donald Byrd-Pepper Adams Quintet; the Miles Davis Quintet; the Herbie Hancock Trio; the Herbie Hancock Quartet; V.S.O.P.

Principal works

FILM SCORES: *Blow-Up*, 1966; *The Spook Who Sat by the Door*, 1973; *Death Wish*, 1974; *A Soldier's Story*, 1984; *Jo Jo Dancer, Your Life Is Calling*, 1986; *'Round Midnight*, 1986; *Colors*, 1988; *Action Jackson*, 1988; *Harlem Nights*, 1989; *Livin' Large*, 1991; *Pioneers for Peace: American Kosen Rufu*, 2007.

Principal recordings

ALBUMS (solo): *Takin' Off*, 1962; *Inventions and Dimensions*, 1963; *My Point of View*, 1963; *Empyrean Isles*, 1964; *Succotash*, 1964 (with Willie Bobo); *Maiden Voyage*, 1965; *Hear O Israel*, 1968; *The Prisoner*, 1968; *Speak Like a Child*, 1968; *Fat Albert Rotunda*, 1969; *Mwandishi*, 1970; *Crossings*, 1971; *Sextant*, 1972; *Head Hunters*, 1973; *Death Wish*, 1974; *Dedication*, 1974; *Thrust*, 1974; *Love Me by Name*, 1975; *Man-Child*, 1975; *Kawaida*, 1976; *Secrets*, 1976; *The Herbie Hancock Trio*, 1977 (with the Herbie Hancock Trio); *Sunlight*, 1977; *Corea/Hancock*, 1978 (with Chick Corea); *Directstep*, 1978; *An Evening With Herbie Hancock and Chick Corea: In Concert*, 1978 (with Corea); *The Piano*, 1978; *Feets Don't Fail Me Now*, 1979; *Monster*, 1980; *Mr. Hands*, 1980; *Herbie Hancock Trio*, 1981 (with the Herbie Hancock Trio); *Magic Windows*, 1981; *Quartet*, 1981 (with the Herbie Hancock Quartet); *Lite Me Up*, 1982; *Future Shock*, 1983; *Sound System*, 1984; *Village Life*, 1985 (with Foday Musa Suso); *Jazzvisions: Jazz Africa*, 1986 (with Foday Musa Suso); *Third Plane*, 1986 (with others); *Perfect Machine*, 1988; *Songs for My Father*, 1988; *Dis Is Da Drum*, 1995; *The Originals*, 1995; *The New Standard*, 1996; *1 + 1*, 1997 (with Wayne Shorter); *Gershwin's World*, 1998; *Directions in Music: Celebrating Miles Davis and John Coltrane*, 2002 (with Roy Hargrove and Michael Brecker); *Future 2 Future*, 2001; *Possibilities*, 2005; *Baraka*, 2006 (with Albert "Tootie" Heath and Don Cherry); *Piano Fiesta*, 2006 (with Corea); *River: The Joni Letters*, 2007.

ALBUMS (with the Miles Davis Quintet): *Seven Steps to Heaven*, 1963; *E.S.P.*, 1965; *Miles Smiles*, 1966; *Nefertiti*, 1967; *Sorcerer*, 1967; *Water Babies*, 1967; *Filles de Kilimanjaro*, 1968; *Miles in the Sky*, 1968; *Big Fun*, 1969; *Bitches Brew*, 1969; *In a Silent Way*, 1969; *Live-Evil*, 1970; *A Tribute to Jack Johnson*, 1970; *Get Up with It*, 1972; *On the Corner*, 1972.

ALBUMS (with V.S.O.P.): *The Quintet*, 1976; *V.S.O.P.*, 1977; *Live Under the Sky*, 1979; *Live Under the Sky, No. 2*, 2002; *Five Stars*, 2007.

The Life

Herbert Jeffrey Hancock began studying piano at the age of seven. Four years later, he performed the first movement of Wolfgang Amadeus Mozart's Piano Concerto in D Major (1788) with the Chicago Symphony Orchestra. During his years at Hyde Park High School, Hancock became interested in jazz, and he formed a jazz ensemble. At Grinnell College in Iowa, where Hancock studied electrical engineering and composition from 1956 to 1960, he founded a seventeen-piece big band, he performed his works, and he had the opportunity to play with touring artists such as Coleman Hawkins and Donald Byrd.

After his return to Chicago, Hancock replaced Duke Pearson in the Donald Byrd-Pepper Adams Quintet, with which he had his first professional recording date in 1961. In the same year, at the urging of Byrd, Hancock moved to New York City, where the young pianist worked—next to Byrd and Adams—with Phil Woods and Oliver Nelson. Around

Herbie Hancock. (AP/Wide World Photos)

the same time he signed a contract with Blue Note Records, resulting in his debut album *Takin' Off*.

In the summer of 1963, after having been contacted by Miles Davis for a test rehearsal, he was invited to join the trumpeter's quintet with Wayne Shorter, Ron Carter, and Tony Williams, and he stayed with the group until 1968. Independent of his engagement with Davis, Hancock led an active career as a leader on Blue Note Records and as a sideman on several labels under leaders such as Lee Morgan, Woody Shaw, Charles Tolliver, Sonny Rollins, Jackie McLean, Shorter, Sam Rivers, and Bobby Hutcherson. Hancock signed a contract with Warner Bros. Records, for which he recorded three albums between 1969 and 1971 with his sextet, expanding the jazz vocabulary with influences from rock, African, and Indian music.

In 1972 Hancock moved to Los Angeles, where he became increasingly interested in Buddhism. His growing involvement with electronic instruments and his participation in Davis's legendary *Bitches Brew* sessions resulted in one of the first jazz rock albums, the immensely successful *Head Hunters*. In the same year, Hancock formed *V.S.O.P.*, a reunion band of the Miles Davis Quartet, with Freddie Hubbard substituting for Davis.

In 1983 the collaboration between Bill Laswell and Hancock began, bearing fruit with the platinum album *Future Shock*. The second album, *Sound System*, contained the Grammy Award-winning tune "Rockit." Laswell and Hancock reunited in 2001 for the hip-hop-influenced album *Future 2 Future*.

Through the 1990's, Hancock continued his explorations of electronic funk projects with *Dis Is Da Drum*. A testimonial to Hancock's increasing interest in fusing jazz with rock began with his album *The New Standard*, and it was reaffirmed with his tribute album to Joni Mitchell, *River: The Joni Letters*. Hancock's examination of the possibilities of stylistic crossovers among rock, African, and classical music was equally evident in the 1998 album *Gershwin's World*, which was the recipient of three Grammy Awards.

The Music

Musical Influences. Hancock became interested in jazz improvisation at the age of thirteen. Primarily self-taught in jazz, he acquired impressive knowledge of different jazz styles by transcribing solos from records. His major influences were Erroll Garner, Oscar Peterson, George Shearing, Dave Brubeck, Horace Silver, Davis, and Art Blakey and His Jazz Messengers. Hancock was captivated by the rich harmonic language of Bill Evans, by the unusual arrangements of Clare Fisher for the vocal ensemble Hi Lo, and the novel orchestra arrangements of Robert Farnon. After his move to New York, Hancock, while enrolled as a continuing student at Manhattan School of Music, discovered the music of European composers Maurice Ravel, Igor Stravinsky, Olivier Messiaen, Edgard Varèse, Karlheinz Stockhausen, and Krysztof Penderecki.

Hancock started his professional jazz career in the middle of the hard-bop movement, which was the major trademark of the Blue Note Records la-

bel. Consequently, Hancock used Byrd's funky rhythm-and-blues compositions such as "Pentecostal Feelings" from the Blue Note album *Free Form*, on which Hancock was a sideman, as the model for two early compositions of his own, "Watermelon Man" and "Driftin'" (both on his debut album *Takin' Off*). "Watermelon Man" became a hit in a cover version by Mongo Santamaria a year later, and subsequently it has been recorded by more than two hundred artists.

Hancock, however, would not limit himself to the funky rhythm-and-blues style. He explored modal jazz in his "Maiden Voyage," postbop in "Dolphin Dance" and "The Eye of the Hurricane," arranged ensemble jazz in "I Have a Dream," free forms in "Succotash" and "The Egg," and free jazz in "The Omen" (on Bobby Hutcherson's *Happenings* in 1963). During his Blue Note years, Hancock explored the possibilities of creating a concept album (*Maiden Voyage* on the topic of the sea and *Speak Like a Child* on the topic of childhood), a preoccupation to which he returned frequently from the 1990's onward.

Warner Bros. and Columbia. The strong influence that Davis had on the members of his quintet and the participants in his *Bitches Brew* project manifested itself in Hancock's output of the late 1960's and early 1970's. Hancock experimented with free forms and extensive improvisational tune structures based on ostinatos, for example, in "Ostinato (Suite for Angela)." He began to incorporate electronic instruments into his music. For his solo albums, he first used the Fender Rhodes piano (with altered sound, such as distortion and wah-wah) on *Fat Albert Rotunda*, *Mwandishi*, and *Crossings*, and he introduced the use of synthesizers, sequencers, Vocoder, Mellotron, and Hohner Clavinet on the first Columbia Records album, *Head Hunters*. A top-selling album, *Head Hunters* marked the beginning of Hancock's emergence into the jazz-rock movement of the 1970's, which led to a series of successful albums. Hancock produced eleven albums, which all made the charts, an unprecedented occurrence for a jazz musician.

During his success with his commercially oriented jazz-rock albums, Hancock also dedicated his efforts to acoustic jazz projects, such as the V.S.O.P. quintet and several piano-duo tours with Chick Corea (1976-1979). The former can be heard on the live recordings of an open-air concert that V.S.O.P. gave in Tokyo in 1977, and the latter on the two albums *Corea/Hancock* and *An Evening With Herbie Hancock and Chick Corea*, both recorded live in February of 1978.

Crossover. In 1983 Hancock began his collaboration with producer and bassist Laswell. Their extremely successful albums, *Future Shock* and *Sound System*, are continuations of Hancock's funk- and rhythm-and-blues-influenced jazz-rock projects of the 1970's, and they anticipate the development of popular music of the 1980's and 1990's. "Rockit" (on *Sound System*) produced a video that received five MTV Awards, and it has been regarded as one of the earliest examples of hip-hop and turntablism.

After *Perfect Machine*, Hancock and Laswell worked together again on *Future 2 Future*, an album that contains backbeat loops of the early 2000's and world music samples. This album can be regarded as Hancock's answer to the European electronica and nu jazz movement of the 1990's. Artists such as the British hip-hop group US3 remixed and recomposed Hancock's "Cantaloupe Island" and released it in a hip-hop, electronica version under the title "Cantaloop" in 1994. Likewise, the frequent use of the Fender Rhodes piano and analogue synthesizers in the 1990's and 2000's (for instance by the Norwegian pianist Bugge Wesseltoft) demonstrate the influence of Hancock's 1970's jazz-rock style.

Beginning in the 1990's, Hancock became increasingly interested in rock music, releasing such albums as *The New Standard* (interpreting rock tunes by the Beatles, Prince, Simon and Garfunkel, and Steely Dan in a jazz idiom), *Possibilities* (a crossover project with Carlos Santana, Angelique Kidjo, Christina Aguilera, Paul Simon, Annie Lennox and Sting), and *River: The Joni Letters* (a tribute album to Mitchell).

Gershwin's World marked Hancock's return to classical music. On this album, which is dedicated to Gershwin and won three Grammy Awards, Hancock improvises in a jazz style through large sections of the second movement of Maurice Ravel's Concerto for Piano in G Major.

Parallel to these crossover projects, Hancock participated in pure jazz projects, such as with his longtime collaborator Shorter (*1 + 1*) and in a quin-

tet with trumpeter Roy Hargrove and saxophonist Michael Brecker (*Directions in Music: Celebrating Miles Davis and John Coltrane*).

Musical Legacy

Hancock—whose early piano style was influenced by funky rhythm-and-blues patterns, Bill Evans and Shearing, and the advanced functional harmonies of Claude Debussy and Ravel—explored all relevant jazz idioms during the 1960's. His duties as a sideman gave him broad stylistic experience. Of particular importance was Hancock's time with Davis. In Davis's quintet, Hancock played a major role in the rhythm group, developing a sensitive interaction with bassist Ron Carter and drummer Tony Williams. From the 1970's onward, he extended his musical interests into rock, soul, rhythm-and-blues, hip-hop, world, and classical music, demonstrating that the creation of remarkable music could be achieved through the crossbreeding of different musical styles and traditions.

The versatile talents of Hancock extend into his compositional activities. Many of his jazz tunes of the 1960's have become standards. As a film composer, he wrote two influential sound tracks, for Michelangelo Antonioni's *Blow-Up* (1966) and for Bertrand Tavernier's depiction of a jazz musician in Paris in the late 1950's, *'Round Midnight* (1986), which won Hancock an Academy Award for Best Original Music Score.

Michael Baumgartner

Further Reading

Baker, David N., Lida M. Belt, and Herman C. Hudson, eds. "Herbert Jeffrey Hancock." In *The Black Composer Speaks*. Metuchen, N.J.: Scarecrow Press, 1978. This resource provides interviews with fifteen black composers, who talk about the black musical experience. In the chapter on Hancock, the artist discusses his compositional style and aethestics. Includes a list of compositions.

Lyons, Len. "Herbie Hancock." In *The Great Jazz Pianists: Speaking of Their Lives and Music*. New York: Da Capo Press, 1983. In this book, which provides a history of jazz piano and covers the lives and careers of twenty-seven jazz pianists, Hancock outlines his musical goals and influences.

Pond, Steven F. *Head Hunters: The Making of Jazz's First Platinum Album*. Ann Arbor: University of Michigan Press, 2005. A chronicle of the making of Hancock's influential and controversial *Head Hunters*. It was unprecedented for its fusion of jazz and rock and for its large sales, the first jazz album to go platinum.

See also: Blakey, Art; Corea, Chick; Davis, Miles; Debussy, Claude; Evans, Bill; Gordon, Dexter; Hawkins, Coleman; Jones, Quincy; McFerrin, Bobby; Metheny, Pat; Mingus, Charles; Mitchell, Joni; Nascimento, Milton; Peterson, Oscar; Ravel, Maurice; Rollins, Sonny; Shorter, Wayne.

W. C. Handy

American cornetist and songwriter

Handy's compositional work established the twelve-bar blues form and the altered notes used in blues performance.

Born: November 16, 1873; Florence, Alabama
Died: March 28, 1958; New York, New York
Also known as: William Christopher Handy (full name); Father of the Blues

Principal works

SONGS (music and lyrics by Handy unless otherwise stated): "Jogo Blues," 1913 (for piano); "Memphis Blues," 1913 (lyrics by George A. Norton); "Saint Louis Blues," 1914; "Yellow Dog Blues," 1914; "Hesitating Blues," 1915; "Joe Turner Blues," 1915; "Beale Street Blues," 1917; "The Kaiser's Got the Blues," 1918 (lyrics by Dorner C. Browne); "Aunt Hagar's Children Blues," 1920 (lyrics by J. Tim Brymn); "Long Gone John (from Bowling Green)," 1920 (lyrics by Chris Smith); "Loveless Love," 1921; "John Henry Blues," 1922; "Darktown Reveille," 1923 (music with Smith; lyrics by Walter Hirsch); "Harlem Blues," 1923; "Atlanta Blues (Make Me One Pallet on Your Floor)," 1924 (lyrics by Dave Elman); "Friendless Blues," 1926 (lyrics by Mercedes Gilbert); "Golden Brown Blues,"

1927 (lyrics by Langston Hughes); "Chantez Les Bas," 1931 ("Sing 'Em Low"); "Opportunity," 1932 (lyrics by Walter Malone).

WRITINGS OF INTEREST: *Blues: An Anthology*, 1926; *Negro Authors and Composers of the United States*, 1935; *Book of Negro Spirituals*, 1938; *Father of the Blues*, 1941 (autobiography); *Negro Music and Musicians*, 1944.

The Life

William Christopher Handy was born to former slaves Charles B. Handy and Elizabeth Brewer in the rural town of Florence, Alabama. As a minister, his father had high moral standards of behavior for his children, and he was horrified when young Handy brought home a guitar he had bought with his own money. After making him exchange the instrument for a dictionary, Handy's father relented and allowed his son to take organ and voice lessons from a local teacher, with the idea that he would eventually perform religious music.

Handy was still young when he heard a cornet player accompanying a gospel choir, and he vowed to learn to play, which he did after surreptitiously buying an instrument. In spite of his parents' objections, he applied his musical training to find work playing cornet in local dance bands and singing in minstrel shows and church choirs. By his late teens, Handy was traveling outside the Florence area and experiencing the life of a touring musician, which he embraced for thirty years.

By 1892 Handy was forming and directing his own groups. He relocated to Bessemer, where he was engaged as a teacher. Finding the salary insufficient, he got a job in an ironworks while he dreamed of attending Wilberforce University. When that plan failed, he took a job singing with the Lauzetta Quartet in 1893, and he spent the next several years traveling as far as St. Louis and Chicago (for the Columbian Exposition in 1893). During this period, Handy experienced bouts of financial desperation and homelessness, which provided material for his later compositions.

The mid-1890's found him in Evansville, Indiana, where he worked as a manual laborer while playing cornet in local groups. In 1896 he moved to Henderson, Kentucky, where he made his living outside of music, while performing on evenings and weekends. At this time, Handy was introduced to European choral music, courtesy of a German musical society directed by Professor Bach, who gave him some informal instruction. In addition, he courted and married Elizabeth Price, with whom he had six children.

Shortly after his marriage, Handy was engaged to perform with (and ultimately direct) Mahara's Minstrels, a road company of black performers, with which he toured from 1896 to 1900. This experience was crucial in forming Handy's musical outlook: It exposed him to numerous regional African American genres, and it introduced him to an active form of show business. After traveling throughout the South (including a short tour to Cuba), he left the road in 1900 to teach music at the Alabama Agricultural and Mechanical School in Normal, where he remained for two years.

After a brief return to Mahara's Minstrels in 1902, Handy was engaged to direct a Knights of Pythias band in Clarksdale, Mississippi, where he was first exposed to traditional blues. While not initially impressed with its musical validity, he was quick to grasp the popularity of the genre as well as its rhythmic vitality, and he began arranging some of the folk melodies for his band. By 1909 he had settled in Memphis, Tennessee, where he led a band for municipal and private functions, and he actively composed and arranged music, with his first attempt at a blues composition, "Memphis Blues," dating from this period.

From that point, Handy had a string of successes with his band, largely because of his growing catalog of compositions. In 1914 he formed Pace and Handy with his friend, banker Harry Pace, in order to publish his works as well as those of other black composers. The publicity surrounding his songs generated interest from other bands, and Handy found a reliable source of income from royalties from recordings of his work. In 1917 his band was invited to New York to make recordings, although many in his regular group did not make the trip, and he was forced to use numerous substitutes. Nevertheless, these successes encouraged him to relocate himself and the offices of Pace and Handy to New York in 1918.

After some initial success, Pace and Handy (one of the first African American publishing companies) dissolved in 1920, when Pace left to found Black Swan Records. Handy attempted to continue

publishing, but the strain became too much, and he suffered a breakdown, which included temporary blindness. Friends (including Bill "Bojangles" Robinson and Clarence Williams) came to his aid, saving him from bankruptcy.

In 1926 Handy wrote *Blues: An Anthology*, which was the first attempt to make a cultural presentation of the blues and to contextualize his contributions. Handy was a driving force in producing a 1928 Carnegie Hall concert celebrating the evolution of black music, and in 1929 he cowrote a treatment for a short film that became *St. Louis Blues*, starring Bessie Smith. In 1931 the city of Memphis named a municipal park after him.

For the rest of his life, Handy continued to be celebrated for his pioneering work. He occasionally appeared in variety shows and even on television. Handy published his autobiography in 1941, and he was recorded speaking about his life and playing his works by the Library of Congress (1938) and the Audio Archives (1952). Late in life, when Handy went completely blind and was confined to a wheelchair, he was active in starting the Foundation for the Blind in 1951. He married again in 1954 (his first wife having died in 1937), and he oversaw a 1958 film made about his life (called *St. Louis Blues* and starring Nat King Cole), which was released shortly after his death.

The Music

"Memphis Blues." One of Handy's popular publications and one of the first published blues, this was originally composed in 1909 as "Mr. Crump," for a mayoral candidate in Memphis. Crump commissioned Handy to write a tune to be played at rallies, although some of his detractors changed the lyrics to poke fun at the reform candidate. In 1912 Handy self-published a more fully realized version of the piece, including two blues strains and one sixteen-bar strain. Its multistrain organization, with its introduction, transition, and internal key change, align it with a modified ragtime form, but the frequent use of lowered thirds and sevenths suggest the blues idiom discovered by Handy during his travels through the South. Handy claimed he was cheated out of royalties from "Memphis Blues" by an unscrupulous white publisher, although he was never denied composer credit.

"Saint Louis Blues." Originally published in 1914, this tune is similar to "Memphis Blues" in that it consists of two blues strains separated by a sixteen-bar section. In this case, the middle section is in the parallel minor, and it is built on a tango rhythmic device that Handy had heard during his tours in the South. The last strain is adapted from his 1913 piece, "Jogo Blues," which had been published as an instrumental. Since its publication, "Saint Louis Blues" has become perhaps the best known piece of its kind, and it is often cited as the most frequently recorded song in history.

"Yellow Dog Blues." This 1914 composition was inspired by a lyrical strain about a railroad crossing in Mississippi overheard by Handy in 1903. Ironically, it was originally titled "Yellow Dog Rag," although this tune is perhaps the least ragtime-like of any of Handy's early works, containing only two twelve-bar strains. Although the sheet music has both strains in D major, performers generally modulate to G for the second.

"Loveless Love." This 1921 composition is an illustration of Handy's process of adapting existing material. By his own account (in *Blues: An Anthology*), Handy said that this was a "series of arrangements" of the folk tune "Careless Love," "prefaced by an original Handy blues." Indeed, the verse is a twelve-bar blues moving to the subdominant for two thirty-two-bar choruses based on the earlier tune.

Musical Legacy

Handy's musical legacy rests largely on his compositions from before 1920, although several from the 1920's (including "Loveless Love" and "Aunt Hagar's Children Blues") are ranked among his best work. His first published works, such as "Memphis Blues," "Saint Louis Blues," "Yellow Dog Blues" (originally called "Yellow Dog Rag"), and "Beale Street Blues" became standards, first in the repertoire of contemporary popular music, with numerous recordings being made by leading musicians, then in the canon of jazz and blues. Extensive sheet music sales also aided with the dissemination of Handy's music and the enhancement of his reputation.

In his publications, Handy drew on decades of experience touring through the South with minstrel shows and bands. He had witnessed a wide cross

section of African American music-making, and, guided by his own training in Western musical methodology, he was able to notate what was until that time largely an oral tradition. While not the first to publish blues, Handy was among the earliest, and the consistency and quality of his work made the elements of the country blues (such as the lowered third and seventh scale degrees, the *aab* structure of the poetry, and the call-and-response between the singer and accompaniment) comprehensible to those not familiar with the tradition.

Recordings by bands and singers from the pre-jazz era are close stylistically to what Handy had in mind when he originally published his compositions, but subsequent versions by jazz and blues performers are today considered more definitive regarding the original style. "Saint Louis Blues," for example, was recorded dozens of times during the 1920's, but the most famous versions are probably those done by Bessie Smith and Louis Armstrong (together in 1925, Smith alone in the 1929 film *St. Louis Blues*, and Armstrong in 1930). These versions, while different, established stylistic and interpretive traits copied to this day.

John L. Clark, Jr.

Further Reading

Brooks, Tim, and Dick Spottswood. *Lost Sounds: Blacks and the Birth of the Recording Industry, 1890-1919*. Urbana: University of Illinois Press, 2004. This encyclopedic book of early recordings contains a chapter on Handy. The biographical information is taken largely from Handy's autobiography, but the later material is useful. Includes a discography of recordings of his music by other artists.

Handy, W. C. *Father of the Blues: An Autobiography*. New York: Macmillan, 1941. This wide-ranging account of his life is often vague about dates and chronology. Nevertheless, this book is well written and contains a wealth of information about black show business in the late 1800's and early 1900's. The work list compiled by the composer is a valuable resource.

Handy, W. C., with Abbe Niles, eds. *Blues: An Anthology*. New York: Albert and Charles Boni, 1926. This was the first large-scale attempt to present an historical overview of the blues. Handy provided sheet music for some of his best-known work as well as piano arrangements of folk material. The introductory essay by Niles on the history of the blues was based on interviews done with Handy.

See also: Armstrong, Louis; Cole, Nat King; Dorsey, Thomas A.; Guy, Buddy; Hooker, John Lee; Hunter, Alberta; Jackson, Mahalia; Joplin, Scott; Roach, Max; Rodgers, Jimmie; Smith, Bessie; Still, William Grant; Tatum, Art.

Nikolaus Harnoncourt

Austrian classical conductor, cellist, and viol player

A brilliant and versatile conductor, Harnoncourt is widely recognized for his interpretations of Renaissance and Baroque music, the classical and Romantic repertoire, and works from the twentieth century. In addition, he has been instrumental in the revival of early music.

Born: December 6, 1929; Berlin, Germany
Also known as: Nikolaus de la Fontaine und d'Harnoncourt (full name)

Principal recordings

ALBUMS: *Bach: Brandenburg Concertos*, 1964; *Bach: St. John Passion*, 1965; *Bach: Four Orchestral Suites*, 1966; *Bach: Mass in B Minor*, 1968; *Bach: St. Matthew Passion*, 1970; *J. S. Bach: The Complete Sacred Cantatas*, 1971-1988 (with Gustav Leonhardt); *Bach: Christmas Oratorio*, 1972; *Monteverdi: Il ritorno d'Ulisse in Patria*, 1975; *Monteverdi: L'Incoronazione di poppea*, 1975; *Monteverdi: L'Orfeo*, 1975; *Beethoven: Symphonies Nos. 1-9*, 1991; *Telemann: Der tag des gerichts*, 1993; *Bach: Sacred Cantatas*, 1994; *Purcell: Dido and Aeneas*, 1994; *Haydn: Symphonies 30, 34, and 73*, 1995; *Handel: Water Music*, 1996; *Schumann: Genoveva*, 1997; *Johann Strauss in Berlin*, 2000.

WRITINGS OF INTEREST: *Zur Geschichte der Streichinstrumente und ihres Klanges*, 1961; *Das Musizieren mit alren Instrumenten: Einflüsse der Spieltechnik auf die Interpretation*, 1967; *Das quasi Wort-ton-verhältnis in der Instrumentalen*

Barockmusik, 1969 (*Baroque Music Today: Music as Speech—Ways to a New Understanding of Music*, 1988); *Probleme der Wiedergabe von Bachs Chor-orchester-werken*, 1969; *Notenschrift und Wektreue*, 1971; *Musik als Klangrede: Wege zu einem Neuen Musikverständnis*, 1982; *Monteverdi, Bach, und Mozart*, 1984 (*The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*, 2003); *Was ist Wahrheit?*, 1995.

The Life

Austrian conductor Nikolaus de la Fontaine und d'Harnoncourt (NIH-koh-lows HAHR-nuhn-koort) was born to Eberhard de la Fontaine, Count of Harnoncourt-Unverzagt, and Ladislaja, Countess of Meran and Baroness of Brandhofen. Brought up in Graz, he studied cello with Hans Kortschak and Paul Grümmer. In 1952, upon completion of his studies at the Vienna Academy of Music with Emanuel Brabec, he joined the Vienna Symphony Orchestra as a cellist, and he held his position until 1969.

Harnoncourt's work on early music began in 1949 when he founded the Vienna Viola da Gamba Quartet. In 1953, with his wife Alice and fellow musicians, he founded the Concentus Musicus Wien ensemble, devoted to performances of Renaissance and Baroque music on period instruments. After four years of research and rehearsals, the ensemble made its debut in May, 1957. They began touring in 1960; in the same year, one of the first of their many recordings, *Heinrich Ignaz Franz Biber: Georg Muffat*, was released by Amadeo.

Since the 1980's, Harnoncourt has increasingly performed classical and Romantic repertoire with modern instrumental ensembles, including the Chamber Orchestra of Europe, the Concertgebouw Orchestra, and the Vienna and Berlin Philharmonic Orchestras. From 1973 to 1993, he was a professor at the Mozarteum University of Music and Dramatic Arts in Salzburg, where he became an artist in residence in 2006.

The Music

Founded in 1953, the Concentus Musicus Wien is one of the first major ensembles devoted to the performance of Renaissance and Baroque music on period instruments. Conducted by Harnoncourt from his cello or viola da gamba, the ensemble has performed and recorded the major works of Claudio Monteverdi, Georg Philipp Telemann, Georg Frideric Handel, and Johann Sebastian Bach. After his debut at the conductor's rostrum with Monteverdi's *Il ritorno d'Ulisse in patria* at the Piccola Scala in Milan in 1972, Harnoncourt conducted the acclaimed Monteverdi and Mozart cycles at the Zurich Opera House, from 1975 to 1987, in collaboration with Jean-Pierre Ponnelle. He has conducted at the Vienna State Opera, at the Amsterdam Opera House, at the Zurich Opera House, and at other venues, performing a wide range of works by Handel, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, Carl Maria von Weber, Johann Strauss, and others.

In 1985 Harnoncourt became involved in the annual Styriarte Festival in his hometown of Graz, performing cycles of works by Joseph Haydn, Beethoven, Schubert, Robert Schumann, and Felix Mendelssohn with the Chamber Orchestra of Europe. He has appeared regularly with the Concertgebouw Orchestra since 1975 and the Berlin Philharmonic Orchestra since 1991, and he conducted the New Year's Concert of the Vienna Philharmonic Orchestra in 2001 and 2003.

J. S. Bach: The Complete Sacred Cantatas. In 1971, in collaboration with musician Gustav Leonhardt, Harnoncourt began his pioneering recordings of Bach's complete cantatas. Besides the soloists, a number of instrumental and vocal groups took part in this groundbreaking project, including the Concentus Musicus Wien and the Leonhardt Consort playing on period instruments, the Vienna Boys' Choir, the Chorus Viennensis, the Tölz Boys' Choir, the King's College Choir Cambridge, the Hanover Boys' Choir, and the Collegium Vocale Gent. By the time the project was completed, almost two hundred sacred cantatas had been recorded, and a total of ninety albums in forty-five volumes had been issued. *J. S. Bach: The Complete Sacred Cantatas* was awarded the Gramophone Special Achievement Award in 1990.

Beethoven: Symphonies Nos. 1-9. Under Harnoncourt's direction, the complete cycle of Beethoven's nine symphonies played by the Chamber Orchestra of Europe was recorded at the Styriarte Festival in 1990 and 1991. For the recordings, Harnoncourt employs a mid-size orchestra, similar to those during Beethoven's time, and he mixes

modern instruments played in period style with period trumpets. The five-disc recording received critical acclaim, and it was awarded the German Record Critics' Award in 1991, as well as the Emmy Award, the Gramophone Record of the Year, the Stella d'Oro, the Grand Prix du Disque, and the Belgian Caecilia Prize in 1992.

Schumann: Genoveva. *Genoveva* is the only complete opera by Schumann with a libretto by the composer. Harnoncourt conducted the rarely performed work at the Styriarte Festival in 1996, featuring Ruth Ziesak, Marjana Lipovsek, Deon van der Walt, Rodney Gilfry, Thomas Quasthoff, and Oliver Widmer, together with the Arnold Schoenberg Choir and the Chamber Orchestra of Europe. On two compact discs, the live recording for Teldec was awarded the BBC Music Magazine Best of 1997, the Caecilia Prize, and the Independent 50 Best of the Year CDs in 1998.

Johann Strauss in Berlin. Recorded in 1998 and 1999 on Teldec DVD-audio, *Johann Strauss in Berlin* contains a collection of polkas, waltzes, and marches performed by the Berlin Philharmonic Orchestra under the direction of Harnoncourt. A selection of works by Strauss in connection to his time in Berlin is featured, including the "Pigeons of St. Mark's," the "Tritsch-Tratsch Polka," and the "Emperor Waltz." The recording was given the Edison Award in 2000.

Musical Legacy

Harnoncourt has an extensive discography of almost five hundred recordings, many of which have been awarded international prizes. In 2006 he won the Echo Klassik 2006 for his recording of Handel's *Messiah* with the Concentus Musicus Wien and with the Arnold Schoenberg Choir. His views on music are documented in several acclaimed books, including *The Musical Dialogue: Thoughts on Monteverdi, Bach and Mozart* and *Töne sind höhere Worte: Gespräche zur Interpretation romantischer Musik* (2007, notes are superior words: conversations on the interpretation of Romantic music).

In recognition of his lifetime achievements, Harnoncourt has received numerous international awards, including the Polar Music Prize (1994), the Ernst von Siemens Music Prize (2002), and the Kyoto Prize (2005). He became an honorary member of the Vienna Concert House Society in 1989, of the Vienna Society of the Friends of Music in 1992, and of the Viennese Philharmonic Orchestra in 2004. He received an honorary doctorate from the University of Edinburgh in 1987, and he became an honorary member of the universities of music in Graz and Vienna.

Sonia Lee

Further Reading

Elste, Martin. "Nikolaus Harnoncourt: A Profile." *Fanfare* 13, no. 3 (January/February, 1990): 449-452. This article discusses Harnoncourt's career and the changes in his performance style over the years.

Harnoncourt, Nikolaus. *Baroque Music Today: Music as Speech—Ways to a New Understanding of Music*. Translated by Mary O'Neill. Edited by Reinhard G. Pauly. Portland, Oreg.: Amadeus Press, 1988. This is a collection of essays written by Harnoncourt that summarize his views on Baroque performance practice.

_____. *The Musical Dialogue: Thoughts on Monteverdi, Bach, and Mozart*. Translated by Mary O'Neill. Edited by Reinhard G. Pauly. Portland, Oreg.: Amadeus Press, 1988. This book by Harnoncourt contains a collection of essays, lectures, and talks relating to the music of Monteverdi, Bach, and Mozart.

See also: Casadesus, Henri; Hogwood, Christopher; Karajan, Herbert von; Leonhardt, Gustav.

Emmylou Harris

American country/rock singer, guitarist, and songwriter

A multiple Grammy Award recipient, Harris is one of the most successful female performers in modern country-music history. She has also received wide recognition for her contributions to country-rock, folk music, the bluegrass revival, and the Americana movement since the 1980's.

Born: April 2, 1947; Birmingham, Alabama
Member of: The Angel Band; the Hot Band; the Nash Ramblers

Principal recordings

ALBUMS: *Gliding Bird*, 1968; *GP*, 1973 (with Gram Parsons); *Grievous Angel*, 1974 (with Parsons); *Elite Hotel*, 1975; *Pieces of the Sky*, 1975; *Luxury Liner*, 1977; *Quarter Moon in a Ten-Cent Town*, 1978; *Light of the Stable*, 1979; *Blue Kentucky Girl*, 1980; *Roses in the Snow*, 1980; *Cimarron*, 1981; *Evangeline*, 1981; *Last Date*, 1982; *White Shoes*, 1983; *The Ballad of Sally Rose*, 1985; *Thirteen*, 1986; *Angel Band*, 1987; *Trio*, 1987 (with Dolly Parton and Linda Ronstadt); *Bluebird*, 1989; *Brand New Dance*, 1990; *At the Ryman*, 1992 (with the Nash Ramblers); *Cowgirl's Prayer*, 1993; *Songs of the West*, 1994; *Wrecking Ball*, 1995; *Spyboy*, 1998; *Trio II*, 1999 (with Parton and Ronstadt); *Western Wall: The Tuscon Sessions*, 1999 (with Ronstadt); *Red Dirt Girl*, 2000; *Nobody's Darling but Mine*, 2002; *Stumble into Grace*, 2003; *All the Roadrunning*, 2006 (with Mark Knopfler); *All I Intended to Be*, 2008.

The Life

The younger of two children, Emmylou Harris was born to Eugenia Murchison Harris and Walter Rutland "Bucky" Harris, a Marine Corps pilot who was reported missing in action in Korea in 1952 and spent ten months as a prisoner of war. Her early childhood was spent in North Carolina and later in Woodbridge, Virginia, where she won the Miss Woodbridge beauty pageant as a teenager and graduated from Garfield Senior High School as class valedictorian in 1965. She received a scholarship to study drama at the University of North Carolina in Greensboro, where she formed a folk duo with classmate Mike Williams, performing at a local club.

Harris moved to New York City before finishing college. She performed folk songs in Greenwich Village coffeehouses and became a regular at Gerde's Folk City, where she met fellow performers Jerry Jeff Walker, David Bromberg, and Paul Siebel. In 1970, not long after the release of her debut album, *Gliding Bird*, her label Jubilee Records filed for bankruptcy. Her short marriage with songwriter Tom Slocum also ended. Together with her newborn daughter Hallie, Harris moved back in with her parents in the Maryland suburbs outside Washington, D.C.

In 1971, while performing as part of a trio at Clyde's in Georgetown, Harris was discovered by members of the Flying Burrito Brothers and was recommended to country-rock pioneer Gram Parsons by former Byrds member Chris Hillman. Subsequently, she toured with Parsons's band, the Fallen Angels, and sang on his two highly acclaimed solo albums, *GP* (1973) and *Grievous Angel* (1974, posthumously).

After Parsons's death from a drug overdose in 1973, Harris formed her backup groups, the Angel Band and the Hot Band, and released her major label debut album, *Pieces of the Sky*, in 1975 on Reprise Records. From 1977 to 1984, she was married to Canadian producer Brian Ahern, with whom she has her second daughter, Meghann. Her third marriage (1985-1993) was to English songwriter Paul Kennerley, who became her producer in 1985.

Harris relocated to Nashville, Tennessee, in the early 1980's. Besides working on her solo releases, she collaborated with Dolly Parton and Linda Ronstadt for the Grammy Award-winning album *Trio*. In 1991, soon after the dissolution of the legendary Hot Band, she formed the new acoustic Nash Ramblers, with whom she recorded a live album at the Ryman Auditorium in Nashville. Two of her later albums, *Red Dirt Girl* and *Stumble into Grace*, showcase her talent as a songwriter.

The Music

Harris's repertoire embraces a wide spectrum of styles, including country, rock, contemporary folk, and bluegrass. In a career spanning more than three decades, she has melded elements of different styles to create her own sound. Not only is she well known for her interpretation of other songwriters' works; she has also established herself as a singer-songwriter. She has performed in a wide range of venues, from colleges and universities to Carnegie Hall, and from the Bonnaroo Music Festival to bluegrass events. She has toured throughout the United States, Canada, Europe, Australia, and New Zealand.

Early Works. As seen in her first solo album, *Gliding Bird*, Harris's early repertoire was mainly folk music with some subtle country undertones. Through Parsons, not only did she learn about country music, but she was also introduced to artists such as the Louvin brothers. She toured with Parsons's Fallen Angels and sang vocals on his solo

recordings. In 1975, she released her first country album, *Pieces of the Sky*, which included a number of cover songs, including her first hit single, "If I Could Only Win Your Love," by the Louvin Brothers.

Elite Hotel. Harris's second successful album, *Elite Hotel*, was released the same year as the highly acclaimed *Pieces of the Sky*. The album showcased her then newly formed backup group, the Hot Band, with Elvis Presley's guitarist James Burton, as well as Rodney Crowell and Glen D. Hardin. Her first album to hit number one on *Billboard*'s top country albums chart, *Elite Hotel* features songs by Hank Williams, the Beatles, Gram Parsons, Buck Owens, and others. Two of the tracks, "Together Again" and "Sweet Dreams," became number-one country hits. The album earned Harris her first Grammy Award for Best Female Country Vocal Performance in 1976.

The Ballad of Sally Rose. Released by Warner Bros. in 1985, *The Ballad of Sally Rose* comprises songs written by Harris and her husband-producer Kennerley. It is a semiautobiographical conceptual work loosely based on her relationship with Parsons, telling the story of a young singer named Sally Rose whose lover and mentor is tragically killed on the road in a traffic accident. Described by Harris as a "country opera," the album follow one song with another without pauses. The album received mixed reviews and did not enjoy commercial success.

Trio. Released in 1987 by Warner Bros., *Trio* features Harris and two longtime friends, Parton and Ronstadt. The three vocalists first started the recording project in 1977 but, because of scheduling conflicts, did not complete the work until the mid-1980's. Produced by George Massenburg, *Trio* became one of Harris's best-selling albums. Several of the tracks, including "To Know Him Is to Love Him," "Telling Me Lies," and "Those Memories of You," were Top 10 country hits; the album also reached number one on the top country albums chart. *Trio* won the 1987 Grammy Award for Best Country Performance by a Duo or Group with Vocal. The three musicians reunited in the studio in the 1990's and released their *Trio II* in 1999.

At the Ryman. Harris's *At the Ryman* is a live recording with her then newly formed acoustic backup band, the Nash Ramblers (Larry Atamanuik, Roy Huskey, Jr., Sam Bush, Al Perkins, and John Randall Stewart). Recorded in 1991 from a series of concerts at the legendary Ryman Auditorium, the original home of the Grand Ole Opry, the album brought renewed attention to the then hundred-year-old building and led to a complete restoration of the facility into a concert venue. The album won the Grammy Award for Best Country Performance by a Duo or Group with Vocal in 1992.

Wrecking Ball. Released in 1995 on the Elektra label, *Wrecking Ball* marks a radical departure from Harris's previous albums. Highly praised by critics, the hypnotic album features songs and guest performances by Steve Earle ("Goodbye"), Daniel Lanois ("Where Will I Be?), Anna McGarrigle ("Goin' Back to Harlan"), Lucinda Williams ("Sweet Old World"), and Neil Young, who wrote the title track. Best known for his work with U2, Peter Gabriel, and Bob Dylan, producer Lanois invited guest rock musicians to perform on the album, in-

Emmylou Harris. (AP/Wide World Photos)

cluding Tony Hall from the Neville Brothers and Larry Mullen, Jr., from U2. The recording won the 1995 Grammy Award for Best Contemporary Folk Album.

Red Dirt Girl. Harris's *Red Dirt Girl* from 2000 showcases her remarkable talent as a songwriter; she wrote or cowrote eleven of the twelve tracks in this Nonesuch Records debut. Featuring guest appearances from Patty Griffin, Julie Miller, Dave Matthews, Kate McGarrigle, Patti Scialfa, and Bruce Springsteen, the album delivers a variety of sounds from rock and world music to traditional country and folk. The album reached number five on the top country albums chart and won the 2000 Grammy Award for Best Contemporary Folk Album. She continued to emphasize her songwriting in her next album, *Stumble into Grace*.

Musical Legacy

Harris has recorded more than twenty-five albums on such labels as Reprise/Warner Bros., Elektra, and Nonesuch, and she has made guest appearances on numerous recordings by a diverse pool of artists, including Gram Parsons, Linda Ronstadt, Neil Young, Bob Dylan, Buck Owens, Charlie Louvin, John Denver, Roy Orbison, Johnny Cash, and Mark Knopfler. She has appeared in several documentary videos and films, including *The Last Waltz* (1978), *Live at the Ryman* (1992), *In the Hank Williams Tradition* (1995), *Emmylou Harris: Spyboy—Live from the Legendary Exit* (1999), *Down from the Mountain* (2000), *Neil Young: Heart of Gold* (2006), and *Real Live Roadrunning* (2006).

Harris is a recipient of many Grammy Awards, including four for Best Female Country Performance (1976, 1979, 1984, 2005), two for Best Contemporary Folk Album (1995 for *Wrecking Ball* and 2000 for *Red Dirt Girl*), and two for Best Country Performance by a Duo or Group with Vocal (1987 with Dolly Parton and Linda Ronstadt, and 1992 with the Nash Ramblers). She also received three Country Music Association Awards, including Female Vocalist of the Year (1980), Vocal Event of the Year (1988 for *Trio*), and Album of the Year (for *O Brother, Where Art Thou?*, 2000), as well as the *Billboard* Century Award (1999). A past president of the Country Music Foundation, she served on the board of the Country Music Hall of Fame and Museum for many years, eventually becoming a trustee emerita. She became a member of the Grand Ole Opry in 1992 and was inducted into the Country Music Hall of Fame in 2008.

Sonia Lee

Further Reading

Brown, Jim. *Emmylou Harris: Angel in Disguise*. Kingston, Ont.: Fox Music Books, 2004. An informative biography of Harris, covering her life, career, and music. Contains excerpts from some of her interviews.

Bufwack, Mary A., and Robert K. Oermann. "Back to Country: Emmylou Harris and the Country-Rock Fusion." In *Finding Her Voice: Women in Country Music, 1800-2000*. Nashville, Tenn.: The Country Music Foundation Press and Vanderbilt University Press, 2003. This book chapter discusses the blending of country and rock music by Emmylou Harris and several other women performers in the 1960's, 1970's, and 1980's.

Clark, Rick. "Recording Notes: Emmylou Harris and Brian Ahern, Together Again." *Mix* 32, no. 5 (May, 2008): 104, 108-110, 112. This article focuses on Harris's latest release, *All I Intended to Be* (2008), which features some of her favorite songs as well as her talent as a songwriter. Also discusses her working relationship with her producer/ex-husband Ahern since the production of *White Shoes* (1983).

Geisel, Ellen. "Emmylou Harris: Taking Chances & Soothing Souls." *Dirty Linen* 63 (April/May, 1996): 44-47, 49. This article reports a phone interview in which Harris speaks about her then-latest release, *Wrecking Ball* (1995), as well as her collaboration with Lanois and others for the album.

Nixon-John, Gloria. "Getting the Word Out: The Country of Bronwen Wallace and Emmylou Harris." In *The Women of Country Music: A Reader*, edited by Charles K. Wolfe and James E. Akenson. Lexington: University Press of Kentucky, 2003. Inspired by "Burn That Candle" from Harris's *Quarter Moon in a Ten Cent Town* (1978), the late Canadian poet and short story writer Bronwen Wallace wrote a collection of poems prior to her death in 1989 and dedicated the work to Harris. This book article centers on the country connection between Wallace's *Keep That*

Candle Burning Bright & Other Poems: Poems for Emmylou Harris (1991, posthumously) and Harris's music.

Sandall, Robert. "The Ballad of Emmylou Harris." *Sunday Times Magazine*, June 1, 2008, 16. A *Times Magazine* writer reports an interview in which Harris reveals her struggles after Parsons's death.

Thompson, Dave. "Emmylou Harris: Thirty Years On." *Goldmine* 32, no. 14 (July 7, 2006): 14-18. Celebrating the release of Harris's 23d album *All The Roadrunning* (2006), this article looks back on Harris's career of over 30 years and discusses some of her musical influences, including Parsons, Ahern, Ronstadt, the Louvin Brothers, Lanois, and Mark Knopfler.

See also: Baez, Joan; Burke, Solomon; Earle, Steve; Nelson, Willie; Orbison, Roy; Parsons, Gram; Parton, Dolly; Ritchie, Jean; Ronstadt, Linda; Van Zandt, Townes; Williams, Lucinda.

George Harrison

English rock guitarist, singer, and songwriter

As a member of the Beatles and as a solo artist, Harrison produced popular songs of distinction, and he experimented with a variety of non-Western musical sources.

Born: February 25, 1943; Liverpool, England
Died: November 29, 2001; Los Angeles, California
Also known as: George Harold Harrison (full name)
Member of: The Beatles; the Traveling Wilburys

Principal recordings

ALBUMS (solo): *Wonderwall Music*, 1968; *Electronic Sound*, 1969; *All Things Must Pass*, 1970; *Living in the Material World*, 1973; *Dark Horse*, 1974; *Extra Texture*, 1975; *Thirty Three and One Third*, 1976; *George Harrison*, 1979; *Somewhere in England*, 1981; *Gone Troppo*, 1982; *Cloud Nine*, 1987; *Chant and Be Happy: Indian Devotional Songs*, 1991; *Brainwashed*, 2002.

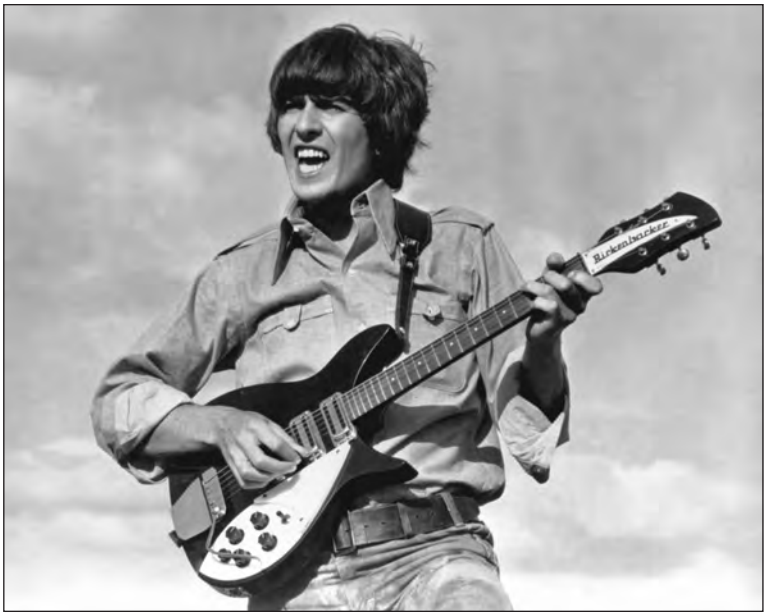
ALBUMS (with the Beatles): *Please Please Me*, 1963; *With the Beatles*, 1963; *Beatles for Sale*, 1964; *The Beatles' Second Album*, 1964; *Beatles '65*, 1964; *The Beatles' Story*, 1964; *A Hard Day's Night*, 1964; *Introducing the Beatles*, 1964; *Meet the Beatles*, 1964; *Something New*, 1964; *Beatles VI*, 1965; *Help!*, 1965; *Rubber Soul*, 1965; *Revolver*, 1966; *Yesterday . . . and Today*, 1966; *Magical Mystery Tour*, 1967; *Sgt. Pepper's Lonely Hearts Club Band*, 1967; *The Beatles*, 1968 (*The White Album*); *Abbey Road*, 1969; *Yellow Submarine*, 1969; *Let It Be*, 1970.

ALBUMS (with the Traveling Wilburys): *Traveling Wilburys, Vol. 1*, 1988; *Traveling Wilburys, Vol. 3*, 1990.

The Life

George Harold Harrison was born in Liverpool, England, on February 25, 1943. At an early age, he exhibited a keen interest in popular music, and soon he began to study guitar. At the Liverpool Institute for Boys, he met Paul McCartney, a student who shared his passionate interest in rock and roll. At McCartney's insistence, Harrison was invited to join the Quarrymen, a musical group led by John Lennon. This group later evolved into the Beatles, and it achieved global success in the 1960's. In the group, Harrison was lead guitarist and occasional vocalist. Soon he developed a distinctive compositional style informed by his burgeoning interest in the music of India. He later collaborated with diverse artists such as Delaney and Bonnie, the Band, and Bob Dylan, and he also experimented with electronic music. By the time the Beatles disbanded in 1970, Harrison was widely recognized as a composer and musician of the first rank.

Harrison flourished in the wake of the Beatles' breakup. Although he had only been allotted one or two tracks on the group's albums, he had been steadily composing for seven years, and he had a selection of songs from which to choose for his solo debut. The album, *All Things Must Pass*, was a three-record set that featured the hit singles "What Is Life?" and "My Sweet Lord." In August, 1971, Harrison organized an all-star benefit concert at New York's Madison Square Garden that brought attention to the plight of refugees in Bangladesh. A recording of this event, *The Concert for Bangladesh*, became a million-seller, with all proceeds going



George Harrison. (AP/Wide World Photos)

to charity. His solo success continued in 1973 with *Living in the Material World*, an album that featured the songs "Give Me Love" and "Sue Me, Sue You Blues."

Personal turmoil surfaced in 1974, when Harrison became estranged from his wife of eight years, Patti Boyd. Their breakup soured the mood of *Dark Horse*, an album further hindered by the poor condition of the singer's vocal cords. His troubles continued on a North American solo tour, which demonstrated that he was losing touch with the mainstream audience. He received another setback in 1976 when he lost a copyright-infringement suit brought against him regarding the song "My Sweet Lord." During a three-year hiatus from recording, Harrison married Olivia Arias and celebrated the birth of a son, Dhani. He also began a career as a film producer. His company, Handmade Films, financed the hit comedy *Monty Python's Life of Brian*, and it went on to produce many successful films throughout the 1980's.

He returned in 1979 with *George Harrison*, an album that initiated a period in which the singer worked increasingly from his home studio. This was quickly followed by *Somewhere in England*, which featured the hit single "All Those Years Ago." The lackluster response to his next album, *Gone Troppo*, caused Harrison to withdraw once again from the limelight. He returned in 1987 with *Cloud Nine*, a remarkable tour de force that successfully highlighted his strengths as a singer, songwriter, and guitarist. He next teamed with veteran rockers Jeff Lynne, Tom Petty, Roy Orbison, and Bob Dylan to form the Traveling Wilburys.

In the 1990's, Harrison worked sporadically, but he was heavily involved in *The Beatles Anthology* project with former bandmates Ringo Starr and Paul McCartney. He also prepared tracks for a new solo album. In 1999, he was assaulted by an intruder in his home, and he suffered multiple stab wounds. He recovered from this attack, but he succumbed to cancer on November 29, 2001.

The Music

As the junior composer in the Beatles, Harrison labored in the shadow of Lennon and McCartney. Gradually, he developed a distinctive compositional style characterized by a fascination with unusual modal structures. He also explored exotic instrumentation as a result of his interest in the music of India. His lyrics tended to address the spiritual aspirations that lay at the heart of the counterculture, though in a forthright fashion. He continued to develop these elements during his solo career, and he also began to incorporate harmonic structures derived from American jazz.

The Beatles. During his time with the Beatles, Harrison composed works with remarkably exotic harmonic structures. "Don't Bother Me" employs a Dorian progression that provides an appropriate setting for the song's dour lyrical content. This quality was also evident on his contributions to the albums *Help!* and *Rubber Soul*. For *Revolver*, Harrison incorporated gestures derived from Indian music ("Love You To," "Taxman"), and on *Sgt. Pepper's Lonely Hearts Club Band*, he successfully integrated Eastern and Western styles in "Within You, Without You," a song that features an authentic Indian ensemble (sitar, dilruba, tabla, swarmandal, and tambura), combined with Western classical instruments (violin, cello). On *The Beatles*, Harrison

returned to a more traditional rock-and-roll approach ("Savoy Truffle," "While My Guitar Gently Weeps"), but the Indian influence was still evident on "Long, Long, Long." Harrison finally came into his own on the Beatles' swan song, *Abbey Road*, which featured "Here Comes the Sun" and the hit single "Something."

Solo Work. The backlog of songs Harrison had accrued while a member of the Beatles formed the basis of his first solo release, *All Things Must Pass*, a sprawling three-record set that featured the hits "What Is Life" and "My Sweet Lord." In 1973 he recorded *Living in the Material World*, an album that continued to explore the wall-of-sound textures of *All Things Must Pass*, but with an increased focus on spiritual themes. It also showcased his newly developed slide guitar technique. The breakup of his marriage to Patti dominated *Dark Horse*, which nonetheless contained such interesting musical hybrids as "Maya Love," and "It Is 'He' (Jai Sri Krishna)." On his next two releases, *Extra Texture* and *Thirty Three and One Third*, Harrison rebounded from his personal troubles, although with diminishing commercial success.

Later Works. The new songs from *George Harrison* exhibited a more relaxed approach than shown on the singer's earlier albums. In 1981 he released *Somewhere in England*, which contained the hit single "All Those Years Ago," an exploration of Harrison's feelings regarding the death of former bandmate Lennon. *Gone Troppo* was a commercial and critical disappointment, but Harrison rebounded in 1987 with *Cloud Nine*, an album that yielded the hits "When We Was Fab" and "Got My Mind Set on You." He subsequently joined forces with Lynne, Petty, Orbison, and Dylan to record as the Traveling Wilburys. During the 1990's, Harrison continued to record and tour sporadically. His final album, *Brainwashed*, was released posthumously in 2002.

Musical Legacy

As solo artists, each member of the Beatles struggled to live up to the group's early success. However, Harrison's time with the group can be viewed as an apprenticeship during which he developed his diverse influences into a highly original musical style. His songs, which once seemed exotic to Western ears, now sound increasingly like world music. In that sense, Harrison's works may have presaged the cross-cultural influences that would characterize the music that followed.

Thomas MacFarlane

Further Reading

Giuliano, Geoffrey. *Dark Horse: The Life and Art of George Harrison*. New York: Da Capo Press, 1997. This work provides an overview of Harrison's career.

Harrison, George. *I Me Mine*. New York: Simon & Schuster, 1980. This personal memoir provides valuable insights into the creation of Harrison's works with the Beatles and his development as a solo artist.

Leng, Simon. *While My Guitar Gently Weeps: The Music of George Harrison*. Milwaukee, Wis.: Hal Leonard, 2006. This work presents a remarkably detailed analysis of Harrison's entire catalog.

Lewisohn, Mark. *The Beatles Recording Sessions*. New York: Harmony Books, 1988. This seminal work provides detailed descriptions of all the Beatles' recorded works.

_____. *The Complete Beatles Chronicle*. New York: Harmony Books, 1992. This work expands on *The Beatles Recording Sessions* by including detailed descriptions for all of the group's documented activities between 1957 and 1970.

See also: Clapton, Eric; Dylan, Bob; Eddy, Duane; Lennon, John; McCartney, Sir Paul; Martin, Sir George; Notorious B.I.G.; Orbison, Roy; Perkins, Carl; Petty, Tom; Robinson, Smokey; Shankar, Ravi; Simone, Nina; Spector, Phil.

Lou Harrison

American classical and film-score composer and pianist

Harrison created large- and small-scale musical compositions in a variety of modernist classical idioms and with elements of Asian musical practices. He was an early advocate of the study and the use of the Indonesian gamelan.

Born: May 14, 1917; Portland, Oregon
Died: February 2, 2003; Lafayette, Indiana
Also known as: Lou Silver Harrison (full name)

Principal works

BALLETS: *Green Mansions*, 1939 (scenario and choreography by C. Beals); *In Praise of Johnny Appleseed*, 1942 (for flute and percussion; scenario and choreography by Beals); *Solstice*, 1949 (scenario and choreography by Jean Erdman).

CHAMBER WORKS: *The Winter's Tale*, 1937; *Electra*, 1938 (for chamber orchestra; incidental music for Euripides' play); *The Beautiful People*, 1941 (for trumpet and piano); *Alleluia*, 1945; *Western Dance (The Open Road)*, 1947; *The Perilous Chapel*, 1948; *Seven Pastorales*, 1952 (for flute, oboe, bassoon, harp, and strings); *The Only Jealousy of Emer*, 1957 (for piano, flute, cello, bass, and percussion); *Elegy to the Memory of Calvin Simmons*, 1982 (for oboe, vibraphone, harp, and strings); *New Moon*, 1986 (for flute, clarinet, brass, strings, and percussion); *Ariadne*, 1987 (for flute and percussion).

CHORAL WORKS: *Political Primer*, 1951 (for solo voice, chorus, and orchestra); *Mass to Saint Anthony*, 1952 (for chorus, trumpet, harp, and strings); *Four Strict Songs*, 1955 (for chorus and orchestra); *Nak Yang chun*, 1961 (*Spring in Nak Yang*; for chorus and chamber orchestra); *Easter Cantata*, 1966 (for chorus and chamber orchestra); *Haiku*, 1968 (for chorus, Chinese flute, harp, and percussion); *Peace Piece One*, 1968 (for chorus and chamber orchestra); *Orpheus*, 1969 (for chorus and percussion); *La Koro Sutro*, 1972 (for chorus, organ, harp, and gamelan); *Scenes from Cavafy*, 1980 (for chorus, harp, and gamelan); *Faust*, 1985 (for solo voices, chorus, orchestra, harp, and gamelan); *Three Songs*, 1985 (for chorus, piano, and strings); *Homage to Pacifica*, 1991 (for chorus, bassoon, harp, percussion, and gamelan); *White Ashes*, 1992 (for chorus and keyboard).

FILM SCORES: *Nuptiae*, 1968 (for two voices, chorus, and kulintang); *Beyond the Far Blue Mountains*, 1982 (for gamelan); *Devotions*, 1983 (for gamelan).

OPERAS (music): *Rapunzel*, 1952 (for voice and chamber orchestra; libretto by William Morris); *Young Caeser*, 1971 (libretto by Robert Gordon).

ORCHESTRAL WORKS: *Suite for Symphonic Strings*, 1936; Suite No. 1, 1947 (for strings); Suite No. 2, 1948 (for strings); *The Marriage at the Eiffel Tower*, 1949 (for orchestral suite; incidental music for Jean Cocteau's play *Les Mariés de la Tour Eiffel*); Suite for Cello and Harp, 1949; *Nocturne*, 1951; *Praises for Hummingbirds and Hawks*, 1951 (for small orchestra); *Suite for Violin, Piano, and Small Orchestra*, 1951; *Symphony on G*, 1952; *At the Tomb of Charles Ives*, 1963 (for trombone, psalteries, dulcimers, harps, tam-tam, and strings); *Suite for Violin and American Gamelan*, 1973; *Elegiac Symphony*, 1975; *Praise for the Beauty of Hummingbirds*, 1975 (for two violins, flute, and percussion); *Bubaran Robert*, 1976 (for gamelan); *Third Symphony*, 1982; *Fourth Symphony*, 1990; *Suite for Four Haisho with Percussion*, 1993; *New First Suite*, 1995 (for strings); *A Parade for M.T.T.*, 1995; *Suite for Cello and Piano*, 1995.

PIANO WORKS: *The Trojan Women*, 1939 (incidental music for Euripides' play); *Gigue and Musette*, 1941 (for solo piano); *Suite for Piano*, 1943; *Cinna*, 1957 (incidental music for Pierre Corneille's play); Piano Concerto, 1985; *Tandy's Tango*, 1992 (for solo piano).

VOCAL WORKS: *Sanctus*, 1940 (for voice and piano); *King David's Lament*, 1941 (for voice and piano); *May Rain*, 1941 (for voice, piano, and percussion); *Pied Beauty*, 1941 (for voice, trombone or cello, flute, and percussion); *Fragment from Calamus*, 1946 (for voices and piano); *Alma Redemptoris Mater*, 1951 (for voice, violin, trombone, and piano); *Peace Piece Three*, 1953 (for voice, harp, and strings); *Holly and Ivy*, 1962 (for voice, harp, and strings); *Joyous Procession and Solemn Procession*, 1962 (for two voices, brass, and percussion; *Peace Piece Two*, 1968 (for voice and chamber orchestra); *Io and Prometheus*, 1973 (for voices and piano); *Ketawang Wellington*, 1983 (for voice and gamelan); *The Foreman's Song Tune (Coyote Stories)*, 1987 (for voice and gamelan); *A Soedjatmoko Set*, 1989 (for voices and gamelan).

The Life

Lou Silver Harrison was born on May 14, 1917, in Portland, Oregon. His father, Clarence, was the son of an immigrant, Thomas Nëjsa, who had adopted the name Harrison because his Norwegian name was so often mispronounced. A second son, Ar-

thur, was born to Clarence and his wife, Callie, in 1920.

In 1911, when Callie received an inheritance from the estate of a Midwestern relative, she had a handsome apartment building constructed in Portland. The family lived comfortably, and Callie was able to acquire Asian art and furnishings for her home as well as pay for music lessons for her older son. In 1926 the family moved to Woodland, California, and then to a succession of other cities and towns in the region, settling finally in Burlingame, where Harrison completed high school in 1934.

His early musical experiences included instrument-building and lessons in piano, violin, and voice. Harrison's first compositions date from as early as his tenth year, and he was given private lessons in composition during high school. While attending San Francisco State College for three semesters in 1935 and 1936, he continued to study and to perform instrumental and vocal music, and he had pivotal exposure to aspects of modern music, including the works of the American composer Henry Cowell, who became a lifelong friend and teacher.

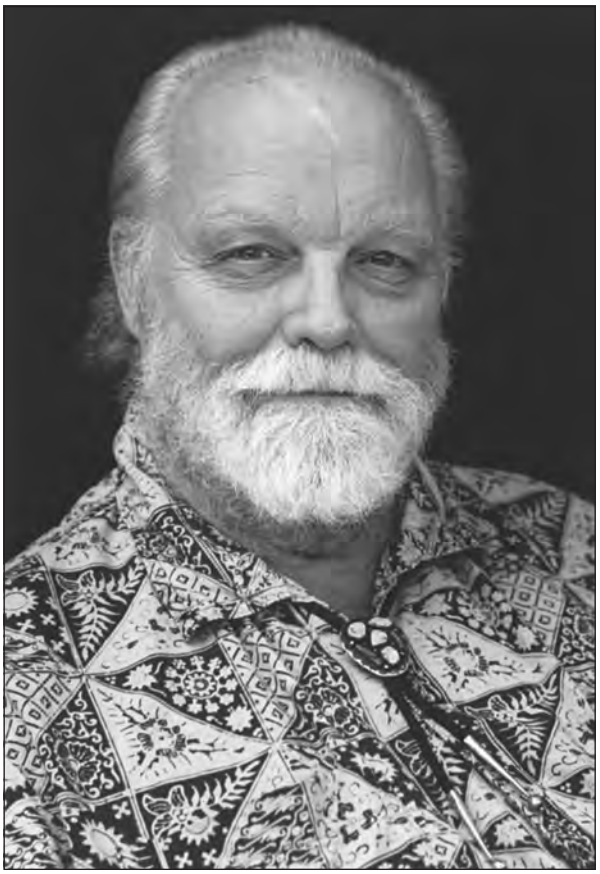
In 1942 Harrison moved to Los Angeles, where he taught a form of dance notation at the University of California, and he had an opportunity to study for six months with the legendary composer Arnold Schoenberg. The following year Harrison moved to New York City to further his musical career. However, the ten years he spent there brought creative and professional growth as well as personal distress. Obliged to take on part-time work to meet his living expenses and deeply unsettled by the noise of the city, he suffered a nervous breakdown that led to his hospitalization for a period of months.

Realizing that he needed to live in a rural environment, Harrison ended his East Coast sojourn in 1953 to move back to California, settling permanently in Aptos, a small community in the hills above Santa Cruz. In 1961 Harrison made his first trip to Japan; this was soon followed by periods of study in other Asian countries that deepened his relationship to Oriental musical traditions.

In 1967 Harrison met William Colvig, an electrician and amateur musician with whom he collaborated on acoustical and musical matters over the next three decades. Colvig and Harrison were life companions until Colvig's death in March, 2000. Harrison died suddenly of heart failure at age eighty-five while en route to a music festival in his honor at the University of Ohio.

The Music

Harrison's musical career began in young adulthood in San Francisco during the mid-1930's, when he participated in vocal and in instrumental performances while studying composition and world music. Before his twentieth birthday, he had found work as a composer and an accompanist for dance groups, and in 1937 and 1938 he taught at Mills College in Oakland, California. Many of his early works were composed for the theater, and he achieved early critical notice for his percussion ensemble work. *Third Symphony*, begun in 1937, was not completed until 1982; Harrison had a well-known penchant for reconsidering early work in the light of subsequent musical explorations, and



Lou Harrison. (© Christopher Felver/CORBIS)

the chronology of his creative work is unusually complex.

Musical Influences. The composer's moves to Los Angeles and then to New York were undertaken to enlarge his musical horizons. His education had from the beginning been unconventional. An early, intense involvement with the music of Charles Ives and a thorough engagement with the twelve-tone practices of Schoenberg placed Harrison solidly on the side of advanced modernism in the mid- and late 1940's. In 1946 Harrison conducted the premiere of Ives's Symphony No. 3 to critical acclaim, thus demonstrating both versatile musicianship and critical acumen, as he had been instrumental in preparing the work's score for performance.

Music Reviews. A notable aspect of Harrison's New York years is his work as a music reviewer. He was hired by the composer and critic Virgil Thomson to cover a range of musical events for the *New York Herald Tribune*, sometimes attending several performances in a single weekend. Thomson helped shape Harrison's understanding of how to address a broad audience in his critical and his analytical writing, and Harrison remained a confident, eloquent writer on music and other cultural matters throughout his career.

Mass to Saint Anthony. In these years, Harrison's compositions included a number of ballets and works for small instrumental ensembles. Work continued on a *Mass to Saint Anthony* that he had begun in 1939 in response to the beginning of World War II. Completed in 1952, it is a harbinger of subsequent works in which Harrison gives outspoken expression to political and social views. *A Political Primer*, for solo voice with chorus and orchestra, was begun in the early 1950's, but it remained unfinished.

Rapunzel. Harrison's opera *Rapunzel*, based on a retelling of the German fairy tale by the English writer William Morris, dates from 1952. An air from this work won a prize in Rome in 1954, when it was sung by Leontyne Price. Despite such artistic successes, the composer's financial situation required that he sometimes take on everyday employment to make ends meet. Newly resettled in California in a small house that his parents had purchased for him, Harrison worked in an animal hospital and as a firefighter. He never regretted these circumstances, later stating that composing and performing music were pleasures that he was happy to pay for by such means.

Gamelan Music. In 1960 Harrison received a grant to study in Japan, China, and Korea. His decisive turn in the following years toward Asian musical culture accorded with his long-standing interests and with the Pacific Rim orientation of his West Coast milieu. Harrison had heard gamelan recordings as early as 1935, and he was captivated by live performances of Balinese gamelan at an international exposition in San Francisco in 1939. The gamelan, a kind of percussion orchestra, offered the composer both beauty of sound and complexity of rhythm, and its status as a popular social institution in Indonesia reinforced his belief in the connection between musical performance and everyday life.

Musical Acoustics. Related to Harrison's involvement in Asian music was his growing attention to musical acoustics, in particular to the concepts of tuning and intonation. In 1949 he read *Genesis of a Music*, by fellow California composer Harry Partch. Partch advanced the idea of dividing the musical octave into forty-three steps. Beginning in the 1920's, Partch had forged a musical language using novel, homemade instruments to perform in this unorthodox intonation. In sympathy with Partch's notion that European-based musical language was tonally exhausted, Harrison advocated the use of tuning systems of varied historical and geographical origins. He especially promoted just intonation, a tuning that ensures that instruments produce pure, harmonic tones rather than intervals adjusted to the system of equal temperament that has for centuries been the mainstay of Western instrumental music.

La Koro Sutro. From the 1960's, Harrison produced dozens of compositions employing his alternative tuning ideas. Over the years Harrison and Colvig built several gamelans that successfully adapted basic Indonesian concepts to contemporary materials; these are heard in numerous recordings of Harrison's compositions. Among these, of particular note is *La Koro Sutro*; the text of this majestic composition is the Buddhist "Heart Sutra" translated into the modern, invented language called Esperanto. In some cases only gamelan influences, rather than the instruments themselves, are heard in Harrison's compositions: an acclaimed

and popular Piano Concerto, composed in 1985 for the pianist-composer Keith Jarrett, blends elements of nonstandard instrument tuning and large-scale orchestral idiom with the spirit of the gamelan ensemble.

Musical Legacy

Harrison's motto, "Cherish, conserve, consider, create," illuminates the scope of his contribution to music as well as his impact on the social and cultural climate of his times. His embrace of elements of Asian music was a facet of Harrison's respectful attention to cultural traditions outside his own, and he is recognized as a pioneer in the fusion of Western music with what is known as world music. Though he was not the earliest American advocate of the gamelan, he was perhaps its most articulate and creatively persuasive modern one.

For Harrison, the commitment to "conserve" and "consider" applied equally to Western as to world traditions, and it caused him to resist the musical partisanship that characterized aspects of the twentieth century classical music scene, notwithstanding his early mastery of the twelve-tone idiom descending from Schoenberg. If his music was inherently eclectic in its sources and inspiration, it was never conceived to occupy an aesthetic middle ground, and his compositions are noted for sonorities and structures that are highly personal. Much of Harrison's work embraces a simplification and purification of musical materials that have directly influenced late twentieth century minimalism.

Harrison was as concerned with the totality of his musical life and its ethical consequences as he was with the production of a definitive body of compositions. Nonetheless, these number in the hundreds. The relatively limited number of his works that are regularly performed is balanced by a widespread appreciation for the range of his creative work and the lifetime of study that underlay it.

Clyde S. McConnell

Further Reading

Garland, Peter, ed. *A Lou Harrison Reader*. Santa Fe, N.Mex.: Soundings Press, 1987. A volume issued in celebration of Harrison's seventieth birthday, this book includes essays, photographs, drawings, poems, correspondence, examples of Harrison's excellent calligraphic writing, and other memorabilia.

Kostelanetz, Richard, with Lou Harrison. "A Conversation, in Eleven-Minus-One-Parts, with Lou Harrison about Music/Theater." *The Musical Quarterly* 76, no. 3 (Autumn, 1992): 383-409. This vivid, informal interview of Harrison by a noted poet and critic provides an indispensable view of Harrison both as a composer and as a personality. The transcription contains a few minor and inconsequential errors.

Miller, Leta E., and Fredric Lieberman. *Lou Harrison*. Urbana: University of Illinois Press, 2006. The first in a series of short, readable books in the *American Composers* series, this volume recapitulates the material in the authors' 1998 book, adding some important biographical details while consolidating much technical material for the general reader. It does not supersede the earlier study and is better integrated. A compact disc of musical examples is included.

_____. *Lou Harrison: Composing a World*. New York: Oxford University Press, 1998. Published five years before the composer's death, this book documents and celebrates Harrison's life while selectively exploring the range and quality of his work. Based in part on Harrison's conversations with the authors over a period of years, it presents a well-written, integrated view of Harrison's personal and professional experiences. A compact disc with selections of representative works by Harrison is included.

Perlman, Marc. "American Gamelan in the Garden of Eden: Intonation in a Cross-Cultural Encounter." *The Musical Quarterly* 78, no. 3 (Autumn, 1994): 510-555. This wide-ranging scholarly article provides a cross-cultural and historical background to Harrison's investigation and use of intonation and the gamelan, with substantial attention to his predecessors and contemporaries.

Von Gunden, Heidi. *The Music of Lou Harrison*. Metuchen, N.J.: Scarecrow Press, 1995. The author is a musicologist with an interest in just intonation, and she pursues technical matters to a degree that will satisfy a specialist reader. Like Miller and Lieberman, she demonstrates a keen grasp of the broader cultural and issues at work in Harrison's complex body of work. While this study is parallel to Miller and Lieberman's

slightly later work, its scholarly emphasis makes it equally valuable.

See also: Adams, John; Cowell, Henry; Ives, Charles; Jarrett, Keith; Partch, Harry; Price, Leontyne; Schoenberg, Arnold; Thomson, Virgil.

Deborah Harry

American rock singer and songwriter

The iconic lead singer for Blondie, a popular band on the New York punk scene in the 1970's, Harry was known for her witty lyrics, distinctive velvety voice, streetwise wardrobe, and sex appeal.

Born: July 1, 1945; Miami, Florida
Also known as: Deborah Ann Harry (full name); Debbie Harry
Member of: The Wind in the Willows; Blondie; the Jazz Passengers

Principal recordings

ALBUMS (solo): *KooKoo*, 1981; *Rockbird*, 1986; *Def, Dumb and Blonde*, 1989; *Debravation*, 1993; *Necessary Evil*, 2007.
ALBUMS (with Blondie): *Blondie*, 1976; *Plastic Letters*, 1977; *Parallel Lines*, 1978; *Eat to the Beat*, 1979; *Autoamerican*, 1980; *The Hunter*, 1982; *No Exit*, 1999; *The Curse of Blondie*, 2004.
ALBUMS (with the Jazz Passengers): *In Love*, 1994; *Individually Twisted*, 1996.
ALBUM (with Wind in the Willows): *Wind in the Willows*, 1968.
SINGLE (with Blondie): "Call Me," 1980.

The Life

Deborah Ann Harry was born in Miami, Florida, and raised by adoptive parents Catherine and Richard Harry in suburban Hawthorne, New Jersey. Initially hoping to pursue an art career, Harry moved to New York City at the age of twenty, and she supported herself with various jobs. Her first recording experience was singing with the folk-rock band the Wind in the Willows in the late 1960's, after which she left the city for a few years. Harry eased back into the New York City scene in the early 1970's with a stint in the girl group the Stillettoes, where she met guitarist Chris Stein, her longtime boyfriend and cofounder of Blondie. Drummer Clement Burke and keyboardist James Destri were also part of the initial band that formed in the mid-1970's and went on to achieve international fame.

At the height of Blondie's commercial success in the late 1970's and early 1980's, public attention focused on the photogenic lead singer so intensely that Harry's name became synonymous with Blondie, causing significant tension within the group. Blondie disbanded after Stein collapsed on tour in 1982, and he was diagnosed with the life-threatening autoimmune disease pemphigus vulgaris. Despite being at the height of her popularity, Harry stayed with Stein constantly over the next few years while he recovered his health. Their romantic relationship dissolved in the mid-1980's, although they remained friends. After Stein's recovery, in addition to her solo career, Harry pursued acting, with numerous motion-picture roles to her credit. She also performed and recorded with the Jazz Passengers in the 1990's, before Blondie regrouped to record and to tour again.

The Music

In the band's early years, Blondie built up a cult following by performing regularly in New York clubs such as CBGB. After a poorly selling self-titled debut album in 1976, the band attracted enough attention with *Plastic Letters* to move to Chrysalis Records, and it finally achieved mainstream success with *Parallel Lines*. At that time, punk and new wave music were considered too inaccessible to sell, but with the band's youthful energy and eclectic mix of styles—including more familiar pop genres—Blondie broke through the stereotype. At the pinnacle of Blondie's success, following *Eat to the Beat* and *Autoamerican*, Harry started branching out into a solo career, remaking her image for the album *Koo Koo* before a return to Blondie for the coolly received album *The Hunter*, the band's last before breaking up. Harry continued her solo career with the albums *Rockbird*, *Def, Dumb and Blonde*, and *Debravation*, which sold moderately at best. It would seem listeners preferred Harry and Blondie together, as verified by the suc-

cess of the hit single "Maria" from the album *No Exit*, recorded by a reunited Blondie and a fifty-three-year-old Harry. Blondie released yet another album, *The Curse of Blondie*, which met with good reviews but poor sales. On her own, Harry released the pop-oriented *Necessary Evil*.

Parallel Lines. Blondie's third album, *Parallel Lines*, launched the band into superstardom, and it is a definitive album of the late 1970's. The punk-meets-disco song "Heart of Glass" was Blondie's first U.S. hit single, albeit a controversial one. "Heart of Glass" had been recorded earlier with the title "Once I Had a Love," but producer Mike Chapman brought out the disco feel that made it famous. Blondie had always experimented with various popular styles, but many accused the group of pandering to mainstream taste, which is what their fellow punk musicians were struggling against. The album's most enduring singles demonstrate Harry's range of vocal qualities, from breathy in "Heart of Glass," to tough girl with a Jersey accent in the band's cover of "Hanging on the Telephone," to aggressive and even downright funny in the relentless "One Way or Another," which Harry has said is about an ex-boyfriend who turned to stalking.

"Call Me." "Call Me," the theme song from the film *American Gigolo* (1980) starring Richard Gere, was the top-selling single in both the United States and England in 1980, as well as Blondie's best-selling U.S. single overall. The song represents the band's collaborative effort with producer Giorgio Moroder. Moroder provided an instrumental track that he had dubbed "Man Machine," and Harry wrote the lyrics to capture the essence of the film. The driving beat, with Harry's smooth vocals on the bold minor-key melody and the compelling chorus, helped make "Call Me" one of pop culture's most enduring songs.

Autoamerican. Blondie's fifth album, released in 1980, explored a wide variety of genres, and it produced two hit singles. A reggae-inspired cover of "The Tide Is High" charted at number one in both the United States and England. "Rapture" was the first number-one pop hit to incorporate rap-style music, and it was many listeners' first exposure to the genre. Although perhaps obvious today, the title is a clever play on words, reflecting the name of the emerging rap-music genre as well as a condition brought to mind by the song's bizarre lyrics. Perhaps what is most appealing about "Rapture" is the stark musical contrast within the song: The verses feature an ultra-smooth melody sung in Harry's most sensual voice, making her funky rap all the more unexpected.

Musical Legacy

Blondie had tremendous influence on popular music in the 1980's, and Harry played an essential role in the band's success: Her offbeat lyrics and her distinctive voice defined their sound. Equal significant to her direct musical influence was her image: Her trademark bleached-blonde hair with dark roots and streetwise style brought Hollywood glamour to rock music, coupled with an audacious punk sensibility. Certainly the band's striking visual image was to its advantage when music videos came into play. In many ways, Harry garnered a respect for women in music that paved the way for Madonna's groundbreaking success, as Madonna has often acknowledged.

Gretchen Rowe Clements

Further Reading

Bayley, Roberta. *Blondie: Unseen, 1976-1980*. London: Plexus, 2007. A candid and striking photographic chronicle of Blondie's rise to superstardom.

Che, Cathay. *Deborah Harry: Platinum Blonde*. London: André Deutsch, 2005. Authorized biography featuring interviews with Harry and Stein and a discussion of Harry's impact on popular culture.

Harry, Deborah, Chris Stein, and Victor Bockris. *Making Tracks: The Rise of Blondie*. New York: Da Capo Press, 1998. Fascinating look at Blondie through Harry's voice, with unique candid photographs by Stein.

Metz, Allan. *Blondie, from Punk to the Present: A Pictorial History*. Springfield, Mo.: Musical Legacy, 2002. Thoroughly detailed chronology for the serious Blondie fan. Includes a prologue by Stein.

Rock, Mick. *Picture This: Debbie Harry and Blondie*. A collection of previously unpublished photographs focusing on Harry at the pinnacle of Blondie's success.

See also: Madonna; Nicks, Stevie; Summer, Donna.

Lorenz Hart

American popular music and musical-theater composer and lyricist

Hart brought wit, sophistication, and complex emotions to the lyrics of popular songs in the 1920's and of musical theater in the 1930's and 1940's.

Born: May 2, 1895; New York, New York
Died: November 22, 1943; New York, New York
Also known as: Lorenz Milton Hart (full name); Larry Hart

Principal works

MUSICAL THEATER (lyrics): *A Lonely Romeo*, 1919 (libretto by Harry B. Smith and Lew M. Fields; music by Malvin M. Franklin and Robert Hood Bowers; lyrics with Robert B. Smith); *Poor Little Ritz Girl*, 1920 (libretto by Fields and George Campbell; music by Richard Rodgers and Sigmund Romberg; lyrics with Alex Gerber); *Dearest Enemy*, 1925 (libretto by Fields; music by Rodgers); *The Garrick Gaieties*, 1925 (music by Rodgers); *The Girl Friend*, 1926 (libretto by Fields; music by Rodgers); *Peggy-Ann*, 1926 (libretto by Fields; music by Rodgers); *Betsy*, 1926 (libretto by Irving Caesar, David Freedman, and Anthony McGuire; music by Rodgers); *A Connecticut Yankee*, 1927 (libretto by Fields; music by Rodgers); *Chee-Chee*, 1928 (libretto by Fields; music by Rodgers); *Present Arms*, 1928 (libretto by Fields; music by Rodgers); *She's My Baby*, 1928 (libretto by Bert Kalmar and Harry Ruby; music by Rodgers); *Heads Up!*, 1929 (libretto by John McGowan and Paul Gerard Smith; music by Rodgers); *Spring Is Here*, 1929 (libretto by Owen Davis; music by Rodgers); *Simple Simon*, 1930 (libretto by Guy Bolton and Ed Wynn; music by Rodgers); *America's Sweetheart*, 1931 (libretto by Fields; music by Rodgers); *Jumbo*, 1935 (libretto by Ben Hecht and Charles MacArthur; music and lyrics by Rodgers and Hart); *On Your Toes*, 1936 (libretto by Rodgers, George Abbott, and Hart; music by Rodgers); *Babes in Arms*, 1937 (libretto by Rodgers and Hart; music by Rodgers); *I'd Rather Be Right*, 1937 (libretto by George S. Kaufman and Moss Hart; music by Rodgers); *The Boys from Syracuse*, 1938 (libretto by Abbott; based on William Shakespeare's play *The Comedy of Errors*; music by Rodgers); *I Married an Angel*, 1938 (libretto by Rodgers and Hart; based on a play by Johann Vaszary; music by Rodgers); *Too Many Girls*, 1939 (libretto by George Marion, Jr.; music by Rodgers); *Higher and Higher*, 1940 (libretto by Gladys Hurlbut and Joshua Logan; music by Rodgers); *Pal Joey*, 1940 (libretto by John O'Hara; music by Rodgers); *By Jupiter*, 1942 (libretto by Rodgers and Hart; based on Julian F. Thompson's *The Warrior Husband*; music by Rodgers); *Rodgers and Hart*, 1975 (libretto by Richard Lewine and John Fearnley; music by Rodgers).

The Life

Lorenz Milton Hart was born in New York City, the older of two sons of Freida and Max Hart, Jewish immigrants to the United States. Lorenz was a distant descendant of the German poet Heinrich Heine, and he was fluent in German from boyhood. He attended Columbia University, but he dropped out of college to work in the Schubert Theater organization in New York City. Known as Larry from an early age, Hart was a short man with a large head. Although he was quick-witted, articulate, and funny, women did not find him attractive as a romantic companion. As one friend observed, since he could not find love with the opposite sex, he turned to the only other sex there was.

In 1919 Hart met Richard Rodgers, an aspiring songwriter. During the next twenty-five years, they became one of the most popular songwriting teams of the era. For Hart, their professional success came at a personal price. By the early 1940's, Hart's troubles took a toll on his health. Because Hart was drinking heavily and conflicted about his sexuality, he and Rodgers found it more difficult to work together. When Rodgers decided to collaborate with Oscar Hammerstein II on what became *Oklahoma!*, the Rodgers and Hart partnership ended in bitterness. Hart died in November, 1943, from the effects of pneumonia and exposure brought on by excessive drinking.

The Music

Collaborating with Rodgers. When they began their partnership, Rodgers and Hart shared similar ideas about the nature of popular songs. They wanted to avoid conventional rhymes and trite images in order to explore the language of the city. In the beginning, they experienced difficulty in persuading theatrical producers to use their unconventional work. One song, "Any Old Place with You," enjoyed a brief success, but it was not enough.

Success came in 1925, when their song "Manhattan" was the big hit of *The Garrick Gaieties*, an annual revue composed of individual sketches and songs. On opening night, "Manhattan" stopped the show, with the audience demanding repeated renditions. Hart's engaging lyrics about summer journeys to Niagara and the fantasies of boys and girls on the sidewalks of New York captivated listeners. For the next eighteen years, Hart and Rodgers had one hit show after another. They learned that the only sure recipe for failure was to repeat what they had done before.

From Broadway to Hollywood and Back. In this working relationship, Hart proved a frustrating partner. Rodgers wrote melodies with great ease, and then he had to wait for Hart's lyrics. While he could dash off a lyric quickly, Hart often disappeared for days without an explanation. He required the stimulation of a situation within a show or a deadline to do his best work. For the punctual and meticulous Rodgers, these traits proved increasingly difficult to tolerate.

Still, Hart had an uncanny facility for writing both songs and their lyrics. The most noteworthy example occurred when the two men were in Paris, riding in a taxi with several women. A collision took place, and after the crash one of the women observed to her companions, "My heart stood still." From the taxi floor, where he had been thrown by the impact, Hart told Rodgers that the phrase would make a great title for a song, and so it did.

During the second half of the 1920's, they wrote such shows as *Dearest Enemy*, *The Girl Friend*, and *A Connecticut Yankee* with numerous hit songs. During the early 1930's, the team moved to Hollywood and motion pictures. Although they wrote some good songs, such as "Isn't It Romantic" and "Blue Moon," in this period, the two men were not happy with how filmmakers treated them. They returned to New York and Broadway to began their most productive time as songwriters. Hart's lyrics for shows such as *Jumbo*, *On Your Toes*, and *Babes in Arms* displayed his prodigious talent. Perhaps the show that best defined what Hart could accomplish was *Pal Joey*, with such hits as "Bewitched" and "I Could Write a Book."

Musical Legacy

Hart began his career at a time when American popular song lyrics lacked sophistication and wit. He brought a poetic sensibility to his craft, along with a determination to have the words of his songs reflect the language of everyday people. At his best in songs such as "My Romance," "My Funny Valentine," and "The Lady Is a Tramp," Hart combined intricate rhymes with emotional energy and power. He also explored complex emotions, such as the sense of knowing someone even though the

Lorenz Hart (right) with Richard Rodgers. (Library of Congress)

couple had just met in "Where or When." Hart captured the rhythms and vernacular of the 1920's and 1930's in enduring songs such as "Thou Swell." The works of Rodgers and Hart demonstrated that popular songs could attain a significant level of artistic excellence.

Although Hart was largely forgotten when Rodgers joined Hammerstein to create such hit musicals such as *The King and I* (1951) and *South Pacific* (1949), his reputation rebounded as singers and musicians revived his songs and recognized what an important influence he had had on popular music.

Lewis L. Gould

Further Reading

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Hart, Dorothy, and Robert Kimball, eds. *The Complete Lyrics of Lorenz Hart*. New York: Knopf, 1986. This indispensable guide to Hart's career offers a look at the innovative lyrics he provided to musical theater.

Nolan, Frederick W. *Lorenz Hart: A Poet on Broadway*. New York: Oxford University Press, 1994. This well-researched biography of Hart offers a look at the life and career of the lyricist. While Hart helped to revitalize the songs of Broadway, his erratic behavior cost his successful partnership with Rodgers.

Rodgers, Richard. *The Rodgers and Hart Songbook*. New York: Simon & Schuster, 1951. Rodgers provides a fascinating biographical essay about his partner.

Sheed, Wilfred. *The House That George Built*. New York: Random House, 2007. This lively history of American songwriting provides some comments on Hart's influence.

Wilk, Max. *They're Playing Our Song: The Truth Behind the Words and Music of Three Generations*. New York: Moyer and Bell, 1991. This history of songs has an informative and insightful chapter on Hart.

See also: Berlin, Irving; Chevalier, Maurice; Cohan, George M.; Hammerstein, Oscar, II; Jordan, Louis; Lee, Peggy; McPartland, Marian; Mercer, Johnny; Newman, Alfred; Porter, Cole; Rodgers, Richard; Romberg, Sigmund; Simone, Nina; Tormé, Mel.

Coleman Hawkins

American tenor saxophonist

Hawkins is generally recognized as the first great tenor saxophonist in jazz. He influenced virtually all subsequent players on all types of saxophones in the jazz world.

Born: November 21, 1904; St. Joseph, Missouri
Died: May 19, 1969; New York, New York
Also known as: Coleman Randolph Hawkins (full name); Hawk; Bean

Principal recordings

ALBUMS: *April in Paris, Featuring Body and Soul*, 1936; *The King of the Tenor Sax*, 1943; *Coleman Hawkins/Lester Young*, 1945 (with Lester Young); *Hawk in Flight*, 1947; *The Hawk Returns*, 1954; *The Tenor Sax Album*, 1954; *Cool Groove*, 1955; *The Hawk in Hi Fi*, 1956; *The Hawk in Paris*, 1956; *Coleman Hawkins Encounters Ben Webster*, 1957 (with Ben Webster); *The Genius of Coleman Hawkins*, 1957; *The Hawk Flies High*, 1957; *Standards and Warhorses*, 1957 (with Red Allen); *Coleman Hawkins and His Friends at a Famous Jazz Party*, 1958 (with others); *Coleman Hawkins Meets the Sax Section*, 1958; *High and Mighty Hawk*, 1958; *Soul*, 1958; *Coleman Hawkins with the Red Garland Trio*, 1959 (with the Red Garland Trio); *Hawk Eyes*, 1959; *Stasch*, 1959; *At Ease with Coleman Hawkins*, 1960; *Coleman Hawkins All Stars*, 1960; *In a Mellow Tone*, 1960; *Night Hawk*, 1960 (with Eddie Davis); *Swingville*, 1960 (with Coleman Hawkins All Stars); *The Hawk Relaxes*, 1961; *Jam Session in Swingville*, 1961 (with Pee Wee Russell); *Jazz Reunion*, 1961 (with others); *Alive!*, 1962 (with Roy Eldridge and Johnny Hodges); *Desafinado: Bossa Nova and Jazz Samba*, 1962; *Duke Ellington Meets Coleman Hawkins*, 1962; *Good Old Broadway*, 1962; *No Strings*, 1962; *Plays Make*

Someone Happy, 1962; *Hawk Talk*, 1963; *Sonny Meets Hawk*, 1963; *Today and Now*, 1963; *Wrapped Tight*, 1965; *Sirius*, 1966; *Supreme*, 1966.

The Life

Coleman Randolph Hawkins was born in St. Joseph, Missouri. His parents had one other child, a girl who died one year before Coleman was born. His father was an electrical engineer; his mother taught him to play the piano at the age of five. He also learned to play the cello before taking up the instrument with which he became associated, the saxophone. He attended high school in Chicago and in Topeka, Kansas, where he also studied harmony and composition at Washburn College.

Hawkins was a music professional when only sixteen. In 1921, while playing in a theater orchestra in Kansas City, he was signed by Mamie Smith, a black singer whose Jazz Hounds was one of the first African American jazz groups to be recorded regularly. In 1924 he joined the band of one of the foremost jazz musicians, Fletcher Henderson. In ten years with Henderson, a long stint for a jazz musician at the time, he developed a highly innovative style.

By 1934 many opportunities for black American musicians were developing in Europe. From March, 1934, Hawkins worked in Britain, France, Holland, Switzerland, Belgium, and the Scandinavian countries for more than five years. His associations there included the great British orchestra leader Jack Hylton, who had invited Hawkins to play with his orchestra; Django Reinhardt, the most renowned European guitarist; and another American who was also touring Europe at the time, Benny Carter. Hawkins is credited with raising the level of European jazz to a new height. By 1939, however, he, along with many other Americans abroad, returned from the wartorn European continent as World War II escalated.

At this point, Hawkins's style reached a peak, especially with his highly original yet popular recording of "Body and Soul." For two years he led his own bands and then toured with small bands. He continued to perform with important jazz figures of the 1920's and 1930's but also appeared with bebop organizations that developed in the mid-1940's, playing with Dizzy Gillespie as early as 1943. In his own band in 1944 he employed and played the compositions of pianist Thelonious Monk and helped raise Monk to prominence.

Among his later successes were a return trip to Europe in 1954, recordings with Duke Ellington in 1962, and many appearances at the Village Vanguard in Manhattan. Although he had a problem with alcohol in his last years, he worked until shortly before his death in 1969. He was survived by his wife, Delores, his son Rene, and his two daughters, Mimi and Colette.

The Music

The saxophone, with few exceptions an unpopular instrument in the performance of classical music, was not used in the ragtime era from the late 1890's until well into the 1910's. A few early jazz musicians played it in the World War I period (1914-1919), but these men did not become important figures, and they employed the tenor saxophone as a rhythmical instrument, not a melodic one. Coleman Hawkins has generally received

Coleman Hawkins. (AP/Wide World Photos)

credit from jazz historians for making the tenor saxophone a staple of jazz music. Influenced by Louis Armstrong, who revolutionized trumpet playing, Hawkins did the same thing with the saxophone. He introduced a smoother and more rhythmical tonguing of his instrument and adopted hard and heavy reeds that his contemporaries did not have the strength to use.

Hawkins was a competitive man with the urge to outdo his contemporaries, but his originality involved a great capacity for listening and learning from other musicians. He could adapt to the tenor saxophone the best musical expressions that he heard on other instruments. By the late 1930's he was able to do what only Armstrong had done: interpret the songs that he played—in effect recompose them—in performances that went far beyond the intentions of the original composer. He was one of the great energizers of European jazz during his five years abroad. His unique style became the standard for almost all saxophonists, especially tenor saxophonists in the field of jazz.

"One Hour." It must be remembered that performances of jazz music, especially in recordings before the time of long-playing (LP) records and later developments such as compact discs (CDs), usually lasted about three minutes, and a new and important stage of a musician's development might be reflected in several recordings made at about the same time. Therefore, it is sometimes difficult to choose one banner performance by Hawkins. In 1929, Hawkins, while a member of the Fletcher Henderson orchestra, on occasion played with other organizations, including McKinney's Cotton Pickers and the Mound City Blue Blowers. Within a week he recorded with both these bands, and in each case the style he had been developing in this decade became obvious.

"One Hour," with the latter group, can be associated with James P. Johnson's song "If I Could Be with You One Hour Tonight," still well known many decades later. Although Johnson's melody is never heard directly, "One Hour" is clearly based on its chords. A six-measure introduction by Hawkins, in which he abandons the conventional staccato rhythm employing short notes that even he had been relying upon and instead offers a legato style with descending figures that would become one of the features of his later playing. This performance illustrates the improvisational approach to familiar songs that is taken for granted today but was unknown in jazz at that time. Critic Gary Giddins considers this eighteen-measure solo to be the first "entirely successful tenor solo."

"Body and Soul." Hawkins recorded one of the most famous of all jazz performances on October 11, 1939, in the RCA studio in New York City. The song was "Body and Soul," composed nine years earlier by John Green. The theme of this song is never stated directly, although it is recognizable in the early measures of the recording. Thereafter the performance is all an improvisation, grounded on Hawkins's grasp of the song's melodic and rhythmical possibilities. Today it sounds conventional, but that is because instrumentalists after Hawkins enthusiastically adapted his kind of jazz invention.

Like Armstrong's interpretation of "West End Blues" eleven years earlier, Hawkins "Body and Soul" was recognized as entirely original, both in way he played the tenor saxophone and in his method of recording the song. Although truly original work is often not recognized as such until long afterward, this recording proved to be enormously popular. Hawkins had been developing this style for many years, and thus his interpretation of "Body and Soul" was not a sudden breakthrough into a new style of playing the saxophone but rather a particularly pure example of a style he had been perfecting in his decades with the Fletcher Henderson orchestra.

He was immediately obliged to repeat his performance, which he sometimes did on recordings and sometimes transformed extensively. It is likely that he had performed it many times on the European tour that he had just concluded, but now his fans demanded it, and he would continue to play it throughout his career. He began to play an expanded version of the song that fall of 1939 while fronting a band he had organized. Using the harmonies of the song, he elaborated the possibilities of the earlier three-minute recording, moving from a lower range upward in the second chorus. Despite the tedium of repeating this popular number, Hawkins was able, twenty years later, to perform it with enormous success at the Chicago Playboy Jazz Festival.

"Picasso." In 1948 Norman Granz, who produced a number of important jazz performances, is-

sued "Picasso" on his Clef Record label. Hawkins recorded this work either in that year or perhaps somewhat earlier. It was an unaccompanied saxophone solo, an innovation at the time. Hawkins mingled dramatic passages with free-form excursions in a remarkable display. The title reflects Granz's interest in artist Pablo Picasso, although for Hawkins the Pablo who beguiled him was the great cellist, Pablo Casals. Having played the piano and cello before taking up the saxophone, and continuing to play them for his own satisfaction, Hawkins was able to use his insights into the capacities of the piano and the cello in this solo recording of "Picasso" on the tenor saxophone.

"Mood Indigo." Until 1962, when Hawkins was in his late fifties and Duke Ellington in his early sixties, the two men had never recorded together, probably because Ellington's orchestra had over the years included several outstanding saxophonists, such as Ben Webster, whose style Hawkins had obviously influenced. Now, with Webster on his own, Hawkins joined with Ellington and six members of his orchestra for an album called *Duke Ellington Meets Coleman Hawkins*. It included several Ellington compositions, among them a six-minute version of his already famous "Mood Indigo," which became a highlight of this recording session. This is the only recorded combination of these two powerhouses of jazz late in their careers, but it took place while each was still performing at a high level.

Musical Legacy

Coleman Hawkins was essentially a gifted soloist, the first outstanding tenor saxophonist in jazz. Although he led his own musical groups at times, his temperament did not permit him to guide and discipline other musicians, who for him were essentially accompanists, and his own orchestras were not outstanding. Highly competitive, he enjoyed matching skills with other performers. It has been argued that he influenced virtually all later tenor saxophonists with the exception of Lester Young, the first man recognized as having defeated Hawkins in a jam session.

Hawkins was one of the most influential jazz musicians in style and technique. He moved away from the old "slap-tongue" style to a more powerful, fluent, legato manner of playing and characteristically projected an exciting, driving rhythm. Because he was adept at both piano and cello, Hawkins was able to bring a measure of their polyphonic capacities to a single-note instrument. His style drew adherents throughout the 1930's, and in the following decade Hawkins did what few of his contemporaries, the jazz musicians born before World War I, attempted. He encouraged younger musicians like Thelonious Monk and Miles Davis and performed with Dizzy Gillespie, Max Roach, and Sonny Rollins and other jazzmen of the bebop era, even as he continued his associations with the men who dominated jazz between the two world wars. As late as the 1960's, Hawkins, who had made the tenor saxophone a melodic instrument and performed for more than forty years, remained a major force in jazz music.

Robert P. Ellis

Further Reading

Chilton, John. *The Song of the Hawk*. Ann Arbor: University of Michigan Press, 1990. Hawkins has not been blessed with an outstanding biography, but this work by a significant British jazz historian is the most informative work.

Giddins, Gary. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998. The chapter on Hawkins is a good short biography, including accounts of the author's personal observations of the saxophonist's late concerts.

Hentoff, Nat. *Jazz Is*. New York: Random House, 1976. Hentoff's short section on Hawkins contains an account of the first time he was beaten in one of the saxophone competitions that were part of the jazz ritual known as the jam session.

Kirchner, Bill, ed. *The Oxford Companion to Jazz*. New York: Oxford University Press, 2000. The Hawkins chapter highlights some of his major performances, especially in the 1940's, when he collaborated with several young musicians who transformed jazz after World War II.

Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1989. Schuller's chapter on Hawkins contains eight reproductions of musical examples transcribed by the author from recordings.

See also: Bechet, Sidney; Carter, Benny; Coltrane, John; Ellington, Duke; Gillespie, Dizzy;

Hampton, Lionel; Hancock, Herbie; Henderson, Fletcher; Holiday, Billie; Jones, Hank; Lewis, John; Monk, Thelonious; Navarro, Fats; Parker, Charlie; Powell, Bud; Roach, Max; Rollins, Sonny; Smith, Bessie; Smith, Mamie; Sun Ra; Webster, Ben; Young, Lester.

Isaac Hayes

American rhythm-and-blues singer, songwriter, pianist, and saxophone player

Hayes excelled in producing the Memphis sound, a style of soul music that blended gospel and blues and that inspired funk, disco, and hip-hop. In addition, he was a noted composer of motion-picture scores.

Born: August 20, 1942; Covington, Tennessee
Died: August 10, 2008; Memphis, Tennessee
Also known as: Isaac Lee Hayes, Jr. (full name); Ike
Member of: The Mar-Keys

Principal works

FILM SCORES: *Maidstone*, 1970; *Shaft*, 1971; *Tough Guys*, 1974; *Truck Turner*, 1974; *Ninth Street*, 1999; *Bui Doi*, 2001.

Principal recordings

ALBUMS (solo): *Presenting Isaac Hayes*, 1967; *Hot Buttered Soul*, 1969; *The Isaac Hayes Movement*, 1970; *. . . To Be Continued*, 1970; *Black Moses*, 1971; *Shaft*, 1971; *In the Beginning*, 1972; *Joy*, 1973; *Tough Guys*, 1974; *Truck Turner*, 1974; *Chocolate Chip*, 1975; *Disco Connection*, 1976; *Groove-a-Thon*, 1976; *Juicy Fruit*, 1976; *A Man and a Woman*, 1977 (with Dionne Warwick); *New Horizon*, 1977; *For the Sake of Love*, 1978; *Hotbed*, 1978; *Don't Let Go*, 1979; *And Once Again*, 1980; *Royal Rappins*, 1980 (with Millie Jackson); *Lifetime Thing*, 1981; *U-Turn*, 1986; *Love Attack*, 1988; *Wonderful*, 1994; *Branded*, 1995; *Raw and Refined*, 1995; *Instrumentals*, 2003.
ALBUM (with the Mar-Keys): *The Great Memphis Sound*, 1966.

The Life

Born into poverty in Covington, Tennessee, Isaac Lee Hayes, Jr., was the second child of sharecroppers Isaac Hayes, Sr., and Eula Hayes. The Hayes children were orphaned early, and they were raised by their grandparents. Hayes picked cotton and performed other menial labor to help make ends meet. Although he dropped out of Manassas High School, he returned at age twenty-one to earn a diploma.

A gospel singer as a child, Hayes learned to play saxophone and piano in his teens, performing with numerous local groups. In the early 1960's, Hayes became a session musician with Stax Records, and he contributed as a songwriter (in collaboration with David Porter), an arranger, and a producer. He produced hits for many artists, especially Sam and Dave, in the process creating what came to be known as the Memphis sound. Later, he earned a reputation in his own right as a performer and a composer. He founded his own record label, Hot Buttered Soul, in 1975, but he was forced to declare bankruptcy before making a comeback later in the decade. Beginning in the mid-1970's, he appeared frequently in films and on television shows, including a long run on the animated series *South Park*.

Well known for his humanitarian work—particularly in support of literacy—and a controversial figure for his association with Scientology, Hayes resided in Memphis, where he hosted a popular radio show and owned two restaurants. The father of twelve children, he lived with his fourth wife, Adjowa, who gave birth to their son Nana in 2006. On August 10, 2008, the sixty-five-year-old Hayes collapsed and died at his home in Memphis.

The Music

Hayes became a driving force in African American music during the height of the civil rights era of the early 1960's. He was a leader in creating what became known as the Memphis sound, a form of soul music that blended the spiritual feel of gospel with the secular subject matter of blues. He borrowed shouts, call-and-response, and vocal harmonic style from gospel, and then he added horns to emphasize and underscore particular vocal phrases, encouraged instrumental improvisation, and stressed strong bass lines and clear-cut rhythm with a hard-hitting backbeat. Hayes's musical pro-

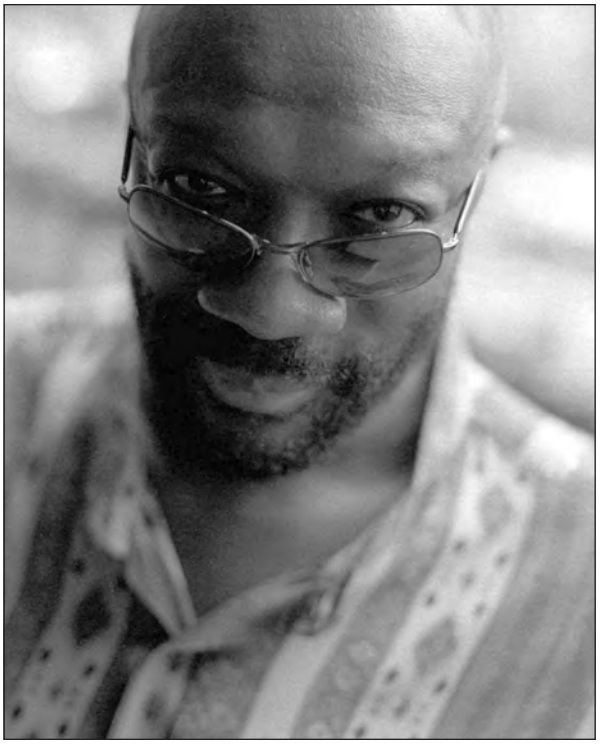
duction dropped off in the early 1980's as tastes and styles changed. At the same time, he devoted more energy to acting, appearing in television series such as *The Rockford Files*, *The A-Team*, *Miami Vice*. From 1997 to 2006, he was the voice of Chef on the animated series *South Park*. He also appeared in such films as *Escape from New York* (1981), *I'm Gonna Get You Sucka* (1988), and *Johnny Mnemonic* (1995).

Early Works. Though other artists recorded songs composed at Stax Records by the team of Hayes and Porter, it was Sam and Dave (Samuel David Moore and Dave Prater) that had the greatest success. Between 1965 and 1970, Hayes and Porter wrote more than a dozen rhythm-and-blues/soul hits for Sam and Dave that performed well on pop charts in the United States and in England. The best-known songs included "Hold On! I'm Comin'" (1966), "When Something Is Wrong with My Baby" (1967), "Soul Man" (1967), and "I Thank You" (1968).

Hot Buttered Soul. A studio album released in 1969, this represented Hayes's second solo effort, and it was a major departure from typical soul recordings of the day. Instead of the usual series of short songs appropriate for singles, *Hot Buttered Soul* presented just four cuts, from the five-minute-long original about adultery, "One Woman," to an eighteen-minute version of Jimmy Webb's "By the Time I Get to Phoenix," featuring narration and full orchestration complete with horns, strings, and chorus bolstered with delayed reverb.

Shaft. Hayes may be best remembered for this double-disc release that contains highlights from the sound track of the Metro-Goldwyn-Mayer black private-eye film *Shaft* (1971), which Hayes scored. The primarily instrumental album, which reached number one on the *Billboard* black and jazz charts, produced "Theme from Shaft," which reached number one on the *Billboard* Hot 100 list, remaining on the charts for more than a year. *Shaft* garnered three Grammy Awards (Best Instrumental Composition for Motion Picture or Television, Best Engineered Recording, Best Instrumental Arrangement). Hayes—who had a cameo role in the film—also won an Academy Award for Best Original Composition, the first African American to earn an Oscar in a nonacting role.

New Horizon. This 1977 release was Hayes's well-received and critically acclaimed rhythm-and-blues/soul debut with a new label, Polydor. A live album, and a comeback of sorts for Hayes, it featured duets with singer Dionne Warwick, and had several tracks that proved popular with listeners, including the hit "Out of the Ghetto"; a ballad, "It's Heaven to Me"; and the erotic dance tune "Moonlight Lovin' (Menage a Trois)."



Isaac Hayes. (AP/Wide World Photos)

Branded. A 1995 release on Virgin Records, this album marked another Hayes comeback, after his long hiatus in the late 1980's and early 1990's. A mix of fast-paced, funky jams and slowed-down love ballads showcasing Hayes's distinctive voice, *Branded* is considered a masterpiece of vocal and instrumental arrangements. Outstanding cuts include "Thanks to the Fool," "Soulsville," "Summer in the City," "I'll Do Anything (To Turn You On)," and a reworking of Sting's "Fragile."

Musical Legacy

Hayes built an impressive body of work since he started as a keyboard player in the house band at Stax Records in the early 1960's. With partner Porter, Hayes gained fame as a songwriter and producer, helping pen a string of hits for Sam and Dave. Throughout his Grammy and Academy

Award-winning solo career he broke new ground: blending black and white musical styles, mixing the sacred and the secular, merging funk with unusual orchestrations, and creating extended mini-symphonies of soul that shattered preconceptions of pop music. In the process, he pioneered a fresh, instantly recognizable form that inspired later artists, setting the stage for further expansion of African American music. A leader of innovation by example, Hayes was inducted into the Rock and Roll Hall of Fame in 2002.

Jack Ewing

Further Reading

Bowman, Rob. *Soulsville, U.S.A.: The Story of Stax Records*. Woodbridge, Conn.: Schirmer Trade Books, 2003. This is a history of the influential record label, where Hayes began his career, with interviews and photographs.

Goldman, Vivien. *The Black Chord*. New York: Universe, 1999. An overview of African American music, from ancient roots to the present, this contains an introduction by Hayes and many photographs.

Gordon, Robert. *It Came From Memphis*. New York: Atria, 2001. This book provides unusual insight into the hidden character of the city called the birthplace of rock and roll. Includes references to Hayes and photographs.

Guralick, Peter. *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*. New York: Back Bay Books, 1999. This book focuses on Stax Records and its involvement in the evolution of contemporary rhythm and blues. Includes profiles of artists, among them Hayes, and criticism.

Hayes, Isaac, and Susan DiSesa. *Cooking with Heart and Soul*. New York: Putnam, 2000. This autobiographical cookbook offers background information on Hayes and recipes for down-home cuisine. Includes photographs.

See also: King, Albert; Pickett, Wilson; Sting; Webb, Jimmy.

Jascha Heifetz

Lithuanian American classical violinist

Heifetz was known for interpretations of violin works that emphasized fast tempi, an intense vibrato, and a powerful tone. Later in life he became a pedagogue, but his principal influence upon the world of music was as an inimitable performer.

Born: February 2, 1901; Vilna, Lithuania, Russian Empire (now in Lithuania)
Died: December 10, 1987; Los Angeles, California
Also known as: Iosef Ruvinovich Heifetz (full name)

Principal recordings

ALBUMS: *Bach: Sonatas and Partitas*, 1952; *Beethoven: Sonatas*, 1952; *Conus: Concerto in E Minor*, 1952; *Spohr: Concerto No. 8*, 1954; *Brahms: Violin Concerto in D Major, Op. 77*, 1955 (with Fritz Reiner and the Chicago Symphony Orchestra); *Beethoven: Concerto*, 1956; *Mozart: Sinfonia Concertante*, 1956; *Tchaikovsky: Concerto for Violin in D Major, Op. 35*, 1957 (with Reiner and the Chicago Symphony Orchestra); *Mendelssohn: Violin Concerto in E Minor, Op. 64*, 1959 (with Charles Munch and the Boston Symphony Orchestra); *Prokofiev: Violin Concerto No. 2 in G Minor, Op. 63*, 1959 (with Munch and the Boston Symphony Orchestra); *Sibelius: Violin Concerto in D Minor, Op. 47*, 1959 (with Walter Hendl and the Chicago Symphony Orchestra); *Bach: Concerto for Two Violins*, 1961 (with Sir Malcolm Sargent and the New Symphony Orchestra of London); *Bruch: Scottish Fantasy in E-flat Major, Op. 46*, 1961 (with Sargent and the New Symphony Orchestra of London); *Glazunov: Concerto for Violin in A Minor, Op. 82*, 1963 (with Hendl and the RCA Victor Symphony Orchestra); *George Gershwin: Three Preludes*, 1965 (with Brooks Smith); *Bach: Chaconne from Partita No. 2 in D Minor*, 1970; *Tchaikovsky: Sérénade Mélancolique for Violin and Orchestra in B Minor, Op. 26*, 1970.

The Life

Following early lessons on a quarter-sized violin with his father, Iosef Ruvinovich "Jascha" Heifetz

(JAH-shah HI-fehts) continued his studies at age five with Ilya Malkin, a student of Leopold Auer (the leading violin professor in Russia at the turn of the twentieth century). Later, Heifetiz studied in St. Petersburg, Russia, with Auer himself. At age ten, Heifetz embarked upon concert tours, leading to debuts around the world, repeat engagements, and recording contracts. His life was so intimately bound with his music that it is nearly impossible to separate the man from the violin. He became a naturalized citizen of the United States in 1925, an act that caused the Soviet Union to label him essentially a traitor and to disparage him in the Russian press. Later in his life, the Russian musical and political establishment worked to humiliate his students (especially Erick Friedman) when they entered the international Tchaikovsky Competition held in Moscow.

Heifetz married a silent film actress named Florence Vidor in 1928, and they had two children, Josefa and Robert. The couple divorced in 1945. He married Frances Spiegelberg in 1947, and the couple had a son named Joseph (who is a photographer in Australia). The couple divorced in 1962.

In 1953 Heifetz suffered minor arm injuries when he was attacked in Jerusalem following a concert on which he had programmed the violin sonata by Richard Strauss, disdaining an Israeli ban at the time that prohibited performances of music by German composers. In the late 1950's, he curtailed his performing career, which had included more than one hundred concerts a year, adding other musical roles, such as recording and teaching, to his life and also spending more time at his home in California, where he enjoyed tennis, Ping-Pong, and sailing. He retired from performing completely following a televised broadcast of his final concert on October 23, 1972. For fifteen more years, he continued to teach, and his teaching studio, which was designed by Frank Lloyd Wright, is preserved in the Colburn School of Music in downtown Los Angeles. Heifetz died at Cedars-Sinai Medical Center in Los Angeles on December 10, 1987.

The Music

At age six, Heifetz performed Felix Mendelssohn's Violin Concerto in E Minor (1845) before an audience of a thousand people. By age eleven, he had logged a debut in St. Petersburg and in Berlin. The teacher who changed Heifetz's life was Auer, who took Heifetz as a student in 1910. Auer imparted to Heifetz the essentials of technique and of interpretation in the Russian tradition that remained with him throughout his career. These characteristics included the high right elbow and the strongly angled bow fingers (since dubbed the Russian bow grip). Another is audible portamenti and shifts between notes (since called Russian or Heifetz shifts), in which a violinist changes position using the finger that will play the note following the shift rather than the finger playing the note prior to the shift (called a French-style shift).

Jascha Heifetz. (Library of Congress)

Early Performances. Heifetz's official debut in St. Petersburg occurred on April 30, 1911, before an audience of about twenty-five thousand, and his European debut occurred on October 28, 1912, when he performed Peter Ilich Tchaikovsky's Violin Concerto (1878) with the Berlin Philharmonic. It appears, however, that it was his New York debut in 1917 (at the age of sixteen) that sparked the sensation that he maintained for more than fifty years.

From 1917, Heifetz performed with every major orchestra in the world, and in recital venues of all levels of prestige. His most frequent accompanists throughout his career were André Benoist, Samuel Chotzinoff, Isidor Achron, Emanuel Bay, and Brooks Smith. Additionally, he collaborated frequently as a chamber musician with cellists Emanuel Feuermann and Gregor Piatigorsky, pianist Artur Rubinstein, and violist William Primrose.

Rock Star Status. Between 1920 and 1940, Heifetz acquired a status that in the twenty-first century has been granted only to rock, pop, and motion picture stars. Would-be concert attendees in the 1920's who could not get tickets to a Heifetz concert exhibited unruly behavior. The violinist required police protection after at least one of his early concerts in Russia because the fervor of his adoring public was so great.

Stories floated around him, including reports that world-famous violinist Fritz Kreisler said, upon hearing Heifetz perform, "Well, now the rest of us can all go and break our violins!" Another story, reputedly at Heifetz's sensational New York debut in 1917, involved the great violinist Mischa Elman. Elman complained to his pianist friend Leopold Godowsky that it was awfully hot in the concert hall, to which Godowsky replied, "Not for pianists!"

Technique and Repertoire. Heifetz's intensity of tone and vibrato, combined with the typically blistering speeds at which he took his tempi, created a style so unique that, though it was inimitable, most violinists who were students while Heifetz was performing attempted to imitate him, hoping for similar careers. Without exception, no one succeeded in this task (though his students Erick Friedman and Eugene Fodor probably came closest), and many students incurred problems with their violin playing for trying.

Heifetz's repertoire was encyclopedic, yet most critics believed that his strength was the repertoire of the Romantic and twentieth century eras. Though he recorded and performed music by Johann Sebastian Bach and the classic composers, his interpretations of this repertoire met with mixed reviews more frequently than his interpretations of the music of Ludwig van Beethoven, Johannes Brahms, Max Bruch, Jean Sibelius, Tchaikovsky, Erich Wolfgang Korngold, Jules Conus, and Sergei Prokofiev, for example.

Violins and Bows. Heifetz played three instruments throughout his life. His early instrument was a 1736 violin fashioned by the Venetian maker Carlo Tononi, which Heifetz used till about 1937. In that year, he acquired on loan (and later purchased in 1951) the 1714 Dolphin Stradivarius. Heifetz's favorite violin was the 1742 Ferdinand David Guarnerius del Gésu (named for its former owner, the concertmaster of the Leipzig Gewandhaus Orchestra, who premiered Felix Mendelssohn's violin concerto). Heifetz habitually strung these violins with gut or wound gut strings and with a gold E string. He collected a variety of bows by famous French makers, but a Nikolaus Kittel bow given to Heifetz by Auer was his prized bow. Heifetz bequeathed his Tononi to his student Sherry Kloss, and his Guarneri to the San Francisco Legion of Honor Museum, from where it is occasionally loaned for use by celebrated violinists (currently San Francisco Symphony concertmaster Alexander Barantschik). The Dolphin Stradivarius was bought by the Nippon Foundation.

The Critics. Critical reactions to Heifetz's performance style ranged across a spectrum of opinion. Positive reviews typically spoke of his "silken tone, technical perfection, and regard for the composer's slightest markings" (Harold Schonberg in *The New York Times*). Others called him "a modern miracle." Not all reviews were completely favorable, and those less positive tended toward descriptors such as "cold," "impersonal," or "austere."

Arrangements. Throughout his career, but principally during the World War II years, Heifetz arranged many short character pieces for his use as encores or for entertainment for the Allied troops in Europe. Most famous among these arrangements were *Hora Staccato* (1906) by Grigoras Dinicu, *The Girl with the Flaxen Hair* (1910) and *Golliwog's Cake-*

walk (1909) by Claude Debussy, *Three Preludes* (1926) by George Gershwin, and *Estrellita* (1912) by Manuel Ponce.

Film Appearances. In 1939 Heifetz made his film debut in *And They Shall Have Music* (1939). Serving largely as a vehicle for Heifetz's performance, this film has a loose story line about a music school that needs his philanthropy to survive. In 1946 Heifetz, using the pseudonym Jim Hoyl, composed a successful popular song entitled *When You Make Love to Me, Don't Make Believe*, which was sung and recorded by Bing Crosby and Margaret Whiting. In 1949 he invented and patented a rubber mute for the violin called the Heifetz Mute, which in its day had an advanced design over the traditional three-pronged wooden mutes because it could be placed, when not in use, between the strings behind the violin bridge.

Hiatuses. On several occasions throughout his career, Heifetz took sabbaticals from concertizing (one of these lasted about twenty months), during which time he rested from his arduous schedule, and he reputedly reconsidered his interpretations. However, several sources indicate that Heifetz's interpretations changed little over the span of his career, especially after he immigrated to America. In many ways, Heifetz embodied the quintessence of musical consistency.

Retirement and After. In 1972, at his final recital, Heifetz chose a program that was similar to programs he had done during his entire life: sonatas by César Franck and Richard Strauss, selections from Bach's Partita No. 3 in E Major (1720), and several encores by Debussy, Ernest Bloch, Kreisler, Sergei Rachmaninoff, and Maurice Ravel.

Following his retirement from the concert stage in 1972, Heifetz taught violin lessons and master classes at the University of California, Los Angeles and the University of Southern California (through 1983), several of which were videotaped and are available for viewing. His most famous students included, in addition to Friedman and Fodor, Yuval Yaron, Sherry Kloss, and Ayke Agus. (Kloss and Agus each wrote a book describing Heifetz as they knew him.) As a teacher, Heifetz produced fewer star protégés than other teachers, probably because of his inimitable style and because of his generally acknowledged impatience with student performances that lacked polish.

Musical Legacy

According to *The New York Times* critic Tim Page, Heifetz refused a request for an interview for a biography of his life. Page concluded that Heifetz was a fiercely private man with few friends, an estranged family (following the two divorces), and a life best documented from the stage and the recording.

Heifetz's legacy rests almost entirely with his performances and with his incredible recordings. An unsurpassed virtuoso, he left behind numerous arrangements of encores, and many important twentieth century violin concerti would have remained in obscurity without his promotion of them. He held himself to the highest standards, which might best be captured in his own words: "If I don't practice one day, I know it; if I miss two days, the critics know it; if I miss three days, the public knows it."

Heifetz received three Grammy Awards for chamber music recordings, he was posthumously awarded the Grammy Lifetime Achievement Award in 1989, and he was inducted into the Grammy Hall of Fame in 1999. He held an honorary doctorate from Northwestern University, and in 1957 he was granted membership in the French Legion of Honor.

Jonathan A. Sturm

Further Reading

Agus, Ayke. *Heifetz as I Knew Him*. New York: Amadeus Press, 2005. A portrait of Heifetz from one of his students and late-in-life violin studio accompanists.

Axelrod, Herbert. *Heifetz*. Neptune City, N.J.: Paganiniana, 1991. A biography of Heifetz by a noted music aficionado and violin collector.

Creighton, J. *Discopaedia of the Violin: 1889-1971*. Toronto, Ont.: University of Toronto Press, 1974. Covering nearly a century, a list of recordings by violinists, including Heifetz.

Flesch, Carl. *Memoirs*. London: Rockliff, 1960. Flesch was one of the great violin pedagogues of the early twentieth century, and his memoirs include mention of Heifetz.

Kloss, Sherry. *Jascha Heifetz Through My Eyes*. Muncie, Ind.: Kloss Classics, 2000. Another useful portrait of Heifetz from the eyes of a student, in this case the one to whom he gave his Tononi violin.

Weschler-Vered, Artur. *Jascha Heifetz*. New York: Music Sales, 1986. A biography of Heifetz that tends toward the adulatory; useful as a supplement, but not endorsed as an authoritative biography.

See also: Busch, Adolf; Crosby, Bing; Debussy, Claude; Korngold, Erich Wolfgang; Kreisler, Fritz; Oistrakh, David; Prokofiev, Sergei; Ravel, Maurice; Rózsa, Miklós; Rubinstein, Artur; Stern, Isaac; Strauss, Richard; Thomson, Virgil; Walton, Sir William.

Fletcher Henderson

American jazz composer, arranger, and pianist

Henderson's orchestra was one of the foremost in jazz throughout the 1920's and early 1930's, and he is credited with increasing the size of the standard big band. He was also a prominent arranger, contributing several of Benny Goodman's most famous arrangements.

Born: December 18, 1897; Cuthbert, Georgia
Died: December 29, 1952; New York, New York
Also known as: Fletcher Hamilton Henderson, Jr. (full name)
Member of: The Fletcher Henderson All Stars; Fletcher Henderson's Sextet

Principal recordings

ALBUMS: *Fletcher Henderson's Sextet*, 1950 (with Fletcher Henderson's Sextet); *The Big Reunion*, 1957 (with Fletcher Henderson's All Stars).

SINGLES (solo): "Charleston Crazy," 1923; "Down South Blues," 1923; "Just Hot," 1923; "Naughty Man," 1924; "Sud Bustin' Blues," 1924; "Florida Stomp," 1925; "Get It Fixed," 1925; "Hey Foot Straw Horse," 1925; "King Porter Stomp," 1925; "Sugar Foot Stomp," 1925; "Dynamite," 1926; "Hard to Get Gertie," 1926; "Hi Diddle Diddle," 1926; "Honeybunch," 1926; "Snag It," 1927; "I'm Feeling Devilish," 1928; "Keep a Song in Your Soul," 1930; "Oh It Looks Like Rain," 1931; "Poor Old Joe," 1932; "Sing Sing Sing," 1932; "Down South Camp Meeting," 1934; "Happy as the Day Is Long," 1934; "Hocus Pocus," 1934; "Wrappin' It Up," 1934; "Christopher Columbus," 1936 (with Leon Berry); "Knock Knock Who's There," 1936.

The Life

Fletcher Hamilton Henderson, Jr., was raised in a musical household by his father, Fletcher Hamilton Henderson, Sr., and his mother, Ozie, a pianist and music teacher. Henderson began piano lessons at the age of six, and he was trained exclusively in European music with little exposure to the black folk tradition. He attended Atlanta University as a chemistry and mathematics major, and he moved to New York in 1920 to begin a career as a chemist. Opportunities for black chemists were few at the time, and Henderson took work as a musician.

Henderson's first position in New York City was as a song demonstrator for Pace-Handy Music Company, playing new songs on the piano to potential customers. In 1921 Harry Pace left the company and established Black Swan, the first record company owned and operated by blacks and devoted to black artists. Pace took Henderson to Black Swan, where his responsibilities included accompanying singers at the keyboard for their recordings (particularly blues singers, as blues music was growing immensely popular in black communities) and assembling and leading bands to back up the singers.

By 1923 Henderson had established a band that, in addition to accompanying singers for recordings, was performing regularly at dances and cabarets. That year Henderson's band, primarily a dance band, won an audition at Club Alabam. The group held a residency at Roseland, a ballroom club, in 1924. As music from the New Orleans and Chicago Dixieland groups gradually infiltrated New York, Henderson's orchestra began to turn to jazz.

By 1927 Henderson's orchestra was one of the most popular in the field. Henderson frequently sought out the best soloists, employing at various times players such as Louis Armstrong, Coleman Hawkins, and Rex Stewart. He also employed Don Redman, a reed player who arranged many songs for the group. In 1927 Redman left the group to arrange for McKinney's Cotton Pickers, leaving Henderson scrambling for arrangements.

In 1928 Henderson injured his head in a car acci-

dent. Prior to the accident, Henderson was known for being timid and ineffective as a leader, and the head injury possibly exacerbated these problems. His band members took advantage of Henderson's condition, showing up late to rehearsals and recording sessions, which resulted in erratic performance quality.

Henderson was too willing to turn over creative control of his group. In 1929 he accepted the firing of many of his players by a white revue conductor, which led to the breakup of the band. Henderson worked on rebuilding the band until 1931, when the group started recording again. Finding himself without an arranger, Henderson was forced to write some arrangements himself, launching a new career.

Henderson's band performed until 1934, when the members, tired of Henderson's lax leadership, turned in their notices all at once. The next year, a financially despondent Henderson sold a group of arrangements to Benny Goodman, who was in need of new music for his radio spot *Let's Dance*. Henderson's superb arrangements were partly responsible for Goodman's rapid rise to fame, and in 1939 Goodman hired Henderson as his arranger.

Henderson repeatedly tried to assemble bands throughout the 1930's and into the 1940's, but none was as successful or as stable as his late 1920's and early 1930's bands. In the 1940's, Henderson toured as the pianist and arranger for Ethel Waters, a singer with whom he worked at Black Swan. In 1950 Henderson suffered a stroke, and he died two years later.

The Music

Although Henderson was often ineffective at motivating his band members to perform to the best of their abilities, he excelled at finding the best soloists for his groups, often launching his band members into lengthy jazz careers. Hawkins was easily Henderson's star soloist, playing in the orchestra for ten years and becoming the most prominent tenor saxophonist in jazz until he was upstaged by Lester Young (who replaced Hawkins in Henderson's orchestra). Henderson hired the young Armstrong, who played in the band for a little more than a year, leaving because he felt he did not get enough solo time on recordings. At various times Henderson employed cornetist Stewart, alto saxophonist Benny Carter, trombonist Benny Morton, and trumpeter Cootie Williams, among many others.

Henderson's arranging style owes a large debt to Redman, his arranger until 1927. From Redman, Henderson learned to create a balance between scored passages for the band and improvised solo sections. Henderson's arrangements are clean and economical, avoiding the cumbersome complexities of Ferde Grofé's writing for Paul Whiteman's orchestra. Henderson often wrote in unusual keys for jazz, expecting a high level of musicianship from his players.

Early Works. Redman's arrangements allowed soloists unprecedented freedom, particularly compared with the most prolific band of the day, Whiteman's orchestra. Usually doctored stock arrangements, Redman's arrangements were playful, witty renderings of popular songs.

Armstrong made a significant impact on Henderson's orchestra during the early years. Though his stay in the group was brief (from September, 1924, to November, 1925), his hot soloing pushed the group members to play in a more jazzy, New Orleans style, as opposed to the dance style of the band's roots. Redman changed his arranging to accommodate the rising star, though neither he nor Henderson ever thought to put Armstrong in a vocal role, a deciding factor in Armstrong's decision to leave.

"Sugar Foot Stomp." A Redman reworking of King Oliver's "Dippermouth Blues," the Henderson orchestra's first recording showcases Armstrong, who brought the original Oliver manuscript with him from Chicago. One of Henderson's personal favorites, this recording helped to make the Henderson band famous. In the 1930's, Henderson reworked Redman's version, recording it several times. This piece was one of the arrangements that Henderson sold to Goodman in 1935, and it became a staple in Goodman's repertory. "Sugar Foot Stomp" was also recorded by numerous other groups during the swing era.

"King Porter Stomp." This piece showcases the talent of the Henderson orchestra to create head arrangements (pieces composed collectively by a band over a number of rehearsals and performances). "King Porter Stomp" began as a ragtime piece written and recorded by Jelly Roll Morton, and it was released as a stock arrangement in 1924. Henderson's band first recorded it in 1925, when

Armstrong was in the group, but for reasons unknown, that recording was never released. The subsequent 1928 recording, however, was colored by Armstrong's original interpretation, and it was characterized by strings of solos mixed with ensemble riffs. The piece was reworked in 1932 and released as "New King Porter Stomp," featuring a faster tempo and elimination of the two-beat bass style of ragtime in favor of the four-beat style that characterized music of the swing era. The band released another recording in 1933, removing the "new" from the title and making changes in the solo structure. Through these years, the piece remained a head arrangement. It was not written down until Henderson sold it to Goodman for the *Let's Dance* program, and it consequently became one of swing's biggest hits.

"Down South Camp Meeting." Composed and arranged by Henderson in 1934, "Down South Camp Meeting" (with another Henderson original, "Wrappin' It Up") was recorded for Decca Records shortly before the Henderson band broke up. The title refers to a Southern black Pentecostal revival, reflecting Decca's developing interest in "race" records, products aimed at the black audience. This piece is similar to "King Porter Stomp" in that it features the band's sections set against one another in call-and-response figures and in phrase structure (once it leaves a phrase, it does not return to that phrase for the rest of the piece). However, it is not a head arrangement, and it features few solos (in Henderson's recording, only the trumpeter Red Allen solos). This piece was sold to Goodman with only minor changes, though the slower tempo that Goodman preferred removes the lively quality of the Henderson orchestra's original recording.

"Blue Skies." Beginning as a Tin Pan Alley song by Irving Berlin, "Blue Skies" was memorably featured in the first talking picture, *The Jazz Singer* (1927), sung by Al Jolson. While the song was popular, it did not become a jazz standard until Henderson's 1935 arrangement for Goodman. The introduction to this arrangement features an unusual dissonance, picturesquely representing the storm before the blue skies (as described by Henderson in a 1938 radio broadcast). The arrangement features the *aaba* Tin Pan Alley melody prominently, but Henderson expertly mixes the standard format with big band figures such as call-and-response and improvised solos. This piece was one of Goodman's favorites, and he included it on the 1938 Carnegie Hall concert.

Musical Legacy

Without Henderson, big band jazz may have taken a different turn. Although Whiteman helped establish the saxophone as a standard jazz instrument, it was Henderson and his orchestra that established the saxophone as a solo instrument. Henderson also expanded the big band format to include three trumpets and two trombones, while his former arranger Redman later expanded the saxophone section to include four players.

Henderson's group was one of the most popular in jazz in its time, but Henderson was mostly forgotten by the time of his death. Interest in this key figure has resurged, allowing Henderson the prominence he deserves as a jazz innovator.

Sarah Caissie Provost

Further Reading

Collier, James Lincoln. *The Making of Jazz*. Boston: Houghton Mifflin, 1978. Collier includes a chapter on Henderson's life and his innovative arrangements, connecting his personality with his musical style. Includes illustrations and discography.

Hadlock, Richard. *Jazz Masters of the 1920's*. New York: Da Capo Press, 1972. This book includes a chapter on Henderson and Redman, focusing on Henderson's band members and the contributions of Henderson and Redman to later big band jazz. Includes discography.

Magee, Jeffrey. *The Uncrowned King of Swing: Fletcher Henderson and Big Band Jazz*. New York: Oxford University Press, 2005. Magee's book offers a comprehensive look at Henderson's life and music, delving deeply into his arrangements and the influences on his musical life. Includes illustrations, musical examples, and a catalog of Henderson's arrangements for Goodman.

Oliphant, Dave. *The Early Swing Era, 1930-1941*. Westport, Conn.: Greenwood Press, 2002. Oliphant details the history and the influence of Henderson's bands and his instrumental position in Goodman's orchestra. Includes illustrations.

Schuller, Gunther. *Early Jazz: Its Roots and Musical Development*. New York: Oxford University Press,

1968. Schuller details several of Henderson's arrangements and recordings. Includes discography.

See also: Armstrong, Louis; Bechet, Sidney; Berlin, Irving; Blakey, Art; Carter, Benny; Goodman, Benny; Gordon, Dexter; Hawkins, Coleman; Hunter, Alberta; Jefferson, Blind Lemon; Morton, Jelly Roll; Rainey, Ma; Smith, Bessie; Webster, Ben; Whiteman, Paul; Young, Lester.

Jimi Hendrix

American rock singer, guitarist, and songwriter

Hendrix is generally recognized as the most influential rock guitarist in history. His unique style and unconventional technique, his showmanship in concert, and his innovation in the recording studio are all legendary.

Born: November 27, 1942; Seattle, Washington
Died: September 18, 1970; London, England
Also known as: Johnny Allen Hendrix (full name); James Marshall Hendrix; Jimmy James
Member of: The Jimi Hendrix Experience; Band of Gypsys; Gypsy Sons and Rainbows; Cry of Love

Principal recordings

ALBUMS: *Are You Experienced*, 1967; *Axis: Bold as Love*, 1967; *Electric Ladyland*, 1968; *Band of Gypsys*, 1970; *The Cry of Love*, 1971; *Rainbow Bridge*, 1971; *War Heroes*, 1972; *Crash Landing*, 1975; *Midnight Lightning*, 1975; *Nine to the Universe*, 1980; *Kiss the Sky*, 1985; *Radio One*, 1989; *Stages*, 1992; *The Ultimate Experience*, 1993; *Blues*, 1994; *Voodoo Soup*, 1995; *First Rays of the New Rising Sun*, 1997; *South Saturn Delta*, 1997; *BBC Sessions*, 1998.

The Life

Johnny Allen Hendrix (later changed by his father to James Marshall Hendrix), of African American, Cherokee, and Irish American ancestry, was born in Seattle, Washington, to Lucille Jeter Hendrix, while his father, James Allen ("Al") Hendrix, was serving in the military. Lucille registered the child's name as Johnny Allen Hendrix. Since Lucille could not properly care for her young son, he was reared, in part, by kindly neighbors and relatives. When Al Hendrix was discharged from the Army in 1945, he reclaimed his son, changing his name to James Marshall Hendrix in 1946. Young Jimmy attended school in Seattle, and his parents divorced in 1951, with Al taking custody of Jimmy and his two younger brothers. (Lucille died in 1958.) After finding Jimmy trying to play guitar on a broom, Al bought him a cheap instrument. Jimmy dropped out of high school and played guitar (left-handed, typically playing a right-handed guitar strung upside down) in local bands. In 1961 he enlisted in the 101st Airborne Division of the U.S. Army.

After his discharge in 1962, Hendrix played guitar in bands in and around Nashville, supporting such performing artists as Sam Cooke, Curtis Mayfield, Slim Harpo, and Little Richard. He moved to New York City in 1964, and in 1964-1965 he played with the Isley Brothers, Ike and Tina Turner, King Curtis, and Curtis Knight, among others. In the summer of 1966 Hendrix formed his own band, Jimmy James and the Blue Flames, performing in Greenwich Village in New York City. Animals bassist Chas Chandler discovered him there and made arrangements to take him to London. It was at this time that Jimmy's name became Jimi.

Less than a month after his arrival in London in September, 1966, the Jimi Hendrix Experience was formed, with bassist Noel Redding and drummer John "Mitch" Mitchell, and Hendrix began his first concert tour. With Chandler's managerial acumen, many club dates soon followed. Hendrix's virtuosity attracted the attention of Britain's top music stars, including members of the Beatles and the Rolling Stones.

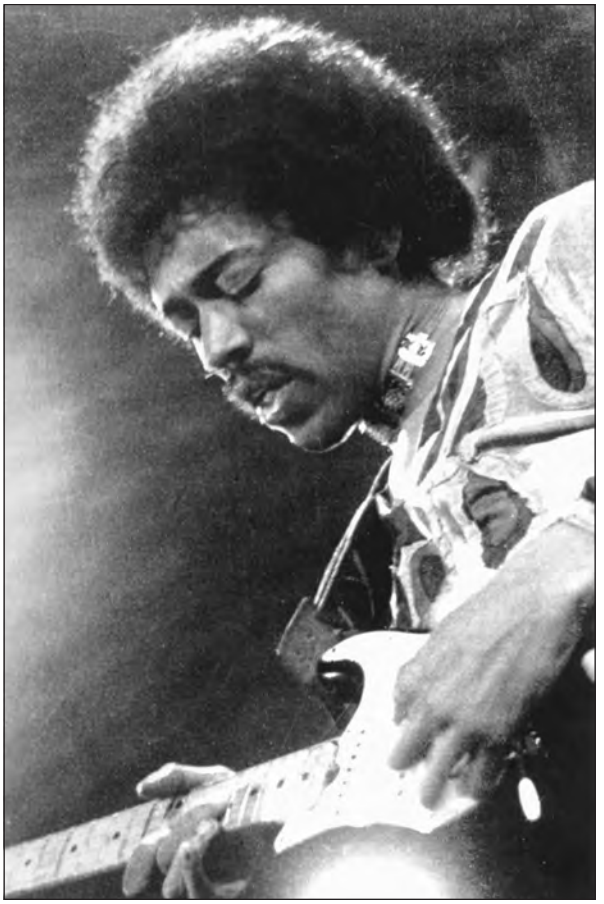
Hendrix's performance at the Monterey International Pop Festival in California on June 18, 1967, concluding with his setting his guitar aflame, brought him international fame. He toured in the United States and Europe and recorded his first two albums, *Are You Experienced* and *Axis: Bold as Love*. In 1968 the Jimi Hendrix Experience toured extensively and recorded *Electric Ladyland*. In early 1969

the band again toured Europe and the United States; in May Hendrix was arrested in Toronto on drug charges, released on bail, and eventually found not guilty.

The Jimi Hendrix Experience played its final show in June, 1969. Hendrix formed a new but short-lived band, Gypsy Sons and Rainbows, expressly for the Woodstock Festival in August, 1969, where he was the headliner. At the end of 1969 Hendrix formed a new group with bassist Billy Cox and drummer Buddy Miles. A Band of Gypsys recorded a series of high-profile concerts at the Fillmore East auditorium in New York for a live album, *Band of Gypsys*.

In late January, 1970, that group also disbanded. In April, 1970, Hendrix formed his final band, retaining Cox on bass and bringing Mitchell back on drums. Hendrix recorded and toured with this band throughout the spring and summer.

Hendrix was found dead of asphyxiation after inhalation of his vomit in his London flat on September 18, 1970, after taking a large dose of a prescription sleep aid. Hendrix's remains were sent to Seattle, and he was buried in Renton, Washington.



Jimi Hendrix. (AP/Wide World Photos)

The Music

From 1963 to 1966, before the formation of the Jimi Hendrix Experience, Hendrix made several live and studio recordings as a backing musician for such artists as Don Covay, Little Richard, the Isley Brothers, Lonnie Youngblood, and Curtis Knight. While some of these recordings reveal flashes of the extraordinary work to come, none represents Hendrix's finest work.

After the formation of the Jimi Hendrix Experience, the group worked quickly to release three singles. The first, a cover of "Hey Joe," was a hit, as was the second, a psychedelic original called "Purple Haze," opening with a distinctive tritone interval and featuring a dissonant seventh and ninth chord, often known as the Hendrix chord. Both songs remained part of Hendrix's live repertoire for the remainder of his career. The third single, "The Wind Cries Mary," is a beautiful ballad, showcasing Hendrix's delicate touch and evocative lyrics.

Are You Experienced. The Jimi Hendrix Experience's debut album, released in Britain in May, 1967, took different forms in the United States and Britain. Standout tracks include "Foxey Lady," which begins with gradually swelling feedback and utilizes the Hendrix chord. "Manic Depression" is one of the first rock compositions in waltz meter. An original twelve-bar blues, "Red House," showcases Jimi's lead guitar skills, and "I Don't Live Today" includes an early use of the wah-wah effect. "Fire" features Hendrix's driving, soulful rhythm guitar, along with some wild bends with the tremolo bar. An ambitious science-fiction epic, "Third Stone from the Sun" incorporates speech sounds that are unintelligible unless played back at double-speed, and the title track features guitar tracks played backward (accomplished by flipping the analog tape over in the recording studio). Hendrix's adventurous studio techniques were remarkable in 1967 and remain so today.

Axis: Bold as Love. The second album, released in Britain in October, 1967, opens with a free-form

sound painting called "EXP," featuring atonal feedback guitar tracks, drenched with fuzz-box distortion and manipulated with the tremolo bar. Other album highlights include such rockers as "You Got Me Floatin'" and "Spanish Castle Magic" (the latter long retained in Hendrix's stage repertoire) and such gorgeous ballads as "One Rainy Wish" and "Little Wing." Hendrix continued to explore sonic possibilities in the recording studio, experimenting with the wah-wah pedal on "Up from the Skies," the Octavia on "Little Miss Lover," and phase shifting on the title track, "Bold as Love." Hendrix continued to refine his backward-guitar technique, evident on the lovely ballad "Castles Made of Sand," and to experiment with overdubbing multiple guitar tracks on several songs, including "If Six Was Nine." The stereo mix of the album (in which Hendrix had a significant hand) incorporated innovations such as generous amounts of panning from speaker to speaker.

Electric Ladyland. Released in October of 1968, this double album is widely recognized as a masterpiece. Hendrix himself served as producer, and it is the only such album released in his lifetime. It features extensive improvisation and includes several songs breaking the boundaries of the rigid three-minute pop song format. Again, the keynote is variety: Driving rockers such as "Come On (Part One)," "Crosstown Traffic," and "Voodoo Child (Slight Return)" are set against beautiful ballads such as the title track, "Have You Ever Been (to Electric Ladyland)." Hendrix also works in the jazz idiom, playing with horns and organ on "Rainy Day, Dream Away" and "Still Raining, Still Dreaming," and jamming with Steve Winwood on "Voodoo Chile." Hendrix's cover of Bob Dylan's "All Along the Watchtower" is commonly regarded (by Dylan, among others) as the definitive version. Perhaps the most extraordinary piece is "1983 . . . (A Merman I Should Turn to Be)," a fourteen-minute science-fiction soundscape of haunting beauty, utilizing to the fullest the multitracking possibilities of the recording studio.

Later Work. Hendrix did not live to complete another studio album, but many of the songs he was working on in 1969 and 1970 are collected on such posthumous collections as *First Rays of the New Rising Sun*, *South Saturn Delta*, and *Blues*. Standout tracks include rocking classics such as "Freedom," "Ezy Rider," "Earth Blues," and "In from the Storm" and delicate ballads such as "Angel" and "Drifting." Three essential studio masterpieces, "Pali Gap," "Hey Baby (Land of the New Rising Sun)," and "Dolly Dagger," were all recorded at a single session in July of 1970.

Musical Legacy

Studio recordings tell only part of the Hendrix story; he also left a remarkable legacy of live recordings. The fine recordings the Jimi Hendrix Experience made for BBC radio on various dates in 1967 are collected on *BBC Sessions*. Professional concert recordings were also made of the Jimi Hendrix Experience at the Monterey Pop Festival in June of 1967, at a series of six shows at the Fillmore auditorium in San Francisco in October of 1968, and at London's Royal Albert Hall in February of 1969. Hendrix's performance at the Woodstock Festival in August of 1969, including his iconic cover of "The Star-Spangled Banner," was captured on tape and film. Four shows with the Band of Gypsys at New York's Fillmore East (December 31, 1969-January 1, 1970) include such extraordinary works as "Message to Love" and "Machine Gun." Hendrix's final band was well recorded in concerts in Berkeley, California (May, 1970), and Maui, Hawaii (July, 1970). Hendrix's performances at the Atlanta (July, 1970) and Isle of Wight (August, 1970) festivals were both recorded; most of these shows were also professionally filmed.

Hendrix's productivity was nothing short of amazing. Though he released only three studio albums in his lifetime (along with a live album and a greatest-hits package), his inexhaustible work in the studio and in performance left behind material for a seemingly endless supply of high-quality posthumous albums. Hendrix's principal legacy is as a virtuoso guitarist: He approached the instrument in a fundamentally new way, producing innovative, inspirational music. Virtually all blues, jazz, funk, and rock guitarists admire his work and cite him as influential; he won a number of top awards in his lifetime, and his songs and albums regularly make it to the top of current polls. However, it is not just as a guitarist that his work endures. His singing and songwriting are celebrated in the innumerable covers of his work that continue to appear, and his innovative work in the studio—

exploring the resources of analog sound effects, multitracking, and stereo panning—have altered the sonic vocabulary of rock.

Joel J. Brattin

Further Reading

Aledort, Andy. *In Deep with Jimi Hendrix: A Complete Exploration of His Innovative Guitar Style*. Milwaukee, Wis.: Hal Leonard, 1995. Valuable analysis of Hendrix's style. Aledort is responsible for many of the transcriptions of Hendrix's guitar work in the excellent series of *Transcribed Scores* books, also published by Hal Leonard.

De Lange, Kees, and Ben Valkhoff. *Plug Your Ears: A Comprehensive Guide to Audio and Video Recordings of Jimi Hendrix*. Nijmegen, The Netherlands: Up from the Skies Unlimited, 1993. Itemizes the principal elements in Hendrix's recorded legacy.

Geldeart, Gary, and Steve Rodham. *From the Benjamin Franklin Studios: A Complete Guide to the Available Recordings of Jimi Hendrix and Complete Bootleg Discography*. 2d ed. Warrington, Cheshire, England: Jimpress, 1998. Useful discography, listing songs alphabetically and identifying multiple versions of each—more than a hundred extant versions of songs such as "Purple Haze" and "Foxey Lady." Rodham publishes *Jimpress*, a Hendrix magazine focusing on discographical matters.

Glebbeek, Caesar, and Harry Shapiro. *Jimi Hendrix: Electric Gypsy*. New York: St. Martin's Press, 1995. Authoritative biography, with discography, time line, and information about equipment. Glebbeek publishes *UniVibes*, a Hendrix magazine focusing on historical matters.

McDermott, John, with Billy Cox and Eddie Kramer. *Jimi Hendrix Sessions: The Complete Studio Recording Sessions, 1963-1970*. Boston: Little, Brown, 1995. Describes most of Hendrix's studio recording sessions, offering valuable technical information.

Mitchell, Mitch, with John Platt. *Jimi Hendrix: Inside the Experience*. New York: Harmony, 1993. Hendrix's main drummer provides stories and photographs.

Murray, Charles Shaar. *Crosstown Traffic: Jimi Hendrix and Post-war Pop*. New York: St. Martin's Press, 2001. Places Hendrix's music in its cultural context, considering the sources on which Hendrix drew, and his prodigious influence on blues, rock, soul, funk, and jazz music.

Shadwick, Keith. *Jimi Hendrix: Musician*. London: San Francisco: Backbeat Books, 2003. An excellent overview of Hendrix's career, focusing on his work rather than his life.

Willix, Mary. *Jimi Hendrix: Voices from Home*. San Diego: Creative Forces, 1995. Good source of biographical information about Hendrix's life in Seattle, in the years before his fame.

See also: Clapton, Eric; Cooke, Sam; Diddley, Bo; Domino, Fats; Eddy, Duane; Fleck, Béla; Guy, Buddy; Jagger, Sir Mick; James, Elmore; King, Albert; Little Richard; Mayfield, Curtis; Nicks, Stevie; Page, Jimmy; Pickett, Wilson; Redding, Otis; Shankar, Ravi; Slick, Grace; Stills, Stephen; Stone, Sly; Townshend, Pete; Van Halen, Eddie; Vaughan, Stevie Ray.

Victor Herbert

American cellist, popular music and musical-theater composer

Herbert composed more than forty operettas, two operas, and many instrumental and vocal works. Although best remembered for his stage productions, Herbert was an accomplished cello soloist, chamber musician, conductor, and advocate for musicians' rights.

Born: February 1, 1859; Dublin, Ireland
Died: May 26, 1924; New York, New York
Also known as: Victor August Herbert (full name)

Principal works

FILM SCORE: *Fall of a Nation*, 1916.

MUSICAL THEATER (music): *The Wizard of the Nile*, 1895 (lyrics and libretto by Harry B. Smith); *The Serenade*, 1897 (lyrics and libretto by Harry B. Smith); *The Fortune Teller*, 1898 (lyrics and libretto by Harry B. Smith); *The Ameer*, 1899 (lyrics and libretto by Kirke La Shelle and Frederic M. Ranken); *Cyrano de Bergerac*, 1899 (lyrics by Harry B. Smith; libretto by Stuart Reed); *The Singing Girl*, 1899 (lyrics by Harry B.

Smith; libretto by Hugh Stanislaus Stange); *The Viceroy*, 1900 (lyrics and libretto by Harry B. Smith); *Babes in Toyland*, 1903 (lyrics and libretto by Glen MacDonough); *Babette*, 1903 (lyrics and libretto by Harry B. Smith); *It Happened in Norland*, 1904 (lyrics and libretto by MacDonough); *Miss Dolly Dollars*, 1905 (lyrics and libretto by Harry B. Smith); *Mlle. Modiste*, 1905 (lyrics and libretto by Henry Blossom); *Wonderland*, 1905 (lyrics and libretto by MacDonough); *Dream City*, 1906 (lyrics and libretto by Edgar Smith); *The Magic Knight*, 1906 (lyrics and libretto by Edgar Smith); *The Tattooed Man*, 1907 (lyrics by Harry B. Smith; libretto by Harry B. Smith and A. N. C. Fowler); *Algeria*, 1908 (lyrics and libretto by MacDonough); *Little Nemo*, 1908 (lyrics and libretto by Harry B. Smith); *The Prima Donna*, 1908 (lyrics and libretto by Blossom); *Old Dutch*, 1909 (lyrics by George V. Hobart; libretto by Edgar Smith); *The Rose of Algeria*, 1909 (lyrics and libretto by MacDonough); *Naughty Marietta*, 1910 (lyrics and libretto by Rida Johnson Young); *The Duchess*, 1911 (lyrics and libretto by Harry B. Smith and Joseph Herbert); *The Enchantress*, 1911 (lyrics by Harry B. Smith; libretto by Harry B. Smith and Fred De Gresac); *When Sweet Sixteen*, 1911 (lyrics and libretto by Hobart); *The Lady of the Slipper*, 1912 (lyrics by James O'Dea; libretto by Anne Caldwell and Lawrence McCarty); *The Madcap Duchess*, 1913 (lyrics and libretto by David Stevens and Justin Huntly McCarthy); *Sweethearts*, 1913 (lyrics by Robert B. Smith; libretto by Harry B. Smith and De Gresac); *The Debutante*, 1914 (lyrics by Robert B. Smith; libretto by Robert B. Smith and Harry B. Smith); *The Only Girl*, 1914 (lyrics and libretto by Blossom); *The Princess Pat*, 1915 (lyrics and libretto by Blossom); *The Century Girl*, 1916 (music with Irving Berlin; lyrics by Berlin and Blossom; libretto by Sydney Rosenfeld); *Eileen*, 1917 (lyrics and libretto by Blossom); *Her Regiment*, 1917 (lyrics and libretto by William Le Baron); *Miss 1917*, 1917 (music with Jerome Kern; lyrics and libretto by Guy Bolton and P. G. Wodehouse); *Angel Face*, 1919 (lyrics by Robert B. Smith; libretto by Harry B. Smith); *The Velvet Lady*, 1919 (lyrics by Blossom; libretto by Fred Jackson); *The Girl in the Spotlight*, 1920 (lyrics and libretto by Richard Bruce); *My Golden Girl*, 1920 (lyrics and libretto by Frederic Arnold Kummer); *Sally*, 1920 (music with Kern; lyrics by Clifford Grey; libretto by Bolton); *Orange Blossoms*, 1922 (lyrics by B. G. DeSilva; libretto by De Gresac); *The Dream Girl*, 1924 (lyrics by Young; libretto by Young and Harold Atteridge); *The Fortune Teller*, 1929 (lyrics and libretto by Harry B. Smith); *The Red Mill*, 1945 (lyrics and libretto by Blossom); *Gypsy Lady*, 1946 (lyrics by George Forrester and Robert Wright; libretto by Henry Myers).

OPERA: *Natoma*, 1911 (libretto by Joseph D. Redding).

OPERETTA (music): *Prince Ananias*, 1894 (libretto by Francis Neilson).

ORCHESTRAL WORK: *Suite for Cello and Orchestra*, 1883.

The Life

Victor August Herbert was born February 1, 1859, in Dublin Ireland, to Fannie Lover and Edward Herbert. His father died, in circumstances that are unclear, when Herbert was a child. Upon his father's death, Herbert moved with his mother to the home of his maternal grandfather, the poet, painter, and novelist Samuel Lover. After a short courtship, Fannie married Wilhelm Schmid, a German doctor she had met in London. The family moved to Stuttgart, Germany, in the spring of 1866.

As a child, Herbert played piano, flute, and piccolo. Later he decided to pursue the cello and to seek a career in music, studying cello with Bernhard Cossman at the Stuttgart Gymnasium from 1874 to 1876. He then left Stuttgart, touring Europe in several orchestras. In 1879 Herbert joined the orchestra of a Russian baron. After one season with the court orchestra, he moved to Vienna and joined the orchestra of Eduard Strauss, brother of the "waltz king," Johann Strauss.

Herbert returned to Stuttgart, and he joined the Court Orchestra of Stuttgart in 1881. Believing he had focused on performance to the detriment of his musical understanding, Herbert enrolled in the Stuttgart Conservatory, where he studied composition with Max Seifriz. Herbert's first appearance as soloist with the Court Orchestra came in 1881. In

1883 he performed his own Suite for Cello and Orchestra, Op. 3, with the orchestra, and in 1885 he played the premiere of his first (unpublished) cello concerto.

In 1885 Herbert met Therese Forester, the Viennese soprano. He was infatuated with her, establishing a musical relationship (he volunteered to serve as her accompanist) and later a romantic one. In 1886 Forester was offered a position in the Metropolitan Opera Company in New York City, and Herbert was hired to play cello in the orchestra. The two were married in Vienna on August 14, 1886, just prior to sailing for the United States.

In 1889 Herbert joined the faculty of the National Conservatory of Music in New York. His career took an unexpected turn in 1893, when he became director of the Twenty-second Regiment Band. The band had been made famous by its founder, Patrick Gilmore, and it had struggled after his death in 1892. Despite public fears to the contrary, Herbert remained an active cello soloist while focusing on composing and conducting. In 1898 Herbert became the conductor of the Pittsburgh Symphony Orchestra, a post he retained until 1904. In that year, Herbert returned to New York to form the Victor Herbert Orchestra.

Victor Herbert. (© Bettmann/CORBIS)

Herbert was one of the founding members of the American Society of Composers, Authors, and Publishers (ASCAP), and he served as its vice president and director from 1914 until 1924. In 1917 Herbert was involved in a suit resulting in a Supreme Court ruling that granted composers and other copyright owners the rights to receive royalties from public performances.

In his later years, Herbert was best known as a songwriter and composer of music for the stage. He composed operas, operettas, incidental music, and the score to the 1916 film *Fall of a Nation*, the sequel to D. W. Griffith's *Birth of a Nation* (1915). Herbert's score is one of the earliest full-length orchestral film scores in existence. Herbert was working on music for the Ziegfeld Follies and negotiating the composition of music for a motion picture when he died of a heart attack in his doctor's office on May 26, 1924.

The Music

Herbert began his compositional career writing instrumental music, a path not surprising considering his early renown as an instrumentalist. After moving to the United States, however, Herbert became best known for his vocal works for the stage. Herbert was well regarded for his sensitive orchestration and for his ability to write for the voice. While he excelled in these aspects of composition, he was often hindered by the weakness of the librettos chosen for his works. Herbert's musical stage productions represented the end of an era, as radio, jazz, and motion pictures became prominent forces in American musical culture near the end of his life.

Suite for Cello and Orchestra. Herbert's earliest known large-scale composition, this suite was first performed by the composer in October of 1883, as part of the Stuttgart Orchestra's subscription series. The serenade from this work achieved considerable popularity as an independent concert piece, and the work did much to establish Herbert as both a composer and a performer.

Prince Ananias. Herbert's first extant operetta (an earlier work was never performed and is now lost) premiered in New York in November of 1894.

In a pattern that would continue throughout his career, critics praised Herbert's music while condemning the libretto. *Prince Ananias* is an operetta in two acts, set in France in the sixteenth century. It was originally performed by the Bostonians, a well-regarded touring company.

Babes in Toyland. Early in 1903, producers Fred Hamlin and Julian Mitchell had great success with the musical *The Wizard of Oz*. While the text of *The Wizard of Oz* was highly acclaimed, the music was lacking. Hamlin and Mitchell believed a similar production with better music would eclipse even the great success of *The Wizard of Oz*, and they approached Herbert to compose the music for *Babes in Toyland*. The libretto, written by Glen MacDonough, was largely a vehicle for spectacular scenery and effects. Consisting of a prologue and three acts, *Babes in Toyland* tells the story of orphaned siblings Alan and Jane and their attempts to escape their malevolent Uncle Barnaby. *Babes in Toyland* opened in New York on October 13, 1903, and it ran for 192 performances. It has since been revived and adapted many times, and it remains a popular Christmas spectacle.

Natoma. Herbert's first attempt at full-scale opera, *Natoma*, was born of a collaboration among Herbert, impresario Oscar Hammerstein, and librettist Joseph Redding. Hammerstein approached Herbert in 1907 to compose an opera, offering to pay one thousand dollars for a suitable American libretto. In 1909 Herbert entered into a contract with Redding, a lawyer, playwright, and accomplished composer in his own right, to produce *Natoma*, an opera set in California in the early nineteenth century.

Natoma finally premiered in Philadelphia on February 25, 1911, with Mary Garden singing the title role, and it was staged in New York at the Metropolitan Opera three days later. The critical response to *Natoma* was harsh, and, as for many of Herbert's productions, it was focused on the weakness of the libretto. Though Redding's text was nearly universally derided, Herbert's music was well received. Herbert's musical structure was heavily influenced by German Romantic opera (Herbert was an ardent supporter of Richard Wagner), and it incorporated elements designed to imply Native American and Spanish music, although Herbert admitted that he did not use authentic Native American or Spanish melodies in the score. Although *Natoma* was neither a critical nor a box office success, the anticipation and critical interest generated by the production did much to further public and critical interest in American opera.

The Fall of a Nation. This sequel to the landmark 1915 film *The Birth of a Nation* was released in 1916. Unlike *The Birth of a Nation*, which had been directed by D. W. Griffith, *The Fall of a Nation* was written and directed by Thomas Dixon, who had written both books. Prior to this film, it was standard practice to accompany motion pictures with familiar pieces from the standard art music repertory. Herbert, however, announced that he would create the first thoroughly original American film score. Herbert composed more than two hours of music for *The Fall of a Nation*, though he was forced to make significant cuts because of extensive editing of the film.

Like many of the projects Herbert chose, *The Fall of a Nation* suffered from an inferior text. Herbert's score was generally admired, but the film was not. It ran for less than two months in New York, and its nationwide release was hampered by the inability of many local theaters to assemble orchestras capable of performing Herbert's score. *The Fall of a Nation* is now considered lost, although the extant pieces of Herbert's score are housed at the Library of Congress, and a recording of fifteen selections from the score has been released.

Musical Legacy

Herbert lived to see many of his own compositions go out of style, and by the end of his career he considered himself a relic of a bygone era. Although he made an effort to adapt to changing popular tastes by writing music for motion pictures and the variety stage, America had largely moved away from the type of musical theater popularized by Herbert and others early in the century. By the 1920's, popular musical tastes were also shifting toward jazz, an idiom to which Herbert was not accustomed.

Although Herbert did not establish an American school of opera, his celebrity generated enough publicity for and discussion of *Natoma* that, despite the opera's lack of success, public and critical attention turned to the idea of American opera. Herbert was also responsible for the resurrection of Gil-

more's Band, and his association with the band advanced the wind band as an outlet for art music in America. Though the popularity of his instrumental music was short-lived, Herbert counted many prominent performers and conductors among his friends. Antonín Dvořák cited Herbert's Second Cello Concerto as the inspiration for his own Concerto for Cello and Orchestra in B Minor, Op. 104.

Paige Clark Lush

Further Reading

Kaye, Joseph. *Victor Herbert: The Biography of America's Greatest Composer of Romantic Music*. New York: G. H. Watt, 1931. This biography focuses on the sensational aspects of Herbert's life and musical career. Written in a novel-like fashion, it is similar to the later motion picture *The Great Victor Herbert* (1939).

Purdy, Claire Lee. *Victor Herbert, American Music-Master*. New York: J. Messner, 1945. A biography suitable for juvenile readers and those unfamiliar with Herbert and his work.

Traubner, Richard. *Operetta: A Theatrical History*. Rev. ed. New York: Routledge, 2003. Contains a thorough biography of Herbert, including in-depth discussions of many of his operettas. This volume also addresses Herbert's musical legacy and his posthumous success in new media such as film and radio.

Waters, Edward N. "American Musical History and Victor Herbert." *Notes* 13, no. 1 (1955): 33-40. Waters, author of a definitive biography of Herbert, reflects on his research in this article. The article provides a concise biography of Herbert, and it discusses how a study of the career of a composer such as Herbert can contribute to a heightened understanding of American music and of music historiography.

_____. *Victor Herbert: A Life in Music*. New York: Macmillan, 1955. A thorough and factually accurate Herbert biography, this contains more than five hundred pages of biographical information and musical discussion. It also lists all of Herbert's known compositions and phonograph recordings, and it contains extensive notes on sources used for the book.

See also: Berlin, Irving; Björling, Jussi; Romberg, Sigmund; Whiteman, Paul.

Bernard Herrmann

American classical and film-score composer and conductor

Herrmann composed film music scores that not only enhanced the action on the screen but also conveyed the emotions of the characters. His trend-setting scores ranged from playful to shocking, in some of the best-known pictures of directors such as Orson Welles, Alfred Hitchcock, Ray Harryhausen, and François Truffaut.

Born: June 29, 1911; New York, New York
Died: December 24, 1975; North Hollywood, California

Principal works

CHAMBER WORKS: Aria for Flute and Harp, 1932; *Marche Militaire*, 1932; *Echoes*, 1965 (for string quartet); *Souvenirs de voyage*, 1967 (for clarinet and string quartet).

CHORAL WORKS: *Moby Dick*, 1938 (for solo voices, male chorus, and orchestra; based on Herman Melville's novel); *Johnny Appleseed*, 1940 (for solo voices, chorus, and orchestra); *The Fantasticks*, 1942 (song cycle for mixed voices, chorus, and orchestra; lyrics by Nicholas Breton).

FILM SCORES: *Citizen Kane*, 1941; *The Devil and Daniel Webster*, 1941; *The Magnificent Ambersons*, 1942; *Jane Eyre*, 1944; *Hangover Square*, 1945; *Anna and the King of Siam*, 1946; *The Ghost and Mrs. Muir*, 1947; *Portrait of Jennie*, 1948; *The Day the Earth Stood Still*, 1951; *Five Fingers*, 1952; *On Dangerous Ground*, 1952; *The Snows of Kilimanjaro*, 1952; *Beneath the Twelve-Mile Reef*, 1953; *King of the Khyber Rifles*, 1953; *White Witch Doctor*, 1953; *The Egyptian*, 1954; *Garden of Evil*, 1954; *Prince of Players*, 1954; *The Kentuckian*, 1955; *The Trouble with Harry*, 1955; *The Man in the Gray Flannel Suit*, 1956; *The Man Who Knew Too Much*, 1956; *The Wrong Man*, 1956; *A Hatful of Rain*, 1957; *Williamsburg: The Story of a Patriot*, 1957; *The Naked and the Dead*, 1958; *The Seventh Voyage of Sinbad*, 1958; *Vertigo*, 1958; *Blue Denim*, 1959; *Journey to the Center of the Earth*, 1959; *North by Northwest*, 1959; *Psycho*, 1960; *The*

Three Worlds of Gulliver, 1960; *Mysterious Island*, 1961; *Cape Fear*, 1962; *Tender Is the Night*, 1962; *Jason and the Argonauts*, 1963; *Marnie*, 1964; *Joy in the Morning*, 1965; *Fahrenheit 451*, 1966; *The Bride Wore Black*, 1967; *Twisted Nerve*, 1968; *The Battle of Neretva*, 1969; *Endless Night*, 1971; *The Night Digger*, 1971; *Sisters*, 1973; *It's Alive*, 1974; *Obsession*, 1976; *Taxi Driver*, 1976.

ORCHESTRAL WORKS: *Aubade*, 1933; *Prelude to Anathema*, 1933; *Variations on "Deep River" and "Water Boy,"* 1933; *Currier and Ives Suite*, 1935; Nocturne and Scherzo, 1935; Sinfonietta for Strings, 1935; Symphony No. 1, 1940; *For the Fallen*, 1943; *Welles Raises Kane*, 1943 (suite); *Wuthering Heights*, composed 1951, first performed 1965.

The Life

Bernard Herrmann (HUR-muhn) was born in 1911, the son of Russian Jewish immigrants. He developed an early interest in the arts through his father, Abraham, an optometrist, who took Herrmann to opera and symphony performances, exposed him to symphonic music on records, and supplied him with musical instruments. In addition, Herrmann was drawn to writers who were passionate about their craft. At age twelve, he won a prize for a song he composed. At thirteen, Herrmann read an 1844 treatise on orchestration by French composer Hector Berlioz, which he later said pointed him to his own musical career.

Herrmann began studying music formally in 1927 as a student at DeWitt Clinton High School. He audited composition classes at New York University and the Juilliard School, and in 1929 he enrolled in New York University, where he studied composition and conducting. Within four years, he was conducting performances of his own work and that of others by the New Chamber Orchestra, and he was hired in 1934 to be an assistant to Johnny Green, CBS Radio's music director. He also started composing a number of concert pieces.

He started composing and conducting for CBS's Columbia Workshop radio series in 1937, and a year later he was providing music for Orson Welles's *Mercury Theatre on the Air*, including its updated adaptation of H. G. Wells's 1898 novel *The War of the Worlds*, which convinced a number of listeners that an invasion from Mars was under way. The association with Welles led to Herrmann's first film score, for *Citizen Kane*. Their association came to an end after their next collaboration, *The Magnificent Ambersons*, when the studio altered Herrmann's original score, foreshadowing future times when Herrmann would challenge those who would change his work. In between, he won his only Academy Award, for *The Devil and Daniel Webster*.

Herrmann returned to the CBS Symphony, remaining there until 1951, when it was disbanded. He scored other films at Twentieth Century-Fox through the 1940's, including *Jane Eyre*, *Hangover Square*, *Anna and the King of Siam*, and *The Ghost and Mrs. Muir*. In the 1950's, he scored seven of the most popular of director Alfred Hitchcock's films: *The Trouble with Harry*, *The Man Who Knew Too Much*, *The Wrong Man*, *Vertigo*, *North by Northwest*, *Psycho*, and *Marnie*. He supervised the electronic sound effects for *The Birds*, which had no music, and he wrote a score for *Torn Curtain*, which differed from the pop score Hitchcock had ordered. Hitchcock abandoned Herrmann's score, a bitter end to their collaborations.

Herrmann moved to England, and he scored films by other directors. On December 23, 1975, despite not feeling well, Herrmann finished recording music he composed for *Taxi Driver* to meet the deadline. He died in his sleep just past midnight the next day.

The Music

Herrmann's musical contributions to more than forty films evoked psychological nuances that differed with each production. His work ranged from the romantic (*The Ghost and Mrs. Muir* and *Obsession*) and the fantastic (*The Day the Earth Stood Still*, *Fahrenheit 451*, and *Jason and the Argonauts*) to the folk (*The Devil and Daniel Webster*) and the frightening (*Psycho*).

Although he won only one Academy Award, for scoring a dramatic picture (*The Devil and Daniel Webster*), his music received nominations for original score in 1976 (*Taxi Driver*), best musical scoring of a drama or comedy in 1946 (*Anna and the King of Siam*), and best dramatic score for 1941 (*Citizen Kane*).

A demanding and often argumentative perfectionist, Herrmann had no hesitancy about ignoring

instructions from directors. He ignored Hitchcock's request for a jazz score for a *Psycho* scene, and Hitchcock ended up agreeing with him. The opposite, however, occurred with *Torn Curtain*.

Citizen Kane. Welles brought actors from his radio show to Hollywood in 1941, for a film about the rise and fall of a newspaper magnate, based loosely on the career of publisher William Randolph Hearst. He also invited Herrmann, who had scored music for the radio program, to compose and conduct music for the motion picture. This first film for both Welles and Herrmann introduced groundbreaking techniques at all levels (Herrmann, for example, found it more effective to have music for key scenes rather than to follow the then-current practice of nonstop music throughout the picture).

Herrmann chose somewhat eerie music for the opening, segued into a livelier score to underlie the growth of Kane's newspaper ventures, and concluded on a somber note, using the tuba, bass clarinets, and low trombones to achieve a dark tone (the technique has been imitated to the present day).

The Welles-Herrmann collaboration might have continued to greater success, but it ended after Welles's second picture (as director). The studio became nervous about Welles's approach to *The Magnificent Ambersons* and took over production, recutting and reshooting parts of it. As a result, Herrmann's music was chopped up and additional music added without his consent. Herrmann, who had a volatile temper, had his name removed from the credits. He did score another film in which Welles acted, *Jane Eyre*, but he never scored another Welles project.

The Day the Earth Stood Still. Hitchcock sought Herrmann to score *Spellbound*, which used a theremin to provide high-pitched, ethereal music. (The picture ended up being scored by Miklós Rósza.) In 1951 Herrmann made extensive use of two of the instruments for director Robert Wise's science-fiction classic about an alien emissary bringing a warning about the consequences of the planet's warlike ways. The instrument afterward became widely used, and almost a trademark, for science-fiction films of the 1950's. Herrmann also made effective use of electrical violins, pianos, and harps.

Herrmann would later score other science-fiction films, such as François Truffaut's *Fahrenheit 451*, based on a Ray Bradbury novel, and *Journey to the Center of the Earth* and *Mysterious Island*, based on Jules Verne's novels.

The Man Who Knew Too Much. Although Hitchcock had done this film in 1934, he directed a new version in 1956. It involves a vacationing couple who become aware of an assassination plot and have their young son kidnapped to keep them quiet. They race against time to stop the murder, which is to take place at a symphony performance. Hitchcock used Arthur Benjamin's *Storm Clouds Cantata* (1934) from the original film, with its clash of cymbals to hide the gunshot.

Not all the music was by Herrmann. The song "Que Sera, Sera," sung by Doris Day, who appeared in the film, and the cantata are by other composers. Herrmann appeared in a cameo in the film, as the symphony conductor in the assassination scene.

The Seventh Voyage of Sinbad. Producer Charles Schneer hired Herrmann to orchestrate a series of fantasy films, using stop-motion animation by Ray Harryhausen to create the fantasy creatures and the effects. The result was some of Herrmann's most sweeping and adventurous scores, in which he would use different instrument combinations to characterize each of Harryhausen's creatures.

The Seventh Voyage of Sinbad was the first of these in 1958. Herrmann went on to score two similar Harryhausen fantasies, *The Three Worlds of Gulliver*—each "world" having its own musical theme—and *Jason and the Argonauts*, and also the science-fiction thriller *Mysterious Island*.

Vertigo. Hitchcock used minimal dialogue in this 1958 film about a former policeman who falls for the woman he is hired to shadow, and, following her apparent death, becomes obsessed with shaping another woman in her image. The director, instead, allowed Herrmann's music to dominate the action, and as a result the film has more music than speech.

In 1976 Herrmann orchestrated Brian De Palma's *Obsession*, inspired by *Vertigo*. The music was nominated for an Academy Award in 1977 for Best Original Score.

Psycho. In Hitchcock's 1960 horror film about murders at a remote motel, Herrmann used only a string orchestra and jarring violins to jangle the nerves of viewers. For the shower scene of the first

shocking murder, Hitchcock wanted no music whatever. Herrmann disagreed, and he wrote a screeching-violins score for it anyway. After hearing it, the director changed his mind and included it. It became one of the most recognizable film-music pieces in cinematic history.

Six years later, when the short-tempered Herrmann tried to overrule Hitchcock on a musical decision for *Torn Curtain*, things turned out differently. Hitchcock fired Herrmann in an acrimonious conflict that ended their film collaborations forever. Hitchcock hired a different composer, and much later Herrmann's never-used score was released on a recording that drew favorable responses.

Taxi Driver. Herrmann's brooding jazz score for director Martin Scorsese's *Taxi Driver* proved to be his last work. It differed from most of his earlier music, and it was, for Herrmann, an experiment in another musical style. Scorsese described the score as "New York Gothic." The motion picture's last credit reads: "Our gratitude and respect, Bernard Herrmann, June 29, 1911-December 24, 1975."

Musical Legacy

Herrmann won an Academy Award and other accolades for his film and television work. He may be best known for his work on Hitchcock films, but he also composed scores for fantasies by Harryhausen and, following his relocation to England, for such directors as Truffaut, De Palma, Scorsese, and Larry Cohen. Early in his career, as chief conductor of the CBS Symphony, he introduced radio listeners to composers whose work had gotten little exposure His television work included such series as *The Twilight Zone*, *The Alfred Hitchcock Hour*, *The Virginian*, and *Have Gun Will Travel*.

Even when some of the films for which he composed were remade, some portion of his music for the originals remained. Composer Danny Elfman adapted Herrmann's music for the original *Psycho* for director Gus Van Sant's 1998 remake. Elmer Bernstein, who said he first thought of a career writing film music after hearing Herrmann's score for *The Devil and Daniel Webster*, adapted and arranged Herrmann's original score for *Cape Fear* for the 1991 remake. Bernstein adapted and rerecorded Herrmann's score for a new version of *The Ghost and Mrs. Muir* (1975).

Quentin Tarantino used part of Herrmann's score for *Twisted Nerve* in *Kill Bill* (2003). Utopia, a progressive rock group, recorded in 1977 a segment of Herrmann's sound track for the film *Journey to the Center of the Earth*.

Paul Dellinger

Further Reading

Bruce, Graham. *Bernard Herrmann: Film Music Narrative*. Ann Arbor, Mich.: UMI Research, 1985. This resource emphasizes the musicology of Herrmann's works.

Burt, George. *The Art of Film Music*. Boston: Northeastern University Press, 1995. This book focuses on case studies of professionals composing motion picture scores, including references to Herrmann.

Davis, Richard. *Complete Guide to Film Scoring*. Boston: Berklee Press, 2000. Davis offers interviews with nineteen composers, including Herrmann, on their film work.

Morgan, David. *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema*. New York: Harper Paperbacks, 2000. Several film composers, including Herrmann, talk about their process of composing for pictures.

Prendergast, Roy M. *Film Music, a Neglected Art: A Critical Study of Music in Films*. New York: W. W. Norton, 1992. The author discusses the technology and the aesthetics of film music, and he includes some of Herrmann's work.

Smith, Steven C. *A Heart at Fire's Center: The Life and Music of Bernard Herrmann*. Los Angeles: University of California Press, 1991. This is a well-researched biography of Herrmann, showing the relationship between his music and his often-turbulent personal life.

See also: Bernstein, Elmer; Elfman, Danny; Mancini, Henry; Martin, Sir George; Newman, Alfred; Rózsa, Miklós; Williams, John.

Paul Hindemith

German classical composer

A composer, teacher, and performing musician, Hindemith composed music with the aim of making it pedagogically useful to amateur musicians or practically useful to performing ensembles. Such Gebrauchsmusik, or music for use, demonstrated Hindemith's influential view that people should make music, not just passively hear it.

Born: November 16, 1895; Hanau, Germany
Died: December 28, 1963; Frankfurt, West Germany (now in Germany)

Principal works

BALLETS (music): *Nobilissima visione*, 1938 (libretto by Hindemith); *Theme with Four Variations*, 1940 (libretto by Hindemith); *Hérodiade*, 1946 (libretto by Paul Millet and Henri Grémont).

CHAMBER WORKS: *Sonate für Bratscheallein*, Op. 11, No. 5, 1918; Sonata for Viola Solo, Op. 11, No. 5, 1919; String Quartet No. 2 in F Minor, Op. 10, 1918; Chamber Music No. 1, 1922 (for twelve solo instruments); Chamber Music No. 2, 1924 (for piano); Chamber Music No. 3, 1925 (for cello); Chamber Music No. 4, 1925 (for violin); Chamber Music No. 5, 1927 (for viola); Chamber Music No. 6, 1928 (for viola); Chamber Music No. 7, 1928 (for organ); *Konzert für Klavier, Blechbläser, und Harfen*, 1930; *Triosatz für drei Gitarren*, 1930; *Konzert für Streichorchester, und Blechbläser*, 1931; *Trio für Geige, Bratsche, und Cello*, 1933.

CHORAL WORKS: *Das Marienleben*, 1922 (*The Life of Mary*; based Rainer Maria Rilke's poetry); *Das Unaufhörliche*, 1931; *Twelve Madrigals*, 1958.

OPERAS (music): *Das Nusch-nuschi*, 1920 (libretto by Franz Blei); *Mörder, Hoffnung der Frauen*, 1921 (*Murder, Hope of Women*; libretto by Oskar Kokoschka); *Die Junge Magd*, 1922 (*The Young Maid*; libretto by Hindemith; based on Georg Trakl's poetry); *Sancta Susanna*, 1922 (libretto by August Stramm); *Cardillac*, 1926, revised 1952 (libretto by Ferdinand Lion); *Lehrstück*, 1929 (*Lesson*; libretto by Bertolt Brecht); *Neues vom Tage*, 1929, revised 1954 (*News of the Day*; libretto by Hindemith); *Mathis der Maler*, 1938 (*Matthias the Painter*; libretto by Hindemith); *Die Harmonie der Welt*, 1957 (*Harmony of the World*; libretto by Hindemith); *The Long Christmas Dinner*, 1961 (libretto by Hindemith).

ORCHESTRAL WORKS: Sonata for Viola Solo, Op. 11, No. 5, 1919; String Quartet, 1921; Concert Music for Brass Orchestra, 1926; Concert Music for Viola and Large Chamber Orchestra, 1930; *Sabinchen*, 1930; *Wir bauen eine Stadt*, 1930; Philharmonic Concerto, 1932; *Symphonie Mathis der Maler*, 1934; *Der Schwanendreher*, 1935; *Trauermusik*, 1936; *Symphonische Tänze*, 1937; Violin Concerto, 1939; Cello Concerto, 1940; Concerto for Violin and Orchestra, 1940; Concerto for Cello and Orchestra, 1941; Symphonie in E, 1941; *Amor und Psyche*, 1943; *Symphonic Metamorphosis After Themes by Carl Maria von Weber*, 1944; *Symphonia serena*, 1947; Concerto for Woodwinds, Harp, and Orchestra, 1949; Concerto for Clarinet in A, 1950; Concerto for Horn and Orchestra, 1950; Sinfonietta in E, 1950; Symphony in B-flat for Concert Band, 1951; Concerto for Trumpet, Bassoon, and String Orchestra, 1952; *Pittsburgh Symphony*, 1959; *Marsch für Orchester über den alten "Schweizerton,"* 1960; *Der mainzer Unzug*, 1962 (*The Mainz Procession*); Concerto for Organ and Orchestra, 1963; *Messe*, 1963; Concerto for Piano and Orchestra, 1974.

PIANO WORK: *Ludus Tonalis*, 1942.

WRITINGS OF INTEREST: *Unterweisung im Tonsatz, I: Theoretischer Teil*, 1937 (*The Craft of Musical Composition, Part 1: Theory*, 1942); *Unterweisung im Tonsatz, II: Übungsbuch für den zweistimmigen Satz*, 1939 (*The Craft of Musical Composition, Part 2: Exercises in Two-Part Writing*, 1941); *A Concentrated Course in Traditional Harmony, Vol. I*, 1943; *A Concentrated Course in Traditional Harmony, Vol. II*, 1943; *Elementary Training for Musicians*, 1946; *A Composer's World*, 1952; *Johann Sebastian Bach: Heritage and Obligation*, 1952; *Unterweisung im Tonsatz, III: Übungsbuch für den dreistimmigen Satz*, 1970.

The Life

Paul Hindemith (HIHN-deh-mihth) was born to Robert Rudolph Hindemith, a house painter of limited financial means, and Marie Sophie Warneke.

An amateur musician and avid music lover, his father encouraged his children in musical pursuits, never allowing the family's poverty to interfere with the children's musical education. Aided by a scholarship and by income earned playing in local taverns, Hindemith enrolled in Frankfurt's Hoch Conservatorium when he was thirteen. In 1912 he began studying composition with Arnold Mendelssohn and eventually with Bernhard Sekles.

Hindemith secured an appointment as a first violinist in the orchestra of the Frankfurt Opera in 1915, and he also began playing with the Rebner Quartet. When Hindemith was drafted into the German army in 1917, he played bass drum in the military band, and he was first violin in a string quartet whose performances were intended to provide a momentary escape from the chaos of World War I for the regiment's commanding officer. The musical nature of Hindemith's military service still allowed him time to compose.

Following his discharge from the army in 1919, Hindemith returned to his position as concertmaster with the Frankfurt Opera. The composer organized a concert of his own works, which was so successful that Schott and Sons offered him a contract to publish his music. By 1923 Hindemith had renegotiated the contract, winning a regular monthly salary, which allowed him to resign from the Frankfurt Opera orchestra.

The success, recognition, and happiness Hindemith experienced in the 1920's—including his new contract with Schott and Sons, the founding of the well-known Amar Quartet, his marriage to Gertrud Rottenberg in 1924, and his prestigious appointments to the directorial committee of the Festival for New Music in Donauseschingen in 1923 and to the composition faculty of Berlin's Hochschule für Musik in 1927—gave way to the difficulties he encountered in the 1930's. When the National Socialist Party took control of the German government in 1933, a large amount of Hindemith's music was banned for exhibiting so-called "cultural Bolshevism." The Nazi Party also took a negative view of his continued association with Jewish musicians and of his marriage to a half-Jewish woman. The triumphant premiere of his *Symphonie Mathis der Maler* in 1934 only led to a ban of its further performance in Germany and to renewed attacks of Hindemith in the press. In 1935 all of Hindemith's works were banned from public performance.

During the official ban of his music, Hindemith was unable to perform or teach, leaving him time to develop a compositional theory, published in his *Unterweisung im Tonsatz* (1937; *The Craft of Musical Composition, Part 1: Theory*, 1942). By 1938 Hindemith's conciliatory gestures toward the Nazi regime, including his mission to establish a school of music in Turkey and the oath of allegiance he signed to Adolf Hitler, could not prevent his scores from being featured in an exhibit of degenerate music. Four months following the opening of the exhibit, Hindemith moved with his wife to Switzerland. The deteriorating situation in Europe led Hindemith to emigrate in 1940 to the United States, undertaking a variety of part-time positions before becoming a professor of music theory at Yale University. In addition to teaching composition and music theory, Hindemith founded Yale's Collegium Musicum, dedicated to the performance of early music.

Despite offers of employment by schools and orchestras in Germany, Hindemith remained in the

Paul Hindemith. (Library of Congress)

United States until he received an offer from the University of Zurich to join its faculty as professor of musicology in 1949. Although he returned to Germany for performances and concert tours, Hindemith was never again resident of his homeland. Scarcely a month after he conducted the premiere of his *Messe*, for a cappella mixed choir, Hindemith died unexpectedly of a heart attack in December, 1963.

The Music

Hindemith became noticed as a composer with his embrace of the New Objectivity in the 1920's. In their art, exponents of the New Objectivity moved away from disturbing psychological insights of Expressionism, instead seeking to appeal to broad audiences by using familiar subjects and styles. Rather than focusing on the experience of isolated individuals, Hindemith, along with composers such as Kurt Weill and Ernst Krenek as well as the playwright Bertolt Bretcht, hoped to create art that was socially useful. Often associated with Hindemith, the term Gebrauchsmusik, or music for use, indicates that such compositions were intended to teach or to serve another social function instead of being passively heard in a concert hall. Hindemith's compositions often feature linear counterpoint reminiscent of Johann Sebastian Bach combined with an advanced harmonic language that never wholly abandons tonality.

Early Works. In his earliest compositions, Hindemith demonstrates the clear influence of a variety of composers and styles. The chromatic counterpoint of the String Quartet in F Minor, Op. 10 has an affinity with the music of the late-Romantic composer Max Reger, while the Opus 11 sonatas show evidence of the harmonic language of composers such as Richard Wagner, Claude Debussy, and Richard Strauss. Two of Hindemith's earliest operas—*Murder, Hope of Women* and *Sancta Susanna*—were based on expressionist plays by Oskar Kokoschka and August Stramm, respectively. The scandalous nature of the operas' subject matter and Hindemith's use of an advanced harmonic language earned the composer a reputation as a member of the avant-garde.

Chamber Music No. 1. Throughout the 1920's, Hindemith composed pieces for small chamber ensembles, entitled Chamber Music. Although six of the seven feature solo instruments, the four-movement Chamber Music No. 1 functions more like a concerto for chamber orchestra. In addition to relatively standard instruments—a string quintet, flute, clarinet, bassoon, trumpet, and piano—Hindemith included nontraditional instruments such as an accordion and a siren. Chamber Music No. 1 manifests the composer's turn to the New Objectivity in its contrapuntal style and its use of popular elements, such as the quotation of a popular foxtrot in the raucous finale and the use of instruments commonly associated with jazz.

Mathis der Maler. In 1933, shortly after the National Socialist Party came to power, Hindemith began work on an opera about the sixteenth century painter Matthias Grünewald, who had painted the famous Isenheim Altarpiece depicting the temptation of Saint Anthony and his interview with Saint Paul. Through the story of Grünewald's brief abandonment of art to participate in an uprising of serfs in the 1520's, Hindemith explored the role of the artist in a time of political upheaval. In the end, Hindemith's Mathis realizes that his deepest obligation is to create art. Although Hindemith finished work on the opera by 1935, it did not premiere until 1938 in Zurich—the Nazi government would not allow it to be performed in Germany—where, however, it met with instant critical acclaim.

Ludus Tonalis. Hindemith's *Ludus Tonalis*, or play of tones, consists of twelve three-part fugues, one for each chromatic pitch, separated by eleven interludes. The entire set is bracketed by a prelude and a postlude. The order of the fugues is based on a series of pitches found in *The Craft of Musical Composition*; according to Hindemith, the series becomes gradually more distantly related to the first pitch. The interludes connect the fugues harmonically, but they also have varying expressive characters, including a waltz and a march. Hindemith's musical wit becomes fully clear with the postlude, which looks like the prelude turned upside down and played from end to beginning.

Symphonic Metamorphosis After Themes by Carl Maria von Weber. Following their successful collaboration on the ballet *Nobilissima visione*, the choreographer Léonide Massine requested that Hindemith orchestrate piano pieces by Weber for a new project. When he saw sketches, Massine criti-

cized Hindemith for reinterpreting the music rather than merely orchestrating it. Abandoning the collaboration, Hindemith instead reused the sketches as the basis for his well-known orchestral piece, the four-movement *Symphonic Metamorphosis After Themes by Carl Maria von Weber*. In a masterful stroke, Hindemith uses a single brief phrase from Weber's overture for *Turandot* (1809) to create the entire second movement, clothing it in jazzy syncopations in the process.

Die Harmonie der Welt. Hindemith had been considering composing an opera based on the life of the astronomer Johannes Kepler since 1939. After completing the *Harmonie der Welt Symphony* in 1951 and the libretto in 1956, Hindemith began working on the opera in earnest in 1957. Kepler's search for universal harmony in the opera reflects in many ways Hindemith's own quest for a tonal system in *The Craft of Musical Composition*. In the final scene, Hindemith presents a vision in which each of the characters is associated with a planet in Kepler's heliocentric system. Although the opera was only mildly successful at its premiere in Munich in 1957 and has since fallen out of the repertory, *Die Harmonie der Welt* powerfully summarizes Hindemith's philosophy and his compositional method.

Twelve Madrigals. With his collection of twelve madrigals for five unaccompanied voices, Hindemith sought to encourage ensemble singing, which he thought was an integral part of musical culture and a practice that had unfortunately fallen into decline. The texts by Josef Weinheber chosen by Hindemith are consistently pessimistic, and the musical style with which he set them is harmonically strident and rhythmically complex. Reflecting his belief that music should be useful to its performers, Hindemith indicates in the foreword to the collection that ensembles should feel free to sing the pieces individually or to reorder them.

Musical Legacy

Hindemith's musical theories had a far smaller impact than those of Arnold Schoenberg, and he also failed to establish a school of composition to the extent that Schoenberg did with his students Alban Berg and Anton von Webern. However, the same conservative strand in Hindemith's musical thinking that prevented him from opening revolutionary new paths to his successors allowed him to draw attention to neglected facets of composition and musical life.

In his theoretical writings and with his music, Hindemith consistently advocated a harmonic language that included a significant amount of dissonance but never completely lost its sense of a tonal center. Hindemith demonstrated that because the tonal system could be manipulated without destroying it, new and original music could still be composed using its materials.

Such general ways of thinking about musical composition are Hindemith's most significant contribution to his successors, primarily because he encouraged his composition students to avoid imitating him and instead to find their own voice. Although they did not result in a school of composition, Hindemith's theoretical texts are still used around the world in college-level music theory classes.

Perhaps the most visible legacy left by Hindemith was his belief that music should be made and not merely consumed. By composing a large series of sonatas within the capabilities of skilled amateurs for nearly every conceivable instrument—including even double bass and tuba—he made modern music accessible to more than a professional elite. Hindemith's sonatas, like Béla Bartók's compositions for piano, expose many young musicians to modern music for the first time, and they encourage similar outreach by new composers and performing ensembles to broader audiences.

Ryan R. Kangas

Further Reading

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Hindemith, Paul. *A Composer's World: Horizons and Limitations*. Cambridge, Mass.: Harvard University Press, 1952. Hindemith collected in this book the six Norton lectures—in which he discusses his philosophy and aesthetics—that he gave at Harvard. This work is suitable for the lay reader.

Kater, Michael H. "Paul Hindemith: The Reluctant

Emigré." In *Composers of the Nazi Era: Eight Portraits*. New York: Oxford University Press, 2000. Provides an account of Hindemith's relationship with the Nazi regime and with Germany following his emigration to Switzerland and the United States.

Neumeyer, David. *The Music of Paul Hindemith*. New Haven, Conn.: Yale University Press, 1986. Neumeyer discusses Hindemith's compositional theory, and he develops an analytical method from it. Through technically complex analyses, Neumeyer demonstrates the connection between Hindemith's theory and his compositional practice.

Skelton, Geoffrey. *Paul Hindemith: The Man Behind the Music*. London: Victor Gollancz, 1975. An authoritative account of Hindemith's life that includes images and a chronological list of works.

See also: Anderson, Marian; Barretto, Ray; Berg, Alban; Carter, Elliott; Chávez, Carlos; Debussy, Claude; Fischer-Dieskau, Dietrich; Golijov, Osvaldo; Goodman, Benny; Gould, Glenn; Klemperer, Otto; Martin, Frank; Oistrakh, David; Perlman, Itzhak; Schoenberg, Arnold; Schreker, Franz; Serkin, Rudolf; Stern, Isaac; Strauss, Richard; Weill, Kurt.

Christopher Hogwood

English classical conductor and pianist

As the founder of the Academy of Ancient Music, a period instrument orchestra, Hogwood helped bring early music into the mainstream.

Born: September 10, 1941; Nottingham, England
Also known as: Christopher Jarvis Haley Hogwood (full name)
Member of: The Early Music Consort; the Academy of Ancient Music

Principal recordings

ALBUMS (as conductor): *Mozart: Symphony No. 38 "Prague"; Symphony No. 39*, 1984; *Bach: Brandenburg Concertos Nos. 1-6*, 1990; *Mozart: Clarinet Concerto; Oboe Concerto*, 1990; *Mozart: Requiem*, 1990; *Music from Pachelbel, Handel, Vivaldi, and Gluck*, 1990; *Vivaldi: Four Seasons*, 1990; *Handel: Messiah*, 1991; *Handel: Orlando*, 1991; *Mozart: La Clemenza di Tito*, 1995; *Bach: Brandenburg Concertos*, 1997; *Bach: Eight Symphonies; Three Quartets*, 1997; *Beethoven: Symphonies*, 1997; *Handel: Water Music; Music for the Royal Fireworks*, 1997; *Haydn: Orfeo ed Euridice*, 1997; *Mozart: The Symphonies*, 1997; *Mozart: Violin Concertos*, 1997; *Vivaldi: Concerto for Two Mandolins*, 1997; *Bach: Orchestral Suites*, 1998; *Emma Kirkby Sings Handel, Arne, Haydn, and Mozart*, 1998; *Vivaldi: L'Estro Armonico*, 1998; *Albinoni: Twelve Concertos, Op. 9*, 1999; *Mozart: Great Mass in C Minor*, 1999; *Mozart: Wind Concertos*, 1999; *Handel: Rinaldo*, 2000; *Haydn: Symphonies Vol. 10, 1779-1781*, 2000; *Mozart: Piano Concertos Nos. 5, 14, and 16*, 2000; *Vivaldi: Violin Concertos, Op. 6*, 2000; *Fairest Isle*, 2001; *The Baroque Experience*, 2002; *Vivaldi: Stabat Mater*, 2003; *Purcell: Theatre Music*, 2004; *Handel: Oratorios*, 2005; *Beethoven: Five Piano Concertos; Three Popular Sonatas*, 2006; *Vivaldi: Concertos*, 2006.

WRITINGS OF INTEREST: *Music at Court*, 1977; *The Trio Sonata*, 1979; *Haydn's Visits to England*, 1980; *Music in Eighteenth-Century England*, 1983; *Handel*, 1984.

The Life

Christopher Jarvis Haley Hogwood was born in Nottingham, England, in 1941. In addition to studying music and classics at Pembroke College, Cambridge, Hogwood studied harpsichord with Gustav Leonhardt and Rafael Puyana. He studied conducting under Raymond Leppard and Thurston Dart, the latter a harpsichordist and a specialist in Johann Sebastian Bach.

From 1946 to 1965, the British Broadcasting Corporation produced a radio show called *Third Programme*. It offered significant broadcasts of early music, and it is considered seminal in the early-music revival. Coming of age in England during these years, Hogwood was exposed to performances by Dart on the British Broadcasting Corporation, and he began his career primarily as a harpsichordist. In that capacity, he cofounded the Early Music Consort with woodwind player David Munrow in 1973. Among the most musically ac-

complished of its time, this ensemble set a new standard in performance practice, and it made a somewhat radical move by commissioning new music for early instruments.

The Academy of Ancient Music was founded with a mission to perform seventeenth and eighteenth century music. The ensemble took its name from the original Academy of Ancient Music, an eighteenth century London group created to explore works from the sixteenth and seventeenth centuries. The repertoire of Hogwood's ensemble ranges from Henry Purcell to Igor Stravinsky. In addition, Hogwood has been a prolific conductor of live and recorded music, and he was the first conductor to record the complete symphonies of Wolfgang Amadeus Mozart and Ludwig van Beethoven on period instruments.

Hogwood has been active as an opera conductor, a scholar, and a writer. In addition to his work as a conductor of early music, he was the music director of the St. Paul Chamber Orchestra from 1987 to 1992.

The Music

Hogwood's work in music reflects his talents as conductor, writer, and editor. As a conductor, some of his most significant achievements have been the recordings of the Mozart and Beethoven symphonies, as well as the recordings of the Mozart piano concerti with fortepianist Robert Levin. Hogwood's combined talents have made him a significant part of the early-music revival, and his paleographic and editorial abilities have raised standards for historically informed performance around the world. Hogwood has continually broadened his own repertoire, and he is an expert conductor of Stravinsky (in particular the neoclassical works) as well as of earlier music. Hogwood has championed and recorded Bohuslav Martinů's music, in addition to presenting works by the so-called Entartete (degenerate) composers, whose music was banned by the Nazi Party in the 1930's. In addition to his work with twentieth century music, Hogwood has commissioned and premiered new works for period instruments. In concert programming, Hogwood often juxtaposes new and old works.

Conductor. Hogwood recorded and released Mozart's symphonies between 1978 and 1985, and these recordings were lauded for their accuracy of performance practice and for their accuracy and clarity. In addition, they were notable for adhering to the score, devoid of the interpretive elements that were common in recordings of standard repertoire. While other early-music performers and audiences expected this stylistic approach, it took the mainstream classical audience by surprise. Well-reviewed and with good sales, the recordings set a standard for orchestral performance in the early music community.

Opera. Hogwood made his opera debut in 1983 with a production of Mozart's *Don Giovanni* (1787) in St. Louis. Since then, he has conducted around the world, becoming a particular proponent of George Frideric Handel operas. He was the music director for Boston's Handel and Haydn Society for many years.

Writer. Hogwood has written extensively on music. His output includes a significant monograph on Handel, a book on the trio sonata form, and a Cambridge Music Handbook on Handel's *The Music for Royal Fireworks* (1749) and *Water Music* (1717). His books are notable for their fluid writing and for their combination of musicological insight and practical concerns of a performer. Hogwood has contributed articles to books on music of eighteenth century England, on the classical period, and on many other topics. In addition, he has written a significant number of liner notes for a wide variety of recordings.

Editor. Hogwood's skills as an editor have contributed to the performance and interpretation of early music. He has prepared editions of keyboard music, including the complete keyboard works of Purcell. Other projects encompass the preparation of new editions of many of Felix Mendelssohn's works, which include many of the sketches and alternative endings left by the composer. Hogwood has also edited twentieth century works, including a new edition of Edward Elgar's *Enigma Variations* (1899), and he sits on the board of the Martinů Complete Edition.

Musical Legacy

Hogwood's musical legacy is significant. As a conductor, he has made hundreds of recordings and performed with numerous ensembles. His recordings are seminal in the field, and many of the

earlier recordings with the Academy of Ancient Music are being rereleased. His work as an impresario created two period instrument ensembles; while the Early Music Consort disbanded in the 1970's, the Academy of Ancient Music continues to tour internationally. Hogwood's topics as a writer span hundreds of years, offering insight into both the source materials and the process of bringing the music to life. In addition to being a conductor, writer, and editor, Hogwood has held several teaching positions, and he was appointed international professor of early-music performance at the Royal Academy of Music in 1992. As a pedagogue, he influences young musicians, and he continues to develop the practice of historically informed performance. He was appointed a Commander of the British Empire in 1989.

Andrea Moore

Further Reading

Haskell, Harry. "Early Music." *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie. New York: Grove's Dictionaries, 2000. A valuable overview of the early-music movement, especially since World War II, that places Hogwood's work in historical context.

Hogwood, Christopher. *Handel*. Thames & Hudson, 2007. A significant biography of Handel, with a valuable chapter on the oratorios.

Pratt, George. "Christopher Hogwood." *The New Grove Dictionary of Music and Musicians*. Edited by Stanley Sadie. New York: Grove's Dictionaries, 2000. A brief biography of Hogwood, with a list of his writings.

Van Tassel, Eric. "Mozart Symphonies." *Early Music* 12, no. 1 (February, 1984): 125-129. A review of Hogwood's recordings of the Mozart symphonies from the early-music perspective.

See also: Casadesus, Henri; Elgar, Sir Edward; Leonhardt, Gustav; Martinů, Bohuslav; Stravinsky, Igor.

Billie Holiday

American jazz singer

A great jazz singer, Holiday developed a unique style that avoided athletic vocal techniques in favor of subtlety and dramatic irony. While eloquently expressing a full emotional range from personal despair to triumph, she was one of the first jazz artists to address social concerns and racial injustice.

Born: April 7, 1915; Philadelphia, Pennsylvania
Died: July 17, 1959; New York, New York
Also known as: Eleanora Fagan (birth name); Lady Day

Principal recordings

ALBUMS: *Billie Holiday Sings*, 1950; *Billie Holiday, Vol. 1*, 1950; *Billie Holiday, Vol. 2*, 1950; *An Evening with Billie Holiday*, 1953; *Billie Holiday, Vol. 3*, 1954; *Lady Sings the Blues*, 1954; *Music for Torching*, 1955; *Jazz Recital*, 1956; *A Recital by Billie Holiday*, 1956; *Velvet Moods*, 1956; *Body and Soul*, 1957; *Songs for Distingué Lovers*, 1957; *Blues Are Brewin'*, 1958; *Lady in Satin*, 1958; *Billie Holiday*, 1959; *Stay with Me*, 1959.

SINGLES: "Miss Brown to You," 1935; "What a Little Moonlight Can Do," 1935; "Billie's Blues," 1936; "Did I Remember?," 1936; "No Regrets," 1936; "He's Funny That Way," 1937; "Me, Myself and I," 1937; "Mean to Me," 1937; "Fine and Mellow," 1939; "Strange Fruit," 1939; "Gloomy Sunday," 1941; "God Bless the Child," 1941; "Loveless Love," 1941; "Lover Man," 1944.

WRITINGS OF INTEREST: *Lady Sings the Blues*, 1956 (with William Dufty).

The Life

Although born in Philadelphia, Pennsylvania, Billie Holiday grew up in Baltimore, Maryland, raised by her mother, Sadie Fagan (Harris), and her aunt, Eva Miller. She had only occasional contact with her father, Clarence Holiday, a jazz guitarist and banjo player. Her impoverished environment provided little hope for a life beyond menial labor, but she loved music. She frequented after-hours clubs to sing with Baltimore's best jazz musicians,

and she sang along with recordings by her favorites, Louis Armstrong and Bessie Smith.

Soon after moving to New York in 1929, she sang for tips in jazz clubs and attended jam sessions. In 1930 she discarded her birth name, Eleanora Fagan, and took her father's last name and the actor Billie Dove's first name to create her stage name. In 1933, after record producer John Hammond heard her sing in Harlem, he arranged for Holiday to record with Benny Goodman, and she started performing and recording with other famous jazz musicians. In 1935 she recorded "What a Little Moonlight Can Do" and "Miss Brown to You." These became so popular that she was able to perform and record under her own name. She went on the road with two big bands: Count Basie's in 1937 and Artie Shaw's in 1938. While working with Shaw, she bravely met the challenge of being one of the first African American women to tour with a white orchestra. However, she was angered by the segregation she encountered as they traveled.

She returned to New York, and in 1939 she began singing at the Café Society, an integrated club, where she introduced many of her most famous songs in a generally supportive environment. She recorded on the Columbia Records label until 1942, and later she recorded for Decca Records. In 1947 Holiday appeared with Armstrong and Kid Ory in the film *New Orleans*. An arrest for a narcotics charge interfered with her New York career, but she continued to record and to perform at other locations, including a European tour in 1954. From 1952 to 1959, she recorded with Verve Records. On May 25, 1959, Holiday gave her final public concert at the Phoenix Theatre in New York. She died from liver disease at New York's Metropolitan Hospital on July 17, 1959.

Billie Holiday. (Library of Congress)

The Music

Holiday's music can be divided into three style periods. The early years through 1938 can be characterized as energetic and playful, with faster tempi, light rhythms, and often humorous material with commercial appeal. During the middle period, from 1939 through the 1940's, Holiday utilized slower tempi to introduce an unprecedented level of dramatic, poetic expression and understatement to jazz song, while retaining rhythmic and melodic flexibility. Finally, in the 1950's, with a voice deteriorated and raspy, partly because of health problems and drug addiction, she was at the peak of her mature artistic expression, giving profound meaning to every note and word.

Early Works. The recordings Holiday made before 1939 could be characterized as energetic and playful. These pieces included "He's Funny That Way," "Me, Myself, and I," "Mean to Me," and many others. Pianist Teddy Wilson arranged and performed on most of these recordings. Among the talented instrumentalists who worked with Holiday during this period was Lester Young, who became one of her dearest friends. He dubbed her Lady Day, and she in turned named him Pres (for president).

Like many of the jazz artists of her time, Holiday was self-taught and did not learn standard music notation. Instead, she relied on her incredible ear and musical memory. One of Holiday's most important vocal influences was Armstrong. Although she did not use the scat singing (improvisational use of nonlexical syllables) that Armstrong had popularized, she did utilize a similar approach to

phrasing, with subtle pitch inflections and placing notes a bit behind or ahead of the beat and then resolving them rhythmically. The success of this depended on Holiday's high level of metronomic precision, which rivaled that of the great musicians of her time. Another important influence was Smith, who primarily sang blues. Holiday did not have Smith's dynamic range, but she deeply appreciated the older singer's emotional honesty and courage. Vocally, Holiday developed the ability to enhance, redirect, or even subvert a song's lyrics, adding an element of ambiguity and mystery to even the most commonplace pieces.

"Strange Fruit." Ironically, it was a song protesting racial injustice that broadened Holiday's audience beyond the jazz community. Her earlier collaborations with white musicians, such as Goodman and Shaw, did not generate the same level of interest as her recording in 1939 of "Strange Fruit" on the Commodore label. This song described the aftermath of a lynching of two black men. Lynching was all too frequent in the 1930's, but it was not a common topic in commercial music. Based on a poem written by schoolteacher Abel Meeropol, under the pen name Lewis Allan, "Strange Fruit" was the first recorded protest song to be widely heard. While most popular songs of the day were sentimental love ballads or humorous novelty tunes, this piece contained vividly gruesome imagery introduced with a bitter sense of ironic contrast. For instance, the song described a pastoral setting with the "strange fruit" of hanging bodies and blood everywhere. The sweet fragrance of magnolias competed with the smell of burning flesh. Holiday's singing turned Meeropol's poem into an indictment of an entire society.

"God Bless the Child." Arthur Herzog, Jr., wrote the music and Holiday wrote the lyrics for another of her famous songs,"God Bless the Child," based on a proverb. The song's message of self-reliance and strength in the face of adversity followed in the tradition of Smith's rendition of "Nobody Knows You When You're Down and Out" (1929). It is believed that Holiday wrote "God Bless the Child" after she and her mother had argued about money. Holiday first performed this masterpiece in 1939 and recorded it in 1941. Other artists who recorded or performed the song include Aretha Franklin, Stevie Wonder, Sonny Rollins, and Blood, Sweat, and Tears. Diana Ross performed it in *Lady Sings the Blues*, the 1972 movie based on Holiday's life. In 2004 a picture book titled "God Bless the Child" was published, listing Holiday and Herzog as the authors, and it was illustrated by artist Jerry Pinkney, who graphically interpreted the song with images of a family moving to the North during the Great Migration of the 1930's. The song was an overwhelmingly popular choice for many contestants on television's *American Idol*.

"Fine and Mellow." Although not primarily thought of as a blues singer, Holiday sang "Fine and Mellow" for CBS television's *The Sound of Jazz*, the classic hour-length program, in 1957. One of her last recordings, this revealed her complete mastery of the blues form. Using her own composition (first recorded in 1939) as a starting point, she alternated her verses with improvised solos by the great musicians assembled for the session, including Coleman Hawkins, Mal Waldron, Ben Webster, Gerry Mulligan, Roy Eldridge, Doc Cheatham, Vic Dickenson, Danny Barker, and Milt Hinton. This was also a beautiful musical reunion of Lady Day and Pres after many years. The recording exemplified her later style, in which her athletic skills had diminished, but her ability to achieve emotional transformation of syllables through nuances of inflection had increased.

Musical Legacy

A legendary singer who struggled against personal and social obstacles, Holiday had a profound impact on both her contemporaries and future generations of musicians. Stylistically, Holiday's practice of recomposition, in which she freely altered the melodic shapes of songs, was a form of improvisation that differed from the practice of instrumental improvisers, who did not have to contend with lyrics and therefore could utilize varied rhythmic patterns in their solos. Instead, Holiday often added rhythmic tension, by anticipating or delaying a note, adding further pitch inflections, and increasing emotional intensity. This had a significant impact on instrumentalists and singers alike. Instrumentalists noted that she listened to and understood what they played, and then she related her virtuoso improvisations to their musical statements. Such renowned vocalists such as Frank Si-

natra and Carmen McRae acknowledged Holiday as a great inspiration.

Holiday also expanded the social dimension of music. Her friendship with a select group of musicians was matched by her toughness and willingness to confront the hostility of the outside world, as she challenged gender as well as ethnic stereotypes. Along with other prominent jazz musicians of the late 1930's, Holiday helped to end the practice of segregation, long before sports, education, and the military services became integrated.

Posthumous honors showed her lasting influence. In 1959 poet Frank O'Hara wrote a tribute, "The Day Lady Died." In 1987 Holiday was awarded the Grammy Lifetime Achievement Award, and in 1988 the rock band U2 released the tribute song "Angel of Harlem." In 1994 the U.S. Postal Service introduced a Holiday postage stamp, and in 2000 Holiday was inducted into the Rock and Roll Hall of Fame.

Alice Myers

Further Reading

Blackburn, Julia. *With Billie*. New York: Pantheon Books, 2005. Personal stories from and interviews with people who knew the singer well: childhood friends, musicians, dancers, comedians, drug dealers, narcotics agents, lovers, and others. Bibliography and index.

Chilton, John. *Billie's Blues: The Billie Holiday Story, 1933-1959*. New York: Stein & Day, 1975. Written by a jazz historian, this was the first significant book about Holiday's career and recordings. Illustrated, with bibliography, discography, and index.

Clarke, Donald. *Wishing on the Moon: The Life and Times of Billie Holiday*. New York: Viking, 1994. Comprehensive biography based on interviews and extensive research of archival materials. Twenty-four pages of photographs. Index.

Davis, Angela. *Blues Legacies and Black Feminism: Gertrude "Ma" Rainey, Bessie Smith, and Billie Holiday*. New York: Pantheon Books, 1998. The chapter "When a Woman Loves a Man" discusses the social implications of Holiday's love songs. The chapter "Strange Fruit" examines music and social consciousness. Illustrated, with index and extensive bibliography.

Gourse, Leslie. *The Billie Holiday Companion: Seven Decades of Commentary*. New York: Schirmer Books, 1997. An essential resource, including essays, news stories, reviews, and interviews with Holiday and Hammond. Index and discography.

Griffin, Farah Jasmine. *If You Can't Be Free, Be a Mystery: In Search of Billie Holiday*. New York: Free Press, 2001. Dispelling the myths and stereotypes surrounding Holiday, the author reveals the singer to be a true musical genius. Illustrated, with bibliography, chronology, and index.

Holiday, Billie. *Billie Holiday Anthology: "Lady Day" Had a Right to Sing the Blues*. Ojai, Calif.: Creative Concepts, 2000. Includes biographical information and musical scores for forty-three songs, including "The Birth of the Blues," "I Can't Give You Anything but Love," "St. Louis Blues," and "Stormy Weather." Illustrated.

Holiday, Billie, and William Dufty. *Lady Sings the Blues*. New York: Harlem Moon, 2006. Fiftieth-anniversary edition of Holiday's candid and revealing autobiography, which inspired the motion picture starring Ross. Illustrated, with index, discography, and sound disc.

Margolick, David. *"Strange Fruit": The Biography of a Song*. New York: Ecco Press, 2001. Well-researched and insightful account of one of the most significant songs in history. Illustrated, with discography.

O'Meally, Robert. *Lady Day: The Many Faces of Billie Holiday*. New York: Arcade, 1991. A biography beautifully illustrated with photographs. Includes discography and bibliography.

See also: Armstrong, Louis; Basie, Count; Cooke, Sam; Dorsey, Thomas A.; Fitzgerald, Ella; Goodman, Benny; Hampton, Lionel; James, Etta; Legrand, Michel; Robinson, Smokey; Rollins, Sonny; Ross, Diana; Shaw, Artie; Simone, Nina; Smith, Bessie; Vaughan, Sarah; Young, Lester.

Eddie and Brian Holland

American rhythm-and-blues songwriters

During the 1960's, Brian Holland, Lamont Dozier, and Eddie Holland (better known as Holland-Dozier-Holland, or H-D-H) formed a songwriting and production partnership that went on to produce some of the most memorable "Motown sound" hits in the history of popular music.

Eddie Holland

Born: October 30, 1939; Detroit, Michigan
Also known as: Edward Holland, Jr. (full name)

Brian Holland

Born: February 15, 1941; Detroit, Michigan

Members of: Holland-Dozier-Holland (H-D-H)

Principal works

SONG (with Georgia Dobbins, William Garrett, Robert Bateman, and Freddie Gorman): "Please, Mr. Postman," 1961 (performed by the Marvellettes).

SONGS (with Lamont Dozier): "Can I Get a Witness," 1963 (performed by Marvin Gaye); "Come and Get These Memories," 1963 (performed by Martha and the Vandellas); "Heat Wave," 1963 (performed by Martha and the Vandellas); "Mickey's Monkey," 1963 (performed by the Miracles); "Quicksand," 1963 (performed by Martha and the Vandellas); "Baby I Need Your Loving," 1964 (performed by the Four Tops); "Baby Love," 1964 (performed by the Supremes); "Come See About Me," 1964 (performed by the Supremes); "How Sweet It Is (to Be Loved by You)," 1964 (performed by Gaye); "Locking Up My Heart," 1964 (performed by the Marvelletes); "When the Lovelight Starts Shining in His Eyes," 1964 (performed by the Supremes); "Where Did Our Love Go?," 1964 (performed by the Supremes); "Back in My Arms Again," 1965 (performed by the Supremes); "I Can't Help Myself (Sugar Pie, Honey Bunch)," 1965 (performed by the Four Tops); "(It's the) Same Old Song," 1965 (performed by the Four Tops); "Nowhere to Run," 1965 (performed by Martha and the Vandellas); "Stop! In the Name of Love," 1965 (performed by the Supremes); "Take Me in Your Arms (Rock Me a Little While)," 1965 (performed by Kim Weston); "I'm Ready for Love," 1966 (performed by Martha and the Vandellas); "Little Darling (I Need You)," 1966 (performed by Gaye); "Reach Out I'll Be There," 1966 (performed by the Four Tops); "This Old Heart of Mine (Is Weak for You)," 1966 (performed by the Isley Brothers); "You Can't Hurry Love," 1966 (performed by the Supremes); "You Keep Me Hangin' On," 1966 (performed by the Supremes); "Bernadette," 1967 (performed by the Four Tops); "The Happening," 1967 (performed by the Supremes); "Jimmy Mack," 1967 (performed by Martha and the Vandellas); "Love Is Here and Now You're Gone," 1967 (performed by the Supremes); "Reflections," 1967 (performed by Diana Ross and the Supremes); "Give Me Just a Little More Time," 1970 (performed by Chairmen of the Board).

The Lives

Edward Holland, Jr., was born on October 30, 1939, in Detroit, Michigan. His younger brother, Brian Holland, was born on February 15, 1941, also in Detroit. Their future songwriting partner, Lamont Dozier, also was born in Detroit. Growing up in an urban environment, the Holland brothers learned to appreciate the music that surrounded them. As children, they attended church on a regular basis. Their grandmother was a strong force in both their lives. She refused to let the young brothers listen to any other kind of music in the home except gospel music and classical music. The brothers attended local Detroit schools, including Davison Elementary School, Cleveland Intermediate School, and Wilbur Wright High School. While popular music was banned from the home, they would get a chance to hear secular music when they were out with their friends at local skating rinks, clubs, or ballrooms. Music became a strong force in their lives.

Eddie met the future founder of Motown Records, Berry Gordy, Jr., in 1958. Out of the relationship established between the two, Eddie dropped out of college in order to work for Gordy. With

Gordy as his producer, Eddie released several singles as a solo artist between 1958 and 1960, including "You" for Mercury, "Because I Love Her" for United Artists, and "The Last Laugh," also for United Artists. In the fall of 1961, Eddie released the single "Jamie" for Motown. By the next year, it had reached number thirty on the *Billboard* pop singles chart and number six on the rhythm-and-blues singles chart. Although Eddie would release several more singles for Motown, none of them would be as successful as "Jamie."

While Eddie was busily establishing himself in the music business, Brian also was working as a vocalist. In 1958, he released his first solo single under the name Briant Holland. Eventually, he became the lead vocalist for the group the Satintones. In 1960, Brian worked as the piano player for Barrett Strong. Out of this relationship, he would join Motown Records in 1961. After joining Motown, Brian would co-write the Marvelettes' hit single "Please, Mr. Postman." In 1962, Brian began working with Freddy Gorman and Dozier. This arrangement would last only until 1963, when older brother Eddie replaced Gorman. The legendary team of Holland-Dozier-Holland was now established, and they soon would be making music history, producing a string of hits for Motown engines such as Martha and the Vandellas, Diana Ross and the Supremes, the Four Tops, and Marvin Gaye.

By the early 1970's, the Holland-Dozier-Holland partnership was becoming somewhat frayed around the edges. Dozier decided that it was time to go back to being a solo artist and began releasing solo albums. Although the Holland brothers did not remain as active in the music business as Dozier after their dissolution, the partnership was revived in 1984, when the three revived Music Merchant Records in order to take control of their back catalog and to groom new artists.

The Music

During their collaboration, H-D-H believed that they were inventing the way songs should be written. There was no precedent for their form of songwriting. While Brian and Dozier concentrated on the melody and production of a song, Eddie was the primary lyricist of the team, and, more times than not, the music inspired his lyrics. During many recording sessions, they would experiment with what could be considered unorthodox chords, in the end finding the perfect combination. They established an effective way to communicate with one another that allowed for flexibility and the free flow of ideas. It could happen that at the opening stages of putting a song together they would imagine one particular vocalist singing it, but by the end of the process they would realize that the octave needed to be changed and that another vocalist would do a better job with the finished song. In their prime, Holland-Dozier-Holland knew how to keep their ideas flowing and how to keep their options open. Since none of the team could write music, it was necessary for them to call in someone to right down the chords. Ideas for songs often came from real-life experiences, or at least there was a real-life experience that got the song started. Since each member brought a diversity of musical experience to the process, it was possible for each to focus on one particular aspect during a recording session. On most occasions, Dozier would work with the rhythm section and the background vocals, Eddie would concentrate on coaching the lead vocal, and Brian would function as the team's sound engineer.

Motown Hits. Beginning in 1963, Holland-Dozier-Holland began having fantastic success writing songs for Berry Gordy's Motown Records. During this memorable year, they wrote such classic songs as "Come and Get These Memories," "Heat Wave," and "Quicksand" for Martha and the Vandellas; "Locking Up My Heart" for the Marvelettes; "Mickey's Monkey" for the Miracles; and "Can I Get a Witness" for Marvin Gaye. All of these vibrant and upbeat singles charted on the *Billboard* pop charts. "Heat Wave" would rise to number four, and "Quicksand" to number eight. Because of the creative efforts of Holland-Dozier-Holland, Martha and the Vandellas would have several more hit singles during the mid-1960's, including the single "Nowhere to Run," which went to number eight on the pop singles chart in 1965; the single "I'm Ready for Love," which went to number nine in 1966; and the single "Jimmy Mack," which went to number ten in 1967. During this same period, H-D-H wrote the 1964 number six hit "How Sweet It Is (to Be Loved by You)" for Gaye and the 1966 number-twelve hit "This Old Heart of Mine (Is Weak for You)" for the Isley Brothers. With upbeat melodies and catchy lyrics, these hit songs firmly

established Holland-Dozier-Holland as one of the premier songwriting partnerships in America.

The Supremes. H-D-H produced an amazing string of hits for the Supremes and the Four Tops. Although the first single they wrote for the Supremes, "When the Lovelight Starts Shining Through His Eyes," was something of a disappointment since it rose only to number twenty-three on the pop singles chart, many of the songs to come would make music history. The Supremes had three number-one H-D-H hits in 1964 with "Where Did Our Love Go?," "Baby Love," and "Come See About Me." From 1965 to 1967, the Supremes would have seven number-one H-D-H singles, including such remarkable songs as "Stop! In the Name of Love," "Back in My Arms Again," "You Can't Hurry Love," "You Keep Me Hangin' On," and "The Happening." Through the brilliance of Holland-Dozier-Holland, Diana Ross and the Supremes became superstars.

The Four Tops. During this time period, Holland-Dozier-Holland also wrote spectacular hits for the Four Tops, including the single "Baby I Need Your Loving," which went to number eleven; the single "(It's the) Same Old Song," which went to number one; the single "Reach Out I'll Be There," which also went to number one; the single "Standing in the Shadows of Love," which went to number six; and the single "Bernadette," which went to number four.

End of the Motown Years. By 1968, the working relationship between Gordy and Holland-Dozier-Holland had become extremely difficult. They were dissatisfied with their royalty agreement with Motown, and since no quick resolution was forthcoming, they decided that it was time to leave Motown. After cutting their ties with Gordy's label, they started Hot Wax and Invictus Records. Because of legal entanglements with Gordy, however, they were unable to release any recordings under their new labels until 1970. From 1970 to 1971, they released hits by such recording artists as Chairmen of the Board, Freda Payne, and Honey Cone. They also started Music Merchant Records in 1972, but it folded in 1973.

Musical Legacy

During the 1960's, the Motown songwriting and production partnership of Holland-Dozier-Holland produced an amazing number of hit singles for such legendary recording artists as the Supremes, the Four Tops, the Marvelettes, the Miracles, Martha and the Vandellas, and Marvin Gaye. From 1963 to 1967, they wrote twenty-five Top 10 hits. Remarkably, twelve of these songs went to number one on the pop singles chart. They also charted songs on the rhythm-and-blues singles charts, several of which rose to the Top 10.

Because of their ability to write songs that combined the best elements of pop, soul, country, and rhythm and blues, they were able to appeal to a large cross-section of Americans. Their songs became synonymous with the "Motown sound" and entered the American songbook as all-time classics. In 1988, Lamont Dozier, Brian Holland, and Eddie Holland were inducted into the Songwriters Hall of Fame. They were inducted into the Rock and Roll Hall of Fame in 1990.

Jeffry Jensen

Further Reading

Abbott, Kingsley, ed. *Calling Out Around the World: A Motown Reader*. London: Helter Skelter, 2001. An extraordinary collection of essays that delves into the many sides of Motown.

Bianco, David. *Heat Wave: The Motown Fact Book*. Ann Arbor, Mich.: Pieran Press, 1988. A fascinating portrait of Motown Records, including perceptive insights into how Holland-Dozier-Holland worked with the Motown recording artists.

Egan, Sean. *The Guys Who Wrote 'Em: Songwriting Geniuses of Rock and Pop*. London: Askill, 2004. Includes a fine tribute to Holland-Dozier-Holland.

George, Nelson. *Where Did Our Love Go? The Rise and Fall of the Motown Sound*. Rev. ed. New York: St. Martin's Press, 2007. A hard-hitting chronicle of the rise and fall of Motown Records.

Posner, Gerald. *Motown: Music, Money, Sex, and Power*. New York: Random House, 2002. This is a powerful study of what Motown achieved and how power, sex, and money tore at its very foundation. What Holland-Dozier-Holland were able to achieve during their tenure at Motown represents one of the company's most remarkable positive legacies.

Smith, Suzanne E. *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge, Mass.: Harvard University Press, 1999. An extraordi-

nary portrait of the crucial role Motown played in the socially charged African American community.

Waller, Don. *The Motown Story*. New York: Charles Scribner's Sons, 1985. Gives the reader a behind-the-scenes look at how Motown produced such extraordinarily popular music.

See also: Cooke, Sam; Costello, Elvis; Dozier, Lamont; Fogerty, John; Gabriel, Peter; Gaye, Marvin; Jackson, Janet; Jackson, Michael; Jamerson, James; Latifah, Queen; Odetta; Pickett, Wilson; Plant, Robert; Robinson, Smokey; Ross, Diana; Seger, Bob; Taylor, James; Van Halen, Eddie; Webb, Jimmy; Wilson, Jackie; Wonder, Stevie.

Buddy Holly

American singer, guitarist, and songwriter

A talented innovator and one of the originators of rock and roll, Holly excelled as a musician, composer, performer, and arranger. The makeup of his band—lead guitar, rhythm guitar, bass, and drums—became the standard in the 1960's and is emulated by groups to this day.

Born: September 7, 1936; Lubbock, Texas
Died: February 3, 1959; Near Clear Lake, Iowa
Also known as: Charles Hardin Holley (birth name)
Member of: Buddy Holly and the Crickets; Buddy Holly and the Three Tunes

Principal recordings

ALBUMS: *The "Chirping" Crickets*, 1957 (with the Crickets); *Buddy Holly*, 1958; *That'll Be the Day*, 1958 (with the Three Tunes); *The Buddy Holly Story*, 1959; *The Buddy Holly Story, Vol. 2*, 1960; *Reminiscing*, 1963; *Showcase*, 1964; *Holly in the Hills*, 1965; *Giant*, 1969.

The Life

Buddy Holly was born in the west Texas town of Lubbock in 1936, the fourth and final child of Lawrence and Ella Holley. Buddy was gifted in music and won a talent show at the age of five. By the end of his teenage years he had largely taught himself to play a variety of instruments, including the violin, guitar, piano, and drums. While still in junior high school, he formed his first music group with a friend named Bob Montgomery, and they played locally wherever a willing audience could be found. Holly's musical tastes were eclectic, but he was particularly a fan of country singer Hank Williams and bluegrass and gospel music.

Holly saw Elvis Presley perform live at Lubbock twice in 1955, and they shared a friendly conversation backstage. Presley was impressed with the young Texan and gave Holly the chance to open for him during his second Lubbock concert, an opportunity Holly immediately seized. He now knew that being a professional musician would be his life's work.

Holly (who by then had dropped the "e" in his surname) formed a new band which he named the Crickets. Other members of the band were Jerry Allison (drums), Joe Mauldin (bass), and Niki Sullivan (rhythm guitar). After an unsatisfactory recording session in Nashville, Holly and the Crickets recorded a series of hits at producer Norman Petty's studio in nearby Clovis, New Mexico. After a string of successes, Buddy hit a dry spell and his newer recordings did poorly on the charts. His relationship with Petty ended in an acrimonious dispute over royalties. By late 1958 Sullivan had quit the group, but Allison and Mauldin remained loyal to Petty. In August, 1958, Buddy married Maria Elena Santiago, a woman he met in New York, and they settled in Greenwich Village, where Holly hoped to restart his stalled career. By the following year the newlyweds were strapped for money because Holly's earnings were tied up with Petty in New Mexico. He reluctantly agreed to leave the pregnant Maria and tour with a show called the Winter Dance Party. While on the tour, Holly and fellow performers Ritchie Valens and the Big Bopper were tragically killed in a plane crash.

The Music

"That'll Be the Day." This song's title was lifted from a phrase in a John Wayne movie and hit the number-one spot on the record charts in September, 1957. Earlier recordings of this song in Nashville had failed to excite anyone, but when it was

Buddy Holly. (AP/Wide World Photos)

rerecorded at Petty's studio, Holly sang in a different octave and changed the tempo, producing an all-time classic song.

"Peggy Sue." Originally "Cindy Lou," the title was changed to honor drummer Allison's girlfriend. This song features Holly's unique lyrical styling, extensive studio experimentation, and a driving beat. Released in the fall of 1957, this song topped out at number three on the charts.

"Not Fade Away." Although significant, this song did not enjoy the commercial success of other Holly tunes. A cover version by the Rolling Stones would be that group's first release in the United States. The song demonstrated again Holly's penchant for improvisation, as he had drummer Allison beat on an empty cardboard box rather than his drums.

"Everyday." Underappreciated at the time, this tune, recorded in 1957, displayed the artist's creativity by featuring a celesta, an instrument similar to a harpsichord. Allison, not originally scheduled to be on the recording, can be heard keeping rhythm by slapping his hands on his legs, a sound Holly liked and kept in the record.

"Maybe Baby." Holly's mother helped write this song, suggesting the title and a few lyrics. It was recorded at Tinker Air Force Base in Oklahoma City and is a great example of 1950's rock and roll.

"It's So Easy." This jubilant song about the power and ease of falling in love was one of Holly's most successful commercially. It has been rerecorded by many artists since its 1958 composition.

"True Love Ways." Recorded in 1958, this song indicates Buddy's musical curiosity was alive and well. He had been in something of a sales slump and wanted to experiment with strings, so this original composition was recorded using an orchestra. Beautiful and haunting, this love song has maintained its appeal for more than five decades.

"It Doesn't Matter Anymore." This song was recorded at the same session that produced "True Love Ways" and also features the backing orchestra. It was written by Paul Anka with Holly in mind. Although the song is generally upbeat, its title seemed sadly prophetic when Holly was killed shortly after its release.

Musical Legacy

Holly had a tremendous influence on popular music, with his creative talents as a singer, musician, composer, and arranger. He was one of the first pop singers to record his own compositions, and his masterful playing helped popularize the Fender Stratocaster guitar. The instrumental makeup of his group the Crickets became the standard for countless future groups. Holly sang in various vocal styles, and his recordings appealed to fans across musical genre lines. He defied the musical customs of his time by experimenting with different instruments and sounds, yet his songs were instantly recognizable. Both the Beatles and the Rolling Stones acknowledged a debt to Holly, and his songs have been recorded by artists as diverse as Chad and Jeremy, Waylon Jennings, and Linda Ronstadt. Although he died a half century ago, his musical impact shows no indication of fading away.

Thomas W. Buchanan

Further Reading

Amburn, Ellis. *Buddy Holly*. New York: St. Martin's Press, 1995. Thorough source, covering Holly's life from cradle to grave. Well researched and

containing many interviews of those who knew him best, Amburn's work provides encyclopedic information.

Brown, Pete, and H. P. Newquist. *Legends of Rock Guitar: The Essential Reference of Rock's Greatest Guitarists*. Milwaukee, Wis.: Hal Leonard, 1997. An outstanding reference, this book covers hundreds of guitar players from the beginning of the rock era. There is an informative section about Holly's technical ability, stressing his open chord playing and reliance on powerful downstrokes.

Goldrosen, John. *The Buddy Holly Story*. New York: Quick Fox, 1979. Satisfactory telling of the main events in the artist's life, covering in some detail the historical inaccuracies found in the 1978 motion picture starring Gary Busey as Holly. It also provides the history of every Holly recording session.

Lehmer, Larry. *The Day the Music Died*. New York: Schirmer Books, 1997. The tragic 1959 Winter Dance Party is the focus, with voluminous information about the stars, the itinerary, and the plane crash.

Norman, Philip. *Rave On: The Biography of Buddy Holly*. New York: Simon & Schuster, 1996. Another comprehensive biography with an insightful look at Holly's family history and his widow, Maria Elena.

See also: Dylan, Bob; Jagger, Sir Mick; Jennings, Waylon; Nelson, Ricky; Orbison, Roy; Presley, Elvis; Valens, Ritchie; Vincent, Gene; Williams, Hank.

Gustav Holst

English classical composer, ethnomusicologist

Holst was a prolific composer, best known for his seven-movement orchestral suite The Planets. *He also was significant for preserving British folk music and composing serious music for bands.*

Born: September 21, 1874; Cheltenham, England
Died: May 25, 1934; London, England

Also known as: Gustavus Theodore von Holst (full name)

Principal works

BALLETS (music): *The Lure*, 1921; *The Golden Goose*, Op. 45, No. 1, 1926 (choral ballet; scenario by Jane Marian Joseph); *The Morning of the Year*, Op. 45, No. 2, 1927 (choral ballet).

CHAMBER WORKS: String Trio in G Minor, composed 1894, first performed 1984; *Fantasiestücke*, Op. 2, 1896 (for oboe and string quartet); Quintet in A Minor, Op. 3, 1896 (for piano and wind instruments); Wind Quintet in A-Flat, Op. 14, composed 1903, first performed 1982; *Two Songs Without Words*, Op. 22, 1906; *Seven Scottish Airs*, 1907 (for strings and piano); *Terzetto*, 1926 (for flute, oboe, and viola); *Lyric Movement*, 1934 (for viola and chamber orchestra); *Fantasia on Hampshire Folksongs*, 1970 (for string orchestra; arranged by Imogen Holst; based on Gustav Holst's *Phantasy*).

CHORAL WORKS: *Short Partsongs*, 1896 (for female chorus); *Clear and Cool*, Op. 5, 1897; *Autumn Song*, 1899 (for female chorus); *Five Partsongs*, Op. 9a, 1900; *Ave Maria*, Op. 9b, 1901 (for female chorus); *Five Partsongs*, Op. 12, 1903; *King Estmere*, Op. 17, 1903; *Thou Didst Delight My Eyes*, 1904; *Home They Brought Her Warrior Dead*, 1905 (for female chorus); *Songs from "The Princess,"* Op. 20a, 1905 (for female chorus; based on Alfred, Lord Tennyson's poem); *Four Old English Carols*, Op. 20b, 1907 (for chorus and piano); *In Youth Is Pleasure*, 1908 (based on Robert Wever's poem); *Pastoral*, 1908 (for female chorus); *A Welcome Song*, 1908 (for chorus, oboe, and cello); *O England My Country*, 1909; *The Cloud Messenger*, Op. 30, 1910; *Four Partsongs*, 1910 (for female chorus and piano; lyrics by John Greenleaf Whittier); *Hecuba's Lament*, Op. 31, No. 1, 1911; *Incidental Music to a London Pageant*, 1911 (for military band and chorus); *Two Eastern Pictures*, 1911 (for female chorus and harp); *Two Psalms*, 1912 (for chorus, strings, and organ); *The Homecoming*, 1913 (for male chorus; lyrics by Thomas Hardy); *Hymn to Dionysus*, Op. 31, No. 2, 1913; *The Swallow Leaves Her Nest*, 1913; *Choral Hymns from the Rig Veda*, Op. 26, 1914; *Nunc dimittis*, 1915 (for chorus and eight

voices); *Bring Us in Good Ale*, Op. 34, No. 4, 1916; *Lullay My Liking*, Op. 34, No. 2, 1916 (for soprano and chorus); *Of One That Is So Fair*, Op. 34, No. 3, 1916 (for chorus and four voices); *Terly Terlow*, 1916 (for chorus, oboe, and cello); *This Have I Done for My True Love*, Op. 34, No. 1, 1916; *Three Festival Choruses*, Op. 36a, 1916; *Two Carols*, 1916 (for chorus, oboe, and cello); *Diverus and Lazarus*, 1917; *A Dream of Christmas*, 1917 (for female chorus and strings or piano); *The Hymn of Jesus*, Op. 37, 1917 (for two choruses, female semichorus, and orchestra); *Two Partsongs*, 1917 (for female chorus, two voices, and piano; lyrics by Whittier); *Ode to Death*, Op. 38, 1919; *Short Festival Te Deum*, 1919; *Seven Choruses from Alcestis*, 1920 (for chorus, harp, and three flutes; based on Euripides' play); First Choral Symphony, Op. 41, 1924; *The Evening-Watch*, Op. 43, No. 1, 1925 (lyrics by Henry Vaughan); *Sing Me the Men*, Op. 43, No. 2, 1925 (lyrics by Digby Mackworth Dolben); *Two Motets*, Op. 43, 1925; *Seven Partsongs*, Op. 44, 1926; *Two Anthems*, 1927 (for chorus, organ, and bells); *Twelve Songs*, Op. 48, 1929 (for chorus and piano); *A Choral Fantasia*, Op. 51, 1930; *Wassail Song*, 1930; *Eight Canons*, 1931 (for chorus and piano); *Twelve Welsh Folk Songs*, 1931.

OPERAS (music): *The Revoke*, 1895 (libretto by Fritz B. Hart); *The Idea*, 1898 (children's operetta; libretto by Hart); *The Youth's Choice*, 1902 (libretto by Holst); *Sita*, Op. 23, 1906 (based on the poem "The Rāmāyaṇa"); *The Vision of Dame Christian*, Op. 27a, 1909 (masque); *Savitri*, Op. 25, 1916 (based on the epic *The Mahabharata*); *The Perfect Fool*, Op. 39, 1923; *At the Boar's Head*, Op. 42, 1925 (based on William Shakespeare's play *Henry IV*); *The Wandering Scholar*, Op. 50, 1934 (libretto by Clifford Bax).

ORCHESTRAL WORKS: *A Winter Idyll*, composed 1897, first performed 1983; *Walt Whitman Overture*, Op. 7, composed 1899, first performed 1982; Symphony in F Major, Op. 8, 1900 (*The Cotswolds*); *Indra*, Op. 13, 1903 (symphonic poem); *A Song of the Night*, Op. 19, No. 1, composed 1905, first performed 1984; *Songs of the West*, Op. 21, No. 1, 1907; *Stepney Children's Pageant*, Op. 27b, 1909; Suite in E-flat Major, Op. 28, No. 1, 1909 (for military band); *A Somerset Rhapsody*, Op. 21, No. 2, 1910; *Invocation*, Op. 19, No. 2, 1911 (for cello and orchestra); Suite in F Major, Op. 28, No. 2, composed 1911, first performed 1922 (for military band); *Beni Mora*, Op. 29, No. 1, 1912 (oriental suite); *Saint Paul's Suite*, Op. 29, No. 2, 1913 (for strings); *Japanese Suite*, Op. 33, 1916; *The Planets*, Op. 32, 1918; *A Fugal Concerto*, Op. 40, No. 2, 1923 (for flute, oboe, and strings); *A Fugal Overture*, Op. 40, No. 1, 1923; *Egdon Heath*, Op. 47, 1928; *Fugue à la Gigue*, 1928 (for brass band); *A Moorside Suite*, 1928 (for brass band); *Hammersmith*, 1930 (for brass band); Double Concerto, Op. 49, 1930 (for two violins and orchestra); *Brook Green Suite*, 1934 (for strings); *Scherzo*, 1935.

PIANO WORKS: Toccata, 1924; *Chrissemas Day in the Morning*, Op. 46, No. 1, 1926 (for solo piano); *Two Folk Song Fragments*, Op. 46, No. 2, 1927; Nocturne, 1930; *Jig*, 1932.

VOCAL WORKS: *Örnulf's Drapa*, Op. 6, 1898 (for baritone and orchestra); *The Mystic Trumpeter*, Op. 18, 1905 (scena for soprano and orchestra; based on Walt Whitman's poem *From Noon to Starry Night*); *The Heart Worships*, 1907 (song for voice and piano); *Hymns from the Rig Veda*, Op. 24, 1908 (for voice and piano); Four Songs, Op. 35, 1917 (for soprano or tenor and violin).

The Life

Gustavus Theodore von Holst (GEW-stahv holst) was the first of two children born to Adolph von Holst, a music teacher, and his wife Clara, an amateur musician who died when Holst was eight years old. Holst suffered from neuritis, a nerve inflammation that hampered his studies of violin and piano. He began to compose while in grammar school and eventually studied at Oxford and the Royal College of Music.

In 1895 Holst met Ralph Vaughan Williams, another Royal College of Music student, who became his closest musical friend and ally. The two composers developed a lifelong tradition of playing their new scores for each other and providing earnest feedback. Still suffering from crippling neuritis, Holst switched to trombone, which he played professionally for a short time.

Holst failed in his first attempts to make a living as a composer, so he turned to teaching. In 1905 he

became musical director at St. Paul's Girls' School, in Hammersmith, a post he retained for the remainder of his career, while also teaching at Morley College in London, University College, Reading, and the Royal College of Music.

Holst's compositions became better known, eliciting conducting engagements, including 1911 performances at Queen's Hall in London. As World War I began and it became popular to support British composers, Holst was completing his masterpiece, the large orchestral suite *The Planets*. At the same time, in response to anti-German sentiment, Holst dropped the "von" that had been spuriously added to the family name only two generations earlier. His career flourished in the second half of the decade.

In 1923 a fall from a conductor's podium weakened Holst's fragile constitution. In 1932, despite his poor health, Holst accepted an invitation to lecture at Harvard University, and he never recovered from his exhausting schedule in the United States. In 1934, just short of his sixtieth birthday, Holst, weakened by ulcer surgery, died of a heart attack. His ashes rest at the cathedral in Chichester.

The Music

Holst was a prolific composer, though few of his works remain in the repertoire. His operas, for example, are rarely revisited, except for a ballet suite from *The Perfect Fool*. While his early works were influenced by the music of Maurice Ravel, Richard Strauss, and Richard Wagner, Holst gradually developed a more individual style as he became increasingly interested in setting folk melodies and incorporating folk modality. His harmonic language and asymmetrical meters, while not as challenging as those of Igor Stravinsky or Anton von Webern, were bold for a British composer, and he often found resistance in domestic audiences.

Early Works. Several of Holst's student compositions won prizes, and when he was seventeen, his father arranged for three of his works to receive public performances. In 1905 Holst completed *The Mystic Trumpeter* for soprano and orchestra, mostly Wagnerian in its chromaticism, with hints of the polytonality that Holst would employ more extensively in later works. His interest in folk songs brought the use of modes into his composing, and his awareness of current trends on the Continent brought him additional compositional resources. Holst had studied Sanskrit in London, and several of his early works reflected the influence of Hindu philosophy and religion, in particular the series of *Choral Hymns from the Rig Veda* that he set between 1907 and 1912.

Saint Paul's Suite. Holst composed the four-movement *Saint Paul's Suite* to fit the abilities of the young string players in St. Paul's school. The work evinces the influence of folk melody on his music of this period. Holst would later produce other educational works, including *Brook Green Suite*, composed for the school orchestra in 1933.

Band Music. In 1909 Holst composed his Suite in E-flat Major for military band. This three-movement suite, based on a single theme, gave the band its first serious composition that was not an opera or orchestral transcription, beginning a lifelong relationship between Holst and band musicians. The Suite in F Major that followed two years later challenged the musicians with mixed-meter syncopation. Two more band works entered the repertoire in 1928: *A Moorside Suite* and *Fugue à la Gigue*. In 1930 the BBC Military Band commissioned Holst to write *Hammersmith*, which, like his other band works, is still in the standard repertoire of bands around the world.

The Planets. Always interested in astrology, Holst began in 1914 to compose his seven-movement astrological suite, *The Planets*. What is considered Holst's masterpiece reflects the influence of the important and controversial composers of the time, Stravinsky and Arnold Schoenberg. Familiar sections of *The Planets* range from the relentless militaristic march of "Mars, Bringer of War," with its asymmetrical five-beat meter, to the famous hymn from "Jupiter, Bringer of Jollity." The huge orchestration of *The Planets* (even requiring double timpanists) was capped by the use of an offstage wordless chorus fade-out at the end of "Neptune, the Mystic." As famous as *The Planets* has become, however, it was never Holst's favorite.

Egdon Heath. In May, 1927, Holst received a commission from the New York Symphony Orchestra, and he chose to dedicate the new piece to the author Thomas Hardy. After visiting Hardy, Holst was inspired to write what he considered his best composition. At the time, audience and critical

opinion of the tone poem did not match Holst's high opinion, and the piece languished.

Musical Legacy

While Holst's musical legacy is perpetuated primarily by the quality of his compositions, he was also significant for preserving British folk song and composing serious band music. He also helped perpetuate the memory of earlier great British composers, arranging, in 1911, for the first performance since 1697 of Henry Purcell's *The Fairy Queen* (1692). Holst's work as a music educator affected generations of young students of all abilities, notably American composer Elliott Carter, with whom he worked at Harvard University. Holst was awarded the Gold Medal of the Royal Philharmonic Society and was a fellow of the Royal College of Music. Along with these honors and accomplishments, Holst is remembered for his most famous orchestral composition, *The Planets*.

William S. Carson

Further Reading

Holmes, Paul. *Illustrated Lives of the Great Composers—Holst: His Life and Times*. London: Omnibus Press, 1997. Holmes's volume includes portions of Imogen Holst's biography of her father, as well as materials from Michael Short's Holst biography. Illustrations, bibliography, discography.

Holst, Imogen. *Gustav Holst: A Biography*. Oxford, England: Oxford University Press, 1988. Holst's only child, Imogen, was also a composer and conductor. She served as Benjamin Britten's assistant before retiring to devote her time to cataloging her father's music.

Short, Michael. *Gustav Holst: The Man and His Music*. London: Oxford University Press, 1990. Short studied Holst's diaries and letters and worked with his daughter Imogen to create a definitive picture of her father. Analysis, references.

See also: Carter, Elliott; Debussy, Claude; Ravel, Maurice; Strauss, Richard; Vaughan Williams, Ralph.

Arthur Honegger

French classical composer

Honegger composed more than two hundred works in a variety of genres, including music for the theater, concert hall, and cinema. His unique approach to form and his integration of French and German musical traditions are hallmarks of his innovative style.

Born: March 10, 1892; Le Havre, France
Died: November 27, 1955; Paris, France
Also known as: Oscar Arthur Honegger (full name)

Principal works

BALLETS (music): *Le Dit des jeux du monde*, 1918 (libretto by Paul Méral); *Vérité? Mensonge?*, 1920 (*Truth? Lies?*; libretto by André Hellé); *Danse de la chévre*, 1921 (*Dance of the Goat*; libretto by Sacha Derek); *La Noce massacrée*, 1921 (*The Ruined Wedding*; libretto by Jean Cocteau); *Skating Rink*, 1922 (libretto by Ricciotto Canudo); *Sous-marine*, 1925 (libretto by Carina Ari); *Horace victorieux*, 1928 (libretto by Guy-Pierre Fauconnet; based on Titus Livius's poem); *Les Noces d'Amour et de Psyché*, 1928 (*The Wedding of Cupid and Psyche*; libretto by Ida Rubenstein); *Roses de métal*, 1928 (libretto by Elisabeth de Gramont); *Amphion*, 1931 (libretto by Paul Valéry); *Sémiramis*, 1934 (libretto by Valéry); *Icare*, 1935 (libretto by Serge Lifar); *Un Oiseau blanc s'est envolé*, 1937 (libretto by Sacha Guitry); *Le Cantique des cantiques*, 1938 (*The Song of Songs*; libretto by Gabriel Boissy and Lifar); *Le Mangeur de rêves*, 1941 (*The Dream Eater*; libretto by Henri-René Lenormand); *L'Appel de la montagne*, 1945 (*The Call of the Mountain*; libretto by Robert Favre le Bret); *Chota roustaveli*, 1946 (libretto by Nicolas Evreinoff and Lifar); *La Naissance des couleurs*, 1949 (*The Birth of Colors*; libretto by Ernest Klausz and René Morax).

CHORAL WORKS: *Le Roi David, psaume symphonique*, 1921, revised 1923; *Jeanne d'Arc au bûcher*, 1938 (libretto by Paul Claudel); *Une Cantate de Noël*, 1953.

FILM SCORES: *La Roue*, 1923; *Napoléon*, 1927; *La Fin du monde*, 1931; *L'Idée*, 1932; *Cessez le feu*, 1934; *Der Dämon der berge*, 1934; *Les Misérables*, 1934; *Rapt*, 1934; *Crime et châtiment*, 1935; *L'Équipage*, 1935; *Les Mutinés de l'elseneur*, 1936; *Mademoiselle Docteur*, 1937; *Miarka, la fille à l'ourse*, 1937; *Passeurs d'hommes*, 1937; *Regain*, 1937; *The Woman I Love*, 1937; *Pygmalion*, 1938; *Cavalcade d'amour*, 1940; *Le Captaine Fracasse*, 1943; *Les Démons de l'aube*, 1946; *Un Ami viendra ce soir*, 1946; *Un Revenant*, 1946; *Storm over Tibet*, 1952; *Giovanna d'Arco al rogo*, 1954.

OPERAS: *Judith*, 1926 (libretto by René Morax); *Antigone*, 1927 (libretto by Jean Cocteau; based Sophocles' play); *Les Aventures du roi pausole*, 1930 (*The Adventures of King Pausole*; libretto by Albert Willemetz; based on Pierre Louÿs's novel); *La Belle de moudon*, 1931 (libretto by Morax); *L'Aiglon*, 1937 (libretto by Henri Cain; based on a play by Edmond Rostand); *Les Petites Cardinal*, 1938 (libretto by Willemetz and Paul Brach; based on Ludovic Halévy's novel).

ORCHESTRAL WORKS: *Le Chant de Nigamon*, 1917; Mouvement Symphonique No. 1, 1924 (*Pacific 231*); Symphonic Poem for Chamber Orchestra, 1924 (*Pastorale d'été*); Mouvement Symphonique No. 2, 1929 (*Rugby, Tone Poem*); Symphony No. 2 in D Major, 1942 (for strings and trumpet); Symphony No. 3, 1946 (*Liturgique*); Symphony No. 4, 1946; Symphony No. 5 in D Major, 1951 (*Di Tre Re*).

The Life

Oscar Arthur Honegger (HOH-nehg-gur) was born to Swiss parents in Le Havre, France, where he spent his youth. After two years at the Zurich Conservatory, Honegger enrolled at the prestigious Paris Conservatory, where he studied from 1911 to 1918. In 1920 he became a member of Les Six, the collective of six young Parisian composers whose fashionable, lighthearted style and audacious stage works epitomized the French avant-garde's obsession with youth and novelty following World War I.

Honegger came to international prominence with his 1921 *Le Roi David*, *psaume symphonique*, and the same year saw an increase in activity by Les Six, including their only collaborative stage work, *Les Mariés de la Tour Eiffel*. His increasing fame led to further collaborations with Jean Cocteau, René Morax, Paul Claudel, and Paul Valéry. In 1926 Honegger married the talented pianist Andrée Vaurabourg, with whom he spent the rest of his life.

During the 1930's Honegger composed a great amount of music for radio, film, and the theater, geared to both public audiences and musical sophisticates. Throughout his career he maintained close ties with Switzerland, notably through conductor Paul Sacher, who premiered many of Honegger's most substantial works, including *Jeanne d'Arc au bûcher*; Symphony No. 2 in D Major; Symphony No. 4; and his last work, *Une Cantate de Noël*.

During the occupation of Paris, Honegger taught at the École Normale de Musique. In 1947 he suffered a heart attack, and his declining health diminished his compositional activity. His autobiography, *I Am a Composer* (1966), conveys a pessimistic view of the future of music. Honegger, who made Paris his lifelong home, became Grand Officer of the Legion of Honor in 1954, and he died in his home on November 27, 1955.

The Music

Honegger's early appreciation of Ludwig van Beethoven, Richard Strauss, and Richard Wagner instilled in the composer a commitment to ideals of musical beauty based on thematic unity and formal structure. His studies in Paris led him to pursue the contrapuntal techniques, expanded harmonic idiom, and emphasis on classical form espoused by the Paris Conservatory. Honegger's adherence to these principles is evident from his lighthearted works of the 1920's through his mature symphonic works of the 1940's and 1950's, and it lends his music an aesthetic of high seriousness. His idiosyncratic approach to tonality, based more on pitch-centricity than common practice harmony, manifests itself as patterns of tension and release, corresponding to relative harmonic dissonance and consonance. Honegger's music often uses driving rhythms, coloristic harmonies, and extremes in melodic amplitude and timbre. His lyric and colorful passages point to the influences of Debussy, Gabriel Fauré, and Jules Massenet. Honegger's five symphonies, written at a time when the genre was under relative neglect, are testaments to the composer's alliance with tradition.

Early Works. Honegger's earliest compositions were chamber music, small works for orchestra, and music for the stage and ballet. His student works show experimentation with different aspects of his voice, at turns immensely complex and lyrically elegant. *Le Chant de Nigamon*, a symphonic poem, is based on a morbid tale of an Iroquois chief who is burned at the stake, and it utilizes authentic American Indian melodies which compete in a sonata form. *Le Dit des jeux du monde* caused a riotous scandal at its premiere because of Honegger's agitated, highly dissonant music and radical stage effects. His 1920 Symphonic Poem for Chamber Orchestra, *Pastorale d'été*, shows a light, relaxed, and Romantic style that is also evident in his chamber pieces and operettas.

Le Roi David. In 1921 Honegger accepted a commission to write the incidental music for René Morax's biblical drama *Le Roi David*. Written in two months, the music was originally scored for three vocal soloists with choir and a small pit band. After its initial towering success, Honegger, who became known as "le roi Arthur," reworked the piece for large orchestra, the form heard most often today. The piece presents a series of short scenes from the life of the biblical king David, linked by tonal and thematic correspondences to the dramatic action. Drawing on styles reminiscent of Igor Stravinsky, Massenet, Maurice Ravel, and Honegger's idol, Johann Sebastian Bach, the extreme eclecticism of the music reveals Honegger's Expressionist style, juxtaposing and blending a great variety of musical idioms. Honegger contrasts simplicity and complexity through his use of austere chorale tunes and lyrical melodies placed against massively wrought passages and abrupt tonal shifts. The music is exciting, majestic, and at times grotesque, and it played a major role in solidifying Honegger's status as one of the most innovative and serious composers of his generation.

Mouvement Symphonique No. 1. Honegger's passion for trains inspired him to write the short Mouvement Symphonique No. 1, also known as *Pacific 231*, named after the powerful steam locomotive. The work has been viewed as a musical depiction of a train, although Honegger insisted the title was an afterthought. Using the form of an extended chorale, Honegger sought to portray the visual and experiential qualities of trains with a novel, conceptual treatment of rhythm, pitting tempo and rhythmic momentum against one another, creating the effect of rhythmically speeding up while the tempo gradually slows down.

Jeanne d'Arc au bûcher. Honegger had great success with his dramatic oratorio *Jeanne d'Arc au bûcher*. Paul Claudel's masterful libretto presents Joan of Arc as she is burned at the stake, telling her story through a series of flashbacks. The music draws on realistic pictorialisms, through the use of folk music, trumpet calls, psalmody, hymns, laments, and chiming bells, interspersed with passages conveying the mystical ecstasy associated with the French saint. The innovative orchestration includes parts for saxophone, tempered piano, and ondes Martenot (an electronic musical instrument). Honegger's trademark style of French prosody, in which the first syllable of text begins on the downbeat as opposed to the conventional anacrusis, lends an air of dignity and power to the vocal setting.

Musical Legacy

For composers of the subsequent generation, Honegger was regarded as a monumental figure who composed innovative, novel music while engaging with the traditions of the past, contributing some of the most important dramatic and symphonic works of the first half of the twentieth century. Pierre Boulez, Olivier Messaien, Hans Werner Henze, and Luigi Dallapiccola memorialized Honegger after his death, pointing to his critical influence on contemporary music. Honegger's music stands apart for its craftsmanlike rigor and ingenuity without abandoning the tonal system or relying on contemporary technical models. He is notable for his prolific work in film, his interest in recording his music for a wide public audience, and his professed desire to write accessible music appealing to both the average musical listener and the connoisseur.

Jonathan W. Boschetto

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See also: Boulez, Pierre; Debussy, Claude; Kodály, Zoltán; Koussevitzky, Serge; Messiaen, Olivier; Milhaud, Darius; Poulenc, Francis; Ravel, Maurice; Rózsa, Miklós; Strauss, Richard; Stravinsky, Igor; Szigeti, Joseph; Tiomkin, Dimitri; Xenakis, Iannis.

John Lee Hooker

American blues singer, guitarist, and songwriter

Covering traditional blues songs as well as writing distinctive songs with memorable diction, Hooker used his husky baritone voice, stomping foot, and repetitive chords on an open-tuned guitar to define the blues in twentieth century America.

Born: August 22, 1917; Clarksdale, Mississippi
Died: June 21, 2001; Los Altos, California
Also known as: Delta John; John Lee Booker; John Lee Cooker; Johnny Lee; Birmingham Sam; Boogie Man; Texas Slim

Principal recordings

ALBUMS: *Everybody's Blues*, 1950; *The Folk Blues of John Lee Hooker*, 1959; *How Long Blues*, 1959; *I'm John Lee Hooker*, 1959; *The Blues*, 1960; *Blues Man*, 1960; *The Country Blues of John Lee Hooker*, 1959; *House of the Blues*, 1960; *That's My Story*, 1960; *Travelin'*, 1960; *The Folk Lore of John Lee Hooker*, 1961; *John Lee Hooker Plays and Sings the Blues*, 1961; *John Lee Hooker Sings the Blues*, 1961; *Burnin'*, 1962; *Drifting thru the Blues*, 1962; *Tupelo Blues*, 1962; *Don't Turn Me from Your Door: John Lee Hooker Sings His Blues*, 1963; *John Lee Hooker*, 1963; *Living with the Blues*, 1963; *The Big Soul of John Lee Hooker*, 1964; *Burning Hell*, 1964; *Great Blues Sounds*, 1964; *The Great John Lee Hooker*, 1964; *I Want to Shout the Blues*, 1964; *. . . and Seven Nights*, 1965; *Hooker and the Hogs*, 1965; *It Serves You Right to Suffer*, 1966; *The Real Folk Blues*, 1966; *Urban Blues*, 1967; *Hooked on Blues*, 1968; *Big Maceo Merriweather and John Lee Hooker*, 1969; *Big Red Blues*, 1969; *Get Back Home*, 1969; *Highway of Blues*, 1969; *In the Mood*, 1969; *Simply the Truth*, 1969; *That's Where It's At*, 1969; *Endless Boogie*, 1970; *If You Miss 'Im I Got 'Im*, 1970; *John Lee Hooker on the Waterfront*, 1970; *Moanin' and Stompin' Blues*, 1970; *No Friend Around*, 1970; *Coast to Coast Blues Band*, 1971; *Goin' down Highway 51*, 1971; *Guitar Loving Man*, 1971; *Half a Stranger*, 1971; *Hooker 'n' Heat*, 1971 (with Canned Heat); *I Feel Good*, 1971; *Boogie Chillun*, 1972; *Detroit Special*, 1972; *Never Get out of These Blues Alive*, 1972; *Born in Mississippi, Raised Up in Tennessee*, 1973; *Free Beer and Chicken*, 1974; *Mad Man Blues*, 1974; *Black R and B*, 1975; *In Person*, 1976; *Black Snake*, 1977; *Dimples*, 1977; *Dusty Road*, 1977; *The Cream*, 1978; *King of Folk Blues*, 1978; *Sad and Lonesome*, 1979; *Slims Stomp*, 1979; *Everybody Rockin'*, 1980; *Sittin' Here Thinkin'*, 1980; *This Is Hip*, 1980; *World's Greatest Blues Singer*, 1980; *Tantalizing the Blues*, 1982; *Hookered on Blues*, 1983; *Blues Before Sunrise*, 1984; *Do the Boogie*, 1984; *Solid Sender*, 1984; *Detroit Blues*, 1987; *House Rent Boogie*, 1987; *Jealous*, 1987; *The Blueway Sessions*, 1988; *Want Ad Blues*, 1988; *The Healer*, 1989; *Let's Make It*, 1989; *Trouble Blues*, 1989; *Don't You Remember Me*, 1990; *Hobo Blues*, 1990; *More Real Folk Blues*, 1991; *Mr. Lucky*, 1991; *Walking the Blues*, 1991; *Boom Boom*, 1992; *Graveyard Blues*, 1992; *Turn Up the Heat!*, 1992; *Nothing but the Blues*, 1993; *King of the Boogie*, 1994; *Blues for My Baby*, 1995; *Chill Out*, 1995; *Helpless Blues*, 1995; *Electric*, 1996; *Don't Look Back*, 1997; *The Best of Friends*, 1998; *Black Man*

Blues, 1998; *Anywhere, Anytime, Anyplace*, 2000; *Down at the Landing*, 2000; *Lonesome Road*, 2000; *On Campus*, 2000; *Boogie Man*, 2001; *I'm Ready*, 2002; *Shake, Holler, and Run*, 2002; *Too Much Boogie*, 2002.

The Life

Born in Clarksdale, Mississippi, on August 22, 1917, John Lee Hooker was the youngest of eleven children of William Hooker and Minnie Ramsey. Since William Hooker was a Baptist minister as well as a sharecropper, his children were allowed to sing only religious songs. The Reverend Hooker died when John Lee was six, and Minnie married Will Moore, a blues singer who taught John Lee his distinctive way of playing guitar. During the 1920's, blues legends Blind Lemon Jefferson, Blind Blake, and Charley Patton stayed at the Moore-Hooker residence, providing a musical education for the boy.

John Lee Hooker. (© Michael Ochs Archives/CORBIS)

Hooker left home to live with an aunt in Memphis, Tennessee, in 1932, where he worked as an usher at the W. C. Handy Theatre, played at house parties, and occasionally attended school, completing only the fifth grade. Hooker moved farther north to Cincinnati, Ohio, in 1936, living with another aunt, until World War II started, and the lure of a regular factory job took him to wartime Detroit in 1943. Hooker worked at several factory jobs over the next two decades; his longest stint was as a janitor at the Ford Motor Company Rouge Factory complex. In postwar Detroit Hooker quickly became known on Hastings Street in Paradise Valley on the near east side, playing at the Rainbow Lounge, the Congo Club, and the Apex Bar, among other venues, with such local blues legends as Willie D. Warren, Detroit Piano Fats, and Harmonica Shah. One evening at the Apex Bar, Hooker was discovered by Bernie Besman, who wanted to record Hooker's tribute to a favored aunt, "Sally Mae." For the flip side of the record Besman asked Hooker to riff out an extemporaneous blues number, and the result was "Boogie Chillun." The disc sold more than a million copies for Modern Records, climbing to number one on the rhythm-and-blues charts in 1949.

Over the next decade, Hooker developed a reputation in the ghetto blues bars of the Lower Great Lakes—Detroit, Toledo, Cleveland, Buffalo, Chicago—but his crossover to a wider national and international audience occurred with his first appearance at Rhode Island's Newport Folk Festival in 1960. After that Hooker began to play East Coast nightclubs and college campuses and started to tour Europe. For the next four decades, he maintained a consistent touring schedule, usually with a four-piece group (second guitar, bass, drums, piano) backing him up.

Hooker's popularity and influence not only in the blues but also in the rock and folk-rock arenas can be seen in his collaborations with Canned Heat, John Mayall, Ten Years After, and the Rolling Stones. *The Healer* remains the best-selling blues album in recording history and includes Hooker collaborations with Carlos San-

tana, Bonnie Raitt, and Robert Cray. With homage to one of his earliest hit records, Hooker opened the Boom Boom Room in San Francisco in 1997. He continued to perform until four days before his death in 2001.

The Music

What some critics have termed the harmonic simplicity of Hooker's style can be attributed to his preference to open-tune his six-string guitar, usually to open-G (DGDGBD). Add to that Hooker's large foot stomping the floor and his Mississippi baritone voice growling out memorable lines such as the opening of the song "I'm Bad, Like Jesse James."

Hooker 'n' Heat. This is one of the best examples of matching a blues musician with a rock band. Canned Heat performed seamlessly as Hooker's backup in the 1971 album, with the band's Bob Hite selflessly deferring to Hooker on vocals. There are some remarkable musical exchanges between harp (harmonica) player Alan Wilson and Hooker, made all the more memorable because of Wilson's untimely death soon after the release of the album.

The Healer. Hooker jump-started his career with this critically acclaimed and commercially successful album. The title track is a tight duet with Santana, and the duet with Raitt, "I'm in the Mood," remains one of the most popular songs in the Hooker corpus. The album justifiably earned a Grammy Award.

Mr. Lucky. Continuing the model of blues singer paired with crossover rock, folk, and other blues musicians, this release was nominated for a Grammy Award and includes Cray on the title track; a memorable vocal duet with Van Morrison, "I Cover the Waterfront"; another collaboration with Santana, "Stripped Me Naked"; a new arrangement of "This Is Hip" with Ry Cooder; and a duet with Albert Collins, "Backstabbers" (elsewhere titled "Backbiters and Syndicators").

Musical Legacy

Hooker's collaborations with notable artists from other musical categories often produced work that gave value to both traditions, though fans and music critics generally seem to prefer Hooker solo onstage. His improvisations were often too eclectic and unpredictable for backup bands that expected an even, measured beat. In addition to his prolific and lengthy recording career, Hooker pioneered a tradition of performing under a series of aliases that allowed him to do backup and foreground work for different record labels without explicitly violating the terms of a record contract. In 1980 Hooker was inducted into the Blues Hall of Fame; in 1991 he was inducted into the Rock and Roll Hall of Fame; he received a star on the Hollywood Walk of Fame in 1997; and he received a Grammy Lifetime Achievement Award in 2000.

Richard Sax

Further Reading

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Kennedy, Timothy. *Midnight Sun: A Tribute to John Lee Hooker*. Tampa, Fla.: University of Tampa Press, 2006. Museum-quality photographs taken by the author during a summer-solstice performance by Hooker in Alaska in the 1970's.

Murray, Charles Shaar. *Boogie Man: The Adventures of John Lee Hooker in the American Twentieth Century*. New York: St. Martin's Press, 2002. Drawing on interviews with Hooker's contemporaries, Murray places Hooker's career and achievements within relevant cultural and sociological contexts.

Obrecht, James. "John Lee Hooker." *Guitar Player* (November, 1989): 50ff. Review article on Hooker as a guitar player, specifically his two-finger picking.

Russell, Tony. *The Blues: From Robert Johnson to Robert Cray*. New York: Schirmer Books, 1997. Russell provides profiles of twenty-four blues legends and summarizes the blues in twentieth century America through nine chronological stages. Includes more than a hundred color and black-and-white photographs.

See also: Diddley, Bo; Hopkins, Lightnin'; James, Etta; Jefferson, Blind Lemon; Morrison, Van; Patton, Charley; Raitt, Bonnie; Reed, Jimmy; Santana, Carlos; Williamson, Sonny Boy, I.

Lightnin' Hopkins

American blues songwriter and guitarist

Hopkins played guitar with the "Texas pinch," a right-hand thumb-and-forefinger interaction characteristic of country blues-based Texas guitarists.

Born: March 15, 1912; Centerville, Texas
Died: January 30, 1982; Houston, Texas
Also known as: Sam Hopkins (full name)

Principal recordings

ALBUMS: *Lightnin' Hopkins*, 1959; *Autobiography in Blues*, 1960; *Country Blues*, 1960; *Lightnin' and the Blues*, 1960; *Last Night Blues*, 1961; *Lightnin'*, 1961; *Walkin' This Road by Myself*, 1961; *How Many More Years I Got*, 1962; *Lightnin' Hopkins and the Blues*, 1962; *Lightnin' Strikes*, 1962; *Mojo Hand*, 1962; *Blues in My Bottle*, 1963; *Goin' Away*, 1963; *Lightnin' and Co.*, 1963; *Smokes Like Lightnin'*, 1963; *Down Home Blues*, 1964; *Hopkins Brothers: Lightnin', Joel, and John Henry*, 1964 (with the Hopkins Brothers); *Swarthmore Concert*, 1964; *Blue Lightnin'*, 1965; *First Meeting*, 1965; *Hootin' the Blues*, 1965; *My Life in the Blues*, 1965; *The Roots of Lightnin' Hopkins*, 1966; *Soul Blues*, 1966; *Gotta Move Your Baby*, 1968; *The Great Electric Show and Dance*, 1968; *California Mudslide*, 1969; *Texas Blues Man*, 1969; *Blues Is My Business*, 1971; *Double Blues*, 1973; *Low Down Dirty Blues*, 1975; *Lightnin' Strikes Back*, 1981.

SINGLES: "Going Home Blues," 1946; "Katie Mae Blues," 1946; "Grosebeck Blues," 1947; "Tim Moore's Farm," 1949.

The Life

Sam "Lightnin'" Hopkins was playing guitar by age eight, when he reportedly received encouragement from the legendary Blind Lemon Jefferson. After becoming confident enough to play for dances in his community, Hopkins left home to travel across Texas, where in Dallas he again encountered Jefferson. Another primary influence was his reputed cousin, Alger "Texas" Alexander, who played no instrument but whose powerful voice sang topical verses in the style of the work songs that predated blues. Hopkins often accompanied Alexander, and this apprenticeship helped him develop his strengths as a lyrical improviser.

In the late 1930's, Hopkins served time on a Houston County prison farm, an experience he would later recall in such songs as "Prison Farm Blues." By 1946 he was back accompanying Alexander on Houston's Dowling Street, where a talent scout heard him and hired him to accompany a pianist, "Thunder" Smith, at a recording session in Los Angeles. The record company thought "Thunder and Lightnin'" would look good on a label, so Hopkins acquired a nickname and made his first recordings. His "Katie Mae Blues" became a hit.

For the better part of a decade, Hopkins recorded prolifically for a variety of labels, but by the mid-1950's recording offers dried up. After a few lean years in Houston, the appearance of Hopkins's first album on the Folkways label ended his recording slump and introduced him to a new audience.

A 1960 trip to New York was a watershed: Hopkins appeared on CBS television's *A Pattern of Words and Music*, he recorded fifty songs for four labels (among them Nat Hentoff's Candid), and he even performed at Carnegie Hall on a folk bill with Pete Seeger and Joan Baez.

In 1962 Hopkins won the *Down Beat* International Jazz Critics Poll as New Star, Male Singer. Two years later, he traveled to Europe and to England as part of the American Folk Blues Festival Tour. With little change in his style, Hopkins continued to tour and record until he died of cancer in 1982.

The Music

Hopkins epitomized the lone blues singer with guitar, his songs at once deeply personal and expressive of universal emotions. Thanks to his mentors Jefferson and Alexander, he drew on deep wells of tradition, yet nothing he sang or played was merely derivative of those who came before him. He created his own musical world, alternately harsh and poetic, and he had a rare knack for drawing listeners into it. For all his music's intimacy, Hopkins was an expert performer who understood musical dynamics and getting an audience on his side. Whether that audience was one person listening to a record or a packed festival crowd, Hopkins knew how to connect. He did it with his expressive

guitar, which was a voice all its own. He did it with his lyrics, more tightly focused than the often rambling verses strung together by many blues singers. He did it with a raw voice that adeptly conveyed the rough pleasures and sorrows of his life.

"Katie Mae Blues." Hopkins's 1946 recording debut shows his musical talent fully formed. The lyrics praise a woman with some humorous blues poetry, comparing her to various makes of cars, while the guitar playing is assured and speaks of long experience. The success of this recording launched a brief renaissance of so-called country blues recorded for black audiences, at a time when rhythm and blues was moving in a more urbane direction.

"Short Haired Woman." Hopkins's 1947 hit, with its rueful dismissal of its subject and picturesque references to hairpieces called "rats," made a deep impression on black audiences of its time. B. B. King, who worked as a deejay before his success as performer, admired the song for its topical reference to a then-popular hairstyle. He must have also noticed Hopkins's stinging, now-electrified guitar lines as well.

"Tim Moore's Farm." The harsh lot of the sharecropper is vividly depicted in this song, supposedly about a plantation overseer named Tim Moore who earned a bad reputation for his rough treatment of black workers. Hopkins reputedly cobbled this together from sundry local songs on the topic, but his cohesive result shows his knack for sharply focused storytelling. This is a rare example of a blues that plainly criticizes racial and economic conditions.

"Going Home Blues." This autobiographical song (also known as "Going Back and Talk to Mama") opens with Hopkins's birth date. It is the sort of tune that came effortlessly to Hopkins, who could yearn for his mother and his birthplace, the usual turf of hillbilly singers, but without sounding maudlin.

"Grosebeck Blues." Hopkins reported learning this from Alexander, though Hopkins follows a straight narrative thread, which was not typical of Alexander. The song does have a chantlike preblues freedom, and structurally it is not blues. It is a prison work song, representing the oldest strain of tradition in Hopkins's recorded repertoire. His guitar work is likewise noteworthy, especially for the way the guitar traces the complex vocal melodic line.

Musical Legacy

Hopkins made more than six hundred recordings; he was the subject of a documentary by Les Blank, *The Blues According to Lightnin' Hopkins* (1969); and he inspired Jane Phillips's novel *Mojo Hand* (1966). Although he enjoyed international celebrity, Hopkins was happiest in Houston, where he became something of a hero in its Third Ward. His music has lost none of its capacity to move as it depicts the world of Texas sharecroppers. Hopkins's first recordings led to other country blues singers and guitarists being recorded in the late 1940's and the early 1950's, a time when their music might otherwise have faded into obscurity. Without the success of Hopkins, we might never have heard of John Lee Hooker or Muddy Waters.

Mark Humphrey

Further Reading

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Waterman, Dick. *Between Midnight and Day: The Last Unpublished Blues Archive*. New York: Thunder's Mouth Press, 2003. Waterman offers some funny and insightful recollections of Hopkins, along with stunning photographs.

See also: Baez, Joan; Jefferson, Blind Lemon; Seeger, Pete; Terry, Sonny; Van Zandt, Townes; Waters, Muddy.

Lena Horne

American pop and jazz singer

A prominent African American pop singer, Horne is noted for her cool, elegant beauty and her sultry renditions of popular standards.

Born: June 30, 1917; New York, New York

Also known as: Lena Mary Calhoun Horne (full name)

Principal recordings

ALBUMS: *It's Love*, 1955; *Lena and Ivie*, 1957 (with Ivie Anderson); *Lena Horne at the Waldorf Astoria*, 1957; *Stormy Weather*, 1957; *Give the Lady What She Wants*, 1958; *Porgy and Bess*, 1959; *The Songs by Burke and Van Heusen*, 1959; *Lena on the Blue Side*, 1962; *Lena Goes Latin*, 1963; *Lena Horne Sings Your Requests*, 1963; *Lovely and Alive*, 1963; *Here's Lena Now!*, 1964; *Feelin' Good*, 1965; *Lena in Hollywood*, 1966; *Merry from Lena*, 1966; *Soul*, 1966; *Lena and Gabor*, 1969 (with Gabor Szabo); *Watch What Happens*, 1969; *Nature's Baby*, 1971; *Lena and Michel*, 1975 (with Michel Legrand); *Lena, A New Album*, 1976; *The Exciting . . . Lena*, 1977; *The Men in My Life*, 1981 (with Joe Williams and Sammy Davis, Jr.); *We'll Be Together Again*, 1994; *Lena Horne: The Lady and Her Music*, 1994; *Being Myself*, 1998.

WRITINGS OF INTEREST: *In Person: Lena Horne as Told to Helen Arstein and Carlton Moss*, 1950; *Lena*, 1965.

The Life

The family of Lena Mary Calhoun Horne was a distinguished one—her grandmother was a civil rights activist and her uncle was an adviser to Franklin Delano Roosevelt. Horne sang as a teenager at the legendary Cotton Club in Harlem, but in 1937 she left show business to marry politician Louis Jordan Jones, with whom she had two children. They divorced in 1944. During this time, Horne began singing with swing bands, but her big career break came in 1943's film *Stormy Weather*. A glamorous woman, Horne became the first black actor to be awarded a long-term film contract, becoming the most highly paid black actor in the country.

Throughout her career Horne advanced the causes of racial integration and civil rights, participating in many rallies, marches, and fund-raising events. When entertaining American troops in Europe, she refused to sing for segregated audiences, and she would not take film parts that stereotyped black women. In 1947 she challenged social convention when she married the Jewish American arranger and conductor Lennie Hayton, who became her manager, a position he held until his death in 1971.

Horne's social activism led to her being blacklisted from television and film during the 1950's, although she continued to perform on Broadway and in nightclubs. In the wake of the deaths of her husband, son, and father in quick succession, Horne abandoned her career in the early 1970's. In 1981 she returned to show business in an acclaimed one-woman show, continuing to perform throughout the world until officially retiring in 2000 at the age of eighty-three.

The Music

Although Horne's first success as a singer was with the all-black Noble Sissle Society Orchestra, she soon joined Charlie Barnet's swing band, becoming the first African American to tour with an all-white band. Eventually Horne was known for her association with music notables both black and white, including Artie Shaw, Nelson Riddle, Billy Strayhorn, and Duke Ellington.

"Stormy Weather." The song "Stormy Weather" is a touchstone of Horne's musical career. Sung by Horne in the all-black film musical *Stormy Weather* (1943), this Ted Koehler-Harold Arlen song is one with which she became deeply identified. Her silky rendition of this bluesy song is also number twenty-six on the Songs of the Century list compiled by the Recording Industry Association of America. Her performance of this song brought her a racially integrated fan base, allowing her not only to cross between the black and white music worlds but also to further a musical culture enjoyed by Americans of either race. This song also identifies her with the sophisticated music that dominated American popular culture from the 1920's to 1960, and which in subsequent years became cabaret and jazz standards.

Lena Horne at the Waldorf Astoria. By the 1950's, Horne's powerful voice, with its signature mellow drawl and open-vowel enunciation, became the foundation for an even more electric singing style. In 1957 she reached a career high point with her triumphant engagement at the Waldorf Astoria nightclub, during which she delivered creative and vocally impressive interpretations of standards by such classic American songwriters as

Lena Horne. (AP/Wide World Photos)

Cole Porter, Jule Styne, Richard Rodgers, Oscar Hammerstein II, Yip Harburg, and Ellington. Her repertoire for this engagement demonstrated how Horne was at home with popular songs written by composers associated with Broadway, Hollywood, and Tin Pan Alley. Her experience as a singer with the big swing bands, as well as her own distinctive song stylings, also consolidated her credentials as a jazz artist. Recorded live, *Lena Horne at the Waldorf Astoria* is one of her most highly regarded albums, capturing the inspired quality of her nightclub performances.

Lena Horne: The Lady and Her Music. Horne's withdrawal from the music business in the 1970's led her to reconsider her identity as an African American singer. She returned to music about a decade later, free of the cultural and musical inhibitions she felt had been imposed on her in earlier decades. Taking advantage of the greater expressivity allowed by popular musical artists at that time, and feeling less restricted by a decorum expected by her white audiences, Horne enthusiastically embraced a franker and more ferocious performance and singing style. This transformation in Horne's music was powerfully demonstrated in 1981 when she presented her autobiographical one-woman show on Broadway, *Lena Horne: The Lady and Her Music*, which chronicled Horne's early life and many years in show business. At sixty-three, Horne still boasted her powerful voice, but she performed with greater abandon and with a new, more audacious emotional range. Horne acknowledged her personal transformation by singing her signature song, "Stormy Weather," twice—first done in the genteel style of the 1940's, and later with the melismatic runs and the earthy emotional power associated with gospel music, reinventing the song as a revelatory cry of pain. Horne was given a special Tony Award for this show, and the show's album won a Grammy Award for Best Pop Vocal Performance and another for Best Cast Show Album. Having successfully become her own woman as an artist, Horne continued to perform until the year 2000, when she retired.

Musical Legacy

An exceptional interpretive musical artist who found tremendous popularity with both black and white audiences, Horne used her successful career to accelerate changes in attitudes about race in America. Her example and her social activism played a major role in the integration of black musicians and singers into the mainstream of American performing arts. As a musical artist, Horne won three Grammy Awards, including a Lifetime Achievement Award in 1989, and she has been the recipient of numerous awards, including the Kennedy Center Honors and the American Society of Composers, Authors, and Publishers (ASCAP) Pied Piper Award, given to entertainers who have made significant contributions to words and music. Her distinctive song stylings and her legendary performances had a major impact on female jazz and pop singers of her generation as well as on singers of succeeding generations, such as Dionne Warwick, Diana Ross, Nancy Wilson, Liza Minnelli, Julie London, Dee Dee Bridgewater, Keely Smith, and Annie Ross.

Margaret Boe Birns

Further Reading

Bloom, Ken. *The American Songbook: The Singers, Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005. This reference includes Horne in an examination of more than two hundred prominent American singers of the twentieth century.

Bogle, Donald. *Brown Sugar: Over One Hundred Years of America's Black Female Superstars*. New York: Continuum, 2007. This resource includes Horne in an examination of black female superstars from Ma Rainey to Beyoncé.

Buckley, Gail Lumet. *The Hornes: An American Family*. New York: Applause Books, 2002. This study of six generations of the Horne family by Horne's daughter discusses her mother's struggles with race prejudice.

Vogel, Shane. "Performing 'Stormy Weather': Ethel Waters, Lena Horne, and Katherine Dunham." *South Central Review* (Spring, 2008). This article examines "Stormy Weather" as interpreted by three African American artists: singers Waters and Horne and dancer Dunham.

Williams, Megan E. "The Crisis Cover Girl: Lena Horne, the NAACP, and Representations of African American Femininity, 1941-1945." *American Periodicals: A Journal of History, Criticism, and Bibliography* 16, no. 2 (2006): 200-218. This article examines the efforts of the National Association for the Advancement of Colored People to utilize Horne's image to empower African American women.

See also: Arlen, Harold; Burke, Johnny; Carter, Benny; Ellington, Duke; Fitzgerald, Ella; Hammerstein, Oscar, II; Jones, Quincy; Kern, Jerome; Legrand, Michel; Porter, Cole; Rodgers, Richard; Ross, Diana; Serkin, Rudolf; Shaw, Artie; Strayhorn, Billy; Waller, Fats.

James Horner

American film-score composer

A prolific scorer for motion pictures and television, Horner began his career composing for low-budget science-fiction films. He went on to write scores for films in every genre, adding to his sound tracks new approaches, such as utilizing choirs and solo voices and mixing voices with synthesizers.

Born: August 14, 1953; Los Angeles, California

Principal works

FILM SCORES: *The Watchers*, 1978; *The Lady in Red*, 1979; *Battle Beyond the Stars*, 1980; *Humanoids from the Deep*, 1980; *The Hand*, 1981; *Wolfen*, 1981; *Forty-eight Hours*, 1982; *Krull*, 1982; *Star Trek: The Wrath of Khan*, 1982; *Space Invaders*, 1983; *Star Trek III: The Search for Spock*, 1984; *Cocoon*, 1985; *Commando*, 1985; *Heaven Help Us*, 1985; *Aliens*, 1986; *An American Tail*, 1986; *Batteries Not Included*, 1987; *Project X*, 1987; *Cocoon: The Return*, 1988; *The Land Before Time*, 1988; *Red Heat*, 1988; *Willow*, 1988; *Field of Dreams*, 1989; *Glory*, 1989; *Honey, I Shrunk the Kids*, 1989; *Another Forty-eight Hours*, 1990; *I Love You to Death*, 1990; *An American Tail: Fievel Goes West*, 1991; *The Rocketeer*, 1991; *Patriot Games*, 1992; *Unlawful Entry*, 1992; *The Man Without a Face*, 1993; *The Pelican Brief*, 1993; *Swing Kids*, 1993; *Clear and Present Danger*, 1994; *Legends of the Fall*, 1994; *Braveheart*, 1995; *Casper*, 1995; *Jumanji*, 1995; *Ransom*, 1996; *The Spitfire Grill*, 1996; *Titanic*, 1997; *Deep Impact*, 1998; *The Mask of Zorro*, 1998; *Bringing Down the House*, 1999; *How the Grinch Stole Christmas*, 2000; *The Perfect Storm*, 2000; *A Beautiful Mind*, 2001; *House of Sand and Fog*, 2003; *Bobby Jones: Stroke of Genius*, 2004; *The Forgotten*, 2004; *Troy*, 2004; *The Chumscrubber*, 2005; *Flightplan*, 2005; *The Legend of Zorro*, 2005; *Apocalypto*, 2006; *The Spiderwick Chronicles*, 2008.

ORCHESTRAL WORK: *Spectral Shimmers*, 1978.

The Life

Born in Los Angeles, James Horner is the son of Hollywood set designer and art director Harry

Horner. He began studying piano at age five. The family moved to London when James was ten, and he studied at the Royal College of Music. Returning to Los Angeles in the 1970's, he earned a degree in composition from the University of Southern California. He later earned a master's degree and a doctorate in musical composition and theory at the University of California, Los Angeles, and he taught music theory there for several years.

Horner composed a classical concert piece, *Spectral Shimmers*, which was performed by the Indianapolis Symphony Orchestra. He began scoring student films for the American Film Institute, which brought him into contact with low-budget film producer Roger Corman. Horner scored some of Corman's films, which gave him enough exposure to land jobs on bigger-budget productions.

Horner rose in Hollywood's music echelons, scoring nearly one hundred motion pictures and becoming a composer who has to turn down more assignments than he accepts. He developed relationships with directors ranging from James Cameron to Ron Howard, and he is noted for his continued innovations in his scores, such as mixing voices and synthesizers.

The Music

Horner had his first successes with science-fiction films, with both large and low budgets, and he went on to score in nearly every motion-picture genre: cop and buddy films (*Forty-eight Hours*; *Another Forty-eight Hours*), swashbucklers (*The Mask of Zorro*; *The Legend of Zorro*), biopics (*A Beautiful Mind*; *Bobby Jones: Stroke of Genius*), children's films (*How the Grinch Stole Christmas*), and many more.

Battle Beyond the Stars. Horner scored two 1980 films for Corman (the other was *Humanoids from the Deep*), who was known as an innovative but low-budget producer of unusual films, many science fiction or horror. With *Battle Beyond the Stars*, an outer-space version of *The Magnificent Seven* (1960), Corman was trying for a bigger-budget look and sound, more in line with the *Star Trek* and *Star Wars* films, and Horner gave it to him.

Star Trek: The Wrath of Khan. The recognition from his work on the Corman films helped Horner get the assignment for the second *Star Trek* motion picture, the first having been a disappointment. Horner developed a rousing score for this 1982 sequel, emphasizing the kind of action and interplay among the characters that had made the *Star Trek* television series so popular. (Horner is seen briefly on screen in a cameo as one of the starship's crew.) He was called back to score the next film in the series, *Star Trek III: The Search for Spock*, two years later.

Aliens. This 1986 film, a sequel to the popular *Alien* (1979), marked the first teaming of Horner with director James Cameron. This sequel emphasized space-marines-style action over the horror mood of the first one. It was also Cameron's first big film, and the director agonized over every frame. For the composer, however, it was a rush job; Horner had only ten days to come up with the score. Although friction developed between the composer and director, the job got done on time, and the score received an Academy Award nomination.

Braveheart. Even critics of Mel Gibson's 1995 blockbuster about a hero from Scottish history gave its musical score credit for emphasizing the action and the background of Scotland. Another Horner-Gibson collaboration followed a year later with *Ransom*.

Titanic. Horner and Cameron patched up their differences after working on *Aliens*, and they got together again for what would prove a huge success for Horner. The 1997 film about the tragic sinking of the passenger ship *Titanic* in 1912, surrounded by a fictional love story dramatized through a flashback, prompted Horner to generate a score ranging from a full orchestra to a solo voice for "My Heart Will Go On," sung by Céline Dion. The sound track from the motion picture stayed at the top of the *Billboard* chart for sixteen weeks. The thirty million-plus copies it sold make it one of the best-selling sound tracks in motion-picture history. It won two Academy Awards, for Original Song (in collaboration with lyricist Will Jennings) and for Best Original Music, along with three Grammy Awards and two Golden Globe Awards.

The Legend of Zorro. Horner scored *The Mask of Zorro* in 1998, and seven years later he got the assignment to provide the music for an even more lavish take on the pulp-magazine character dating back nearly a century. Thanks to special effects, this version of the character is even more extravagant than his previous cinema incarnations. As Horner had done to achieve the Scottish flavor of *Brave-*

heart, the composer worked up a Spanish-style sound track for the *Zorro* features, punching up the action scenes throughout the picture and using an almost laid-back musical sequence for the final twelve-minute climax of the picture.

Musical Legacy

Horner has won two Academy Awards, plus thirty-two other awards and thirty-three nominations. His music is heard almost every evening on television: He composed the theme for the *CBS Evening News*, which debuted when Katie Couric began anchoring the program on September 5, 2006. It is now used by other CBS News programs. His music can be heard in motion pictures he has not even scored. For example, his end-title music for *Battle Beyond the Stars* and for *Glory* are often heard in film trailers.

Paul Dellinger

Further Reading

Burlingame, Jon. *Sound and Vision: Sixty Years of Motion Picture Sound Tracks*. New York: Watson-Guptill, 2000. Covers notable sound track composers and offers a history of film sound tracks. Specifically, it recounts the Cameron-Horner dissension over *Aliens*, and how they smoothed over their differences to make the award-winning *Titanic*.

Hickman, Roger. *Reel Music: Exploring One Hundred Years of Film Music*. New York: W. W. Norton, 2005. A historical survey of the role of music in film, outlining its development over the past century. Includes profiles of composers, including Horner.

McArthur, Colin. *Brigadoon, Braveheart, and the Scots: Distortions of Scotland in Hollywood Cinema*. New York: I. B. Tauris, 2003. Critiques these film depictions of Scotland, and discusses Horner's score and its contribution to the emotional impact of *Braveheart*.

Morgan, David. *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing Music for Cinema*. New York: Harper Paperbacks, 2000. A collection of interviews with some of the top composers in Hollywood, covering how they got their start, how they developed their musical styles, and how they collaborate with their directors.

See also: Bernstein, Elmer; Morricone, Ennio; Newman, Alfred; Newman, Randy; Rota, Nino; Rózsa, Miklós; Tiomkin, Dimitri; Williams, John; Zimmer, Hans.

Vladimir Horowitz

Russian classical pianist

Horowitz's recordings embrace more than two hundred different works that include definitive performances of his own and other composers' works, all rendered with his astounding technique and unique vocal approach to piano playing.

Born: October 1, 1903; Kiev, Russia (now in Ukraine)
Died: November 5, 1989; New York, New York
Also known as: Vladimir Samoylovich Horowitz

Principal recordings

ALBUMS: *Moment Exotique*, 1921 (for piano); *Variations on a Theme for Bizet's "Carmen,"* 1926 (for piano); *Rachmaninoff: Piano Concerto No. 3*, 1930 (with London Symphony Orchestra); *Liszt: Sonata in B Minor*, 1932; *Brahms: Piano Concerto No. 2*, 1940 (with the NBC Symphony Orchestra); *Danse macabre*, 1941 (for piano); *Tchaikovsky Piano Concerto No. 1*, 1941 (with the NBC Symphony Orchestra); *By the Water*, 1947 (for piano); *Toccata for Piano in C Major, Op. 11*, 1947; *Mussorgsky: Pictures at an Exhibition*, 1951; *Beethoven Moonlight and Waldstein Sonatas: Vladimir Horowitz*, 1956; *Hungarian Rhapsody, No. 19*, 1962 (for piano); *Horowtiz Plays Scarlatti*, 1964; *Horowitz on Television*, 1968; *Vladimir Horowitz: A Concert at Carnegie Hall*, 1968; *Schumann: Kreisleriana*, 1969; *Great Romantic Piano Favorites*, 1972; *Rachmaninoff Concerto No. 3 in D Minor, Op. 30*, 1978; *Mozart: Piano Concerto No. 23*, 1987; *Horowitz at Home*, 1989; *Horowitz Plays Clementi*, 1989; *Horowitz Plays Schumann*, 1989; *Horowitz Plays Scriabin*, 1989; *Horowitz: The Last Recording*, 1990; *Horowitz Plays Prokofiev, Barber, and Kabalevsky Sonatas*, 1990; *Horowitz Plays Chopin*, 2003.

The Life

Vladimir Samoylovich Horowitz (HOHR-oh-vihtz) was raised in a prosperous Jewish family in Kiev, Russia. His father, Simeon, was an electrical engineer, and his mother, Sophie Bodick, was a former piano student at the Royal Conservatory. He had two brothers, Jacob and George, and a sister, Regina, who was a fine chamber pianist. Horowitz studied piano with his mother until age nine, and then he enrolled at the Kiev Conservatory to study with Vladimir Puchalsky. During this period, Aleksandr Scriabin recognized the boy's talent. Horowitz learned much of his future concert repertoire while studying with Sergei Tarnowsky, and he attributed his astounding piano technique to his work with Felix Blumenfeld.

When the Bolsheviks took over Kiev, his family lost everything, and Horowitz quickly finished his studies to graduate in May, 1920, in order to help out with family finances. Appearing throughout Russia with violinist Nathan Milstein, Horowitz gave twenty-three concerts in one year that included more than one hundred different works. Dissatisfied with the economic and social situation in Russia, he left in 1925.

In 1926 Horowitz got a career boost when he successfully substituted at the last minute for another concerto soloist in Hamburg, Germany. Over the next two years, he gave more than 150 European performances, and he gained notoriety in America after his virtuoso technique astonished everyone in a New York performance of the Tchaikovsky Concerto No. 1.

Horowitz married Wanda Toscanini (daughter of conductor Arturo Toscanini) in January, 1934. Their daughter, Sonya, was born the following year. In 1935 he gave seventy-five concerts, but medical and family problems resulted in his first retirement from the stage. In 1942 Horowtiz became a U.S. citizen, and the following year he performed with Arturo Toscanini in a war bond concert to raise money for the U.S. effort in World War II, collecting more than ten million dollars.

In 1953 the silver-anniversary concert of Horowitz's first U.S. appearance was a huge success. Nevertheless, the pianist, exhausted from years of continuous travel, decided to retire from the stage again. Carnegie Hall was filled with musical luminaries at his historic return twelve years later on May 9, 1965. Horowitz appeared in a nationally broadcast television recital (later released as *Horowitz on Television*), but he retired again in 1969. Therapy successfully improved a nervous condition, and he continued to concertize. A televised interview on *Sixty Minutes* was followed by a White House performance for President Jimmy Carter in early 1978.

Horowitz appeared in Europe and Japan in the mid-1980's, but his return to Russia in 1986, after a sixty-one-year absence, was symbolically important for relations between the Soviet Union and the United States. President Ronald Reagan presented him with the Presidential Medal of Freedom. Horowitz died of a heart attack three years later, and he was buried in the Toscanini family mausoleum in the Cimitero Monumentale, Milan, Italy.

Vladimir Horowitz. (Library of Congress)

The Music

Horowitz's performances fall into three categories: performances of his own compositions, arrangements and transcriptions of other composer's works, and performances of other composers' works. Horowitz's original

compositions include early works such as the Étude-Fantaisie, Op. 4 (*Les Vagues)*, dedicated to his teacher Tarnowsky; the Waltz in F Minor; *Dance eccentrique*; and his lifelong concert trademark, *Variations on a Theme for Bizet's "Carmen."* He made numerous arrangements and transcriptions of other composers' works, including Franz Liszt's Hungarian Rhapsodies Nos. 2, 15, and 19 and *Danse macabre*. He also arranged Felix Mendelssohn's "Wedding March" (1842), John Philip Sousa's "The Stars and Stripes Forever" (1897), and Modest Mussorgsky's *Pictures at an Exhibition* (1874). Horowitz made hundreds of recordings and public performances of other composers' works.

Original Composition. *Variations on a Theme from Bizet's "Carmen"* is an original, unpublished composition by Horowitz that he first recorded for Welte in 1926 and again for RCA and Duo Art in 1928. He recorded new versions every ten years, and it became a trademark composition of his programs. Each variation explores technically difficult patterns, such as chromatic double thirds and sixths in one hand and big leaps and fast, repeated chromatic alternating octaves between the hands. In the six different recorded versions of the work, Horowitz shows his skill not only at flawlessly navigating the complex textures at an incredible tempo but also by composing interesting new patterns for each rendition.

The variations are based upon the opening figure from Bizet's opera overture, and each variation adds to the progress of the work until the arrival of the bravura ending. Because Horowitz composed new music for this composition over the decades, there is no fixed version of this work. He believed that it would be impossible to notate the piece accurately because of the complicated hand-over-hand technique and fast, dense passage work. However, a musical score of the 1928 piano roll version is available from the Vladimir and Wanda (Toscanini) Horowitz Collection of papers in the Irving S. Gilmore Library at Yale University as transcribed by this author. Horowitz's performances of *Variations on a Theme from Bizet's "Carmen"* after his 1953 retirement abandon speed in favor of compositional originality and sonority.

Arrangement. Mussorgsky's *Pictures at an Exhibition* was considered ineffective until the stunning performance by Sviatoslav Richter in 1956. Horowitz made a brilliant arrangement of the work in the 1940's to correct what he perceived as idiomatic weaknesses in the piano writing. Retaining Mussorgsky's original music, Horowitz added new passage work and counterpoint to *Gnomus, Bydlo, Ballet of the Unhatched Chicks*, *Two Jews, Market Place, Catacombs, Hut of Baba Yaga*, and *Great Gate of Kiev*. His changes to *Gnomus* consist mainly of octave doublings and of a redistribution of a trill figure across several octaves. He superimposes a large dynamic curve over *Bydlo* to create the effect of an approaching ox cart that passes by and then disappears into the distance. Simple trills are replaced by decorative alternating double thirds in the middle section of the *Ballet of the Unhatched Chicks*, and *The Rich Jew* (from *Two Jews*) is amplified with octave doublings to increase its declamatory effect. A surprising alteration occurs in *Market Place*, in which Horowitz distributes Mussorgsky's repeated notes across the entire range of the piano; he does a similar thing with the repeated notes of *Catacombs*. The *Hut of Baba Yaga* is, once again, dramatized with octave doublings. Perhaps the greatest changes come at the end of the *Great Gate of Kiev*, in which Horowitz adds a triplet figure in octaves borrowed from *Boris Godonov*. Leaping back and forth from Mussorgsky's original chords in the mid-range to Horowitz's octaves in the extremes of the instrument, this is one of the most powerful and effective codas in piano music.

Performance. Horowitz became famous as a miniaturist toward the end of his career when he performed short works, such as the Scarlatti sonatas. He had always played Scarlatti, even in his early school years, but he was motivated to place his stamp upon the entire repertory after his wife obtained a complete Alessandro Longo edition of the works. Baroque keyboard specialist Ralph Kirkpatrick listened to Horowitz play, discussed performance problems with him, and loaned him microfilms of the original manuscripts so that Horowtiz could avoid mistakes in the Longo edition. Horowitz's principal contribution to the genre was the application of classical piano touch and nineteenth century pedaling to these harpsichord pieces. His recording of Scarlatti's sonatas consists of seventeen works organized primarily on the basis of tempo (slow and fast groups) and not on the more conventional historical chronology or key re-

lations. Sonatas in the major mode are located mainly at the beginning of the album, and those in the minor mode predominate toward the end. Horowitz effectively brings out implied effects of drums, strumming guitars, and other Spanish and Gypsy sounds wherever they are found in the music. The clarity of his scales is unmatchable, and since Horowitz said that he applied a range of about three dozen dynamic levels to his playing, his Scarlatti performances seem more colorful than those of any other pianist.

Musical Legacy

Horowitz recorded hundreds of works, covering a wide range of styles and composers, from the 1920's to the 1980's. In addition to his renderings of the works of Liszt, Mendelssohn, Bizet, Mussorgsky, and Scarlatti, he is known for recordings of the works of Franz Schubert, Robert Schumann, Frédéric Chopin (especially the "Wind over the Grave" finale of the Sonata No. 2 in B-flat Minor, Op. 35), and Scriabin (Sonata No. 9, also known as the "Black Mass," and *Vers la flamme, poème*). He premiered Sergei Prokofiev's Sonatas Nos. 6, 7, and 8 in America, and he produced a stunning performance of the last movement of Sonata No. 7 during his silver-anniversary concert. Horowitz's recording of Prokofiev's Toccata for Piano in C Major, Op. 11 has never been duplicated in terms of its sonority and characteristic cross accents. His recording of Samuel Barber's Sonata for Piano remains without peer, and his collaboration on the last movement illustrates the esteem with which he was held by the composer. Horowitz performed concerti by Wolfgang Amadeus Mozart, Ludwig van Beethoven, Liszt, and Johannes Brahms, and he was recognized as the one of the greatest interpreters of the Tchaikovsky Concerto No. 1 and the Rachmaninoff Concerto No. 3. His recordings span the development of technology throughout the twentieth century, and they clearly demonstrate what people heard at his live performances: that he was one of the greatest piano virtuosos of the twentieth century.

Stephen Husarik

Further Reading

Dubal, David. *Remembering Horowitz: 125 Pianists Recall a Legend*. New York: Schirmer Books, 1993. These essays describe other pianists' reactions to Horowitz, with details on personal encounters. The volume contains some photographs of Horowitz with other musicians and a few of his programs.

Plaskin, Glenn. *Horowitz: A Biography of Vladimir Horowitz*. New York: William Morrow, 1983. The first authoritative account of Horowitz's life in English recounts the pianist's difficulties in launching a musical career in Bolshevik Russia, and it describes the tragic consequences of leaving his country, the loss of his parents, his life with Wanda, and other personal details. An appendix includes Robert McAlear's thorough discography of the Horowitz recordings made in the United States and the United Kingdom.

Schonberg, Harold C. *Horowitz: His Life and Music*. New York: Simon & Schuster, 1992. Schonberg interviewed Horowitz, and in this book the author provides an authoritative account of the pianist's private and professional life. Notable in this account is the complete story of the sad death of Sonya, Horowitz's daughter. There is a four-part overview of the recordings, but the list excludes Horowitz's private recordings and piano rolls.

See also: Barber, Samuel; Busch, Adolf; Rachmaninoff, Sergei; Scriabin, Aleksandr; Sousa, John Philip; Stern, Isaac; Toscanini, Arturo.

Son House

American blues singer-songwriter and guitarist

House was an innovative and influential early Delta blues singer, songwriter, and guitarist. His music style was accentuated by a highly rhythmic guitar and vocal style, influenced by black gospel and spiritual music, and frequently utilized slide guitar. Ultimately, House's musical contributions heavily informed the sound of the Delta blues and therefore the blues tradition as a whole.

Born: March 21, 1902; Riverton, Mississippi
Died: October 19, 1988; Detroit, Michigan

Also known as: Eddie James House, Jr. (full name); Eugene House

Principal recordings

ALBUMS: *Son House and J. D. Short: Blues from the Mississippi Delta*, 1963; *Father of the Delta Blues: The Complete 1965 Sessions*, 1965; *The Legendary Son House: Father of Folk Blues*, 1965; *Son House and Blind Lemon Jefferson*, 1972; *Son House: The Legendary 1941-1942 Recordings in Chronological Sequence*, 1972; *Son House: The Real Delta Blues*, 1974; *Delta Blues: The Original Library of Congress Sessions from Field Recordings, 1941-1942*, 1991; *Son House at Home: The Legendary 1969 Rochester Sessions*, 1992.

SINGLES: "Clarksdale Moan," 1930; "Dry Spell Blues, Parts I and II," 1930; "Mississippi County Farm Blues," 1930; "My Black Mama, Parts I and II," 1930; "Preachin' the Blues, Parts I and II," 1930; "Walkin' Blues," 1930; "Shetland Pony Blues," 1941; "American Defense," 1942; "John the Revelator," 1965.

The Life

Eddie James "Son" House, Jr., was born in Riverton, Mississippi, near Clarksdale. Upon his parents' divorce, when he was about seven or eight years old, he moved with his mother to Tallulah, Louisiana, and became a preacher by fifteen. Church music, and the church's position on music, greatly influenced House in that he originally despised blues music and guitar playing. Instead, House was a self-proclaimed rambler who held several jobs (as a tree-moss gatherer, cotton-field hand, and steel-plant worker) in a variety of locations (Louisiana, Tennessee, Arkansas, Mississippi, and Missouri) until his mid-twenties. Then, in 1927, House was instantly inspired when he saw bluesman Willie Wilson playing guitar with a small medicine bottle on his finger, which he used as a slide. Only a few of these details regarding House's life were known until his "rediscovery" by Phil Spiro, Nick Perls, and Dick Waterman in 1964.

In 1943, House moved to Rochester, New York, to work for the rail system and gave up playing music altogether not long afterward. Two decades later—with the folk revival in full swing in the mid-1960's—Son House became an epic name and ultimately was sought out. After relearning his craft, House played the Newport Folk Festival (1964-1966), toured Britain with the American Folk Blues Festival in 1967 (when he appeared on the BBC2's *Late Night Line-Up*), and also enjoyed time on the coffeehouse circuit throughout the United States.

House's health declined in the early 1970's. Diagnosed with both Alzheimer's and Parkinson's disease, he gave up playing in 1976. He eventually moved to live with his family in Detroit, where he died in his sleep on October 19, 1988. His music was featured in the 2007 film *Black Snake Moan*.

The Music

Willie Wilson was Son House's first teacher. Initially House learned familiar tunes in "Spanish" tuning, but he soon began experimenting with other tuning systems and composing original works. In 1930, he met Willie Brown and Charley Patton, and eventually the three began playing at old plantation balls and similar events. It was at such an engagement that House met the young, eager Robert Johnson. That same year, Patton brought House to the attention of Paramount Records through his manager, Arthur Laibly, and the three bluesmen traveled to Grafton, Wisconsin, to record their respective albums. House was also recorded in Lake Cormorant, Mississippi, by ethnomusicologist Alan Lomax for the Library of Congress in 1941-1942.

After House moved to Rochester, New York, he quit playing music once "All [his] boys [were] gone." Regrettably, Patton (1934), Johnson (1938), and Brown (1952) had died prior to the folk revival.

"Shetland Pony Blues." Recorded in 1941 (and again in 1942 under the title "Pony Blues"), the basic song is borrowed from Charley Patton. House, however, crafted his own arrangement, complete with original verses and his distinctive style of playing bottleneck guitar. Open D-tuning in the guitar accompanies House's wailing but strong voice. Characteristically, he aggressively snaps his low strings and employs heavy vibrato in both his playing and singing. House uses the pony theme as a pretense to expresses advances toward a woman. The 1941 Library of Congress recording took place at Klack's Store in Lake Cormorant, Mississippi, to utilize the store's essential supply of electricity. For this reason, one version includes the background railway noise of a passing train.

Son House. (Hulton Archive/Getty Images)

"Walkin' Blues." An ideal example of the "standard" twelve-bar blues, the 1941 recording includes Brown on guitar, Fiddlin' Joe Martin on mandolin, and Leroy Williams on harmonica. Therefore, this recording archives the sound that Brown and House created together at their numerous plantation ball performances. House sings and shouts his lyrics while forcefully strumming his famous steel-bodied National guitar. His musicians contribute by providing brief instrumental interludes, lively commentary, and other vocalizations. In a 1942 interview with Lomax, House claimed "Walkin' Blues" to be the precursor to his composition "My Black Mama."

"American Defense." In stark contrast to most of his music, "American Defense" uses a waltz tempo while maintaining House's typical Delta blues style. House paints himself as a patriot with lines such as "There won't be enough Japs to shoot a little game of craps." However, in every chorus he warns "This war may last you for years."

"John the Revelator." House's arrangement of the traditional song is one the most frequently cited of House's recordings, and it links him to his religious background. Lyrically, the biblical subject matter is a clear connection to gospel. Musically, House abandons the use of guitar in favor of nothing but hand claps and foot stomping to accompany himself. The call-and-response chorus alternates between "Who's that writin'?" and "John the Revelator," evoking church choir undertones, both lyrically and melodically. House makes use of falsetto, near-shouting, and near-speaking vocal techniques as well as substantial melismata to complete the connection with the gospel tradition.

"Preachin' the Blues." Like many of House's songs, this selection begins at a moderate tempo, slowly escalates in intensity, and ends with a three-note, stepwise motion leading to, but not actually ending on, the tonic. His guitar accompaniment is very simple, placing emphasis on the lyrics. "Preachin' the Blues" reflects House's personal purgatory, his inability to commit completely to either the sacred or the profane. "I can't hold God in one hand and the Devil [the blues] in the other one," he laments. This dichotomy is illustrated by his curious lyrical juxtaposition of becoming a Baptist preacher to his love for women and corn liquor. House first recorded "Preachin' the Blues," an original composition, for Paramount Records.

Musical Legacy

The musical legacy of Son House resides primarily in his voice, guitar, slide techniques, and repertoire. While few recordings exist from his early, and arguably prime, period, the raw intensity, percussive and bottleneck slide guitar practice, and religious subject matter made a profound impression on many prevailing blues musicians. Notably, Robert Johnson and Muddy Waters fortuitously had personal interactions with House. Waters has been quoted as saying, "it was Son House who influenced me to play" and, in reference to bottleneck playing, that he "picked that up from Son House." Johnson observed House perform at several plantation balls as a youth. Subsequently, House's influence reached most of the blues movement and helped establish rock and roll. As late as 1999, the alternative rock band the White Stripes credited House as a major inspiration and dedicated their their first album to him. In 1980, Son House was inducted into Blues Foundation's Hall of Fame.

Janine Tiffe

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See also: Howlin' Wolf; Jefferson, Blind Lemon; Johnson, Robert; Patton, Charley; Raitt, Bonnie; Waters, Muddy.

Howlin' Wolf

American blues singer, guitarist, harmonica player, and songwriter

Wolf was one of the most exciting performers in the postwar electric Chicago blues scene. Wolf's towering body—reportedly six feet, three inches and weighing 275 pounds—and low, guttural voice contributed to his dynamic performing style.

Born: June 10, 1910; West Point, Mississippi
Died: January 10, 1976; Hines, Illinois
Also known as: Chester Arthur Burnett (birth name)

Principal recordings

ALBUMS: *Moanin' in the Moonlight*, 1959; *Howlin' Wolf*, 1962; *Howlin' Wolf Sings the Blues*, 1962; *Poor Boy*, 1965; *Big City Blues*, 1966; *Evil*, 1967; *The Original Folk Blues*, 1967; *The Super Super Blues Band*, 1968 (with Muddy Waters and Bo Diddley); *The Howlin' Wolf Album*, 1969; *Goin' Back Home*, 1970; *The London Howlin' Wolf Sessions*, 1971; *Message to the Young*, 1971; *The Back Door Wolf*, 1973; *Howlin' Wolf A.K.A. Chester Burnett*, 1974; *London Revisited*, 1974; *Cadillac Daddy: Memphis Recordings, 1952*, 1987.

The Life

Born Chester Arthur Burnett in West Point, Mississippi, Howlin' Wolf grew up in the midst of the Delta blues culture. Wolf's nickname and his performing persona originated in the roaming wolf character in the tale of Little Red Riding Hood that was etched into his mind by his grandfather. While helping to farm on the plantation of Sam Young and Will Morrow near Ruleville, Mississippi, he met legendary blues performer Charley Patton, who lived on the nearby Dockery's farm, an important base for blues performers. Although Wolf did not learn much from Patton's subtle guitar style, he was certainly influenced by Patton's low voice and clownish performing style. Patton also taught Wolf the blues repertoire that he played throughout his career.

In 1933 the Burnett family moved to Arkansas, where Wolf met another of his main influences, Sonny Boy Williamson, who was married for a while to Wolf's sister. Williamson taught Wolf harmonica techniques, and they teamed up for street performances, which Robert Johnson, Johnny Shines, and Floyd Jones sometimes joined. Other musicians with whom Wolf played when he was an amateur musician include Son House and Willie Brown.

As soon as Wolf was discharged from his military service in 1943, he focused on public performance. In 1948 he formed his first band, the House Rockers. Although band membership was still unstable, some of the important musicians who

played included guitarists Willie Johnson, Matt Murphy, and Pat Hare and harmonica players Little Junior Parker and James Cotton, all of whom were teenagers then (Wolf was almost forty years old). In the same year, Wolf started his radio show on KWEM in West Memphis, Arkansas.

In 1951 Wolf signed a recording contract with Sam Phillips, the owner of the Memphis Recording Service. Phillips leased some of Wolf's masters to Chess Records and others to RPM Records. Phillips esteemed Wolf's performance more highly than that of anyone he recorded in his lifetime, including Elvis Presley, Johnny Cash, and Jerry Lee Lewis. In 1953 the Chess brothers, Leonard and Phil, owners of Chess Records, bought Wolf's exclusive contract. Subsequently, Wolf moved his base to Chicago.

Howlin' Wolf. (Hulton Archive/Getty Images)

During his Memphis era, Wolf was famous for his unique performing style. His low, loud, cracking voice emanating from his huge body, he howled, moaned, growled, and shouted. Although he liked to sit on a stool while performing, he would spend a good part of his show walking, crawling, and rolling around on the stage. He had a chilling smile and often rolled his eyes while he was playing.

Until the mid-1960's Wolf's performing venues were mostly African American clubs, though his performances for a blues package tour in Europe—the American Folk Blues Festival—helped increase his popularity, especially in England. He influenced British rock artists whose musical style was based on blues. When the Rolling Stones were invited to perform for ABC's music show *Shindig* in 1965, the condition for their appearance was to share the bill with Wolf as a special guest. Following Brian Jones's respectful introduction, Wolf performed for more than a million viewers.

In the early 1970's Wolf's health declined drastically; he had several heart attacks and was on dialysis treatment because his kidneys had been destroyed in a car accident. In spite of his ailments, he continued to perform in Chicago clubs and make albums for Chess. Wolf's last major performance was for a blues package show at the Chicago Amphitheater in November, 1975. He died two months later.

The Music

"Moanin' at Midnight." In many ways this song represents all of Howlin' Wolf's recordings. The opening—a lower-range spine-chilling moan rising to a falsetto with the hypnotic repetition of a one-chord riff by guitar and harmonica—exemplifies the singer's violent performing persona. This recording also shows Wolf's musical roots, with guitar riffs based on Delta blues performer Tommy Johnson's "Cool Drink of Water Blues" and vocal style influenced by Wolf's mentor Patton. Throughout his career Wolf offered variations on the musical device heard in "Moanin' at Midnight": repetitive riffs on a single chord. This song, coupled with "How Many More Years," was a double-sided hit record in 1951.

"Smokestack Lightning." Another of Wolf's representative recordings is "Smokestack Lightning." Abstract and surreal, the lyrics are built around images of a train and a crying man, sung

over a stripped-down one-chord riff derived from "Moanin' at Midnight." These songs are analogous to field hollers, African American songs before the Civil War, in which different images are juxtaposed and sung over one chord. The flavor of the Delta's anachronistic provincialism is an important and attractive feature of Wolf's music.

Compositions by Willie Dixon. Like his compositions for other artists on Chess Records, such as "Hoochie Coochie Man" for Muddy Waters and "My Babe" for Little Walter, house songwriter Willie Dixon's compositions for Howlin' Wolf—"Back Door Man," "Spoonful," "Little Red Rooster," and "Tail Dragger"—were important in his repertoire. While Dixon was skilled at creating songs for Wolf, Waters, and Koko Taylor that portrayed the singers as powerful figures, he also gave them didactic songs in the tradition of preaching blues. "Back Door Man," which is about stealing someone else's wife and its consequence, emphasizes Wolf's ominous character. Its musical structure rests on one chord, and the simplified riff derives from "Moanin' at Midnight." On the other hand, "Spoonful" is a sermon—about how a tiny amount of a thing can be significant for either good or bad. The musical structure of "Spoonful" is also built on a stripped-down one-chord riff. "Little Red Rooster"—adopted from Patton's "Banty Rooster Blues" and Memphis Minnie's "If You See My Rooster (Please Run Him Home)"—is a didactic song with a rustic flavor; the wisdom presented in the song is that the value of a thing is not recognized until it is lost. In "Tail Dragger" Dixon amalgamates melodramatic music and blues to personify a feral beast, and the lyrics about a wolf stealing chicks are reminiscent of Little Red Riding Hood, which was the basis for Wolf's stage name. The riff played by the horn section, sounding like music for a mobster movie, is a shortened version of the "Smokestack Lightning" riff. In all of these recordings Wolf demonstrates a soulful vocal performance, but his guitarist partner, Hubert Sumlin, is important in supporting him. Dixon compositions rise to an exciting level with the interaction between Sumlin's exquisite guitar and Wolf's voice.

"Killing Floor." Another Wolf classic, "Killing Floor," was perhaps inspired by the early Delta blues songs "Dry Spell Blues" by House and "Hard Time Killin' Floor Blues" by Skip James. Reportedly Wolf sang of his own experience. According to his biography, Wolf spent some time in the Parchman Farm Mississippi State Penitentiary for splitting open someone's head with a hoe in a fight to protect a girl who had been abused by the man. In this song Wolf's powerful vocal is supported by Sumlin's guitar with a sharp driving beat, while Buddy Guy plays the second guitar.

The Howlin' Wolf Album. In the early 1960's young white audiences began to discover the blues. To capitalize on the increasing popularity of the blues in the white community, Chess Records made efforts to sell blues records to a new audience, catering to musical trends. In 1968, in response to the psychedelic music movement, Chess Records produced *Electric Mud* with Waters, Wolf's chief rival. Although this was controversial, the record was Waters's first album to rank on *Billboard* and *Cash Box* charts. Following this trend, Chess Records produced another psychedelic record featuring Wolf, a project he hated. This album lacks musical dynamism, and there is no lively interaction between Wolf and the other musicians. However, "Moanin' at Midnight," in which Wolf's voice and harmonica with two electric guitars sound like ambient music, turned out to be a somewhat interesting musical experiment.

The Back Door Wolf. This was Wolf's last album, released in 1973. While he and his band successfully re-create the good old sound of Chicago blues in the 1960's, some of the lyrics have topical content that reflect the early 1970's. As the title shows, "Watergate Blues" is about the political scandal, and in "Coon on the Moon" Wolf looks back at the history and social progress of African Americans. Sumlin is still an important partner for Wolf.

Musical Legacy

Wolf was influential on the British rock scene, his songs forming an important part of the repertoire for many groups in the British invasion: "Little Red Rooster" for the Rolling Stones, "Spoonful" for Cream, "I Ain't Superstitious" for the Jeff Beck Group (with Rod Stewart), and "The Lemon Song" (adaptation of "Killing Floor") for Led Zeppelin. The album *The London Howlin' Wolf Sessions* captures moments of his collaboration with British rock musicians Eric Clapton, Steve Winwood,

Charlie Watts and Bill Wyman of the Rolling Stones, and Ringo Starr. The album includes the rehearsal scene of Wolf teaching the band how to play "Little Red Rooster." Because Wolf was not in good shape during the sessions, the album lacks his usual power, but it was his best-selling album.

Wolf's unique performing style had some followers: Little Wolf, The Highway Man, and Tail Dragger. His vocal style was an inspiration for vocalist Tom Waits and radio disc jockey Wolfman Jack. Wolf's achievements were honored with his induction into the Rock and Roll Hall of Fame in 1991.

Mitsutoshi Inaba

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See also: Berry, Chuck; Butterfield, Paul; Clapton, Eric; Cotton, James; Dixon, Willie; Guy, Buddy; House, Son; Jagger, Sir Mick; Morrison, Jim; Patton, Charley; Raitt, Bonnie; Waters, Muddy; Williamson, Sonny Boy, I; Williamson, Sonny Boy, II; Zappa, Frank.

Alberta Hunter

American jazz/blues singer and songwriter

With a career spanning seven decades, Hunter was a blues pioneer in the 1920's and an American jazz expatriate in Europe in the 1930's and 1940's, on-stage and in cabarets. She made a remarkable comeback at the age of eighty-two, with nightly performances at New York City's famous night-club the Cookery and recordings that harked back to the days of Bessie Smith and Josephine Baker.

Born: April 1, 1895; Memphis, Tennessee
Died: October 17, 1984; New York, New York
Also known as: Alberta Prime; Josephine Beatty; May Alix

Principal recordings

ALBUMS: *Alberta Hunter with Lovie Austin and Her Blues Serenaders*, 1961; *Songs We Taught Your Mother*, 1961 (with Lucille Hegamin and Victoria Spivey); *Remember My Name*, 1977; *Amtrak Blues*, 1978; *The Glory of Alberta Hunter*, 1981; *Look for the Silver Lining*, 1982; *The Legendary Alberta Hunter: The London Sessions, 1934*, 1989.

SINGLES: "Downhearted Blues," 1922; "Jazzin' Baby Blues," 1922; "Stingaree Blues," 1923; "Texas Moaner Blues," 1924; "Your Jelly Roll Is Good," 1925; "Beale Street Blues," 1927; "Sugar," 1927.

The Life

Alberta Hunter was born in Memphis in 1895 to Charles and Laura Hunter. Charles, a sleeping car porter, abandoned Laura and her two children soon after Alberta's birth. When she was sixteen, Hunter moved to Chicago and got her first job as a singer at Dago Frank's, a cabaret and bordello. On January 27, 1919, she married Willard Townsend, and they were separated within weeks and divorced a few years later. Meanwhile, her popularity as a singer netted her the headlining act at the famous Dreamland Café and recordings with top jazz names. In 1924 she became a star of Broadway and vaudeville and moved to Harlem. In 1927 she traveled to Eu-

rope, where African American entertainers such as Josephine Baker were the rage. Hunter became a stage hit in Paris and starred in the London production of *Show Boat* (1927) with Paul Robeson. With the expiration of her passport in 1940, she returned to New York. During World War II, she performed for the United Services Organization (USO). With her theatrical career waning, she received a nurse's license in 1957, working for the next twenty years at Goldwater Hospital on Welfare (now Roosevelt) Island.

In 1977 she was rediscovered and began a remarkable new career singing at the Cookery restaurant near Greenwich Village. A nationwide sensation, Hunter performed at the White House, at Carnegie Hall, at the Smithsonian (where she was captured on videotape), and on ABC's *Good Morning America*. She toured Europe and Brazil and recorded three albums. In ill health, Hunter retired in 1983 and died the following year.

The Music

Hunter grew up in the midst of Memphis's flourishing blues culture, centered on Beale Street. She sang in church choirs from an early age, and she was only a teenager when she moved to Chicago and her musical career began in earnest.

Alberta Hunter. (AP/Wide World Photos)

Chicago Blues. Hunter established her reputation singing in the bordellos and honky-tonks of Chicago. In the 1910's and 1920's, Chicago had an exciting mix of Southern blues and New Orleans jazz amalgamating in its nightclubs. As a blues singer, Hunter lacked the raw power and emotion of Bessie Smith, the Empress of the Blues, but Hunter was renowned for her smooth vocalizations, sophisticated diction, and world-weary ballads, and for the frank sensuality of her lyrics. Hunter sang with Joe "King" Oliver's band and recorded songs accompanied by such famous jazz musicians as Fletcher Henderson, Fats Waller, Eubie Blake, Sidney Bechet, and Louis Armstrong. She was the first to sing "Sweet Georgia Brown" for its composer Maceo Pinkard, and she showcased "St. Louis Blues" and "Beale Street Blues" for their composer W. C. Handy. A prolific songwriter, Hunter saw her composition "Downhearted Blues" become a classic when sung by Smith.

"My Castle's Rockin'." With her gift for physical expression and a more entertaining than powerful voice, Hunter gravitated to musical theater. In 1920 she sang a blues number in the revue *Canary Cottage*, and she performed in numerous shows in the following years. In 1924 she formed her own vaudeville troupe, and in 1925 she popularized, if not invented, the flapper dance known as the Black Bottom. Following in the footsteps of Baker, Hunter moved to Europe in 1927 and performed over the next two decades in shows in Paris, London, and Amsterdam. With Chicago blues in decline, her songs became more personal, upbeat, and showy, as reflected in her 1940 composition "My Castle's Rockin'," which would become her theme song. It was shortly after this, however, that Hunter returned to the United States and her career declined.

Cookin' at the Cookery. Incredibly, in 1977, at age eighty-two, Hunter emerged from a twenty-year hiatus to be the headline singer at the Cookery restaurant in Manhattan. For en-

thusiastic audiences, it was a glimpse of 1920's Chicago and 1930's Paris, as Hunter belted out classic blues numbers and sophisticated ballads, described by one critic as "joyous, sly, sensual as well as sad." Her voice, richer and more assured, had ripened with age. With her entertaining mannerisms and theatricality born of decades onstage, she formed an instant rapport with her audiences. Her trademark renditions of "Nobody Knows You When You're Down and Out," "You Can't Tell the Difference After Dark," and "I Got a Mind to Ramble" combined a blues style with an upbeat theatrical patter. Her blatant double entendres are humorously evident in the song "My Man Is Such a Handy Man," and her *joie de vivre* shines through in "I'm Having a Good Time."

Building on her newfound popularity, she recorded several award-winning albums for Columbia Records and the sound track for the 1978 Robert Altman film *Remember My Name*, and she appeared on numerous television talk shows. *My Castle's Rockin'*—a 1988 video documentary—captured her performances at the Cookery with all of their charm and verve. The musical *Cookin' at the Cookery: The Music and Times of Alberta Hunter*, written by Marion Caffey in 2003, is still popular.

Musical Legacy

Alberta Hunter was a pioneer of urban blues in 1920's Chicago and much celebrated at the time. Although she was an original and enthralling blues singer, her recordings lack the intensity and strength that characterize other great female blues singers of that era, such as Smith and Ma Rainey. In the succeeding decades, she was a success on the stages of New York and Europe but by and large in ephemeral musical numbers.

Perhaps her greatest legacy stems from her years at the Cookery. Live and in recordings, she transported new generations back to the early years of Chicago blues and swinging jazz. Her sassy and sophisticated vocal style, enhanced by a lifetime of stage performance, left a charming and indelible memory with her audiences.

Howard Bromberg

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See also: Armstrong, Louis; Robeson, Paul; Smith, Bessie; Waller, Fats.

Mississippi John Hurt

American blues singer, songwriter, and guitarist

Storytelling balladry and touches of ragtime were strong elements in Hurt's music, which was deeply rooted in traditions that predated the blues.

Born: March 8, 1893; Teoc, Mississippi
Died: November 2, 1966; Grenada, Mississippi
Also known as: John Smith Hurt (full name)

Principal recordings

ALBUMS: *Avalon Blues*, 1963; *Folk Songs and Blues*, 1963; *Worried Blues*, 1963; *Last Session, 1966*, 1966; *Today!*, 1966; *The Immortal*, 1967; *Avalon Blues: The Complete 1928 OKEH Recordings*, 1996 (individual songs recorded 1928); *The Candy Man*, 1980.

The Life

Born John Smith Hurt, Mississippi John Hurt spent most of his life in Carroll County, in Mississippi hill country. Geographically and culturally removed from the Mississippi Delta, it was an area where white and black stringband musicians interacted fairly freely and where the harder edges of the Delta's blues softened. Inspired by a guitar-playing schoolteacher, William H. Carson, Hurt got his first guitar at age nine, and he claimed to be self-taught. During his teens, he entertained locally at dances as a solo singer-guitarist and as a performer in stringbands, some of which were probably racially mixed. That would account for white fiddler Willie Narmour, a neighbor of Hurt in the town of Avalon and half of the popular Narmour and Smith duo, recommending him to record producer Tommy Rockwell of the Okeh label.

Hurt made his first recordings in Memphis, Tennessee, in February of 1928, and he was summoned to New York City for further recordings in December of that year. A half dozen 78-rpm discs by Hurt were issued by Okeh Records, but none sold spectacularly. The economic strains of the Great Depression slowed record sales in general, and Hurt would not record again for thirty-five years.

In 1952 Hurt's 1928 recording of "Frankie" appeared on Harry Smith's influential reissue, *The Anthology of American Folk Music*. This spurred interest in Hurt's music among both record collectors and aspiring folk guitarists. In 1963 one of these enthusiasts, Tom Hoskins, followed a clue Hurt had left regarding his whereabouts in one of his 1928 recordings, "Avalon Blues." Hurt was still there, herding cattle. He was persuaded to relocate to Washington, D.C., and over the next three years he enjoyed extraordinary popularity on the folk scene, making triumphant appearances at the Newport and Philadelphia folk festivals and at New York City's Carnegie Hall. Hurt would record extensively and appear on television's popular *The Tonight Show* and in the pages of such publications as *Time* before succumbing to a heart attack some twenty miles from his Mississippi birthplace.

The Music

Had the Okeh label not pinned the "Mississippi" moniker onto Hurt's name for his initial releases, there's a good chance listeners might have surmised he was from elsewhere, probably from the Southeast. Hurt's light touch on the guitar, sure pitch, clear diction, and relaxed, conversational singing style are all at odds with the stereotype of the intense Mississippi bluesman. Little of Hurt's music, however, was blues in the conventional sense. The term "songster" has been applied to African American artists such as Hurt, whose style and repertoire were broader than the blues and included elements of ballad traditions. Nevertheless, Hurt put an individualistic stamp on any tradition that touched him. Songs entirely his own, such as "Avalon Blues," are no less compelling than traditional ones, such as "Frankie," which were arranged to sound original. Hurt's evident isolation from his musical contemporaries was, if anything, a boon to his creating a unique musical world. The gentle good humor in his voice and the buoyancy of his guitar accompaniments provide a somewhat ironic frame for his lyrics, rife with sagas of murder and other dark doings.

"Frankie." Variously known as "Frankie and Albert" or "Frankie and Johnny," this tale of jealousy and murder was once one of the best-known American folk songs. Hurt's version, which is driven by his gently relentless guitar and the eloquent economy of his lyrics, is entirely sympathetic to the killer.

"Avalon Blues." Hurt wrote and recorded this song that, like a message in a bottle, washed ashore decades after its release and led to his rediscovery. Likely prompted by his feelings of homesickness, this tune, a response to the culture shock the New York City of 1928 dealt to Hurt, vividly shows that his talent as a songwriter was fully equal to his talent for reworking traditional material.

"Stack O'Lee." Hurt turned again to a traditional murder ballad, this one about a cold-blooded killer who valued his hat over a man's life. There are other recordings of the song from this era and later reworkings well into the time of rock and roll, yet Hurt's version emits a quietly assured authority.

"Candy Man Blues." Double-entendre songs were a staple in most blues singers' repertoires. Despite its title, the risqué "Candy Man Blues" is not structurally a blues, and while ragtime embellishments sparkle throughout Hurt's guitar accompaniment, his most complex, the song springs from a deeper well of tradition: through minstrelsy and all

the way back to Africa. Whatever its arcane origins, the song is one Hurt delighted audiences with after his rediscovery.

"Spike Driver Blues." This is not a blues at all, but a work song of the sort that predated blues. There is only one chord in the entire song, a fact easily overlooked because of Hurt's bobbing, melodic guitar work, which aids Hurt's storytelling. Again, he has taken the traditional—in this case, the folk song "John Henry"—and made of it something individual and essentially archetypal.

Musical Legacy

When Hurt was rediscovered in 1963, he was revealed as a true folksinger, the genuine article, with a formidable résumé, thanks to his 1928 recordings. Despite being labeled a blues artist, as much for his race as for his repertoire, Hurt was far more accessible to young folk enthusiasts than other rediscovered bluesmen, on whom age and drink had often taken a serious toll. Hurt recorded and performed extensively during the brief years of his celebrity. Such disparate folk-based singer-guitarists as Dave Van Ronk and Doc Watson heard Hurt, and they adopted both his songs and his guitar style into their repertoire.

Mark Humphrey

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See also: Beck; Van Ronk, Dave; Watson, Doc.

Chrissie Hynde

American rock singer, songwriter, and guitarist

With her gritty, intelligent songs and swaggering performance style, Hynde led her band the Pretenders to great success.

Born: September 7, 1951; Akron, Ohio
Also known as: Christine Ellen Hynde (full name)
Member of: The Pretenders

Principal recordings

ALBUMS: *Pretenders*, 1980; *Pretenders II*, 1981; *Learning to Crawl*, 1984; *Get Close*, 1986; *Packed!*, 1990; *Last of the Independents*, 1994; *Viva el Amor*, 1999; *Loose Screw*, 2002; *Pirate Radio*, 2006; *Break Up the Concrete*, 2008.

The Life

Christine Ellen Hynde was born on September 7, 1951, to Bud and Delores ("Dee") Hynde. She was the second of two children. Her father worked for Ohio Bell Telephone Company, and her mother was a part-time secretary. Hynde was a restless child, with little interest in formal education. By the time she was attending high school, she had become totally disillusioned with what school had to offer.

At that time, Hynde was a huge fan of the British Invasion bands, such as the Beatles, the Rolling Stones, and the Kinks. After graduating from high school, Hynde attended Kent State University, majoring in fine arts. She dropped out of college in 1971, and she supported herself by working as a waitress. As a vegetarian, however, she was upset that she had to serve meat dishes to the customers.

Frustrated with American life, Hynde moved to London in 1973. She worked at various jobs, including for a short time as a rock critic for the music newspaper *New Musical Express*. Hynde became friends with several struggling musicians, including Mick Jones of the Clash and Sid Vicious of the Sex Pistols. After several attempts to form a band, Hynde finally found the right combination of musicians for her band in 1978. Her vision and patience resulted in the Pretenders.

In 1980 Hynde began a relationship with one of her rock heroes, Ray Davies of the Kinks. While their tempestuous relationship did not last, it did produce a daughter, Natalie Rae, who was born in 1983. Hynde married Jim Kerr, the lead singer and songwriter of the band Simple Minds, in 1984. Their daughter, Yasmin, was born in 1985, and they divorced in 1990.

During the 1990's, Hynde became a strong supporter of the group People for the Ethical Treatment of Animals (PETA). In 1997 she married the Colombian artist Lucho Brieva, and they separated in 2002. In 2007 Hynde opened a vegetarian restaurant in her hometown of Akron, Ohio.

The Music

As the rhythm guitarist, lead singer, and primary songwriter of the Pretenders, Hynde established herself as a distinctive female persona in rock music. Taking inspiration from her heroes of 1960's rock music and the punk scene of the 1970's, Hynde carved out a significant position for the Pretenders in the new wave movement.

Early Success. In 1978 Hynde formed the Pretenders in London. In addition to Hynde as vocalist and rhythm guitarist, the original members were Pete Farndon on bass, James Honeyman-Scott on lead guitar, and Martin Chambers on drums. The Pretenders' first single was a cover version of the Kinks' "Stop Your Sobbing." The single was a solid hit in England, and it received some airplay in the United States. In January, 1980, the Pretenders' self-titled album was released to critical acclaim, an auspicious beginning for the band. The album was a blend of punk aggression, a new wave pop sensibility, and a Rolling Stones' earthiness. With such provocative original songs as "Brass in Pocket," "Precious," "Up the Neck," "Tattooed Love Boys," "Kid," and "Mystery Achievement," Hynde established herself as a tough yet vulnerable singer-songwriter. With its bold sexual swagger, the song "Brass in Pocket" became a number-one hit in England. The album also became number one in England, and it rose to number nine on the American music charts.

Learning to Crawl. Through a combination of strong melodies and literate, blistering lyrics, the Pretenders established themselves as a band with almost unlimited potential. While their first album was nominated for three Grammy Awards, *Pretenders II* was not as universally praised. Nevertheless, it included several poignant and striking topical songs, including "The Adultress," "Message of Love," "I Go to Sleep," and "Talk of the Town." Some music critics characterized the second album as a misstep, unfocused and derivative. While a misstep could be corrected, the problems within the band would prove to be a greater challenge. In 1982 Hynde asked Farndon to leave the group because of his serious drug problem. Tragically, within days of Farndon being asked to leave, Honeyman-Scott died of heart failure, from an overdose of cocaine, on June 16, 1982. With the help of new musicians, Hynde recorded a touching tribute to her friend and bandmate Honeyman-Scott in the song "Back on the Chain Gang." By March of 1983, "Back on the Chain Gang" had reached number five on the American singles charts. In another shocking incident, on April 14, 1983, Farndon was found dead from a heroin overdose.

Hynde had no intention of allowing the Pretenders to collapse, so she recruited new members for the band and went into the recording studio to work on the next album. Against all the odds, the refurbished Pretenders produced a remarkable third album in 1984 with *Learning to Crawl*. In addition to "Back on the Chain Gang," the album includes such powerful Hynde songs as "Middle of the Road," "Thumbelina," "My City Was Gone," and "2000 Miles."

The Pretenders, in various forms, have continued to record and perform, the only constant being Hynde. In 1994 the single "I'll Stand by You" became a successful pop hit for the band. In addition to her work with the Pretenders, Hynde has worked on various outside projects. A Pretenders box set, *Pirate Radio*, was released in 2006. It included eighty-one tracks on four compact discs and a DVD with nineteen videos of performances.

Musical Legacy

In 2005 the Pretenders were inducted into the Rock and Roll Hall of Fame. As the driving force of one of the most important bands of their era, Hynde stands as an inspiration to all women rock musicians, and she influenced Courtney Love, Liz Phair, and P J Harvey. In several surveys, Hynde is listed as one of the most important rock musicians. In

2002 she (as a member of the Pretenders) was ranked by *Rolling Stone* as number twelve on the list of fifty essential "women in rock" for the group's debut album.

Jeffry Jensen

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See also: Blackwell, Otis; Davies, Ray; Harry, Deborah; Jett, Joan; Madonna; Mitchell, Joni; Slick, Grace.

Ice Cube

American rapper

A seminal figure in West Coast gangsta rap, Ice Cube is a founding member of the influential group N. W. A. He is noted for the frank and controversial opinions found in his songs.

Born: June 15, 1969; Los Angeles, California
Also known as: O'Shea Jackson (birth name)
Member of: Westside Connection; N. W. A.

Principal recordings

ALBUMS (solo): *AmeriKKKa's Most Wanted*, 1990 (with Da Lench Mob); *Death Certificate*, 1991; *The Predator*, 1992; *Lethal Injection*, 1993; *War and Peace, Vol. 1 (the War Disc)*, 1998; *War and Peace, Vol. 2 (the Peace Disc)*, 2000; *Laugh Now, Cry Later*, 2006.

ALBUMS (with N. W. A.): *N. W. A. and the Posse*, 1987; *Straight Outta Compton*, 1989; *Niggaz4life*, 1991.

ALBUMS (with Westside Connection): *Bow Down*, 1996; *Terrorist Threats*, 2003.

The Life

Ice Cube was born O'Shea Jackson in South Central Los Angeles to Doris and Andrew Jackson. In 1987 Jackson started a hip-hop group called the C. I. A. He also contributed the song "Boyz-n-the-Hood" to the debut album for the newly formed N. W. A. (Niggaz with Attitude), which included himself, Easy-E, and Dr. Dre. Their second album, *Straight Outta Compton*, was the group's landmark recording and the last one Ice Cube would record with the group because of disagreements over financial matters.

Ice Cube released his first solo album, *AmeriKKKa's Most Wanted*, in 1990 with his new group Da Lench Mob. The album was a hit despite (or because of) the controversy surrounding the expressions of anti-white racism and misogyny in the lyrics. These themes were extended to include what was perceived as anti-Semitic and anti-immigrant lyrics on his 1991 follow-up, *Death Certificate*. It was also around this time that Ice Cube converted to Islam and became loosely associated with the Nation of Islam.

His most successful album, *The Predator*, was released in 1992, and in 1994 he formed the group Westside Connection with rappers Mack 10 and WC. The primary purpose of the group's debut album, *Bow Down*, was to engage in the growing bicoastal rap feud. Following the completion of this album, Ice Cube took a hiatus from recording to focus on other projects.

Ice Cube launched his acting career in the John Singleton-directed film *Boyz N the Hood* (1991). He later went on to appear in films such as *Anaconda* (1997), *Three Kings* (1999), and *Barbershop* (2002). He also wrote and starred in the trilogy *Friday* (1995), *Next Friday* (1997), and *Friday After Next* (2002) along with Chris Tucker. In 2005 he collaborated on the television documentary series *Black, White*. In 2005 he appeared in the family film *Are We There Yet?*, then in its sequel, *Are We Done Yet?*, in 2007.

The Music

Ice Cube's music is closely connected with African American popular music from the 1960's and 1970's. Many of the music tracks for his songs sample the songs of James Brown, George Clinton and Parliament, Sly and the Family Stone, Kool and the Gang, and other soul and funk superstars.

Ice Cube's early lyrics contain some of the themes that became staples of gangsta rap, including drug use, violence, sex, cars, and neighborhood pride. In his early career, he was criticized for promoting anti-white, anti-woman, anti-Semitic, and anti-immigrant sentiments in his songs. Though his lyrics have changed little, the controversy around them has waned over the years as similar themes have become an accepted part of the gangsta image.

"Boyz-n-the-Hood." Although the song was performed by Easy-E on N. W. A.'s debut album, *N. W. A. and the Posse*, "Boyz-n-the-Hood" was written by Ice Cube. His lyrics, which sound immature and dated in comparison with his songs from

just a year later, reference several gangsta rap themes (drug deals, sex, prison, violence against women). Sounding like a demo recording, the music track is primarily electronic, with synthesized melody and bass, drum machines, scratching, and vocal interjections from other group members. Easy-E's rapping sounds awkward and measured rather than flowing. It also contains a sample from Jean Knight's "Mr. Big Stuff."

"AmeriKKKa's Most Wanted." The title track of Ice Cube's debut album was its only hit, rising to number one on the *Billboard* hot rap singles chart. The title has several meanings: Ice Cube's music being wanted by the whole nation, the criminal connotations, and the KKK (Ku Klux Klan, a secret organization in the South that oppressed and lynched blacks). The lyrics involve a gangsta rap mafioso bragging about crime and how tough Ice Cube is. One of the messages of the song is that Americans do not care about black-on-black crime, that is, violence within the black community. However, if a black commits a crime against a white, the perpetrator becomes America's most wanted. The backing track is compiled from four samples: "Humpin'" by the Bar-Kays, "There It Is" by James Brown, "Let the Music Take Your Mind" by Kool and the Gang, and "Advice" by Sly and the Family Stone. There are also samples inserted from the Fox television series *America's Most Wanted*.

"Bop Gun (One Nation)." The fourth single from the *Lethal Injection* album, "Bop Gun (One Nation)," pays homage to Clinton, who created the bop gun for the 1977 song of the same name to be shot at "funkless people" to fill them with the funk, a source of energy for all life. Rapped over samples of the Parliament funkadelic song "One Nation Under a Groove," the lyrics contain multiple references to Clinton's song and are a gangsta challenge to those who would try to stop people from having a good time. "Bop Gun (One Nation)" is among several Ice Cube songs that draw on the influence of Clinton through direct reference and through sampling.

"It Was a Good Day." One of Ice Cube's best-charting singles is "It Was a Good Day" from *The Predator*. It rose to number one on the *Billboard* hot rap chart, number seven on the rhythm-and-blues chart, and number fifteen on the Hot 100. The song is about a good day in South Central Los Angeles, which includes basketball, sex, drugs, alcohol, and driving around. The backing track consists of multiple samples, including "Footsteps in the Dark" by the Isley Brothers.

Musical Legacy

Ice Cube is one of the key figures in West Coast gangsta rap. From his early work with N. W. A. to his solo albums, his music helped define the genre and has remained a steady force within it. Across his career, Ice Cube has remained largely true to his roots and influences, which has enabled him to maintain his following. While controversy over his early songs has dogged his career, it also has served to keep him and his music in the public consciousness. Along with being a significant contributor to N. W. A., Ice Cube has been instrumental in developing the careers of others, particularly his colleagues from Westside Connection and his cousin Kam.

Eric S. Strother

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See also: Brown, James; Dr. Dre; Hammer, M. C.; Ice-T; Stone, Sly.

Ice-T

American rapper

A seminal figure in West Coast gangsta rap, Ice-T was a pioneer in fusing rap with hardcore punk and heavy metal.

Born: February 16, 1958; Newark, New Jersey
Also known as: Tracy Lauren Marrow (birth name)
Member of: Body Count

Principal recordings

ALBUMS (solo): *Rhyme Pays*, 1987; *Power*, 1988; *The Iceberg/Freedom of Speech . . . Just Watch What You Say*, 1989; *O. G. Original Gangster*, 1991; *Home Invasion*, 1993; *VI: Return of the Real*, 1996; *Below Utopia: The Lost Score*, 1998; *7th Deadly Sin*, 1999; *Gang Culture*, 2004; *Ice T Presents Westside*, 2004; *Gangsta Rap*, 2006.

ALBUMS (with Body Count): *Body Count*, 1992; *Born Dead*, 1994; *Violent Demise: Last Days*, 1997; *Murder 4 Hire*, 2006.

The Life

Ice-T was born Tracy Lauren Marrow in New Jersey, and as a teenager after the deaths of his parents, he moved to the Crenshaw district of South Central Los Angeles. He graduated from Crenshaw High School, where he became obsessed with rap, and he joined the U.S. Army in 1976. After leaving the Army in 1982, he began recording under his street name, Ice-T. He signed with Sire Records and released his first album, *Rhyme Pays*, in 1987. He formed his own label, Rhyme $yndicate Records, in 1989, and in 1991 he recorded *O. G.: Original Gangster*.

In addition to his raps, *O. G.: Original Gangster* introduced Ice-T's heavy metal band Body Count. Body Count was never as successful as Ice-T the solo artist, but it did provide another musical direction. The original members recorded three albums between 1992 and 1997. A fourth album, *Murder 4 Hire*, was released in 2006 with a new lineup.

While Ice-T also released three solo albums through the 1990's, much of the decade was dedicated to establishing himself as an actor. In addition to film appearances in *New Jack City* (1991), *Johnny Mnemonic* (1995), and *Tank Girl* (1995), Ice-T had a recurring role as a drug dealer in the television series *New York Undercover*. In 2000 Ice-T was added to the cast of *Law and Order: Special Victims Unit* as Detective Fin Tutuola. He has also voiced characters in several video games.

The Music

Ice-T's music was instrumental in the formation of the genre known as gangsta rap. While the songs on his debut album, *Rhyme Pays*, are largely party-oriented, later releases contain more political and social content. Ice-T's views are in many ways radically different from his peers'. For instance, he speaks out against anti-white and anti-immigrant racism and homophobia, which are prevalent in the songs of Ice Cube and other West Coast rappers. He also stands out from these performers by depicting ghetto life as something to escape rather than embrace. More controversial views include his belief that the Central Intelligence Agency and local police forces are involved in drug trafficking and that corporate America profits excessively from building prisons.

Musically, Ice-T mixes influences from hip-hop, soul, funk, rock, punk, and heavy metal in his songs. He believes that all these styles derive from African Americans and that one should limit oneself to only one style of music.

"Cop Killer." The song "Cop Killer" was written in 1990 as a protest song against police brutality, and it was performed live several times before being recorded for Body Count's self-titled release. The song was immediately condemned by law enforcement organizations and politicians as encouraging violence against police officers. After the album was released, Ice-T requested that it be pulled from the shelves and rereleased without "Cop Killer" because he believed the controversy surrounding the song was overshadowing the band and the rest of its music.

The spoken introduction dedicates the song to the Los Angeles Police Department on behalf of everyone who has been a target of profiling and brutality, and the lyrics are sung from the perspective of a person who is fed up with corruption and brutality among police officers and decides to get even. The music is fairly typical of the hardcore punk metal of the time, in which the bass and guitar melodies essentially double each other and a guitar

solo appears near the end of the song. The snare drum is used (along with sound effects) to emulate gunshots leading into the refrain.

"6 'n the Mornin'." One of the defining songs of early gangsta rap, "6 'n the Mornin'" was released as a B-side in 1986 and rereleased a year later on *Rhyme Pays*. In first person, the lyrics recount a story filled with sex, crime, violence, and boasting, all of which would become staple images of gangsta rap. The accompaniment, just electronic drumbeats and synthesizer punches, is sparse. The song "Midnight" from *O. G.: Original Gangster* is interpreted by some to be a prequel to "6 'n the Mornin'" because it tells a similar tale that ends at six in the morning with police officers at the door, which is where this song begins.

"Escape from the Killing Fields." "Escape from the Killing Fields," from *O. G.: Original Gangster*, is Ice-T's advice to African Americans to reject the notion that they should embrace poverty and ghetto life, which he characterizes as brainwashing perpetrated by the American government to keep African Americans (and other racial and ethnic minority groups) under control. He even compares their treatment in modern America to the treatment of the American Indians in early America. The accompaniment is based on samples of James Brown's "Get Up Offa That Thing" and Marva Whitney's "What Do I Have to Do to Prove My Love to You." The upbeat tempo emphasizes the urgency of the message.

Ice-T. (AP/Wide World Photos)

Musical Legacy

Although Ice-T is one of the defining figures in the development of gangsta rap, his legacy goes beyond the lyrical gratuitous sex and violence to include an intellectual element. While songs such as "Mic Contract," "6 'n the Mornin'," and "The Tower" show that Ice-T can work within the standard rap themes, songs such as "Escape from the Killing Fields" and the final commentary from *O. G.: Original Gangster*, "You Should Have Killed Me Last Year," which touches on the Gulf War, prison conditions, and the plight of young African Americans, show that he is a thinking revolutionary. Ice-T is also credited with bridging the gap between rock and rap. Through his work with Body Count, merging hip-hop and hardcore genres, he indirectly influenced rap-core and nu-metal bands such as Limp Bizkit and Korn.

Eric S. Strother

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See also: Brown, James; D. M. C.; Dr. Dre; Ice Cube; Jones, Quincy; Simmons, Joseph "Run"; Stone, Sly.

Julio Iglesias

Spanish singer and songwriter

An international superstar and symbol of romance, Iglesias sings in a passionate and soothing voice, in many languages, and his seductive stage presence draws overcapacity crowds to his concerts.

Born: September 23, 1943; Madrid, Spain
Also known as: Julio José Iglesias de la Cueva (full name)

Principal recordings

ALBUMS: *Gwendolyne*, 1970; *Julio Iglesias*, 1972; *Un Canto à Galicia*, 1973; *À flor de piel*, 1974; *À México*, 1974; *El amor*, 1975; *À mis 33 años*, 1977; *Yo canto*, 1977; *Sono un pirata, sono un signore*, 1978; *Soy*, 1978; *À vous les femmes*, 1979; *Aimer la vie . . .*, 1979; *America*, 1979; *Emociones*, 1979; *Innamorarsi alla mia eta*, 1979; *Amanti*, 1980; *Hey!*, 1980; *Sentimental*, 1980; *Fidèl*, 1981; *From a Child to a Woman*, 1981; *Amor, Amor, Amor*, 1983; *Et l'amour créa la femme*, 1982; *Momenti*, 1982; *Moments*, 1982; *Julio*, 1983; *Pelo amor de uma mulher*, 1983; *1100 Bel Air Place*, 1984 (with others); *Libra*, 1985; *Tutto l'amore che ti manca*, 1987; *Un hombre solo*, 1987; *Non Stop*, 1988; *Latinamente*, 1989; *Raices*, 1989; *In Italian*, 1990; *Starry Night*, 1990; *Calor*, 1992; *Ein Weinachtsabend mit Julio Iglesias*, 1992; *Schenk mir deine Liebe*, 1992; *Crazy*, 1994; *La carretera*, 1995; *Tango*, 1996; *Noche de cuatro lunas*, 2000; *Ao meu Brasil*, 2001; *Una donna puo cambiar la vita*, 2001; *Divorcio*, 2003; *En français*, 2004; *La vida sigue igual*, 2004; *L'Homme que je suis*, 2005; *Romantic Classics*, 2006; *En directo desde el Olympia*, 2007; *Hautnah: Die Geschichten meiner Stars*, 2007; *Je n'ai pas changé*, 2007; *Quelque chose de France*, 2007.

SINGLES: "To All the Girls I've Loved Before," 1984 (with Willie Nelson); "My Love," 1988 (with Stevie Wonder).

The Life

Julio José Iglesias de la Cueva (HOO-lee-oh ih-GLAY-see-uhs) was born to Julio Iglesias Puga, a prominent physician, and Maria del Rosario de la Cueva y Perign. Although he studied law at Complutense University of Madrid, he enjoyed sports. A goalkeeper for the junior Real Madrid soccer team, Iglesias hoped to become a professional soccer player someday.

However, Iglesias's soccer ambitions ended on September 22, 1963, when he and three friends were involved in a near-fatal auto accident, which left him paralyzed with little hope of ever walking again. However, with intense physical therapy and with the support of his family, Iglesias fought to overcome the severe effects of his accident. During his recuperation, his nurse, Eladio Magdaleno, gave him a guitar, which he learned to play, and he also began singing and writing poems and songs.

Miraculously, in less than two years, Iglesias recovered completely, and he could walk again. He went to England to study English at Ramsgate and then at Bell's Language School in Cambridge. After returning to Spain, he performed his song "La vida sigue igual" (life goes on) at the famous Benidorm Music Festival in Madrid on July 17, 1968. He won first prize, and he signed a contract with Columbia Discos. In 1969 Iglesias recorded his first album at the Decca Studios in London, and he made his first film, *La vida sigue igual*, a biographical drama. In 1970, at the Eurovision Festival, Iglesias sang one of his most famous songs, "Gwendolyne," which was inspired by a girlfriend in Cambridge. Also that year he set a record with his tour of Spain: forty-one concerts in forty-one different cities in thirty days. In 1971 he sold his first million albums.

On January 20, 1971, Iglesias married Isabel Preysler Arrastia, and they had three children: "Chabeli" María Isabel, born in 1971; Julio José, born in 1973; and Enrique Miguel, born in 1975. The couple divorced in 1979.

During the 1970's and 1980's Iglesias performed at sold-out concerts worldwide, and he became an international superstar, with number-one hits in various countries. By 1973 he had sold ten million albums, and in 1980 his album sales surpassed seventy-five million worldwide.

In 1984 he released his first album in English, *1100 Bel Air Place*. In 1987 Iglesias won a Grammy Award for *Un hombre solo*, and he was named goodwill ambassador to the United Nations Children's Fund (UNICEF) in 1989.

In 1990 Iglesias met Dutch model Miranda Rijnsburger, and they later had five children: Miguel Alejandro, born in 1997; Rodrigo, born in 1999; twin daughters Victoria and Cristina, born in 2001; and Guillermo, born in 2007.

By the 1990's Iglesias had established himself as one of the world's top ten best-selling recording artists in any genre. On December 21, 2007, Iglesias received France's Legion of Honor award.

The Music

Iglesias began his career singing in Spanish in 1968; by 1983 he had recorded in many foreign languages: Spanish, German, Japanese, English, Italian, Portuguese, French, and English. Although he started singing some songs in English on *Julio* and on *Amor, Amor, Amor*, Iglesias's successful crossover English album was *1100 Bel Air Place* in 1984. He perfected a unique soulful style of singing popular music that gained fans, especially women, throughout the world. With his brilliant musicianship and low-key, trilling voice, he became known as the singer of romance. He filled concert halls worldwide, he appeared on television and before royalty, and he earned several gold and platinum records.

"To All the Girls I've Loved Before." Cowritten by Hal David and Albert Hammond, "To All the Girls I've Loved Before" was Iglesias's breakthrough song in the English-language market, and particularly in the U.S. market. His Spanish version of Cole Porter's "Begin the Beguine" had reached number one in England, so Columbia Broadcasting System (CBS) International, with whom Iglesias had signed a contract, planned to release English versions. Popular American country singer Willie Nelson heard the song, and he invited Iglesias to sing with him at the Country Music Festival in Nashville.

The incongruous duo—a Latin idol in suit and bow tie singing with an American icon in bandanna and T-shirt—turned out to be a immediate hit. The remarkable combination of their contrasting vocal timbres, reflecting their distinct musical personalities and traditions, underscored the universal and romantic theme of the song. They dedicated the song to all the women who had shared their lives, had helped them grow, and had given them so much pleasure.

Released as a single, "To All the Girls I've Loved Before" soon reached number one on the country-music charts, number five on the *Billboard* Hot 100, and number seventeen on the U.K. singles chart. The song won the Country Music Association Award for Single of the Year in 1984, and it became Iglesias's signature English-language piece.

1100 Bel Air Place. In 1984 Iglesias released *1100 Bel Air Place*, his first English-language album, which was designed to be his breakthrough in the U.S. market. It had been planned for years, and it took about sixteen months to produce. Iglesias was meticulous in every detail during the creation of this record. Named for the Los Angeles address where he stayed during the production, *1100 Bel Air Place* showcased Iglesias's multigenre emphasis and his smooth, emotional vocals.

The album proved that Iglesias could sing with American artists and produce a commercial sound while staying true to his own style. The sophisticated instrumentation and sound were also engi-

Julio Iglesias. (AP/Wide World Photos)

neered within the conventions of mid-1980's soft rock, which helped make it a commercial success. The album included "To All the Girls I've Loved Before," which had already sold more than a million copies, a huge success for both Iglesias and Nelson. Also on the album were "All of You," a duet with superstar Diana Ross, and "The Air that I Breathe," sung with the Beach Boys. Legendary saxophonist Stan Getz played on the track with "When I Fall in Love." Within a week of release, *1100 Bel Air Place* sold more than a million copies in the United States, and it established Iglesias as a successful crossover artist, combining Latin and U.S. music.

Crazy. In 1994 Iglesias released another English-language album, *Crazy*. Like *1100 Bel Air Place*, the recording featured beautiful ballads and celebrated guest artists. "Let It Be Me" included Art Garfunkel, "Fragile" featured Sting, and the "Song of Joy" was recorded with the London Symphony Orchestra and the Ambrosian Singers. "When You Tell Me That You Love Me" was a duet with Dolly Parton. The album quickly sold fifteen million copies in the United States, and it went platinum in England and other countries.

Romantic Classics. In September, 2006, Iglesias released another English-language album. For *Romantic Classics*, he selected eleven popular love songs from the 1960's, 1970's, and 1980's that he believed, with their memorable lyrics and melodies, would become standards or classics. In his sensual voice with soft dynamic range and rapid vibrato, Iglesias reinterpreted songs from pop, rock, and country music that were originally recorded by other artists. He included a range of songs to cover various stages of a romance: infatuation, desire, betrayal, and heartbreak. Tracks include "Everybody's Talking," first recorded by Harry Nilsson; the Bee Gees' song "How Can You Mend a Broken Heart?"; "I Want to Know What Love Is" by the British American rock band Foreigner; "It's Impossible," originally recorded by Perry Como; and Nelson's "Always on My Mind." Saxophonist Dave Koz was the guest artist on George Michael's "Careless Whisper" track, and Grammy Award-winner Chris Botti played trumpet on Herb Alpert's "This Guy's in Love With You." Also remarkable was that the multilingual Iglesias recorded for the first time in Mandarin Chinese, Bahasa Indonesian, and Filipino on an additional track twelve ("Crazy") for the compact-disc editions for distribution in China, Indonesia, and the Philippines.

Musical Legacy

In 1983 the Guinness World Book of Records awarded Iglesias its first Diamond Record Award, for selling more records in more languages than any other musician in history. During the 1970's and 1980's Iglesias reinterpreted traditional romantic ballads and the Latin bolero, and he revitalized the Latin recording industry. By 2007, he had sold more than 250 million records in fourteen languages, released seventy-seven albums, performed in more than five thousand concerts, and earned more than 2,500 gold and platinum records.

In crossing musical and language barriers, Iglesias became a legendary international superstar. He has used this universal voice and his popularity to help raise funds for various charities and humanitarian causes. Named a UNICEF Special Representative for the Performing Arts in 1989, Iglesias has continued through the years to support UNICEF with benefit concerts and personal appearances. In 2001, on behalf of the world's underprivileged children, he gave the first benefit for UNICEF in the former Soviet Union. Iglesias has also performed at fund-raisers for victims of earthquakes, floods, and other disasters. In the United States, he has donated his time to many different causes, including Farm Aid, the Muscular Dystrophy Association, the American Foundation for AIDS Research, and the Grammy Foundation's Grammy in the Schools program.

Beyond his considerable artistic influence on the musical artists with whom he has recorded and performed, and on the popular music industry in general, Iglesias has inspired a new generation of musicians, including his own sons Enrique and Julio, Jr., who have become musical superstars in their own right.

Alice Myers

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See also: Alpert, Herb; David, Hal; Garfunkel, Art; Getz, Stan; Nelson, Willie; Parton, Dolly; Piaf, Édith; Ross, Diana; Sting.

Burl Ives

American folksinger

A distinguished folksinger called America's favorite balladeer, Ives worked to keep historical folk music a permanent part of American culture, bringing folk music to the pop charts.

Born: June 14, 1909; Hunt, Illinois
Died: April 14, 1995; Anacortes, Washington
Also known as: Buele Icle Ivanhow "Burl" Ives (full name)

Principal recordings

ALBUMS: *Burl Ives*, 1949; *More Folksongs by Burl Ives*, 1949; *Ballads and Folk Songs, Vol. 1*, 1950; *Ballads and Folk Songs, Vol. 2*, 1950; *Ballads, Folk, and Country Songs*, 1950; *The Lonesome Train: A Musical Legend About Abraham Lincoln*, 1950; *Christmas Day in the Morning*, 1952; *Folk Songs Dramatic and Dangerous*, 1953; *Women: Folk Songs About the Fair*, 1954; *Burl Ives Sings for Fun*, 1956; *Down to the Sea in Ships*, 1956; *In the Quiet of Night*, 1956; *Men*, 1956; *Women*, 1956; *Christmas Eve with Burl Ives*, 1957; *Australian Folk Songs*, 1958; *Captain Burl Ives' Ark*, 1958; *Songs of Ireland*, 1958; *Ballads with Guitar*, 1959; *The Wayfaring Stranger*, 1959; *It's Just My Funny Way of Laughin'*, 1962; *The Versatile Burl Ives*, 1962; *Scouting Along with Burl Ives*, 1963; *Chim Chim Cheree and Other Children's Choices*, 1964; *Have a Holly Jolly Christmas*, 1964; *Sings the Great Country Hits*, 1968; *Songbook*, 1973; *Santa Claus Is Coming to Town*, 1987; *Burl Ives Sings*, 1995; *How Great Thou Art*, 2001; *Songs I Sang in Sunday School*, 2001.

WRITINGS OF INTEREST: *Wayfaring Stranger*, 1948.

The Life

Buele Icle Ivanhow "Burl" Ives (ivz) was one of seven children born to Levi and Cordelia White Ives. His musical talent was noticed by his uncle while Ives was a young boy. After playing football in high school, he attended Eastern Illinois State Teachers College from 1927 to 1930, where he studied history, with the goal of becoming a teacher. Convinced that his music would provide a better

direction for his life, he left college and traveled the country, singing his favorite songs and collecting stories and other songs for his performances.

In 1937 Ives moved to New York City to receive formal voice instruction and to break into show business. From 1940 to 1942 he hosted his own radio show, *The Wayfaring Stranger*, and popularized folksinging. In 1946 he made his first film appearance, as a singing cowboy, in *Smoky*. Ives was identified as an entertainer with supposed Communist Party ties in 1950, but he was later removed from the list. His most notable Broadway performance was as Big Daddy in *Cat on a Hot Tin Roof* (1955), which ran from 1955 to 1956. He also played the same role in the motion-picture version in 1958. Ives won an Academy Award for Best Supporting Actor for his performance in *The Big Country* in 1958.

In 1962 he recorded three country hits, "A Little Bitty Tear," "Call Me Mr. In-Between," and "Funny Way of Laughin'." For the last song, he won a Grammy Award for Best Country-Western Recording. All three songs reached the Top 10 on the pop charts.

Ives and his first wife, Helen Peck Ehrlich, had one child, and they divorced in 1971. He married Dorothy Koster Paul later that same year. They had three children. He retired in 1989 and died of mouth cancer in 1995.

The Music

Ives promoted the traditional songs sung on the front porch or in the living room by ordinary people for their own pleasure. He brought authentic folk music into the mainstream of popular music, keeping that part of American heritage alive. His heartfelt music was a celebration of the American people and their way of life. His easy, casual style and his smooth-flowing tunes evoked warm memories. His finely honed, deep folk voice delivered a soothing, moving sound. For most of his songs, Ives was content to accompany himself with a guitar, not relying on other musical support. His songs appealed to children and adults of all ages.

The Wayfaring Stranger. This album, recorded in 1959, set the standard for folk-music albums. The classic folk songs are mostly performed by Ives and his acoustic guitar. The songs are short, simple, and arranged in folk tradition. Using his deep, folksy voice, Ives allows listeners to savor the music, as if he were performing just for them.

Songs from the Big Rock Candy Mountain. This collection, released in 2007, contains more than thirty of Ives's greatest folk songs that span his career from the late 1930's to the late 1970's. The songs are delivered by Ives with his customary comfortable, easy approach, and his joyful voice takes the rough edges off many ragged folk melodies. Songs such as "Big Rock Candy Mountain," "Blue Tail Fly" (with the Andrews Sisters), "Call Me Mr. In-Between," and "Lavender Blue" generate fond memories for listeners.

Burl Ives's Greatest Hits. In this compilation most of the songs are pop versions of the ones that made Ives an American legend. Some of his great renditions include "A Little Bitty Tear," "Funny Way of Laughin'," "True Love Goes On and On," "Pearly Shells," and "On Top of Old Smoky" performed with the Percy Faith Orchestra. His pleasing tunes are meant to be enjoyed by people of all ages.

Very Best of Burl Ives Christmas. This 1999 album contains fifteen Christmas standards, ranging from Ives's trademark Christmas song "A Holly Jolly Christmas" to "Silver Bells" and "What Child Is This?" His deep, warm voice and Santa Claus countenance are perfectly suited to the merriment of the season. In some of the carols, Ives is accompanied by backup vocalists and instruments, including strings, harp, bass, and flute, in unison with Ives's acoustic guitar. The way he playfully delivers the songs, in his sweet voice, cements his place in the genre of Christmas music.

Musical Legacy

Ives recorded more than seventy albums and performed on radio throughout the 1940's and 1950's. He was lauded for telling stories, in a grandfatherly croon, through American folk songs. His recordings and anthologies of folk songs kept folk music vital in the American tradition. His Christmas classic "A Holly Jolly Christmas" was a radio staple during the Christmas season. He was the voice of Sam the Snowman on the television special *Rudolph, the Red-Nosed Reindeer* (1964). A long-running holiday special, it featured some of Ives's most popular Christmas tunes.

Alvin K. Benson

Further Reading

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See also: Baez, Joan; Belafonte, Harry; Denver, John; Guthrie, Woody; Leadbelly; Lomax, Alan; Paxton, Tom.

Charles Ives

American classical composer

An original voice in American classical music, Ives composed complex and innovative works that earned him an international reputation.

Born: October 20, 1874; Danbury, Connecticut
Died: May 19, 1954; New York, New York
Also known as: Charles Edward Ives (full name)

Principal works

CHAMBER WORKS: *From the Steeples and the Mountains*, 1901 (for one or two trumpets, trombone, bells, and two pianos); String Quartet No. 1, composed 1909, first performed 1943 (*From the Salvation Army*); String Quartet No. 2, composed 1915, first performed 1954; Sonata No. 4 for Violin and Piano, composed 1916, first performed 1940 (*Children's Day at the Camp Meet*); Sonata No. 1 for Violin and Piano, composed 1917, first performed 1953; Sonata No. 2 for Violin and Piano, composed 1917, first performed 1924; Sonata No. 3 for Violin and Piano, 1917.

ORCHESTRAL WORKS: Symphony No. 1 in D Minor, composed 1901, first performed 1953; *Central Park in the Dark*, 1907; *The Unanswered Question*, composed 1908, first performed 1946 (for trumpet, winds, and string orchestra); Symphony No. 2, composed 1909, first performed 1951; Symphony No. 3, composed 1911, first performed 1946 (*The Camp Meeting*); *Robert Browning Overture*, 1912; *Three Places in New England*, 1914; Symphony No. 4, composed 1918, first performed 1965; *New England Holidays*, composed 1919, first performed 1954; Prelude No. 1, 1923; Prelude No. 2, 1927; *Universe Symphony*, composed 1928, first performed 1993.

ORGAN WORK: Variations on "America," 1891.

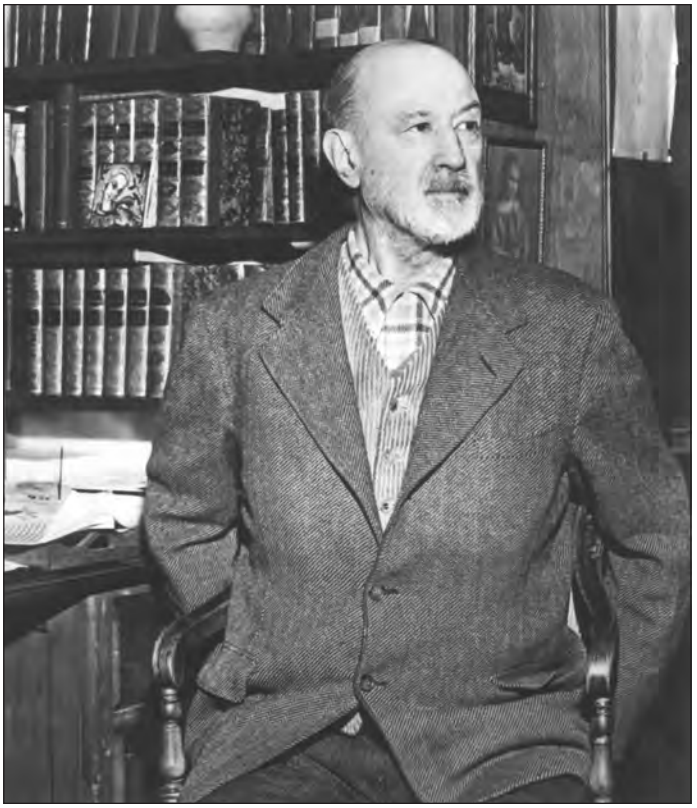
PIANO WORKS: Piano Sonata No. 1, 1916; Piano Sonata No. 2, 1920 (*Concord, Massachusetts, 1840-1860*).

VOCAL WORKS: "General William Booth Enters into Heaven," 1914 (music; poem of Vachel Lindsay); "The Things Our Fathers Loved," 1917; *114 Songs*, 1922.

The Life

Charles Edward Ives (ivz) was born into a civic-minded New England family. His father, George Edward Ives, had a successful career as a musician—trained in harmony, counterpoint, and several instruments—in the Union Army during the Civil War and later as the director of bands and choirs in and around Danbury, Connecticut. As a result of his father's musical activities, as well as an openness to new musical ideas in the household, Ives was raised in an environment that profoundly influenced him as a composer.

During his youth, Ives studied piano and organ; he was exposed to American vernacular music, Protestant church music, and European art music. His first success as a composer came in his early teens, followed by professional success as a church organist. Ives received instrumental lessons from various teachers, although his most significant musical training came in the form of harmony, counterpoint, and composition lessons from his father. At the age of twenty, having already established himself as a superb organist, as well as a composer of both popular and church music, Ives entered Yale University, where he studied with composer



Charles Ives. (© Bettmann/CORBIS)

and teacher Horatio Parker. During his university studies with Parker, Ives explored the European art music tradition, and that shifted his compositional focus to American art music.

Despite his successful graduation from Yale with studies in music, Ives did not pursue music as his primary occupation. He chose a career in the insurance profession, and his financial success provided comfortable support for him and his wife. This decision corresponded with his father's belief that a man's interest in music could be freer and stronger if he did not have to rely on it for his living. This philosophy allowed Ives to pursue his increasingly innovative compositional career unimpeded by outside influences. At the same time, however, since he composed largely in isolation, he began to gain musical recognition only after he stopped composing in 1927. Ives spent the last several decades of his life revising earlier works and gaining notoriety as a composer through the efforts of such advocates as Nicolas Slonimsky, Aaron Copland, and Leonard Bernstein. After several decades of poor health, Ives died of a stroke following surgery in 1954.

The Music

Although not the most popular or best-known American composer, Ives is an innovative figure in twentieth century classical music. Immediately striking is his confident use of such advanced compositional techniques as free dissonance, quarter tones, tone clusters, polytonality, and polyrhythm at a time when the late Romanticism of Gustav Mahler and Richard Strauss was in vogue and before the radical musical developments of Arnold Schoenberg, Igor Stravinsky, and Béla Bartók. As important as his avant-garde musical language is Ives's seminal position as a composer of nationalistic American works. In addition to writing pieces based on American subject matter, especially relating to his native New England, Ives frequently incorporated—in a fragmentary or collage-like manner—vernacular, patriotic, and Protestant-hymn tunes and ragtime elements into his compositions. Notable to Ives's style is a focus on the Transcendental philosophies (known as Transcendentalism) of such American writers as Ralph Waldo Emerson and Henry David Thoreau.

Early Works. Written for organ, Variations on "America" may be considered Ives's first major composition. Its significance lies not in its traditional formal structure but in its virtuosic demands and notable, though sparing, bitonality. Although Ives had written and published a number of short works, including a song for William McKinley's 1896 presidential campaign, before graduating from Yale University, his first major orchestral work was Symphony No. 1 in D Minor. This traditional four-movement work was written under Parker's tutelage and reflects Ives's university studies of the late-Romantic symphonies of Johannes Brahms, Antonín Dvořák, and Peter Ilich Tchaikovsky.

The Unanswered Question. Perhaps Ives's most famous composition, *The Unanswered Question*, described by the composer as a "cosmic drama," explores the spiritual question of existence through the use of three individual, though com-

plementary, planes of sound that combine to create extreme dissonance. The first layer, which Ives referred to as "the silences of the Druids, who know, see, and hear nothing," is assigned to the strings. Above this foundation, a recurring trumpet line asks "the perennial question of existence," while the winds furiously, though unsuccessfully, attempt to pose an answer. As a result, the work closes as eerily as it opens, with quiet, slowly shifting harmonies in the strings. Although this work was originally scored for string quartet, woodwind quartet, and solo trumpet, Ives also produced arrangements of the work for chamber orchestra and full orchestra. *The Unanswered Question* is sometimes paired, as Ives originally intended, with the more extroverted orchestral work *Central Park in the Dark* under the title *Two Contemplations*.

Symphony No. 3. Subtitled *The Camp Meeting*, Ives's Symphony No. 3 garnered the Pulitzer Prize for Music in 1947, the year after its premiere performance, because of its folklike character. The three-movement work, scored for chamber orchestra and derived from earlier organ works, is largely programmatic, meant to depict a Protestant revival meeting around the turn of the nineteenth century. Throughout the work's three movements ("Old Folks Gatherin'," "Children's Day," and "Communion"), Ives incorporates a number of hymn tunes, including "What a Friend We Have in Jesus," "O, for a Thousand Tongues to Sing," "There Is a Fountain Filled with Blood," and "Just as I Am." Musically, Symphony No. 3 displays Ives's use of counterpoint, chromaticism, dissonance, altered formal structures, and layering effects in which two or more unrelated melodies are presented simultaneously.

Three Places in New England. As is the case with many of his orchestral scores, Ives's *Three Places in New England* is programmatic in nature. Further, the score exemplifies the composer's interest in the relationship between time and space by placing the listener in three specific musical settings, by layering borrowed tunes and by using extreme dissonances. The first movement, "The 'St. Gaudens' in Boston Common (Col. Shaw and His Colored Regiment)," portrays emotions evoked by a Civil War monument dedicated to the first all-black regiment to serve in the Union Army. The third movement, "The Housatonic at Stockbridge," captures the atmosphere of a morning walk along the Housatonic River near Stockbridge, Massachusetts. Central to *Three Places in New England*, both musically and popularly, is the second movement, "Putnam's Camp, Redding, Connecticut." Incorporating quotations from numerous patriotic tunes, most notably "Yankee Doodle" and "Hail, Columbia," the movement depicts the events of a Fourth of July picnic, including a Revolutionary War battle scene, from the perspective of a young boy.

Piano Sonata No. 2. Ives's Piano Sonata No. 2, or *Concord, Massachusetts, 1840-1860*, is the most direct musical statement concerning his interest in Transcendentalism. The four-movement work presents musical impressions of major figures, as well as their literary and philosophical views, connected with the Transcendental movement centered in Concord, Massachusetts, during the mid-nineteenth century. Ives's sonata is cyclical in that all four movements ("Emerson," "Hawthorne," "The Alcotts," and "Thoreau") include multiple quotations of the famous four-note motif from Ludwig van Beethoven's Symphony No. 5. In addition, several other borrowed tunes are incorporated in the work, including the hymn "Martyn," the patriotic song "Columbia, Gem of the Ocean," the Celtic folk song "Loch Lomond," the minstrel song "Massa's in de Cold Ground" by Stephen Foster, and the wedding march from Richard Wagner's *Lohengrin* (1850). Other notable compositional techniques are dense textures, the frequent use of tone clusters (one spanning more than two octaves, requiring the use of a board to depress the necessary piano keys), and the occasional abandonment of key signatures, notated meters, and bar lines.

Musical Legacy

Ives's *The Unanswered Question* and Piano Sonata No. 2 may define the composer as one of the most significant of the twentieth century. In these two works were found a synthesis of his unique and innovative musical language. The fact that so many of the composer's works were published, performed, and recorded demonstrated his monumental importance. His compositions enhanced the repertoire of the American orchestra, the piano literature, and the chamber ensemble. Important in establishing American vocal music are such art songs as "The Circus Band," "General William

Booth Enters into Heaven," "The Things Our Fathers Loved," and "The Housatonic at Stockbridge."

Though isolated as a composer, Ives created a musical language that was strikingly original and at the same time strangely familiar, that was deeply spiritual and at the same time overtly nationalistic. Ives's innovative compositional techniques, his frequent use of musical quotation, and his general lack of concern for musical tradition paved the way for future developments in American and European art music.

Frederick Key Smith

Further Reading

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Crawford, Richard. *America's Musical Life: A History*. New York: W. W. Norton, 2001. An accessible history of all facets of American music. Includes a chapter on Ives, placing him in the context of twentieth century American music.

Ives, Charles. *Essays Before a Sonata: The Majority and Other Writings*. New York: W. W. Norton, 1961. The composer reflects on his politics and musical philosophy.

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Perlis, Vivian. *Charles Ives Remembered: An Oral History*. Urbana: University of Illinois Press, 1974. A collection of writings on Ives's life and music by people close to the composer throughout his career.

Ross, Alex. *The Rest Is Noise: Listening to the Twentieth Century*. New York: Farrar, Straus and Giroux, 2007. A narrative view of modern music, including a chapter focused on Ives and his American contemporaries.

Swafford, Jan. *Charles Ives: A Life with Music*. New York: W. W. Norton, 1996. A detailed biography of the composer, focusing on his personality and his musical output. Includes musical examples, extensive notes, and a useful bibliography.

See also: Adams, John; Bernstein, Leonard; Carter, Elliott; Coleman, Ornette; Copland, Aaron; Harrison, Lou; Mahler, Gustav; Mingus, Charles; Nancarrow, Conlon; Schnittke, Alfred; Schreker, Franz; Stokowski, Leopold; Strauss, Richard; Thomas, Michael Tilson; Tippett, Sir Michael.

J

Janet Jackson

American rhythm-and-blues singer and songwriter

As an influential artist in pop, rock, hip-hop, and rhythm and blues, Jackson has influenced her audiences through her music's messages of self-awareness, determination, and success.

Born: May 16, 1966; Gary, Indiana
Also known as: Janet Damita Jo Jackson (full name)

Principal recordings

ALBUMS: *Janet Jackson*, 1982; *Dream Street*, 1984; *Control*, 1986; *Rhythm Nation 1814*, 1989; *janet.*, 1993; *The Velvet Rope*, 1997; *All for You*, 2001; *Damita Jo*, 2004; *20 Y.O.*, 2006; *Discipline*, 2008.
SINGLES: "What Have You Done for Me Lately," 1986; "Control," 1989; "Rhythm Nation," 1989; "The Best Things in Life Are Free," 1992 (with Luther Vandross); "If," 1993; "That's the Way Love Goes," 1993.

The Life

Janet Damita Jo Jackson was born in Gary, Indiana, on May 16, 1966, the youngest of Katherine and Joseph Jackson's nine children. Although the family was lower middle class, the success of her brothers' group, the Jackson Five, allowed Jackson and her family to move to Encino, California, in 1971.

In 1974 Jackson began performing at the MGM Grand in Las Vegas with her older siblings. Jackson's witty impressions of Mae West and Cher caught the attention of CBS producers, and in 1976 the Jackson family hosted a television variety show, *The Jacksons*. After *The Jacksons* ended, Jackson continued her career in television. From 1977 to 1979, Jackson played Penny in the comedy series *Good Times*. In 1982 the producers of *Diff'rent Strokes* cast her as Charlene Dupree. Jackson also made appearances on *Fame*. Despite her rigorous schedule, Jackson attended day school. She attended the Lanai Road Elementary School in Encino, Portola Middle School in Tarzana, and the San Fernando Valley Professional School.

Although Jackson succeeded as an actress, her father wanted his daughter to pursue her music career. Jackson began her career as a serious musician in 1982. In 1984 Jackson married James DeBarge; however, the marriage was annulled in 1985. In 1986 Jackson began to secretly date René Elizondo, Jr. They married in 1991; however, in 1999 Jackson and Elizondo filed for a divorce. He sued Jackson for twenty-five million dollars. In 2003 the divorce was finalized, and Elizondo was granted half his request. After these heartaches, Jackson began dating producer Jermaine Dupri, and they had a caring relationship. Jackson remained with Virgin Records until 2007, when she signed with Island Records. She has continued her film career with parts in *Nutty Professor II: The Klumps* (2000) and *Why Did I Get Married?* (2007).

The Music

Although Jackson was raised on the music of the Jackson Five and other Motown artists, she developed her own style and lyricism. During most of her career, Jackson recorded for two record labels, A&M Records and Virgin Records. Ten number-one singles have appeared on the Hot 100 *Billboard* chart, and sixteen singles have reached the number-one rhythm-and-blues singles *Billboard* chart.

Early Works. Jackson's first recording was with her brother Randy, "Love Song for Kids," in 1978. In 1982, with her father as her manager, she signed a four-album contract with A&M Records. Soon after, she released her debut, self-titled album *Janet Jackson*. Record sales were not successful; *Janet Jackson* sold only three hundred thousand copies. In 1984 Jackson released her second album, *Dream Street*, and it sold about two hundred thousand copies. Her first two albums received a lot of criticism, with many saying that Jackson had used her family's fame to gain a record deal. These early works show Jackson's timidity and youth as an artist, and her music career started on a rocky path.

Control. Released in 1986, *Control* marks the beginning of Jackson's success as a musician. After the poor sales of Jackson's first two albums, A&M Records asked Jimmy Jam and Terry Lewis to work with Jackson on her musical style. She accepted their help, and in effort to gain further independence she released her father as her manager. *Control* proved a great success; it sold more than five million copies, and the single, "When I Think of You," topped the *Billboard* charts.

Jackson's direct involvement in the production of *Control* emphasizes the album's importance in Jackson's career. She played keyboard, coproduced, and wrote several songs on the album. The initiative Jackson took on this album is reflected in the music. She had control of the album's production, and the tentativeness in her voice and lyrics (apparent in previous albums) did not appear in *Control*. *Control* symbolizes Jackson's independence as an artist; in 2007 it was included as one of the Rock and Roll Hall of Fame's 200 Definitive Albums of All Time.

The Velvet Rope. In 1991 Jackson expanded her career internationally by signing with Virgin Records, and in 1996 Jackson renewed her contract with Virgin Records for eighty million dollars. In 1997 Jackson released her second album with Virgin Records, *The Velvet Rope*. Prior to the album's release, Virgin Records released her top singles, including "Together Again," "I Get Lonely," "Go Deep," "Got 'Til It's Gone," and "Every Time." During her U.S. tour to promote *The Velvet Rope*, Jackson taped an HBO special in Madison Square Garden.

The Velvet Rope demonstrates how Jackson uses her music as a vehicle for social commentary. Prior to this album, Jackson reportedly suffered from clinical depression, and *The Velvet Rope* was a response to her personal struggles. Many of the songs consider issues of self-esteem, loneliness, and relationships. In her willingness to address her audience in a candid manner, Jackson shows her maturity as an artist. "Together Again," a song from the album in commemoration of a friend Jackson lost to AIDS, topped the *Billboard* charts.

Musical Legacy

Throughout her career Jackson has asserted herself as an individual, becoming more than the youngest Jackson. In a 1990 interview she stated, "I wanted to do this; I chose to because there is a responsibility I feel as a young entertainer. I started to realize that I had become a role model for young people." Her socially conscious music in *Control* and *The Velvet Rope* educated her audiences about self-worth, relationships, and success by revealing Jackson's inner thoughts.

Jackson has proved influential in the recording industry through her business choices. She never left a record label at a low point in her career. Jackson's substantial career has gained her fame and fortune. In 2007 Forbes magazine announced that Jackson was the seventh richest woman in the entertainment business (amassing more than 150 million dollars). Her discipline as an artist and as an entrepreneur has allowed Jackson to place on the *Billboard* Top 100 charts for more than two decades.

Joy M. Doan

Further Reading

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Cornwall, Jane. *Janet Jackson*. London: Carlton Books, 2002. A biographical study, this work covers Jackson's career in its early days and in its subsequent successes. Particular attention is given to her personal life. Includes photographs from throughout her career.

Jackson, Janet. *Too Many Miles, Not Enough Love*. Philadelphia: Xlibris, 2005. The singer describes in her own words her personal struggles, and she details the important events of her career.

McMillan, Constance Van Brunt. *Randy and Janet Jackson: Ready and Right!* St. Paul, Minn.: EMC, 1977. This biography chronicles the lives and musical careers of the two youngest Jackson children.

Nathan, David. *The Soulful Divas*. New York: Billboard Books, 2002. Nathan presents a biographical outlook on the maturation of Jackson's music as it relates to other musical divas of the 1980's and 1990's.

See also: Alpert, Herb; Carey, Mariah; Elliott, Missy; Jackson, Michael; Turner, Tina.

Mahalia Jackson

American gospel singer

The Queen of Gospel, Jackson developed a style that originated in Baptist church choirs and incorporated elements of blues and jazz. The combined effect was deeply spiritual, yet sensual music.

Born: October 26, 1911; New Orleans, Louisiana
Died: January 27, 1972; Evergreen Park, Illinois

Principal recordings

ALBUMS: *Silent Night, Holy Night*, 1950; *Bless This House*, 1956; *Just as I Am*, 1960; *The Power and the Glory*, 1960; *Sweet Little Jesus Boy*, 1961; *Mahalia*, 1965; *A Mighty Fortress*, 1968; *Mahalia Jackson Sings the Best-Loved Hymns of Dr. M. L. King*, 1968; *How I Got Over*, 1976.

SINGLES: "God's Gonna Separate the Wheat from the Tares," 1934; "Move on up a Little Higher," 1948; "He's Got the Whole World in His Hands," 1958.

The Life

A granddaughter of slaves, Mahalia Jackson (mah-HAYL-yah JAK-suhn) was born in New Orleans, Louisiana, into poverty and into a society divided by racial segregation. Jackson, nicknamed Halie, was the third of six children born to John Jackson, a stevedore, minister, and barber, and Charity Clark, a domestic servant. By age four, Jackson had memorized Negro spirituals, and she soon joined the Mount Moriah Baptist Church Choir. Not long after Mahalia's baptism in the Mississippi River, her mother, at the age of twenty-five, died of undetermined causes. Jackson's father sent her and her older brother Peter to live with their mother's sister, Aunt Duke Paul.

Aunt Duke was a stern disciplinarian and ruthless taskmaster; Mahalia worked long hours doing household and yard chores. Though her aunt was keenly aware of Jackson's singing talent, she wanted the child to acquire the domestic skills needed to make a living in the segregated South, where most blacks worked at menial jobs serving whites. Each evening, though, was reserved for attending prayer services. Listening to the music coming out of the homes as she walked to church, Jackson heard songs by successful black artists such as Bessie Smith, Ma Rainey, and W. C. Handy. Though Jackson had no plans to sing secular music, she did admire and imitate the soulful styles and rhythmic beat of the blues and jazz songs she heard on the way to church.

Because money was scarce, when Jackson was seven, she added employment as a domestic to her schedule of schooling and church services. She cleaned, did laundry, and took care of children for a white family, receiving as compensation two dollars a week, leftover food, and hand-me-down clothing. In spite of many obligations at such a young age, Jackson did well in school, and her goal was to become a nurse. She quit school after eighth grade, however, in order to earn more money.

In 1927, at age sixteen, Jackson left Louisiana for Chicago, Illinois, to live with another aunt, Hannah, who had persuaded her that the North provided a better life for blacks. At first, Jackson worked as a domestic, but she soon found employment as a gospel soloist for churches, funerals, and other religious events. She joined forces with a Chicago-based professional gospel group, the Johnson Gospel Singers, and later she met composer Thomas Dorsey. Jackson toured the country, including the Deep South, with Dorsey and his musicians. Their collaboration endured for several years, and it gave Jackson the widespread exposure that in later years would form the base of her devoted audience. Jackson, Dorsey, and their musicians frequently traveled with their own food, gas, and oil, because they were often denied entrance to restaurants, restrooms, and service stations that did not serve blacks.

Jackson married in 1936 at age twenty-five. Her husband, Isaac Hockenhull, an educated and engaging older man, pushed Jackson to earn big money by performing secular music, which she adamantly refused to do. The friction culminated in divorce in 1941.

Jackson's goals expanded from singing to include business entrepreneurship. Though she never became a nurse, she attended beauty school, eventually opening both a beauty shop and a flower shop, and buying real estate. With these financially successful ventures, Jackson assured herself of the income she needed to continue to sing gospel with-

Mahalia Jackson. (Library of Congress)

out resorting to the more lucrative but secular jazz and blues.

In 1937 Jackson made her first studio recording for Decca Records, "God's Gonna Separate the Wheat from the Tares." The song did not sell well, and Jackson did not receive another recording contract for a decade. Her career, however, continued to blossom as she received invitations for live performances in various churches and religious venues across the country.

For Apollo Records, Jackson recorded "Move on up a Little Higher," which was released in 1948. It became a best-selling gospel record, making Jackson the first gospel superstar. In the early 1950's, Jackson recorded and released more vastly popular gospel songs, and she was catapulted onto the world stage. This degree of demand and popularity for a gospel singer was unprecedented, and Jackson's style became a prototype for those aspiring to sing gospel.

In 1954 Jackson hosted a television show, marking the first time in musical history that pure gospel was nationally televised. Jackson engaged a supporting cast that performed a more secular style, pleasing mainstream white audiences but disappointing gospel purists.

Jackson continued an escalating rise to popularity and wealth. She appeared in a few big-screen motion pictures, and she sang at the inauguration of President John F. Kennedy in 1961. During this politically and racially dynamic era, Jackson also made many fund-raising appearances and gave financial support to the efforts of Dr. Martin Luther King, Jr., in the hope of eradicating segregation and racial violence in the United States, and particularly in her homeland of the Deep South. After the assassinations of Kennedy and King, however, Jackson became so discouraged that she withdrew from political activism. Because of her heavy touring schedule and another unpleasant marriage and divorce, Jackson developed heart problems, becoming intermittently ill. In the meantime, she was a worldwide musical and financial success, performing in many important and glamorous venues, including at a much-acclaimed performance at Carnegie Hall in New York City. Jackson died of a heart attack at age sixty on January 27, 1972, in Chicago, where she had lived and become successful over the course of forty-five years. She was buried in her birthplace of New Orleans.

The Music

Jackson's style of gospel singing radicalized the concept of religious music throughout the United States and the world. From childhood, Jackson wanted to sing only gospel music, eschewing secular songs. She was, however, greatly influenced by the jazz and blues singers to whom she was exposed during her early years and throughout her life.

Jackson was considered the Queen of Gospel, and she helped make religious music internationally popular during the mid-twentieth century. Combining Negro spirituals sung with naked emotion and the sensual elements displayed in jazz and blues, Jackson created a volatile and rhythmic gospel sound. Her habit of swaying to the musical beat while singing deeply spiritual songs added greatly to her appeal to the general public.

Early Works. Jackson's earliest works were Christian spirituals performed as a soloist in church

choirs. Raised in one of the most musically diverse cities in the country, New Orleans, Jackson focused on gospel, but she was surrounded and influenced by the emerging trends of jazz and blues. As a result, the preteen Jackson developed an innovative style that integrated sensuality of voice and physical movement with exceedingly devout fervor and overtly genuine and spiritually moving pleas to her Lord.

"God's Gonna Separate the Wheat from the Tares." Recorded on the Decca Records label in 1934, this song was not a critical or a financial success. Jackson recorded a few other songs on the same label, but she was dropped when none of the recordings made money. Lyrics of the song came from the Bible, and they reflected the need of a farmer to harvest weeds (tares) to get to the harvesting of his wheat crop. Considered a "race" record, or music aimed to sell to blacks, "God's Gonna Separate the Wheat from the Tares" was a simple and soulful spiritual classic made stirring by Jackson's powerful voice and sensual delivery.

"Move on up a Little Higher." Written by William Herbert Brewster and recorded on the Apollo label in 1947, this song sold one hundred thousand copies overnight, and it soon sold more than a million. Gospel music catapulted from the preference of a few to the many, becoming a huge business in the process. Fans told Jackson that the song inspired them to try harder to succeed in the white world, and it eventually became an anthem for the Civil Rights movement in the 1950's and 1960's. This recording eventually sold more than two million copies, and it made Jackson a critical, financial, and popular success. It was the demand for Jackson's records and public appearances following "Move on up a Little Higher" which led Jackson to be called Queen of Gospel.

"He's Got the Whole World in His Hands." Released by Columbia Records in 1958, this song entered *Billboard*'s Top 100 singles chart, an unusual achievement for a gospel song. Also recorded separately by male singer Laurie London, the song was a welcome antidote to widespread dissatisfaction with race riots in the American Deep South and with general social unrest around the world.

"I Been 'Buked and I Been Scorned." At the peak of her success, Jackson sang "I Been 'Buked and I Been Scorned" as a prelude to King's March on Washington on August 28, 1963. The date was the centennial of the Emancipation Proclamation by President Abraham Lincoln in 1863, marking the end of slavery. The March on Washington and King's speech attracted 250,000 supporters. Jackson faced the huge crowd and the radio and television audiences, singing softly, and then her voice lifted into a full, deep contralto. She swayed and clapped her hands along with the huge crowd, and the whole assemblage began to resemble an evangelical revival meeting. Jackson's song was followed by King's famous "I have a dream" speech.

Musical Legacy

Jackson was a musical pioneer, integrating the soulfulness of blues and the rhythm of jazz into her gospel songs. Her groundbreaking style generated mass interest in the concept of soul singing, inspiring many new artists to follow her example.

Jackson's stirring renditions and unusual performing style spawned a new way of interpreting and performing gospel music. Her rich, grainy voice, fervent delivery, and rhythmic movements inspired a new generation of gospel, jazz, and blues singers. Her influence was not limited to those genres, however. Youthful imitators of her free-spirited, passionate style of performing caused Jackson to remark that "rock and roll [music] was stolen from the sanctified church." Jackson mentored young artists such as Aretha Franklin, Della Reese, and Billy Preston, all of whom started in gospel and went on to succeed variously as "crossover" artists of blues, jazz, soul, and rock-and-roll music.

There was a sensuality and personal expression to Jackson's gospel renditions previously unheard in religious music. Jackson was the first gospel superstar at a time when it was extremely difficult for African Americans to cross the racial divide into mainstream success in any field.

Twyla R. Wells

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See also: Blackwell, Otis; Blakey, Art; Dorsey, Thomas A.; Franklin, Aretha; Handy, W. C.; Little Richard; Morrison, Van; Rainey, Ma; Smith, Bessie; Ward, Clara.

Michael Jackson

American pop/soul singer and songwriter

A multifaceted artist, Jackson redefined the worlds of pop, soul, rock, and dance.

Born: August 29, 1958; Gary, Indiana
Also known as: Michael Joseph Jackson (full name); King of Pop
Member of: The Jackson Five; the Jacksons

Principal recordings

ALBUMS (solo): *Ben*, 1972; *Got to Be There*, 1972; *Music and Me*, 1973; *Forever, Michael*, 1975; *Off the Wall*, 1979; *Thriller*, 1982; *Ain't No Sunshine*, 1984; *Bad*, 1987; *Dangerous*, 1991; *HIStory: Past, Present and Future—Book I*, 1995; *Blood on the Dance Floor: HIStory in the Mix*, 1997; *Invincible*, 2001.

ALBUMS (with the Jackson Five): *Diana Ross Presents the Jackson Five*, 1969; *ABC*, 1970; *The Jackson Five Christmas Album*, 1970; *Third Album*, 1970; *Goin' Back to Indiana*, 1971; *Maybe Tomorrow*, 1971; *Lookin' Through the Windows*, 1972; *Get It Together*, 1973; *Skywriter*, 1973; *Dancing Machine*, 1974; *Moving Violation*, 1975.

ALBUMS (with the Jacksons): *The Jacksons*, 1976; *Goin' Places*, 1977; *Destiny*, 1978; *Triumph*, 1980; *Victory*, 1984; *2300 Jackson Street*, 1989.

The Life

Michael Joseph Jackson was the born the eighth of ten children to Joseph and Katherine Jackson. Jackson's mother was a Jehovah's Witness, and she raised her children under the tenets of that religion. The family's home in Gary, Indiana, was filled with music, and Jackson's father, in addition working in the steel industry to support his family, had a role in a local musical group called the Falcons. Jackson's father encouraged music in his sons, training them to sing, perform, and dance in a group originally called the Jackson Brothers and eventually renamed the Jackson Five. Jackson, though still a boy, was subject to the strict practice sessions and firm discipline of his father.

Jackson became one of the group's lead vocalists, and he fronted the group with dance movements he mimicked from watching videotapes of James Brown. In 1968 the Jackson Five, comprising Jackson and his brothers Jackie, Tito, Jermaine, and Marlon, signed with Motown Records. The Jackson Five remained in the public eye well into the 1970's, though Jackson frequently recorded solo albums, finding his first success with *Off the Wall*. In the 1980's, the group maintained its popularity, and Jackson had large sales for his solo recordings, especially *Thriller*. In the late 1980's, Jackson earned notoriety for his repeated plastic surgeries and for his increasingly reclusive and eccentric lifestyle.

In 1993 Jackson was accused of child molestation, though he settled out of court, claiming innocence. The following year he married Lisa Marie

Michael Jackson. (AP/Wide World Photos)

Presley, the daughter of Elvis Presley. After they divorced, he married Deborah Jeanne Rowe, his dermatologist's nurse, and they had two children, Michael Joseph Jackson, Jr. (called Prince) and Paris Michael Katherine Jackson. They divorced in 1999. Jackson had a third child in 2002, named Prince Michael Jackson II, though the mother was never publicly identified.

In late 2003, the entertainer was charged again with child molestation, and this time the case went to trial. The court proceedings lasted the first half of 2005, ending with a not-guilty verdict. Jackson put his recording career on hold, in the wake of the trial and the financial problems involved with his Neverland Ranch in Los Olivos, California, which has been threatened with foreclosure.

The Music

The Jackson Five. The Jackson Five provided the stage for Jackson to exhibit his talents as a vocalist, a songwriter, and a dancer. The group toured actively and was prolific in the studio during its early stages, starting with *Diana Ross Presents the Jackson Five* in 1969 (after the group performed with her group, the Supremes). The lead single, "I Want You Back," showcased the group's harmonies. Soon, the Jackson Five had its own identity, releasing *ABC*, known for its title cut and "The Love You Save."

The group was productive throughout the first half of the 1970's, at the same time allowing Jackson to record albums and singles on his own, including the smashes "Got to Be There" and "Ben." As the

1970's ended, the group was struggling, trying a funk style on *Dancing Machine* and a pre-disco style on *Moving Violation*. The group left Motown to debut on Epic Records in 1976.

With the new record deal, the group shortened its name to the Jacksons, and it embraced the disco style in *Destiny*, which launched the club favorites "Blame It on the Boogie" and "Shake Your Body (Down to the Ground)." At that time, Jackson reunited with Ross to star in the film *The Wiz* (1978).

Off the Wall. Jackson's solo breakthrough came with *Off the Wall*, which sold twenty million albums. The project was noted for its effective fusing of soul, rhythm and blues, pop, and disco, ranging from the dance tunes "Don't Stop 'Til You Get Enough" and "Rock with You" to the ballad "She's out of My Life." The album also scored Jackson a 1980 Grammy Award for Best Male Rhythm and Blues Vocal Performance.

Thriller. Jackson balanced his work with the Jacksons with studio work for *Triumph* (featuring "Can You Feel It" and "This Place Hotel"), followed by a tour. When he returned, Jackson went back to the studio to record *Thriller*, which sold an astounding 104 million albums and which earned a spot in the *The Guinness Book of Records* as the biggest-selling album in history. The album received eight Grammy Awards, and it made Jackson an MTV sensation, with a video of the title cut becoming a critically acclaimed short film. "Beat It" featured unconventional choreography, and "Billie Jean," when performed on the *Motown Twenty-five: Yesterday, Today, Forever* television special, featured Jackson's signature moonwalk dance move and his single sequined glove.

Jackson returned to the group for the *Victory* album and tour, setting records for ticket sales and incorporating state-of-the-art production elements onstage. In 1985 Jackson cowrote "We Are the World" with Lionel Richie (and performed it with a celebrity choir) to benefit African famine relief. In addition, he purchased shares in ATV Music Publishing (which owned several of the Beatles' most famous songs), outraging his friend and duet partner, Beatle Paul McCartney.

Bad. In 1988 Jackson presented his long-awaited follow-up to *Thriller*, *Bad*, which sold thirty-two million copies, although it produced an unprecedented five chart-topping singles. In order to tour in support of the project, Jackson mostly sat out of the Jacksons' 1989 sessions for *2300 Jackson Street*. *Dangerous* bowed in 1991 to great fanfare, and it produced nine hit singles and an extensive world tour, which was chronicled on the video *Live in Bucharest: The Dangerous Tour* (2005).

HIStory. In 1995 Jackson made *HIStory: Past, Present and Future—Book I*. The double-disc project comprised fifteen of Jackson's solo hits and fifteen new songs (including "Scream," a duet with his sister Janet Jackson). Two years later, Jackson was inducted into the Rock and Roll Hall of Fame as a member of the Jackson Five, and he released the remix record *Blood on the Dance Floor: HIStory in the Mix*.

Invincible. In 2001 Jackson released *Invincible*, and he was inducted as a solo performer into the Rock and Roll Hall of Fame. There was a concert commemorating his thirtieth anniversary in show business, with performances by the Jacksons, Whitney Houston, Liza Minnelli, and Slash. Nevertheless, *Invincible* was a commercial and critical disappointment. Its release shortly after the September 11, 2001, terrorist attacks on the United States did not help sales, and a bitter feud with the record label fueled by Jackson's claim that *Invicible* was poorly promoted made this album his last recording for Epic Records.

Musical Legacy

Among his many accolades, Jackson was named the Best-Selling Pop Male Artist of the Millennium by the World Music Awards and the Artist of the Century by the American Music Awards. In 2006 *The Guinness Book of World Records* named him the Most Successful Entertainer of All Time. Jackson's innovative music videos, especially the one for *Thriller*, have been emulated by artists and directors, and they have become MTV staples. Known for his artistic diversity, Jackson, whether performing with the Jackson Five or solo, created songs that climbed the pop, soul, and rock charts. He has produced remixes, collaborated with hip-hop artists, and engaged other artists in support of worldwide charitable causes (most notably "We Are the World"). With strong record sales and continued radio play, Jackson reaches new generations of listeners.

Andy Argyrakis

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See also: Brown, James; Crouch, Andraé; Davis, Sammy, Jr.; Jones, Quincy; McCartney, Sir Paul; Ross, Diana; Van Halen, Eddie; Wilson, Jackie; Wonder, Stevie.

Sir Mick Jagger

English rock singer and songwriter

Jagger is the lead singer for the Rolling Stones, known for his strutting, dancing, and jumping around the stage.

Born: July 26, 1943; Dartford, Kent, England
Also known as: Michael Philip Jagger (full name)
Member of: The Rolling Stones

Principal recordings

ALBUMS (solo): *She's the Boss*, 1985; *Primitive Cool*, 1987; *Wandering Spirit*, 1993; *Goddess in the Doorway*, 2001.

ALBUMS (with the Rolling Stones): *The Rolling Stones (England's Newest Hitmakers)*, 1964; *12 x 5*, 1964; *December's Children (and Everybody's)*, 1965; *Out of Our Heads*, 1965; *The Rolling Stones No. 2*, 1965; *The Rolling Stones Now*, 1965; *Aftermath*, 1966; *Between the Buttons*, 1967; *Flowers*, 1967; *Their Satanic Majesties Request*, 1967; *Beggars Banquet*, 1968; *Let It Bleed*, 1969; *Sticky Fingers*, 1971; *Exile on Main Street*, 1972; *Jamming with Edward*, 1972; *Goats' Head Soup*, 1973; *It's Only Rock 'n' Roll*, 1974; *Black and Blue*, 1976; *Some Girls*, 1978; *Emotional Rescue*, 1980; *Tattoo You*, 1981; *Undercover*, 1983; *Dirty Work*, 1986; *Steel Wheels*, 1989; *Voodoo Lounge*, 1994; *Bridges to Babylon*, 1997; *A Bigger Bang*, 2005.

The Life

Michael Philip Jagger was born July 26, 1943, in Dartford, Kent, England, to Eva and Joe Jagger. His father was a physical education instructor at St. Mary's Training College, now part of the University of Surrey. To his father's chagrin, Jagger grew up loving the blues and rock and roll. After graduating from Dartford Grammar School in 1960, Jagger went to the London School of Economics on a government grant to study accounting. He then met former Dartford acquaintance Keith Richards, a student at Sidcup Art School.

Jagger was playing guitar in the blues band Little Boy Blue and the Blue Boys, which Richards soon joined as a guitarist. A year later they met Brian Jones, a blues guitarist, who asked Jagger,

then with Blues, Inc., and Richards to form a new band. In the summer of 1962, with Dick Taylor on guitar, Mick Avory on drums, and Ian Stewart on piano, they performed at the Marquee, a small jazz club, as the Rolling Stones, taking their name from Muddy Waters's 1950 blues tune "Rollin' Stone." Bill Wyman soon replaced Taylor as bass guitarist, and Charlie Watts, from Blues, Inc., became the drummer.

Playing at the Crawdaddy Club in 1963, the band attracted the attention of promoter Andrew Loog Oldham. Because he wanted to promote the musicians as bad boys, Oldham's first act as the group's manager was to fire the straitlaced Stewart. This image led British politicians to decry the group as a corrupter of youth.

The Rolling Stones signed with Decca Records in 1963, releasing a version of Chuck Berry's "Come On" as their first single. The band's first original song, "Tell Me," written by Jagger and Richards, was released in June, 1964. In 1965 "Satisfaction" became their biggest hit to that point.

The band quickly became known for its energetic stage shows. Jagger strummed a guitar or played another instrument, usually the harmonica, and he sang. With his full, pouty lips, Jagger was an overtly sexual performer, thrusting a microphone between his legs, creating a sensation like Elvis Presley during his hip-shaking period. When the group appeared on *The Ed Sullivan Show* in 1967, Jagger was forced to alter the lyrics to "Let's Spend the Night Together," substituting "some time" for "the night." The singer's facial expressions mocked this censorship.

Jagger and Richards were arrested for drug possession in February, 1967, and Jones was arrested three months later. Jagger was initially sentenced to three months in jail for having drugs without a prescription. Because the drugs had been legally purchased in Italy, another judge reduced Jagger's sentence to a year's probation.

Despite its title, *Their Satanic Majesties Request* reflected a brief retreat from the group's bad-boy image, but the trendy psychedelic songs struck many as pretentious and bland. Firing Oldham in 1968, the Rolling Stones returned to their roots with *Beggars Banquet*, which included hard-driving rock, blues, and tongue-in-cheek country music. Resenting the group's dominance by Jagger and Richards, Jones left in 1969; he drowned in the swimming pool at his home a few weeks later. Later that year a spectator was beaten to death by members of the Hell's Angels motorcycle gang, whom the Stones had hired as security for a concert at the Altamont Speedway in California. Some blamed Jagger for inciting the incident with his stage antics. *Gimme Shelter* (1970), a documentary by Albert and David Maysles, captures the concert's chaos.

Sir Mick Jagger. (AP/Wide World Photos)

Around this time, Jagger tried to launch a career as a film actor. He appeared as a legendary Australian outlaw in Tony Richardson's *Ned Kelly* (1970) and as a reclusive former rock star in Donald Cammell and Nicolas Roeg's *Performance* (1970). Neither film did well at the box office, with *Performance* widely condemned as decadent and sadistic (although the film eventually developed a cult status). Jagger's love scenes with Anita Pallenberg reportedly upset Richards, her boyfriend.

Jagger had a daughter with British actress Marsha Hunt, for whom the song "Brown Sugar" was written. In 1971 Jagger married Bianca Pérez-Mora Macias, a socialite from Nicaragua. They had a daughter, Jade.

By 1974 Jagger and Richards had begun to take more control over their music, producing, under the name the Glimmer Twins, their recordings. After the two disagreed over the musical direction of the Rolling Stones, the singer did not tour with the band from 1981 to 1989, even when *Dirty Work* was released. During this period, Jagger released *She's the Boss*, the first of several solo albums, and he toured as a single act. After the Rolling Stones were inducted into the Rock and Roll Hall of Fame in 1989, Jagger and Richard worked out their differences. The Voodoo Lounge tour of 1994 began a hectic concert schedule, with performances featuring enormous video screens and other high technology.

Jagger returned to films with *Running Out of Luck* (1987), as a rock star kidnapped in Brazil. His other acting can be seen in *Freejack* (1992), as a time-traveling bounty hunter; in the Holocaust drama *Bent* (1997), as a transvestite; and in *The Man from Elysian Fields* (2001), as a male prostitute, an affecting performance. Contemplating retirement, his character asks a longtime client, played by Anjelica Huston, to marry him, and he is answered by her laughter. After briefly displaying pained disappointment, Jagger quickly assumes a sly grin as he accepts his lonely fate. Jagger also produced the World War II espionage thriller *Enigma* (2001).

Divorced from Bianca in 1980, the singer married American model Jerry Hall in 1990. The couple had four children before their 1999 divorce. Jagger became a grandfather in 1993 with the birth of Jade's first child, and he became a father for the seventh time in 1999 when Brazilian model Luciana Gimenez gave birth to his son.

For his contributions to music, Jagger was knighted by Queen Elizabeth II in 2002. Richards complained to the press that his friend was becoming part of the establishment at which they once sneered.

Though Jagger once famously said he would rather be dead than still be performing "Satisfaction" when he was forty-five, he has continued performing this song and other Rolling Stones hits into his sixties. The two-year Bigger Bang tour of 2005-2007 proved that the Rolling Stones could still attract massive audiences all over the world, grossing $558 million.

The Music

Jagger's voice has greater range and expression than most rock performers, and he is adept at high-speed rockers as well as slow-tempo songs. He easily shifts from a screech to a forceful shout to a melancholy whine, sometimes within the same song. He often adopts a Southern twang reminiscent of blues and country-music performers. The twang also accentuates the irony in many songs. As a musician, Jagger is mediocre on the guitar, but he can soar on the harmonica, which he plays, as in "Midnight Rambler," in the honking manner of bluesman Little Walter.

Early Stones. The early Rolling Stones recordings are packed with stylish versions of blues, rock, and rhythm-and-blues songs originally recorded by Berry, Solomon Burke, Sam Cooke, Bo Diddley, Marvin Gaye, Buddy Holly, Howlin' Wolf, Otis Redding, Jimmy Reed, Rufus Thomas, Bobby Womack, and others. Like those of their models, the songs written by Jagger and Richards offered simple lyrics, but the music is complex, with shifting tempi. The best of their early collaborations is 1965's "Satisfaction." Mixing the speaker's need for female attention with disgust at being manipulated by the media, "Satisfaction" quickly became a rock anthem, showing the songwriters' talent for sardonic lyrics.

Aftermath. *Aftermath* was the first album to feature all original Jagger-Richards songs. The songwriters made lyrical social criticism by attacking adults' reliance on prescription drugs in "Mother's Little Helper," showing the influence of Bob Dylan and the Kinks. "Paint It Black," featuring Jones on the sitar, is one of the group's most powerful songs. The singer's relentless anger has led some to call it the first punk song.

"Under My Thumb." Many of the Jagger-Richards songs present misogynistic views. "Under My Thumb" celebrates the singer's ability to control an otherwise unruly woman. In "Stray Cat Blues" (about having sex with a fifteen-year-old runaway) and "Honky Tonk Women," the songwriters capitalized on the new freedom given radio

stations beginning in the late 1960's to play more risqué lyrics.

"As Tears Go By." Jagger and Richards were also capable of tender songs, as with the plaintive ballad "As Tears Go By," originally written for Jagger's girlfriend Marianne Faithfull. She also inspired "Wild Horses," often considered the Rolling Stones' best ballad, a haunting account of a pained, tempestuous relationship.

Peak Period. Jagger and Richards were never afraid of experimentation. "You Can't Always Get What You Want" opens with the London Bach Choir before shifting into the rock style of the songwriters' most productive period. Between 1968 and 1978 the pair produced such lasting rock classics as "Street Fightin' Man," "Can't You Hear Me Knocking," "Tumbling Dice," "It's Only Rock 'n' Roll," and "Beast of Burden."

Political Songs. Early in their careers, Jagger and Richards made only tangential references to politics. Beginning in the 1980's, they became more directly political. "Undercover of the Night" opens with a vivid description of political prisoners being tortured in South America. "Highwire" criticizes Western nations that sell weapons to Middle Eastern countries. "Sweet Neo Con" attacks the policies of George W. Bush.

Solo Career. *She's the Boss* sold well, helped by the frequent appearance of its music videos on MTV. "Just Another Night" and "Lucky in Love" were moderate hits, but many considered the dance-inflected rhythms of *She's the Boss* too mainstream and a step backward for Jagger creatively. Jagger's next solo album, *Primitive Cool*, was better received by critics, but only one single, "Let's Work," was a hit.

Wandering Spirit was a successful Jagger solo album, offering a greater diversity of musical styles. "Out of Focus," for example, is a gospel-tinged rocker. While several Rolling Stones songs mock country-music conventions, as with "Dead Flowers," "Evening Gown" is an irony-free, heartfelt ballad. Jagger's fondness for the song can be heard in his duet on Jerry Lee Lewis's *Last Man Standing* (2006). "Wandering Spirit" is a combination of country and gospel influences. "I've Been Lonely for So Long" is a throwback to the blues-influenced rock of Jagger's youth.

Goddess in the Doorway represented a return to the bland mainstream style of *She's the Boss*, and it was poorly received. Jagger succeeded with his contributions to the sound track for *Alfie* (2004), especially the bittersweet "Old Habits Die Hard," and for the project he was nominated for a Golden Globe.

Musical Legacy

When *Rolling Stone* named the five hundred greatest songs of all time in 2004, fourteen Jagger-Richards compositions made the list, with "Satisfaction" placing second after Dylan's "Like a Rolling Stone." The length, quality, and diversity of the band's career, despite several personnel changes, have encouraged thousands of other performers and songwriters. Jagger and the Rolling Stones have influenced such bands as Aerosmith and Bon Jovi.

Michael Adams

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See also: Berry, Chuck; Burke, Solomon; Cooke, Sam; Diddley, Bo; Gaye, Marvin; James, Etta; Jennings, Waylon; Lewis, Jerry Lee; Presley, Elvis; Redding, Otis; Richards, Keith; Tosh, Peter; Turner, Tina; Waters, Muddy; Webb, Jimmy.

James Jamerson

American rhythm-and-blues bassist

A longtime member of the Motown house band known as the Funk Brothers, Jamerson was the primary bass player on the majority of Motown's hit records of the 1960's and 1970's. He was noted for making unusual melodic note choices and combining syncopated rhythmic lines.

Born: January 29, 1936; Charleston, South Carolina
Died: August 2, 1983; Los Angeles, California
Member of: The Funk Brothers

Principal recordings

SONGS (bass): "Dancing in the Street," 1964 (by Martha and the Vandellas); "Going to a Go-Go," 1965 (by the Miracles); "My Girl," 1965 (by the Temptations); "Shotgun," 1965 (by Jr. Walker and the All Stars); "Reach out I'll Be There," 1966 (by the Four Tops); "You Can't Hurry Love," 1966 (by the Supremes); "I Heard It Through the Grapevine," 1967 (by Gladys Knight and the Pips); "For Once in My Life," 1968 (by Stevie Wonder); "I Heard It Through the Grapevine," 1968 (by Marvin Gaye); "Rock the Boat," 1974 (by Hues Corporation); "Boogie Fever," 1976 (by the Sylvers); "You Don't Have to Be a Star (To Be in My Show)," 1976 (by Marilyn McCoo and Billy Davis, Jr.).

The Life

James Lee Jamerson was born in Charleston, South Carolina, to James Jamerson, Sr., who worked at the local shipyards, and Elizabeth, a homemaker. His parents divorced when he was young, so Jamerson spent the majority of his time with his aunt and grandmother, who encouraged his early interest in gospel, jazz, and blues music.

At the age of ten, Jamerson was severely injured in a bicycle accident, which kept him wheelchair bound. When he recovered, his mother sent for him, and he relocated with her to Detroit in 1954. There he met Annie Wells, and, though still in their teens, they were married. Jamerson entered Northwestern High School, joined the school orchestra, and chose the acoustic bass as his instrument. Influenced by jazz greats Ray Brown and Paul Chambers, Jamerson was offered the opportunity to study jazz bass at the collegiate level, but he decided to pursue a career as a professional musician. Local sessions and gigs with Jackie Wilson led to his recruitment by Motown founder Berry Gordy to become a member of the Funk Brothers, the legendary Motown house band for which Jamerson recorded on acoustic and electric bass.

After nearly fifteen years with the Funk Brothers in Detroit, Jamerson followed Motown Records to Los Angeles, where he made additional recordings as a freelance bassist. His long-standing struggles with alcoholism caused gradual deterioration of his health, and Jamerson died on August 2, 1983, in Los Angeles.

The Music

Jamerson began constructing influential bass tracks as soon as Motown began producing records in 1959. He appeared on hundreds of popular Motown recordings as the primary bass player in the Funk Brothers, the Motown backing band comprising roughly one hundred musicians who performed on all Motown recordings. Although other prominent, talented bassists worked with Funk Brothers and appeared on Motown tracks (notably Bob Babbitt and Eddie Watkins), the bass player on nearly all of the number-one Motown songs was Jamerson.

The construction and implementation of the Funk Brothers sound allowed Jamerson to turn out distinctive, historic bass grooves. While the general role of the bass player in jazz music is to provide a stable rhythmic pulse, there is always room for each player of a jazz rhythm section to improvise and share rhythmic and harmonic duties. In the Funk

Brothers' formula, however, the drums, guitar, piano, and percussion had fixed, specific rhythmic roles essential to the interlocking Motown grooves. The Funk Brothers' bass player, however, had some musical independence. Jamerson's bass lines, from the earliest Motown grooves, syncopate (or play against) the other rhythm-section players, providing a feeling of musical momentum through the freely moving and shifting bass lines. In Jamerson's skillful hands, this technique was not purely rhythmic in effect. He made interesting melodic note choices, while moving up and down the bass, to provide colorful accents to the chord changes, vocal melodies, and horn lines. In many respects, Jamerson's bass lines were the glue that held the Funk Brothers together and ultimately created the Motown sound.

The Early Motown Recordings. The list of Jamerson's most influential tracks parallels the history of Motown hits. He played on the Miracles' "Shop Around" (1960), which was the first Motown track to reach number one on the rhythm-and-blues charts, and the Marvelettes' "Please Mr. Postman" (1961), which was Motown's first number-one record on the pop charts. Two tracks that reached number one on the rhythm-and-blues charts quickly followed: "Do You Love Me?" (the Contours, 1962) and "(Love Is Like a) Heat Wave" (Martha and the Vandellas, 1963). In 1965 Jamerson recorded one of his most famous and most recognizable grooves, returning to the acoustic bass on Mary Wells's "My Guy," which reached number one on the pop charts.

The Classic Motown Performances. By the mid-1960's, Motown had hit its stride and released an unprecedented series of number-one hits, nearly all of which featured Jamerson with his instantly recognizable bass performances. He performed on tracks by Diana Ross and the Supremes ("Stop in the Name of Love," "You Can't Hurry Love," "Where Did Our Love Go?"), Stevie Wonder ("Uptight," "For Once in My Life," "My Cherie Amour," "Fingertips, Part 2"), Marvin Gaye ("I Heard It Through the Grapevine," "Ain't No Mountain High Enough," "How Sweet It Is," "What's Going On?"), Smokey Robinson and the Miracles ("Ooh Baby Baby," "You've Really Got a Hold on Me," "I Second That Emotion," "Tracks of My Tears"), the Temptations ("My Girl," "The Way You Do the Things You Do," "Ain't Too Proud to Beg," "Beauty Is Only Skin Deep"), and the Four Tops ("Standing in the Shadows of Love," "I Can't Help Myself," "Reach out I'll Be There," "Baby I Need Your Loving"). A few other famous tracks include the famous bass line on the Jackson 5's "I Want You Back," Jr. Walker and the All-Stars' "Shotgun," and the famous non-Motown Jackie Wilson track, "Higher and Higher."

Musical Legacy

The Motown sound was a major influence on the enormously popular hip-hop, rap, neo-soul, and contemporary rhythm-and-blues styles that emerged in the 1980's and 1990's. Jamerson played a vital role in establishing that Motown sound. Additionally, Jamerson influenced bass players and songwriters in the rock-and-roll genre; Paul McCartney cited Jamerson as a major influence. Jamerson's melodic, thoughtful, supportive, and syncopated bass lines influenced bass players who performed popular music after 1960. Jamerson was inducted into the Rock and Roll Hall of Fame in 1990.

Eric Novod

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See also: Costello, Elvis; McCartney, Sir Paul; Wilson, Jackie.

Elmore James

American blues singer-songwriter, bandleader, and guitarist

James is a vital link between the pre-World War II acoustic country blues of the Mississippi Delta and the postwar electric blues of Chicago. A master of the electric slide guitar, he brought the idiom, intensity, and even guitar licks of such Delta blues legends as Robert Johnson into the urban rhythm-and-blues era.

Born: January 27, 1918; Richland, Mississippi
Died: May 24, 1963; Chicago, Illinois
Also known as: Elmore Brooks (birth name)
Member of: The Broomdusters

Principal recordings

ALBUM: *Blues After Hours*, 1961.

SINGLES: "Dust My Broom (I Believe My Time Ain't Long)," 1951; "I Believe," 1952; "Please Find My Baby," 1952; "Country Boogie," 1953; "Early in the Morning," 1953; "Dark and Dreary," 1954; "Hand in Hand," 1954; "Blues Before Sunrise," 1955; "Dust My Blues," 1955; "I Believe My Time Ain't Long," 1955; "Cry for Me Baby," 1957; "It Hurts Me Too," 1957; "Make My Dreams Come True," 1959; "I Can't Hold Out," 1960; "Knocking at Your Door," 1960; "Rockin' and Tumblin'," 1960; "The Sky Is Crying," 1960; "Look on Yonder Wall," 1961; "Everyday I Have the Blues," 1965; "My Bleeding Heart," 1965; "Standing at the Crossroads," 1965; "Shake Your Money Maker," 1966.

The Life

Elmore Brooks was born in the Mississippi Delta in 1918. He was the illegitimate son of fifteen-year-old Leola Brooks and took the surname of his stepfather, Joe Willie "Frost" James. He was raised on a sharecropping farm but early decided to become a musician. Without money and with only a fourth-grade education, he gravitated toward blues music. He constructed a one-string instrument using old broom wire and a lard can (a "diddley bow") and practiced assiduously. By the time he was able to buy his first guitar, he had already become a skilled musician. By the age of fourteen, he was performing in juke joints, in roadhouses, and at catfish suppers, supporting himself during the week as a radio repairman.

Around 1936, James met the legendary bluesman Robert Johnson, who may have taught him the rudiments of slide guitar. James married Minnie Mae around 1942, Georgianna Crump in 1947, and a woman named Janice (her surname is unknown) around 1954. The legal status of his three marriages is uncertain but produced, it is believed, seven children, including musician Elmore James, Jr. From 1943 to 1945, James was in the U.S. Navy, stationed in Guam during World War II and rising to the rank of coxswain. When he returned to the Delta after the war, he adopted the newly popular electric guitar. In 1946 he was diagnosed with a weak heart.

James's career took off with the release of his classic recording of "Dust My Broom." He moved to Memphis and then to Chicago, the center of the burgeoning electric blues music, and formed his band, the Broomdusters, which became one of the top Chicago bands. Although performing regularly, James suffered recurring heart problems that slowed his career. His medical condition was aggravated by heavy drinking and a tempestuous lifestyle. Then, because of unpaid dues and contractual difficulties, he was blacklisted by the Chicago Musicians' Union for three years. In 1963, while James was staying with his older cousin, "Homesick" James Williamson, and preparing to join the American Folk Blues Festival tour in Europe, he died of a heart attack.

The Music

As he was growing up in the Delta, James played in Delta juke joints with such legendary musicians as Sonny Boy Williamson II (Rice Miller), Robert Lockwood, and Arthur "Big Boy" Crudup. It is also possible that he performed with the bluesman most influential on his music, Robert Johnson, before Johnson's untimely death in 1938. Shortly thereafter, James formed a partnership with his stepbrother, guitarist Robert Earl Holston, and began leading his own band, with Holston on second guitar, Precious White on saxophone, Frock O'Dell on drums, and Tutney Moore on trumpet.

By the early 1940's James was already known for

Elmore James. (Hulton Archive/Getty Images)

his electric slide guitar—the most important contribution he would make to modern blues. Delta musicians such as Johnson played acoustic slide or bottleneck guitar, with the neck of a broken bottle or a metal ring gliding across the guitar frets, producing sustained, bended notes. James was one of the first musicians to add electric amplification to the slide guitar. A radio repairman by trade, he experimented with various amplifier hookups, making his guitar not only louder but also capable of tonal distortion and echo effects. Even on his early release "Please Find My Baby" (1952), James can be heard playing a raucous, powerful synthesis of slide guitar and electric amplification.

"Dust My Broom." Perhaps no blues musician is as heavily identified with a single song as James is with "Dust My Broom (I Believe My Time Ain't Long)." The legendary Johnson was the first to release a recording of "I Believe I'll Dust My Broom" in 1937, which he had adapted from various sources. James recorded his own version on August 5, 1951, on the Trumpet label with O'Dell on drums, Leonard Warren on electric bass, and Sonny Boy Williamson on harmonica. When it was released in early 1952 it hit the Top 10 on *Billboard*'s rhythm-and-blues chart. James sings with a raw quality reminiscent of the Delta holler

> I'm gonna get up in the morning,
> I believe I'll dust my broom
> I'm gonna get up in the morning,
> I believe I'll dust my broom
> I'll quit the best gal I'm lovin',
> now my friends can get my room.

On his 1937 recording of "I Believe I'll Dust My Broom," Johnson had played four sets, and a truncated fifth set, of high-velocity, high-note triplets. Johnson had repeated the triplet figures on "Ramblin' Blues" but with slide guitar. James begins "Dust My Broom" with these high-note triplets over Williamson's blues harp, but now playing electric slide guitar.

This riff has become one of the signature sounds of the electric blues guitar. Thousands of blues guitarists have since played some version of these repeated triplet notes and motifs at the twelfth fret of the guitar. When combined with boogie lines on bass and piano, this sound would become one of the building blocks of rhythm and blues. James's biographer Steve Franz gives his own reason for the prevalence of the "Dust My Broom" riff in modern blues. The blues was based on the call-and-response of both religious music and the field holler. In modern blues, according to Franz, the sung verse serves as a two-measure call and the high-pitch triplet riff represents a one-measure response, echoing the traditional call-and-response.

"I Believe." With the success of "Dust My Broom," James formed his electric blues group the Broomdusters at the end of 1952. The Broomdusters would become one of the best known of the Chicago blues bands, rivaling the groups put together by Muddy Waters. Although the band personnel would vary, the heart of the group consisted of James on lead electric guitar, with his cousin "Homesick" James Williamson on electric bass (and sometimes second lead guitar), Odie Payne, Jr., playing drums, Johnny Jones at the piano, and J. T. Brown on tenor saxophone. One of the Broomdusters' first releases in 1952 was "I Believe."

A James composition, "I Believe" picks up where "Dust My Broom" left off, featuring variations of the high-pitch triplets run: "I believe, I believe, my time ain't long/ Dust my broom this mornin', I know I treat my baby wrong." In early rhythm and blues, the guitar and saxophone competed for the lead, and here Brown's saxophone has replaced Williamson's harmonica in the introduction. The rhythm section follows the introduction with tightly crafted and energetic support. James's singing is raw and energetic. James concludes with a linear, single-note slide solo that soars over the rhythm section.

"Hawaiian Boogie." In 1953, the Broomdusters released "Hawaiian Boogie." This instrumental shows the cohesiveness and precision of the Broomdusters, as well as their versatility. James begins with an explosive guitar lick. Brown's saxophone honkings, Jones's barrelhouse piano, and the insistent bass playing of Ransom Knowling add a jazzlike groove. Both Jones on piano and Brown on saxophone play succinctly and impressively, while James fills the song with intricate guitar runs.

"The Sky Is Crying." "The Sky Is Crying" was James's most popular song in the 1960's. It made the rhythm-and-blues charts and sold 600,000 copies. This slow, haunting blues piece features an evocative title and refrain:

> The sky is cryin', look at the tears roll down the street
> The sky is cryin', look at the tears roll down the street
> I'm wadin' in tears lookin' for my baby,
> and I wonder where she can be?

James's slide guitar sounds especially lyrical. His singing is dramatic and decorated with glissandi notes.

"Madison Blues." "Madison Blues" was the last recording by the Broomdusters, capping a collaboration of more than seven years. Inspired by a then current dance, "Madison Blues" is a rollicking rhythm-and-blues number. It illustrates how the electric amplification, the boogie bass line of the rhythm section, the lead guitar riffs, and the squawking saxophone transformed the Delta blues sound of the 1930's and 1940's into 1950's and 1960's rhythm and blues.

"Shake Your Money Maker." "Shake Your Money Maker" would be one of James's most popular and most often covered songs. While retaining his intensity on vocals, James leads his band in an up-tempo, danceable rhythm-and-blues number. Except for twanging a few well-placed blue notes, James's slide guitar is submerged into the rhythm section.

Musical Legacy

Elmore James is one of the foremost architects of the electric blues and rhythm-and-blues music emerging from postwar Chicago, and he may well be the most influential electric slide guitarist in blues history. He played with great virtuosity, embellished by his fierce, heartfelt vocals. He was sought after on the blues circuit for his renditions of "Dust My Broom." He was also an accomplished bandleader. His Broomdusters band was perhaps second only to the Muddy Waters bands among Chicago electric blues groups.

Without diminishing his unique contributions, it is fair to note James's place as a transitional figure. He was profoundly influenced by the prewar Delta

bluesmen, especially Robert Johnson. When Johnson had fallen into obscurity in the 1940's, James continued to pay homage to such Johnson recordings as "I Believe I'll Dust My Broom," "Crossroad Blues," and "Ramblin' on My Mind." James would make use of Johnson's "turnaround" guitar technique between verses. After a verse, Johnson would often play a dominant seventh rather than resting on a tonic chord like most blues guitarists. This technique added tension and propulsion to the song's movement.

Most notably, James electrified Johnson's slide triplet riffs on lead guitar. James also took the boogie bass lines that Johnson played on the lower strings and assigned them to the piano, drum, and bass guitar rhythm sections. With the bass guitar now driving a one-two beat and the lead guitar playing various riffs, James's electric band helped pioneer the precursors to rhythm and blues. Moreover, when polished and smoothed out, this basic vocabulary would help form both soul music and early rock and roll. James's experiments with guitar amplifications demonstrated not only that electric blues could be loud enough to reach the back of any crowded juke joint or concert hall but also that he could distort and twist the aural sound—effects that would be heard again in psychedelic rock. James's slashing, single-note guitar technique, amplified sounds, and high-intensity vocals influenced Chicago blues guitarists such as B. B. King and Albert King and rock guitarists such as Jimi Hendrix, Frank Zappa, Duane Allman, Eric Clapton, and Johnny Winter. James's influence can also be heard in such blues-rock bands as the Butterfield Blues Band, Canned Heat, and Fleetwood Mac.

Howard Bromberg

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See also: Berry, Chuck; Cotton, James; Fuller, Blind Boy; House, Son; Howlin' Wolf; Johnson, Robert; King, Albert; Patton, Charley; Raitt, Bonnie; Rodgers, Jimmie; Turner, Big Joe; Waters, Muddy; Williamson, Sonny Boy, II.

Etta James

American rhythm-and-blues singer and songwriter

For a blues singer, James had a voice of remarkable range. She was adept at shouting the pain of love as well as at crooning tenderly about love's disappointments.

Born: January 25, 1938; Los Angeles, California
Also known as: Jamesetta Hawkins (birth name); Peaches

Principal recordings

ALBUMS: *At Last!*, 1961; *The Second Time Around*, 1961; *Sings for Lovers*, 1962; *Top Ten*, 1963; *The*

Queen of Soul, 1965; *Call My Name*, 1966; *Tell Mama*, 1968; *Funk*, 1970; *Losers Weepers*, 1971; *Peaches*, 1973; *Come a Little Closer*, 1974; *Deep in the Night*, 1978; *Etta Is Betta than Evah*, 1978; *Changes*, 1980; *Chess Masters*, 1981; *Good Rockin' Mama*, 1981; *Tuff Love*, 1983; *R & B Queen*, 1986; *Etta James on Chess*, 1988; *The Sweetest Peaches, Pt. 2*, 1988; *The Gospel Soul of Etta James*, 1989; *Seven Year Itch*, 1989; *Stickin' to My Guns*, 1990; *The Sweetest Peaches, Pt. 1*, 1990; *Tell Mama, Vol. 1*, 1991; *Back in Blues*, 1992; *I'd Rather Go Blind*, 1992; *The Right Time*, 1992; *Mystery Lady: Songs of Billie Holiday*, 1994; *Time After Time*, 1995; *Love's Been Rough on Me*, 1997; *Respect Yourself*, 1997; *Life, Love, and the Blues*, 1998; *Twelve Songs of Christmas*, 1998; *The Heart of a Woman*, 1999; *Matriarch of the Blues*, 2000; *Blue Gardenia*, 2001; *Let's Roll*, 2003; *Blues to the Bone*, 2004; *All the Way*, 2006; *To Go: Stick It in Your Ear*, 2006.

SINGLES: "Good Rockin' Daddy," 1955; "The Wallflower (Dance with Me, Henry)," 1955; "All I Could Do Was Cry," 1960; "If I Can't Have You," 1960 (with Harvey Fuqua); "At Last," 1961; "Something's Got a Hold on Me," 1962; "In the Basement," 1966 (with Sugar Pie De Santo).

Etta James. (AP/Wide World Photos)

The Life

Etta James was born Jamesetta Hawkins in Los Angeles on January 25, 1938, when her mother, Dorothy, was fourteen. James grew up not knowing her father's identity; later, she discovered he was believed to have been Rudolf Wanderone, Jr., the famous pool player known as Minnesota Fats. James did not meet Wanderone until 1987. Because her mother was unable to care for her, James was raised by Dorothy's landlady, Lula Rogers. James began singing in a church choir, and she performed on radio broadcasts when she was five. After Rogers died in 1950, James moved to San Francisco to live with her mother. There James formed the singing group the Creolettes, and in 1954 rhythm-and-blues performer Johnny Otis changed the group's name to the Peaches and the lead singer's name to Etta James.

She and Otis wrote "The Wallflower (Dance with Me, Henry)," recorded by Modern Records as a response to Hank Ballard's popular "Work with Me, Annie," and it reached number two on the rhythm-and-blues charts, with a sanitized version by Georgia Gibbs becoming a number-one pop hit. James soon became a solo act, with such songs as "Good Rockin' Daddy" serving as a prototype for early rock and roll. James extended her range when she moved to Chicago and signed with Chess Records in 1960. Influenced by Billie Holiday, Dinah Washington, and Johnny "Guitar" Watson, James had ten rhythm-and-blues hits during the 1960's, including "At Last," "All I Could Do Was Cry," "I'd Rather Go Blind," and "Tell Mama," songs that would remain in her repertoire during the following decades.

As is documented in her autobiography, James

began using heroin in 1959. When she tried to end the addiction through methadone treatment in the late 1960's, she became addicted to this drug as well. After being arrested for writing bad checks, James began rehabilitation in 1973.

When James resumed recording for Chess Records later that year, she assumed more artistic control, and her voice had become grittier, more soulful. Her first album in this period, *Etta James*, was nominated for a Best Rhythm and Blues Vocal Grammy Award. After Chess Records declared bankruptcy, James began recording for other labels. In 1978 she was the opening act for the Rolling Stones' American tour at the request of Keith Richards, who would later select James to perform in the documentary *Chuck Berry: Hail! Hail! Rock and Roll* (1987). A highlight of director Taylor Hackford's film is the scene of irascible Berry, unable to remember that the teenaged James was one of his backup singers on "Almost Grown" and "Back in the U.S.A.," being astounded floored by her passionate bellowing of Berry's "Rock and Roll Music."

In the 1990's James's sons joined her recording and touring group. Donto James played drums and percussions and sang backup, while Sametto James played bass. James settled in Riverside, California, with her husband, Artis Mills. A longtime problem with obesity led to knee problems, forcing the singer to perform while seated. After gastric bypass surgery in 2003, she lost two hundred pounds.

James won Grammy Awards for Best Jazz Vocal Performance for *Mystery Lady: Songs of Billie Holiday* in 1994, Best Contemporary Blues Album for *Let's Roll* in 2003, and Best Traditional Blues Album for *Blues to the Bone* in 2004. James was inducted into the Rock and Roll Hall of Fame in 1993 and into the Blues Hall of Fame in 2001. She received a National Association for the Advancement of Colored People (NAACP) Image Award in 1990, a Rhythm and Blues Foundation Pioneer Award in 1989, a star on the Hollywood Walk of Fame in 2003, and a Grammy Lifetime Achievement Award in 2004.

The Music

As with many blues performers, the influence of gospel music is evident in James's vibrant singing. She moves easily from blues to rhythm-and-blues, to rock, to jazz, and even to country music.

"At Last." The most famous of James's early songs is "At Last." Written by Mack Gordon and Harry Warren, the song was a hit for big band leader Glenn Miller in 1941, but it never became part of the standards repertoire until James's rousing 1961 rendition, a definitive power ballad. James draws out the lyrics to accentuate the joy of love fulfilled. Her chilling version of "At Last" has frequently appeared in television commercials and films, including *Rain Man* (1988).

Mixing Genres. James began moving more earnestly toward traditional blues with *Seven Year Itch*, nominated for a Best Contemporary Blues Grammy Award. Her commitment to the hard-driving rhythms she described as "gutbucket" continued with *Stickin' to My Guns*, which mixed rock, soul, and funk with the blues, an indication of James's musical curiosity and restlessness, her resistance to being pinned down to a single genre. James asked the legendary music producer Jerry Wexler to leave retirement to produce *The Right Time*, a similar mix of genres, with the highlight being her forceful rendition of Ray Charles's "Nighttime Is the Right Time," making it more sexually suggestive than the original, a quality she has accentuated in her live performances, especially with such songs as "I Want to Ta-Ta You, Baby." She long wanted to do a country album, but after *Love's Been Rough on Me* was remixed to sound jazzier, James disowned it.

Mystery Lady. She made the biggest departure of her career and she had one of her greatest successes with *Mystery Lady: The Songs of Billie Holiday*. Singing such ballads as "Don't Explain" and "Lover Man," James does not imitate Holiday's voice or her phrasing (as a young woman James briefly met Holiday), but she gives the songs a distinctive spin of her own. Her husky, throaty voice on "Body and Soul" erases the thin line between jazz and blues. More standards albums followed, including *Time after Time* and *Blue Gardenia*, in which her mother, a longtime jazz fan, joined her on the title song.

Blues to the Bone. *Blues to the Bone* is a counterpart to her ballad albums, with such blues classics as Jimmy Reed's "Hush Hush," Willie Dixon's "Little Red Rooster," John Lee Hooker's "Crawlin' King Snake," and Robert Johnson's "Dust My Broom." Although such songs present a male perspective on love and sex, James makes them appli-

cable to women as well through the theatricality of her voice, which shifts effortlessly from a roar to a purr.

Musical Legacy

James's powerhouse vocals have influenced numerous performers, particularly Mick Jagger and Janis Joplin (who was thirteen years old when she met James). Singers such as Norah Jones and Joss Stone have also cited James as a model for their singing styles. Since the mid-1950's, James has presented a persistently female perspective in her songs, paving the way for such singer-songwriters as Maria Muldaur, Bonnie Raitt, and Susan Tedeschi. Songs such as "Only Women Bleed" and "Sugar on the Floor" emphasize how women suffer for love.

Michael Adams

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See also: Berry, Chuck; Charles, Ray; Dixon, Willie; Jagger, Sir Mick; Jefferson, Blind Lemon; Joplin, Janis; King, B. B.; Otis, Johnny; Pickett, Wilson; Reed, Jimmy; Washington, Dinah.

Leoš Janáček

Czech classical composer

Janáček spent most of his professional life as a teacher and conductor in Moravia. As a composer, he sought inspiration in real motives encountered in nature, particularly the intonations and rhythms of human speech. He contributed to preserving and elaborating on regional folk musics.

Born: July 3, 1854; Hukvaldy, Moravia, Austrian Empire (now in Austria)
Died: August 12, 1928; Ostrava, Czechoslovakia (now in Czech Republic)

Principal works

CHAMBER WORKS: *Pohádka*, 1910, revised 1912 (*Fairy Tale*; for cello and piano); Violin Sonata, 1922; String Quartet No. 27, 1924 (*Kreutzer*); *Mládí*, 1925 (*Youth*); *Capriccio: Vzdor*, 1926 (*Defiance*); Concertino, 1926; String Quartet No. 2, 1928 (*Listy důvěrné*; *Intimate Letters*).

CHORAL WORKS: *Válečná*, 1873 (*War Song*); *Osud neujdeš*, 1876 (*You Cannot Escape Your Fate*); *Naše píseň*, 1890 (*Our Song*); *Už je slúnko z tej hory ven*, 1894 (*The Sun Has Risen Above That Hill*); *Zápisník zmizelého*, 1921 (*Diary of One Who Disappeared*); *Mša glagolskaja*, 1927 (*Glagolitic Mass*); *Osamělá bez těchy*, 1978 (*Alone Without Comfort*).

OPERAS (music): *Jenůfa*, 1904 (libretto by Janáček; based on Gabriela Preissova's play *Její pastorkyóa)*; *Osud*, 1904 (*Fate*; libretto by Janáček and Fedora Bartošová); *Výlety páně Broučkovy*, 1920 (*The Adventures of Mr. Brouček*; libretto by František Sarafínský Procházka; based on Svatopluk Čech's novel); *Káťa kabanová*, 1921 (libretto by Janáček; based on Alexander Ostrovsky's novel *The Storm*); *Příhody lišky bystroušky*, 1924 (*The Cunning Little Vixen*; libretto by Janáček; based on Ostrovsky's play *The Thunderstorm*); *Věc Makropulos*, 1926 (*The Makropulos Case*; libretto by Janáček; based on Karel Čapek's play); *Z mrtvého domu*, 1930 (*From the House of the Dead*; libretto by Janáček; based on Fyodor Dostoevski's novel).

Leoš Janáček and his wife.

ORCHESTRAL WORKS: Suite for String Orchestra, 1877; *Taras Bulba, Rhapsody*, 1921; Sinfonietta, 1926; *Lašské tance*, 1928 (*Lachian Dances*).

PIANO WORKS: *Zdenči-menuetto*, 1880 (*Zdenka's Minuet*); *Z ulce dne 1. října 1905*, 1906 (*From the Street, October 1, 1905*; piano sonata); *V mlhách*, 1912 (*In the Mists*); *Ej, duby, duby*, 1922 (*O, the Oaks, the Oaks*); *Moravské lidové písně*, 1922 (*Moravian Folksongs*); *Po zarostlém chodníčku*, 1942 (*On the Overgrown Path*).

The Life

Leoš Janáček (LAY-ohsh yah-NAY-chehk *or* YAY-nah-chehk) was born in the village of Hukvaldy in Moravia, then part of the Austrian Empire. His father, a village teacher and musician, brought the eleven-year-old Janáček to an old friend and former pupil, Pavel Křížkovský, who was director of a monastery foundation in Brno. The foundation provided scholarships for promising young students in exchange for singing in their choir. Janáček boarded as a chorister at the monastery, and he enrolled in a German-language day school. The contrast between life and culture at the monastery and at the day school was stark. At the day school, he was treated as a second-class individual, which had a major impact on his developing self-identity and on the Czech pride that later emerged in his character. His early interest in psychology, which would prove a strong influence on his ideas and music, also dates from this period.

Expecting to follow the same career as his father (who had died in 1866), Janáček attended the Teachers' Training Institute in Brno from 1869 to 1872. From 1872 to 1874, he served there as a teacher of music, and he became active as a choirmaster. In the fall of 1874, he enrolled at the Organ School in Prague. His enthusiasm and drive led him to compress the normal three-year course into two years. During this time, he began his lifelong friendship with Antonín Dvořák, at the time a relatively unknown musician and composer. By 1874, Janáček was committed to his desire to become a composer. although he spent most of his career employed as a teacher, an administrator, and a conductor. His compositions did not gain widespread notoriety until late in his life, even more so posthumously.

He married Zdenka Schulzová in 1881. They had two children: their son, Vladimir, died in 1890 at the age of two; their daughter, Olga, died at the age of twenty in 1903. These losses, especially the latter, had a deleterious impact on the already shaky relationship between him and his wife.

Janáček left behind a mass of writings, published and private, which are now housed in archives in Brno. He filled the margins of his books with notes, and he carried on numerous lengthy correspondences. His seventy-five notebooks, his essays on speech melodies, his calendars, and his various jottings, spanning nearly fifty years, further enrich the understanding of his thought processes, motivations, and interests.

The Music

Janáček's compositions include solo piano works, chamber music, and orchestral compositions. He is most noted for his vocal works, including many choruses, chamber song cycles, and numerous op-

eras. He was committed to realism in his dramatic works, and he openly reveals strongly held political and social convictions in his choice of texts. In addition to working on original compositions, he spent many years gathering and elaborating on native folk musics.

Lachian Dances. *Lachian Dances* stand as testament to Janáček's friendship with and emulation of Dvořák, a symbol of his dedication to the folk arts. Inspired by Dvořák's *Slavonic Dances* (1878), Janáček produced a series of dances reflective of the culture of his homeland. These works were composed separately beginning in the late 1880's. During this time he had traveled frequently with his friend, the linguist František Bartoš, who was known especially for seminal efforts to describe regional dialects. Together they collected and published many folk songs. It was likely that on these excursions Janáček cultivated an interest not only in the varieties of folk music encountered but also in the melodies and rhythms of dialectic speech and everyday life. Some of his notebooks preserve the impressions of roosters, hens, and other birds and the soundscapes of wind and waves, beehives and cows.

Jenůfa. Completed in early 1903, and premiered on the stage in Brno a year later, *Jenůfa* would not be performed in Prague for another dozen years. Sadly for Janáček, the deciding conductor at the National Theater in Prague was Karel Kovařovic, who apparently had not forgotten a harsh critique of one of his compositions penned by Janáček more than a decade earlier. Kovařovic's biting initial rejection evinced his revenge, though he would eventually relent, allowing a Prague premiere in 1916. Significantly, *Jenůfa* was the first of Janáček's operas to fully incorporate his brand of realism based on what he considered the natural melodies of speech. The composer had been producing transcriptions of speech melodies from as early as 1897. He continued this practice for the rest of his life, eventually filling nearly fifty notebooks with his observations.

From the Street, October 1, 1905. This sparse piano sonata was a personal reaction to a peaceful street protest seeking the establishment of a Czech-language university in Brno in which the composer may have participated. The protest was brutally suppressed by soldiers, culminating in the unfortunate death by bayonet goring of an unarmed young carpenter named František Pavlík. This work portrays a somber and reflective mood, and at times it is angry, stark, and unadorned. It was first performed publicly in January, 1906. The work was originally composed of three movements, but the composer inexplicably destroyed the third movement before the performance, eventually discarding the other two as well. Decades later, the first two movements were recovered, when the performer from the premiere concert produced her copy of the manuscript.

Diary of One Who Disappeared. *The Diary of One Who Disappeared* is difficult to classify as a composition. Its twenty-one sections are set mostly for tenor solo and piano, with two including other voices, and another set for piano alone. The text had appeared as poems published anonymously in the popular newspaper *Lidové noviny*. They tell the story of a boy, with the name of Janáček, who falls in love with a mysterious Romany girl. His affection blossoms, and he finally departs from the world he has known to join his lover and their son. Completing the cycle in 1919, its style shows a remarkable independence of mind. The work presents a ripening of his speech melody technique, short independent motives, and little development in a traditional musical sense. The piano emerges both to support and to comment on the action. The text itself—the illicit love affair and the fantasy of disappearance—clearly spoke to the hidden world of the composer, whose relationship with his wife was strained and his affections for others well known.

Sinfonietta. Janáček's Sinfonietta, dating from 1926, provides a glimpse into the mature and the finally confident composer. The first movement presents an enduring, celebratory, brassy, and percussive fanfare. The second movement has a folksy, dance air, with a continuous melodic weaving similar to his contemporary, Giacomo Puccini. The third movement leads through a dreamy, peaceful nostalgia, toward a Slavic-flavored fanfare, reminiscent of Hector Berlioz's symphonic experiments of the previous generation. The fourth movement, with its simple, driving motivation, evokes the sort of country village portrayed in many of his operas. The fifth movement ties this all together, from a Felix Mendelssohn-like entrance, with a fantasy of wood nymphs, through the triumphalism of his dramatic close. Overall, there is a freedom of rhyth-

mic movement and a continuous flow of melody, at times almost directionless. Janáček's blending of the cutting edge and the traditional speak of his mastery of both new and old in the styles that surrounded him. His relative isolation, his long wait for broader recognition, and his stubborn personality allowed the development of a voice, clearly influenced by the cultures of his milieu and by some of the musical experimentalism of his day, yet unique in its execution.

Musical Legacy

Janáček's legacy is both direct and indirect. Much of his career involved his role as pedagogue. In 1881 he was appointed founding director of the new Brno Organ School (later Conservatory), in whose establishment he had played a prominent role. He taught not only composition but also violin, piano, voice, and theory, having written several texts in these areas. His many students included prominent Czech composers and performers of the subsequent generation: Rudolf Firkušny, Vilém Tauský, and Pavel Haas.

While the incorporation of speech melodies and folk elements in twentieth century compositions has often been linked with work by other composers (Modest Mussorgsky, Béla Bartók), Janáček's contributions went well beyond the curiosity of a musician's sketchbook. His study of sound perception and the emotional content encoded in the prosody of speech remain of interest to scholars decades after his death. Janáček's often sparse and disjunct style of composition; his approach to the role of music and drama in relation to local cultures, especially the sound culture of spoken languages; his exploration of the musical aspects of the environment, predating the musings of John Cage; and his reflections on cultural as well as universal differences mark him as a singular figure in music history. Further study by scholars of Janáček's notebooks and published articles reveals nuances in his sometimes opaque writing, and his musical compositions continue their rise in popularity.

Jonathan G. Secora Pearl

Further Reading

Beckerman, Michael. *Janáček as Theorist*. Stuyvesant, N.Y.: Pendragon Press, 1994. This volume presents a view of Janáček's theoretical output and his sometimes questionable application of his theories within his own compositions. The discussion is placed firmly within historical context, providing evidence and commentary alongside technical considerations.

_____, ed. *Janáček and His World*. Princeton, N.J.: Princeton University Press, 2003. Essays from established and new Janáček scholars, followed by a selection of the composer's own writings, newly translated with commentary. This volume was published in the wake of the Bard Music Festival presentation of the same name, held in preparation for the sesquicentennial of the composer's birth.

Drlíková, Eva, ed. *Leoš Janáček: Chronology of His Life and Work*. Brno, Czechoslovakia: Opus Musicum, 2004. A concise chronology of the composer's life, including major events and works, along with numerous photographs. Edition is in Czech and English.

Tyrrell, John. *Janáček: Years of a Life, Vol. 1 (1854-1914)*. London: Faber & Faber, 2006. The first in a two-volume work of nearly eighteen hundred pages represents the culmination of its author's lifetime study of Janáček's life and work.

_____. *Janáček: Years of a Life, Vol. 2 (1914-1928)*. London: Faber & Faber, 2007. The second in a two-volume work looks at the latter part of Janáček's life. A thoroughly scholarly edition that is extensively supported by documents, citations, and references.

Wingfield, Paul, ed. *Janáček Studies*. Cambridge, England: Cambridge University Press, 1999. This collection of articles by leading Janáček scholars represented the first major effort to gather and present English-language critical scholarship regarding Janáček's compositional output.

Zemanová, Mirka. *Janáček: A Composer's Life*. Boston: Northeastern University Press, 2002. This is a popular, well-researched biography of the composer's life. By design, the focus is more on the life of the composer than on his compositions.

See also: Bartók, Béla; Cage, John; Klemperer, Otto; Martinů, Bohuslav; Puccini, Giacomo.

Bert Jansch

Scottish folk guitarist, singer, and songwriter

Strongly influenced by folk music during his early years, Jansch evolved into a folk-rock musician, using popular, jazz, and blues elements for his compositions and performances.

Born: November 3, 1943; Glasgow, Scotland
Also known as: Herbert Jansch (full name)
Member of: Pentangle

Principal recordings

ALBUMS (solo): *Bert Jansch*, 1965; *It Don't Bother Me*, 1965; *Bert and John*, 1966 (with John Renbourn); *Jack Orion*, 1966; *Needle of Death*, 1966; *Nicola*, 1967; *Birthday Blues*, 1969; *Lucky Thirteen*, 1969; *Sampler*, 1969; *Stepping Stone*, 1969; *Rosemary Lane*, 1971; *Box of Love*, 1972; *Moonshine*, 1973; *L.A. Turnaround*, 1974; *Santa Barbara Honeymoon*, 1975; *A Rare Conundrum*, 1977; *Avocet*, 1979; *Thirteen Down*, 1980; *Heartbreak*, 1982; *From the Outside*, 1985; *Leather Laundrette*, 1988 (with Rod Clements); *Ornament Tree*, 1990; *Sketches*, 1990; *When the Circus Comes to Town*, 1995; *Conundrum*, 1998; *Toy Balloon*, 1998; *Crimson Moon*, 2000; *Edge of a Dream*, 2002; *River Sessions*, 2004; *The Black Swan*, 2006.

ALBUMS (with Pentangle): *The Pentangle*, 1968; *Sweet Child*, 1968; *Basket of Light*, 1969; *Cruel Sister*, 1970; *Reflection*, 1971; *Solomon's Seal*, 1972; *Pentangling*, 1973; *Open the Door*, 1985; *In the Round*, 1986; *So Early in the Spring*, 1990; *Think of Tomorrow*, 1991; *One More Road*, 1993; *On Air*, 1997; *Passe Avant*, 1999.

The Life

Herbert Jansch (jansh) was born in Glasgow, Scotland, on November 3, 1943, of Austrian-Scottish parentage, but he lived in Edinburgh for most of his childhood. During his mid-teens, Jansch studied the guitar with Jill Doyle, whose stepbrother Davy (later spelled Davey) Graham, in 1961, wrote "Angi," a piece that Jansch recorded in 1965. In the early 1960's he spent time in London, where he became acquainted with the music of Jackson C. Frank, Bob Dylan, and Paul Simon. He recorded his first album, *Bert Jansch*, under primitive circumstances in the home of Bill Leader, his London-based producer, over several months in 1964 and 1965.

Jansch solicited the talents of his flatmate, guitarist John Renbourn, on his next two albums. In September of 1966, Jansch gave Renbourn equal billing on *Bert and John*. During this fertile period, Jansch and Renbourn were overseeing a London folk club, and they became associated with London-born folksinger Jacqui McShee, percussionist Terry Cox, and bassist Danny Thompson to form the acclaimed folk-rock group Pentangle in 1967. Pentangle reflected Jansch's diverse stylistic creativity until 1973, when the group disbanded. Jansch maintained a steady output of solo albums while he was associated with Pentangle. Later group connections, notably with Conundrum and the Second Pentangle, were short-lived.

The Music

Jansch's premier skill was his guitar playing. The aggressive, percussive approach of his fingerpicking style begged attention, even from the casual listener. Beginning with his first home-produced recording in 1964, Jansch's performing conformed to a high standard of excellence. Jansch's voice presented an untrained but easygoing sound; he reached for his notes and wrapped his voice around the pitch, keeping the listener attentive. His early compositions reflected a debt to Bob Dylan's poetic rendition of original material demonstrated through voice and guitar.

Early Works. Jansch honed his guitar skills in the folk clubs of Edinburgh and London during the early 1960's. His first album, *Bert Jansch*, features Jansch as singer and guitarist. "Needle of Death" is a moving, if brutally honest, eulogy to a friend, who had died of a heroin overdose. The heavily blues-influenced "Strolling Down the Highway" is a masterful showcase for Jansch's mature acoustic guitar skills. Included in a rerelease of these early recordings is an eight-and-a-half-minute piece, "Instrumental Medley 1964." Despite the flaws of recording (interference of a handheld mike, a door creaking, and Jansch humming), the work testifies to Jansch's high level of improvisational skill.

"Jack Orion." The traditional song "Jack Orion" makes two notably different appearances. Its initial manifestation, on the album *Jack Orion* in 1966, with Renbourn on the second guitar, is a nine-and-a-half-minute murder-suicide ballad, constructed on an F minor chord alternating with an E-flat major chord. Jansch uses the higher octave of the tonic note like a recitation tone, eventually falling to the lower octave at the cadence of each quatrain. He includes spontaneous-sounding blues responses on the lead guitar as the song progresses. The 1970 version on Pentangle's *Cruel Sister* lasts eighteen and a half minutes, with Jansch alternating the lead vocal line with McShee. The first seven minutes recall the early Jansch recording style, but then Jansch and Renbourn take recorders in hand (with Thompson on a bowed upright bass) and produce an antiquated stylistic effect for the next four minutes. Then the group turns to a purely jazz style in an instrumental segment, featuring some astonishing guitar solo work, before finishing the story in the recording's opening style.

"The Black Swan." As a composed song from 2006, "The Black Swan," from *The Black Swan*, is a fine example of Jansch's orchestration abilities. His guitar playing provides a stabilizing foundation for cello, percussion, and keyboard to support his singing. The space-age lyrics consider life from a universal perspective. Although the swan of this song bears no musical relation to other musical swans, Orlando Gibbons's "The Silver Swan" (1612) and Camille Saint-Saëns's "The Swan" from *Carnival of Animals* (1886), the finality of life in the Gibbons madrigal text and the lonely elegance of the cello in the Saint-Saëns work do come to mind during the Jansch creation. The guitar part is based primarily on a B minor ninth chord moving to an A major chord, as the voice travels leisurely downward from the ninth (C-sharp) to the notes of the A major chord. After two repetitions of these chord progressions, the motion is echoed in the closing of each stanza with an E major chord moving to a B minor chord. An instrumental coda presents more melodic freedom in the cello part.

Musical Legacy

Although Jansch's music did not earn massive popular recognition, the artist was revered by many musicians and followers, who appreciated his energetic approach to a fingerpicking guitar style. He experimented with various tunings, which was emulated by many guitarists. In addition to his usual instrument, the six-string acoustic guitar, he occasionally used the twelve-string guitar, the electric guitar, the banjo, the dulcimer, the piano, and the recorder, adding to the colorful variety of music evident in his many albums. He served as an inspiration for Jimmy Page (of Led Zeppelin fame), Neil Young, and fellow Scotsman Donovan.

Dennis E. Ferguson

Further Reading

Harper, Colin. *Dazzling Stranger: Bert Jansch and the British Folk and Blues Revival*. London: Bloomsbury, 2006. Harper, an Irish music journalist, presents a thorough biography of Jansch.

Hodgkinson, Will. *Guitar Man*. London: Bloomsbury, 2006. On a quest to learn how to play the guitar in six months well enough to perform a gig in public, the author seeks the help of several guitarists, including Jansch, who figures most prominently in the chapter "The Cosmic Guitarist."

Stambler, Irwin, and Lyndon Stambler. *Folk and Blues: The Encyclopedia*. New York: St. Martin's Press, 2001. The article on Jansch covers important contacts during his early life and quotes extensively from journal interviews.

See also: Dylan, Bob; Page, Jimmy; Simon, Paul.

Keith Jarrett

American jazz composer, pianist, singer, and keyboard player

A versatile jazz pianist, Jarrett has performed extended solo improvisation concerts around the world, and he has recorded several well-regarded piano works by classical composers.

Born: May 8, 1945; Allentown, Pennsylvania
Also known as: Keith Daniel Jarrett (full name)
Member of: The Charles Lloyd Quartet; the Standards Trio

Principal recordings

ALBUMS (solo): *Life Between the Exit Signs*, 1967; *Restoration Ruin*, 1968; *Somewhere Before*, 1968; *With Gary Burton*, 1968 (with Gary Burton); *Birth*, 1971; *ECM Works*, 1971; *Expectations*, 1971; *Facing You*, 1971; *The Mourning of a Star*, 1971; *Ruta and Daitya*, 1972 (with Jack DeJohnette); *Fort Yawuh*, 1973; *In the Light*, 1973; *Backhand*, 1974; *Belonging*, 1974; *Luminessence*, 1974 (with Jan Garbarek); *Personal Mountains*, 1974; *Treasure Island*, 1974; *Arbour Zena*, 1975; *The Köln Concert*, 1975; *Death and the Flower*, 1975; *Mysteries*, 1975; *Shades*, 1975; *El juicio (The Judgement)*, 1976; *Hymns/Spheres*, 1976; *Spheres*, 1976; *Staircase*, 1976; *The Survivor's Suite*, 1976; *Bop-Be*, 1977; *Byablue*, 1977; *My Song*, 1977; *Ritual*, 1977; *Silence*, 1977; *Nude Ants*, 1979; *The Celestial Hawk*, 1980; *Sacred Hymns*, 1980; *Invocations/The Moth and the Flame*, 1981; *Changes*, 1983; *Standards, Vol. 1*, 1983; *Standards, Vol. 2*, 1983; *Spirits 1 and 2*, 1985; *The Well-Tempered Clavier: Book 1 (J. S. Bach)*, 1988; *Standards in Norway*, 1989; *Works by Lou Harrison*, 1989; *Bye Bye Blackbird*, 1991; *J. S. Bach: Three Sonatas for Viola da Gamba and Harpsichord*, 1991; *Shostakovich: The Twenty-four Preludes and Fugues, Op. 87*, 1991; *The Well-Tempered Clavier: Book 2 (J. S. Bach)*, 1991; *At the Deer Head Inn*, 1992; *Bridge of Light*, 1993; *Handel: Suites for Keyboard*, 1995; *The Melody at Night with You*, 1999; *Whisper Not*, 2000; *Radiance*, 2005; *The Carnegie Hall Concert*, 2006; *Works*, 2006; *Setting Standards: New York Sessions*, 2007.

ALBUMS (with the Charles Lloyd Quartet): *Dream Weaver*, 1966; *The Flowering*, 1966; *Nirvana*, 1968; *Soundtrack*, 1969.

The Life

Keith Daniel Jarrett (JAHR-reht) was born on May 8, 1945, to Daniel and Irma Jarrett in Allentown, Pennsylvania. A child prodigy, Jarrett was playing melodies on the piano by ear by the age of two. Jarrett began taking piano lessons at the age of three, and at the age of seven he presented an entire solo recital that included classical works as well as his own compositions.

Jarrett's parents separated when he was eleven, leaving his mother to raise him and his four brothers. At age fifteen, he turned to playing jazz and popular music, and he began playing in local jazz bands. Contacts through summer music camps led to scholarships to the Berklee School of Music in Boston, but he attended only one year before moving to New York, where Art Blakey asked him to join his band, the Jazz Messengers, after hearing Jarrett at a jam session at the Village Vanguard.

After the year at the Berklee School of Music, Jarrett married Margot Erney in Boston. Once he became successful, the family moved to a house on several acres of land in New Jersey, where they raised two sons. Jarrett's extensive touring and other disagreements led to their separation in 1979. He later married long-term girlfriend Rose Anne Colavito. In the 1970's he contended with severe back pain while touring, and in 1996 he was forced

Keith Jarrett. (AP/Wide World Photos)

to stop performing for more than two years because of chronic fatigue syndrome. He returned to performing and recording, but on a limited basis.

The Music

Jarrett's eclectic style was forged through the influences of his training in classical piano, listening to jazz artists such as Bill Evans, McCoy Tyner, Ahmad Jamal, and Paul Bley, and performing in his early twenties with such prominent jazz musicians as Miles Davis, Art Blakey, and Charles Lloyd. Many of his recordings (more than one hundred) feature the various jazz trios and quartets with whom he has performed, but he is perhaps best known for recordings of solo concerts in the 1970's, which consisted of extended improvisations that defy categorization by genre. He has also recorded piano works by composers such as Johann Sebastian Bach, Wolfgang Amadeus Mozart, Dmitri Shostakovich, and Lou Harrison.

Early Works. After only a few months performing with Blakey, and still only twenty years old, Jarrett joined a quartet headed by Charles Lloyd in 1965 that toured Europe and the United States extensively. Several live and studio recordings of the group were made in the late 1960's, such as *Forest Flower*, and included several songs composed by Jarrett for the group. Jarrett also performed for two years with Davis's group on several important recordings that highlight Jarrett's talents at piano improvisation.

Expectations. The fusion of styles on this 1971 studio recording highlights the proficiency of Jarrett as a composer, arranger, and improviser. Romantic strings in the title ballad "Expectations" add a richness and glow not typically heard playing with a jazz trio of piano, bass, and drums. Perhaps the most representative and engaging track is "There Is a Road (God's River)," which begins with an improvisational flight of fancy by Jarrett on piano, settles into a gospel groove with funk overtones in the guitar, and effortlessly melts into and out of slow sections, featuring a lush string ensemble that has the reverence of a hymn. The varied styles do not seem out of place, showing an inevitable quality that flows from one to another.

The Köln Concert. Recorded live in Cologne, Germany, in 1975, this may be Jarrett's most popular album, selling more than three million copies. It consists of three improvisatory sections for piano, lasting twenty-six, thirty-four, and seven minutes each. Its popularity can be attributed to its accessibility, with sections of infectious rhythms and repeating, simple harmonies that push the listener forward on a joyful journey. While the repetition can create a hypnotic effect, there is always an internal logic and depth of influence that make this music more substantial and satisfying than works by imitators in the later genre of New Age music.

Standards, Vol. 1. This 1983 recording is the first of what would become an ongoing collaboration of twenty-five years among Jarrett on piano, Gary Peacock on double bass, and Jack DeJohnette on drums. Standards, or well-respected pieces in the jazz repertory, are the mainstay of most jazz improvisation. The quality of playing and the unconventional interpretations on this recording, and the many subsequent recordings by this group, though, make these renditions of standards notable. The final track, "God Bless the Child," starts with a bluesy, gospel feel that smolders for several minutes before solos by all three musicians find new directions to impel the work forward. It then returns to the opening feel and a satisfying fadeout.

Handel: Suites for Keyboard. Issued in 1995, this recording presents a completely different side to Jarrett's abilities as a pianist. He demonstrates the control and precision needed to correctly play this music from the Baroque period, but he gives these groups of dances a lightness of touch that makes his interpretations compelling.

Musical Legacy

The recording *Radiance* from 2005 and *The Carnegie Hall Concert* issued in 2006 demonstrate Jarrett's ability as a solo improviser. He tours with the Standards Trio, playing both traditional and free jazz. Jarrett is often criticized for the vocal grunts, sighs, and partial singing that accompany his jazz and solo improvisations, along with his tendency to thrust and move his body while playing. While these sounds and movements can be a distraction to listeners, they seem to indicate his total immersion into his performance that makes so much of his music engaging. Jarrett has been a strong advocate for the use of acoustic, rather than electronic, musical instruments, and his innovations in improvised and composed music on traditional instruments

prove that electronics are not necessary for musicians to find new ways of expression.

R. Todd Rober

Further Reading

Carr, Ian. *Keith Jarrett: The Man and His Music*. London: Grafton Books, 1991. This solid, although at times bland, account of Jarrett's life places his vast number of recordings into perspective.

Moreno, Jairo. "Body 'n' Soul? Voice and Movement in Keith Jarrett's Pianism." *The Musical Quarterly* 83, no. 1 (Spring, 1999): 75-92. A dense, academic justification of Jarrett's vocalizing and body movements.

Ouellette, Dan. "Out of Thin Air." *Down Beat* 72, no. 8 (August, 2005): 36-41. An interview with Jarrett focuses on his return to solo improvisation concerts and the recording *Radiance*.

Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Bloomington: Indiana University Press, 1991. Jarrett is one of eleven composers interviewed, and he provides insight into the influence of minimalism in his work.

Yamashita, Kimihiko. "Ferociously Harmonizing with Reality." In *Keeping Time: Readings in Jazz History*, edited by Robert Walser. New York: Oxford University Press, 1999. Yamashita's interview focuses on Jarrett's views of playing with Davis.

See also: Blakey, Art; Burton, Gary; Corea, Chick; Davis, Miles; Evans, Bill; Harrison, Lou; Shostakovich, Dmitri.

Jay-Z

American rapper

Jay-Z helped shape hip-hop music in the wake of the East Coast-West Coast gangsta rap rivalry. Through his role as a record executive, both at Roc-A-Fella Records and Def Jam Records, Jay-Z has discovered and fostered a number of successful artists.

Born: December 4, 1969; Brooklyn, New York
Also known as: Shawn Corey Carter (birth name)
Member of: Original Flavor

Principal recordings

ALBUMS (solo): *Reasonable Doubt*, 1996; *In My Lifetime, Vol. 1*, 1997; *Vol. 2: Hard Knock Life*, 1998; *Vol. 3: Life and Times of S. Carter*, 1999; *The Dynasty Roc la Familia*, 2000; *The Blueprint*, 2001; *Unplugged*, 2001; *The Blueprint²: The Gift and the Curse*, 2002; *The Black Album*, 2003; *The Blueprint 2.1*, 2003; *Collision Course*, 2004 (with Linkin Park); *Kingdom Come*, 2006; *American Gangster*, 2007; *Brooklyn Gangster*, 2008 (with Tapemasters Inc.).

ALBUMS (with Original Flavor): *This Is How It Is*, 1992; *Beyond Flavor*, 1993.

The Life

Born and raised in the Marcy projects of Brooklyn, Jay-Z (jay zee) spent the early portion of his career involved with drugs and establishing himself as a rapper in New York. Unable to secure a major label record deal, Jay-Z formed Roc-A-Fella Records with Damon Dash and Kareem "Biggs" Burke. The label initially pressed and sold records on its own, but it teamed with distributor Priority Records for the release of Jay-Z's first album, *Reasonable Doubt*, in 1996. After reaching a new distribution deal with Def Jam, *In My Lifetime, Vol. 1* was released in 1997, followed the next year by Jay-Z's commercially successful album *Vol. 2: Hard Knock Life*. Jay-Z continued to release new studio albums until 2003, when he announced his retirement from recording and performing in order to focus on business ventures. Though retired, Jay-Z continued to work on side projects, such as his 2004 collaboration with rock group Linkin Park, *Collision Course*. In addition, in 2004 Jay-Z was named president and chief executive officer of Def Jam Records, which finalized his split from Dash and Burke. Jay-Z officially ended his retirement in 2005, and he released his next album the following year. In addition to his activities as an artist and record executive, Jay-Z has his own clothing line, Rocawear, which specializes in hip-hop fashion, and he is co-owner of the New Jersey Nets basketball team. In April, 2008, Jay-Z married singer Beyoncé Knowles.

The Music

While his musical style has evolved throughout his career, Jay-Z is generally known for accessible narratives that present his gritty life story to a main-

stream audience. His music also contains a great deal of posturing. He frequently sings his own praises in songs and lyrically retaliates against rivals. Jay-Z is also known for his musical collaborations and utilization of numerous guest artists and producers for his albums.

Reasonable Doubt. Jay-Z's first solo album, *Reasonable Doubt*, was moderately successful. However, it was a critical success, and positive reviews drew attention to the emerging rapper. The songs on this album frequently refer to Jay-Z's past criminal lifestyle and utilize samples drawn from soul, funk, and jazz artists. Of the four singles released from this album "Ain't No Nigga" was the most successful. The song features female rapper Foxy Brown, and it details a relationship between Jay-Z and Brown. The album's second most successful single, "Can't Knock the Hustle," features rhythm-and-blues singer Mary J. Blige and samples "Much Too Much" by Marcus Miller and "Fool's Paradise" by Meli'sa Morgan. Lyrically the song addresses Jay-Z's past life on the streets and celebrates his extravagant lifestyle.

Vol. 2: Hard Knock Life. Jay-Z's *Vol. 2: Hard Knock Life* was a huge commercial success, and it propelled him to the forefront of the music industry. The success of the album, which received a Grammy Award for Best Rap Album, rests on its numerous popular singles. The first single, "Can I Get A . . .," helped popularize the rappers Amil and Ja Rule, while the second single, "Hard Knock Life (Ghetto Anthem)," samples the song of the same name from the musical *Annie* (1976). The third single, "Money, Cash, Hoes," features the rapper DMX and heavily utilizes descending synthesizers, and the fourth single, "Nigga What, Nigga Who," features a subdivided beat and quickly delivered lyrics.

The Blueprint. Released in 2001, *The Blueprint* was received well both critically and commercially, and it managed to maintain street credibility while appealing to mainstream audiences, partly because it sampled vintage soul music. Unlike other Jay-Z albums, *The Blueprint* has only one featured guest artist, Eminem, although it features a number of producers, including Kanye West, Timbaland, Just Blaze, and Bink. Included on the album is the song "Takeover," which samples the Doors' "Five to One," and KRS-ONE's "Sound of da Police." During the verses of the song Jay-Z attacks Prodigy of the hip-hop group Mobb Deep and the rapper Nas, which led to a rap battle between Jay-Z and Nas. "Izzo (H.O.V.A.)" was the first, and most successful, single released from the album, and it features a sample of "I Want You Back" by the Jackson Five. The song addresses, among other topics, his struggles with the music industry.

Musical Legacy

By filling the void left in the New York rap world after the death of the Notorious B.I.G. in 1997, Jay-Z helped shape the future direction of rap. He demonstrated how a rap artist could appeal to a mainstream audience while maintaining street credibility, sustaining his core base of fans while appealing to new ones. Jay-Z has also helped propel the careers of numerous artists both through collaborations on his solo albums and through his activities as a record executive. Last, Jay-Z has demonstrated how a rap artist can be a successful entrepreneur and serve as a trend-setter for hip-hop culture and fashion.

Matthew Mihalka

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See also: Babyface; Blige, Mary J.; Combs, Sean; Dr. Dre; Eminem; 50 Cent; LL Cool J; Morrison, Jim; Notorious B.I.G.; Shakur, Tupac.

Blind Lemon Jefferson

American blues singer and songwriter

Jefferson was the first self-accompanied country-blues musician to be a commercial recording success, transforming an industry that had previously been dominated by large bands fronted by female singers. His brief recording career offers a glimpse into the origins of the blues.

Born: July 11, 1897; Couchman, Texas
Died: December, 1929; Chicago, Illinois
Also known as: Deacon L. J. Bates

Principal recordings

ALBUMS: *Immortal Blind Lemon Jefferson, Vol. 1*, 1961; *The Folk Blues of Blind Lemon Jefferson*, 1967; *One Dime Blues*, 1980; *Immortal Blind Lemon Jefferson, Vol. 2*, 1990.

SINGLES: "Corrina Blues," 1926; "Easy Rider Blues," 1927; "He Arose from the Dead," 1927; "Matchbox Blues," 1927; "Prison Cell Blues," 1928; "See That My Grave Is Kept Clean," 1928; "Big Night Blues," 1929; "Cheater's Spell," 1929; "Pneumonia Blues," 1929; "That Crawling Baby Blues," 1929; "Tin Cup Blues," 1929.

The Life

Lemon Jefferson was born to Alec and Classy Jefferson in Couchman, Texas, a small farming community sixty miles south of Dallas. Born either blind or visually impaired, Jefferson turned to music in order to make a living. After gaining popularity performing at churches, picnics, parties, and street corners near his rural home, he moved to Dallas, where there was a vibrant music scene. After a few years he was able to support himself and later a wife and son, playing the street corners and bars of Dallas and traveling throughout the South.

In 1925 Sam Price, a local record store employee and pianist, contacted Paramount Records about Jefferson. The label brought him to Chicago to record that same year. His early recordings, released in 1926, sold well not only in the rural South but also in Northern cities. Jefferson returned to Chicago frequently, recording nearly a hundred sides for Paramount Records as well as two sides for Okeh Records.

Four years into his recording career, Jefferson was found dead on the streets of Chicago after a snowstorm. Although many legends surround his death (including that he, like Robert Johnson, was poisoned by a jealous girlfriend), the date and exact circumstances are unclear and no death certificate was issued. Despite his popularity he was buried in an unmarked grave that was neglected until 1967, when the Texas State Historical Association placed a plaque nearby.

The Music

Prior to the release of Jefferson's first records in 1926, blues was primarily recorded by women singers with large ensembles. As a self-accompanied male singer and guitarist, Jefferson was a huge departure from this model. Unlike these female singers, who mostly performed other people's compositions, Jefferson came to the studio with a full repertoire of both traditional and original music. His unexpected success changed the way record companies perceived the blues and opened the doors for a generation of country-blues musicians that followed.

"Corrina Blues." Because Jefferson was a solo artist, he was able to take more improvisational liberties with the blues form than the large ensembles. This flexibility is evident in his treatment of "See See Rider," a song first recorded in 1924 by Ma Rainey. Rainey, backed by an ensemble featuring Louis Armstrong and Fletcher Henderson, sings a

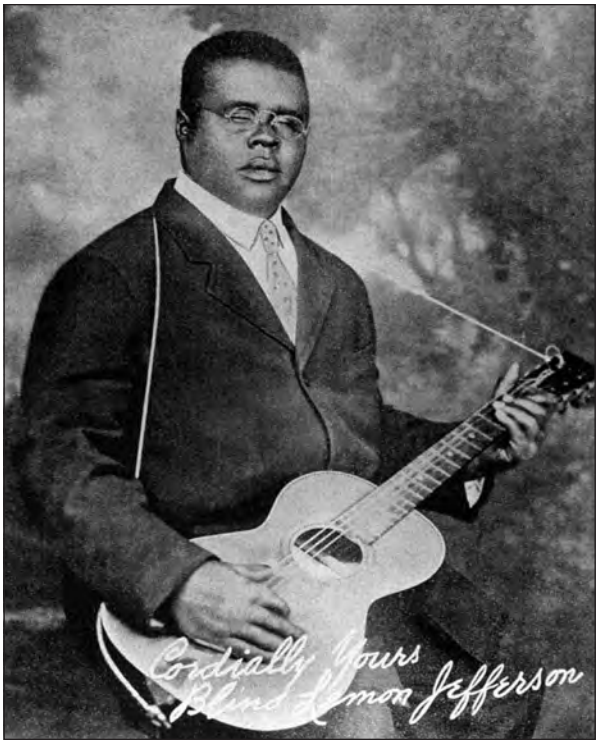
standard twelve-bar blues, which consists of three four-bar phrases. (A bar, or measure, is a regularly repeating group of beats, four in this case. This consistent rhythmic structure ensures that the ensemble stays together.)

Jefferson's version, called "Corrina Blues," stretched the form, adding extra measures and beats as he saw fit. He used the guitar as a second voice, responding to each vocal phrase with an intricate run. He often slows the tempo when the guitar breaks away from its accompaniment role, then returns to the original tempo when the vocal comes back in. Jefferson also changed the basic structure of this song from a three-phrase to a four-phrase form by repeating the second phrase. This four-phrase blues structure is not uncommon and can also be heard on his recording of "One Dime Blues."

"Easy Rider Blues." On "Easy Rider Blues," Jefferson uses the twelve-bar blues structure instead of the regular four-bar phrases, and almost every phrase is four and a half measures (a two-bar vocal answered by a two-and-a-half-bar guitar pattern). While these variations on twelve-bar blues were exhibited by many self-accompanied blues artists who would record in the following years, Lemon had a virtuosic guitar style and a rubato vocal approach that made him immediately recognizable.

"He Arose from the Dead." Though Jefferson is most remembered for his blues, he learned many spirituals during his early days in rural Texas. In fact, Jefferson's first recording was a set of gospel numbers recorded under the pseudonym Deacon L. J. Bates, a name he would use again in 1927. Listening to these songs, one can imagine Jefferson leading a congregation. In "He Arose from the Dead" the lyrics are repetitive, the tempo is stable, and Jefferson refrains from adding extra measures or beats except between choruses. He takes fewer liberties with this community-based music than with the more narrative blues form.

"See That My Grave Is Kept Clean." Another number that Jefferson recorded in 1927 was "See That My Grave Is Kept Clean." It sold so well that Jefferson was asked to rerecord it in 1928. When Jefferson sings, "Have you ever heard that church bell toll?" he mimics the sound of a church bell on the bass notes of his guitar.



Blind Lemon Jefferson.

Musical Legacy

As the first commercially successful country-blues artist, Jefferson influenced generations of musicians. He traveled throughout Texas with Huddie Ledbetter, known as Leadbelly, years before Leadbelly was discovered by John and Alan Lomax (musicologists who preserved folk music) and became famous in his own right. Leadbelly recorded at least five tributes to Jefferson and often recalled their travels. Other musicians who knew Jefferson before he began to record include Victoria Spivey, Mance Lipscolm, and T-Bone Walker.

In the 1940's Son House outlined Jefferson's importance to Alan Lomax. A mentor to Robert Johnson and Muddy Waters, House learned the blues from a man in Clarksdale, Mississippi, who had taught himself to play from Jefferson's recordings. To Lomax, the discovery of this lineage was a breakthrough in his search for the origin of the blues. B. B. King cites Jefferson as one of his main inspirations.

Jefferson's influence reached well beyond the blues genre. Carl Perkins recorded a rockabilly version of his hit "Matchbox Blues," which was later

covered by the Beatles. Bob Dylan's debut album featured a cover of Jefferson's "See That My Grave Is Kept Clean." Other covers or tributes have been recorded by the White Stripes and Nick Cave. In 1980 Jefferson was inducted into the Blues Foundation's Hall of Fame.

Oran Etkin

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See also: Armstrong, Louis; Henderson, Fletcher; Hooker, John Lee; Hopkins, Lightnin'; House, Son; King, B. B.; Leadbelly; Rainey, Ma; Walker, T-Bone.

Waylon Jennings

American country singer, guitarist, and songwriter

One of the founders of country music's outlaw movement, Jennings gave voice to the sorrowful side of the genre's lyrical content.

Born: June 15, 1937; Littlefield, Texas
Died: February 13, 2002; Chandler, Arizona
Also known as: Waylon Arnold Jennings (full name)
Member of: The Highwaymen

Principal recordings

ALBUMS: *Waylon Jennings at J. D.'s*, 1964; *Folk Country*, 1966; *Leavin' Town*, 1966; *Nashville Rebel*, 1966; *Love of the Common People*, 1967; *The One and Only Waylon Jennings*, 1967; *Waylon Jennings Sings Ol' Harlan*, 1967; *Hangin' On*, 1968; *Jewels*, 1968; *Only the Greatest*, 1968; *Country-Folk*, 1969 (with the Kimberlys); *Just to Satisfy You*, 1969; *Waylon Jennings*, 1969; *The Country Style of Waylon Jennings*, 1970; *Don't Think Twice*, 1970; *Ned Kelly*, 1970; *Singer of Sad Songs*, 1970; *The Taker*, 1970; *Waylon*, 1970; *Cedartown, Georgia*, 1971; *Good Hearted Woman*, 1972; *Heartaches by the Number*, 1972; *Ladies Love Outlaws*, 1972; *Honky Tonk Heroes*, 1973; *Lonesome, On'ry, and Mean*, 1973; *Ramblin' Man*, 1974; *This Time*, 1974; *Dreaming My Dreams*, 1975; *Are You Ready for the Country?*, 1976; *Mackintosh and T. J.*, 1976; *Wanted! The Outlaws*, 1976 (with Jessi Colter, Willie Nelson, and Tompall Glaser); *Ol' Waylon*, 1977; *I've Always Been Crazy*, 1978; *Waylon and Willie*, 1978 (with Nelson); *White Mansions*, 1978 (with Steve Cash, Colter, and John Dillon); *What Goes Around Comes Around*, 1979; *Music Man*, 1980; *Leather and Lace*, 1981; *Black on Black*, 1982; *WWII*, 1982; *It's Only Rock 'n' Roll*, 1983; *Take It to the Limit*, 1983 (with Nelson); *Waylon and Company*, 1983; *Never Could Toe the Mark*, 1984; *Highwayman*, 1985 (with the Highwaymen); *Turn the Page*, 1985; *A Couple More Years*, 1986; *Heroes*, 1986 (with Johnny Cash); *Sweet Mother Texas*, 1986; *Waylon!*, 1986; *Will the Wolf Survive*,

1986; *Hangin' Tough*, 1987; *A Man Called Hoss*, 1987; *Full Circle*, 1988; *The Eagle*, 1990; *Highwayman 2*, 1990 (with the Highwaymen); *Clean Shirt*, 1991; *Ol' Waylon Sings Ol' Hank*, 1992; *Too Dumb for New York City, Too Ugly for L.A.*, 1992; *Waymore's Blues, Part 2*, 1994; *The Road Goes on Forever*, 1995 (with the Highwaymen); *Right for the Time*, 1996; *Closing in on the Fire*, 1998; *Cowboys, Sisters, Rascals, and Dirt*, 1998; *Old Dogs*, 1998 (with Bobby Bare, Jerry Reed, and Mel Tillis).

WRITINGS OF INTEREST: *Waylon*, 1996.

Waylon Jennings. (AP/Wide World Photos)

The Life

Waylon Arnold Jennings was just twelve years old when he began working at a radio station in Littlefield as a country-music deejay. At fourteen, Jennings quit school, spent some time picking cotton, and then settled in Lubbock, about forty miles from his hometown. In 1954 Jennings began deejaying again at KLLL in Lubbock. While working at the radio station, he met up-and-coming artist Buddy Holly, who would go on to become an acclaimed rock singer and guitarist. The two became close friends, and Holly asked the nineteen-year-old Jennings to join his band, the Crickets, as bass player. Jennings later admitted that he had been playing the instrument for only a few weeks when he began touring with Holly.

During the tour, Holly chartered a plane for his bandmates one night in February, 1959. Jennings gave up his seat to J. P. Richardson, also known as the Big Bopper, who was suffering from a cold. That split-second decision affected the rest of Jennings's life. In what became known as "the day the music died," the plane crashed in Iowa, killing Holly, Richardson, and Ritchie Valens (known for his hit "La Bamba"). Jennings harbored guilt over the accident because he had joked to Holly that he hoped his plane would crash.

After he found little success in Texas and Arizona, Jennings moved to Nashville, Tennessee, in the mid-1960's, and he became roommates with Johnny Cash. The two formed a lifelong friendship, cemented at the time by their substance abuse.

In 1965, with the help of Bobby Bare and Chet Atkins, Jennings signed a contract with RCA Records. Jennings appreciated the artistic freedom his producer Atkins allowed him, as opposed to the demands placed by the rest of the country-music industry to look, act, and sing a certain way.

Jennings also found a friend in Willie Nelson, who, like Jennings, stubbornly asserted artistic control against the Nashville establishment. The two quickly became known as "outlaws."

Jennings had been married three times before he was thirty, but in October, 1969, he married country musician Jessi Colter, in a lasting union. The Cash-Jennings relationship is depicted in the motion picture *Walk the Line* (2005), with Jennings and Colter's son Shooter playing Waylon.

Substance abuse problems, particularly his use of cocaine, plagued Jennings throughout the height of his popularity in the 1970's, and it would take until the mid-1980's until he was free from drugs. By 1989 Jennings, who had dropped out of school in the tenth grade, had received his GED, a high school equivalency diploma. He wanted to finish high school to impress upon his ten-year-old son the importance of education. Jennings died from complications related to diabetes on February 13, 2002, in Chandler, Arizona.

The Music

Early Works. While on Holly's Winter Dance Party Tour, Jennings's star as a bassist began to rise, prompting him to form his own band, Jennings and the Waylors, in Phoenix, Arizona, in late 1960 after Holly's tragic death. Three years later, he moved again, to Los Angeles, signing a contract with Herb Alpert's A&M Records. The label wanted him to make a pop album, which Jennings refused to do. His first single, "Sing the Girl a Song, Bill," and his album were failures.

Folk-Country. With this first album from RCA Records, marking his first attempt at the Nashville sound, Jennings began scoring hits in the world of country music, starting with "Stop the World (And Let Me Off)," which made the Top 40. He continued with this success, releasing several albums that featured such hits as "Walk on out of My Mind," "I Got You," "Only Daddy That'll Walk the Line," and "Yours Love"—all Top 10 hits in 1968. After these successes, Jennings was even more determined to do things his way. He was constantly in conflict with the music establishment in Nashville. When he began working with staff producer Danny Davis, after Atkins, Jennings said that he was being bullied, and he pointed a pistol at Davis in the studio.

Wanted! The Outlaws. Jennings's next big move solidified his reputation as an outlaw and helped him to become a mainstream artist. The album *Wanted! The Outlaws* focused on Jennings but his collaborators were Willie Nelson, Tompall Glaser, and Colter. It became the first country record to be certified platinum, and it peaked at number one on the pop charts. *Wanted! The Outlaws* catapulted Jennings into pop music stardom, and it certainly boosted his career as a country musician. Jennings continued his solo success with *Dreaming My Dreams*, which was the first of his many number-one albums. He was also voted Best Male Vocalist of the Year at the Country Music Awards in 1975, and his work with Nelson on *Wanted! The Outlaws* earned them the Country Music Awards Duo of the Year in 1977.

Waylon and Willie. After the success of *Wanted! The Outlaws*, the duo teamed up for *Waylon and Willie*, an album that would link their names for a generation of country fans. The two worked together on many projects throughout the years, but it all started with the crossover hits "Luckenbach, Texas" and "Mammas Don't Let Your Babies Grow up to Be Cowboys"—which won a 1978 Grammy for Best Country Vocal Performance by a Duo or Group.

The Dukes of Hazzard. Throughout the 1980's, Jennings maintained his musical popularity. He had several number-one singles, such as "Amanda," "I Ain't Living Long Like This," "Lucille (You Won't Do Your Daddy's Will)," and "I've Always Been Crazy." Jennings was also a large part of the television comedy *The Dukes of Hazzard*. Jennings wrote and sang the show's theme song, and he did the off-screen narration, which introduced his voice to millions of viewers.

Highwayman. In 1985 Jennings teamed up with friends Nelson, Cash, and Kris Kristofferson to record *Highwayman*. The Columbia Records album went gold, and the title track was a number-one single and a huge hit for all four artists. At the same time, Jennings's solo career underwent a change when he left RCA in 1986 and signed a contract with MCA Nashville Records, in an effort to revitalize his career after kicking his addiction. He had a few number-one singles with MCA, including "Rose in Paradise." Jennings switched labels again in 1990 to Epic Records, where he scored two more Top 40 hits with "Wrong" and "The Eagle."

Closing in on the Fire. Although Jennings continued to work throughout the 1990's, most of his solo work and compilations—including more work

with the Highwaymen and Nelson—did not reach the success he had experienced in the 1970's and the 1980's. Jennings was an accomplished performer, and his tours drew huge crowds. In 1996 Jennings released his autobiography, *Waylon*. Throughout the late 1990's, Jennings's work slowed down as his health deteriorated because of heart disease and diabetes. Jennings stopped touring in 1997, but the following year he released the well-received album *Closing in on the Fire*, which featured Travis Tritt, Sting, Sheryl Crow, Mick Jagger, and Colter. This was Jennings's last studio album.

Musical Legacy

A stunningly prolific artist, Jennings released seventy-two albums throughout his career, all while battling the conservative tendencies of the Nashville music establishment. A rebel to the end, Jennings refused to attend the ceremony when he was inducted into the Country Music Hall of Fame in 2001, believing that artists should not compete against each other. In spite of his aversion to awards ceremonies, he received two Grammy Awards, for Best Country Performance by a Duo, and four Country Music Awards, for Album of the Year, Single of the Year, Vocal Duo of the Year, and Male Vocalist of the Year.

Louis R. Carlozo, Laura Burns, and LeeAnn Maton

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See also: Atkins, Chet; Buffett, Jimmy; Cahn, Sammy; Cash, Johnny; Eddy, Duane; Holly, Buddy; Jagger, Sir Mick; Kristofferson, Kris; Nelson, Willie; Sting; Valens, Ritchie.

Joan Jett

American rock singer, songwriter, and guitarist

Jett was a founding member of the Runaways, one of the first all-female rock-and-roll bands. She specialized in combining glam-rock beats, bubblegum hooks, and loud guitars with emotionally naked lyrics sung in a raw, feral voice.

Born: September 22, 1958; Ardmore, Pennsylvania
Also known as: Joan Marie Larkin (birth name)
Member of: The Runaways; Joan Jett and the Blackhearts

Principal recordings

ALBUMS (solo): *Joan Jett*, 1980 (reissued as *Bad Reputation*, 1981); *I Love Playing with Fire*, 1982; *The Hit List*, 1990; *Notorious*, 1991.

ALBUMS (with Joan Jett and the Blackhearts): *I Love Rock 'n' Roll*, 1981; *Album*, 1983; *Glorious Results of a Misspent Youth*, 1984; *Good Music*, 1986; *Up Your Alley*, 1988; *Pure and Simple*, 1994; *Naked*, 2004; *Sinner*, 2006.

ALBUMS (with the Runaways): *The Runaways*, 1976; *Queens of Noise*, 1977; *Waitin' for the Night*, 1977; *And Now . . . the Runaways*, 1978; *Mama Weer All Crazee Now*, 1978.

The Life

While most girls her age were completing high school and entering college, Joan Jett was touring the world and recording for Mercury Records as the rhythm guitarist and occasional lead singer of the

Runaways. Neither she nor the band achieved more than cult status, but the experience prepared her for the solo career that she began in 1980. Jett's first solo album (released in England in 1980 and in the United States in 1981) went largely unnoticed. However, the follow-up, *I Love Rock 'n' Roll* (credited, like Jett's subsequent albums, to Joan Jett and the Blackhearts), sold more than a million copies on the strength of its immensely popular title anthem. While none of the other recordings that Jett released throughout the 1980's generated as much enthusiasm, she and the Blackhearts remained a regular presence on MTV and a popular attraction on the arena touring circuit. In 1987 Jett starred with Michael J. Fox and Gena Rowlands in the film *Light of Day*. During the 1990's, Jett recorded sporadically, focusing more on touring and promoting People for the Ethical Treatment of Animals (PETA), the 2004 presidential candidacy of Howard Dean, the Women's National Basketball Association, abortion rights, and vegetarianism.

The Music

From her teenage beginnings as a member of the Runaways, Jett enjoyed solo success as a hard-rocking woman in rock and roll. Although she wrote or cowrote much of her material, Jett's biggest hits were renditions of songs first recorded by the Arrows ("I Love Rock 'n' Roll"), Tommy James and the Shondells ("Crimson and Clover"), Sly and the Family Stone ("Everyday People"), and Gary Glitter ("Do You Wanna Touch Me?").

Early Works. Jett honed her guitar-playing and singing style on the five albums that she released with the Runaways. Although stylistically limited by the band's youth and inexperience and their manager Kim Fowley's insistence on exploiting their image as leather-clad rebels, the albums helped launch the solo careers of Jett and Lita Ford.

Bad Reputation. Released in England in 1980 as *Joan Jett* and retitled upon its release in the United States one year later, *Bad Reputation* was overshadowed at the time of its appearance by the immense popularity of its follow-up, *I Love Rock 'n' Roll*. In retrospect, however, it established the part-originals, part-covers pattern that Jett would follow on her subsequent recordings, and it did so with an enthusiastic and refreshingly defiant indifference to trends that has allowed it to age well. The title song, in particular, has had a long life as a soundtrack staple and an advertising jingle.

I Love Rock 'n' Roll. This best-selling and high-charting album rose to number two on the *Billboard* album chart in 1982, propelled by the instant popularity of its title track. Written and originally recorded by the British band the Arrows, "I Love Rock 'n' Roll" spent seven weeks at number one, and it was the subject of one of Weird Al Yankovic's earliest hit parodies ("I Love Rocky Road"). In the

Joan Jett. (AP/Wide World Photos)

follow-up single, "Crimson and Clover" (another cover), Jett introduced the lesbianism that would become a recurring theme in her music by not changing the object of the singer's affection from "her" to "him."

Up Your Alley. Released in 1988, this million-selling album capitalized on Jett's renewed popularity in the wake of her appearance in the 1987 film *Light of Day*. Although its contents did not differ from what had by then become Jett's formula (the covers: Chuck Berry's "Tulane" and the Stooges' "I Wanna Be Your Dog"), it contained "I Hate Myself for Loving You," another Top 10 hit that in 2007 joined "Bad Reputation" in Jett's catalog of soundtrack appearances when it was rewritten as the theme song for NBC television's *Sunday Night Football* and performed by Faith Hill.

Compilations. *Flashback* (1993), *Fit to Be Tied: Great Hits by Joan Jett and the Blackhearts* (1997), and *Fetish* (1999) comprised the highlights of Jett's discography. *Flashback* included "Light of Day" and live versions of "Bad Reputation" and the Runaways' "Cherry Bomb," but otherwise it consisted of lesser-known material that emphasized Jett's connection to the "riot grrrl" movement. *Fit to Be Tied* contained Jett's best-known singles: a previously unreleased version of her cover of the Modern Lovers' "Roadrunner" and a hard-rocking rendition of *The Mary Tyler Moore Show* theme song that became an anthem of the Women's National Basketball Association, "Love Is All Around." *Fetish* emphasized Jett's raunchier material, earning it an explicit-lyrics warning sticker.

Musical Legacy

When Jett could not persuade record companies to release her first solo album in 1980, she founded Blackheart Records, thus becoming the first woman to start her own record company and establishing herself as an icon of independence. Even when under contract to CBS (in the 1980's) and Warner Bros. (in the 1990's), her albums bore the Blackheart Records imprint. (The cycle began again in 2006 when major labels passed on Jett's album *Sinner*, making it her first album of new material in twenty-five years to be released exclusively on Blackheart.) Her music both as a Runaway and as a solo artist was frequently cited as an influence and as an inspiration by all-female rock-and-roll bands such as the Go-Go's, the Bangles, and the Donnas and the all-female grunge bands such as L7. Jett's open espousal of various liberal sociopolitical causes made her a heroine to a generation of feminist activists.

Arsenio Orteza

Further Reading

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See also: Lang, K. D.; Simmons, Joseph "Run"; Simon, Carly; Slick, Grace.

Antônio Carlos Jobim

Brazilian Latin jazz composer

Jobim, in the late 1950's, helped create a modern version of Brazilian samba called bossa nova, which was integral in the development of Latin jazz and has become an important component in the jazz repertoire.

Born: January 25, 1927; Rio de Janeiro, Brazil
Died: December 8, 1994; New York, New York
Also known as: Tom Jobim

Principal recordings

ALBUMS: *Orfeu da çonceicão*, 1956; *The Composer of Desafinado Plays*, 1963; *Getz/Gilberto*, 1963 (with Stan Getz and João Gilberto); *The Man from Ipanema*, 1963; *Caymmi Visita Tom*, 1964 (with Dorival Caymmi); *The Wonderful World of Antônio Carlos Jobim*, 1964; *The Astrud Gilberto Album*, 1965; *Love, Strings, and Jobim*, 1966; *A Certain Mr. Jobim*, 1967; *Francis Albert Sinatra and Antônio Carlos Jobim*, 1967; *Wave*, 1967; *Stone Flower*, 1970; *Tide*, 1970; *Constucão*, 1971; *O som do pasquim*, 1972; *Jobim*, 1972; *Matita Pere*, 1973; *Elis and Tom*, 1974 (with Elis Regina); *Urubu*, 1976; *Miúcha and Antônio Carlos Jobim, Vol. 1*, 1977 (with Miúcha); *Miúcha and Tom Jobim, Vol. 2*, 1979 (with Miúcha); *Brazil*, 1980; *Terra Brasilis*, 1980; *Edu e Tom*, 1981 (with Edu Lobo); *Um homem de Aquarius*, 1981; *Gabriela*, 1983; *Passarim*, 1987; *Echoes of Rio*, 1989; *Antônio Brasileiro*, 1994; *Antônio Carlos Jobim and Friends*, 1996.

The Life

Antônio Carlos Jobim (ahn-TOH-nyoh KAHR-los zho-BEEM) was born in Rio de Janeiro and grew up in the neighborhood of Ipanema. He began studying piano relatively late, at age fourteen, with Hans Koellreuter, a German conservatory-trained composer and pianist. As a youth, Jobim loved Brazilian popular music of all types, particularly the chôros and sambas of composer and flutist Pixinguinha, the songs of Ary Barroso, and the intrinsically Brazilian classical music of Heitor Villa-Lobos.

In the late 1950's Jobim came to the world's attention through albums he arranged and produced with singer-guitarist João Gilberto and his collaboration with Vinicius de Moraes on the sound track for the film *Orfeu negro* (*Black Orpheus*, 1959). In 1958 Gilberto released "Chega de Saudade" (no more blues), which Jobim cowrote with de Moraes. These recordings brought bossa nova and Jobim's songwriting to the attention of the world.

In 1964 Gilberto recorded "Garota de Ipanema" ("The Girl from Ipanema") with jazz saxophonist Stan Getz. The song was a huge hit in the United States and Europe and won a Grammy Award for Best Song. In the 1960's and early 1970's Jobim recorded with a number of American artists, including Frank Sinatra and Ella Fitzgerald, which brought him further recognition. Jobim continued to compose and record until his death from a heart attack following surgery in New York's Mount Sinai Hospital in 1994.

The Music

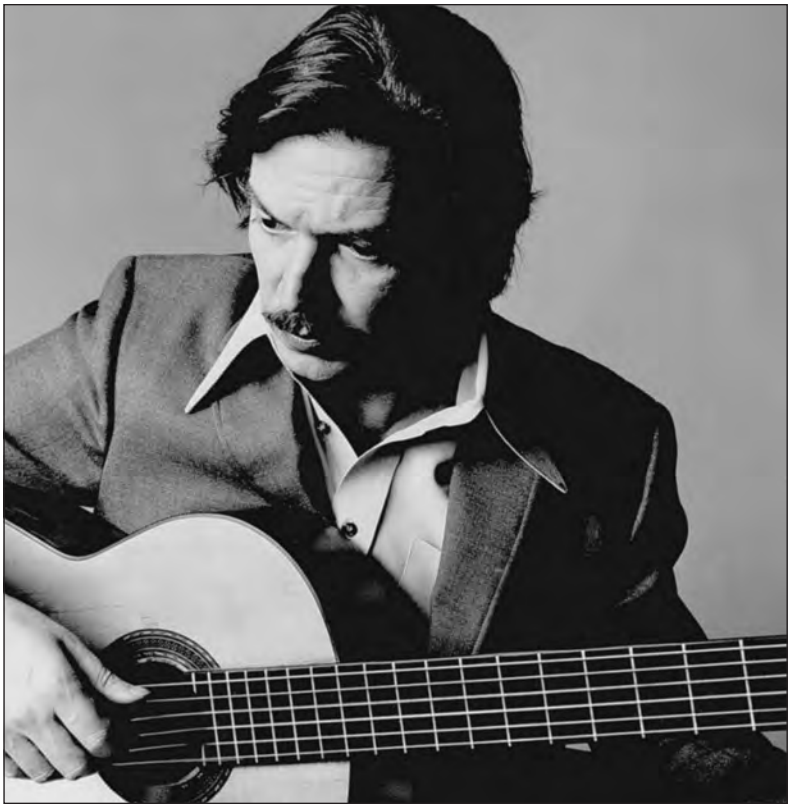
Jobim began his career as a professional musician—playing in small clubs in Rio de Janeiro and transcribing and arranging music for recording sessions—in the early 1950's. In 1953, while he was writing songs with other young musicians living in Rio de Janeiro, he began working as artistic director for Odeon Records. Jobim's harmonic conceptions and skills as a songwriter were already well developed at this time, but, like many Brazilian composers, Jobim often wrote songs in collaboration with a lyricist.

Black Orpheus. Jobim and de Moraes met in 1956 and immediately began writing together. De Moraes brought a modern sophistication and subtlety to lyrics that complemented Jobim's melodic and harmonic inventiveness. The two collaborated on the music for a stage version of the Orpheus legend, as well as a number of songs that Gilberto would later record. When French director Marcel Camus came to Rio de Janeiro to film *Black Orpheus*, he asked Jobim and de Moraes to write several more tunes for the sound track. The film was extremely popular, both in Brazil and internationally.

"Chega de Saudade." In 1958 Jobim and de Moraes met Gilberto, a singer and guitarist from Bahia. Gilberto sang in a cool, intimate style and had developed a new method of playing samba on

the guitar. All the elements were now in place, and a new musical style was born—bossa nova. Between 1958 and 1961 Gilberto recorded three albums in the new style, produced and arranged by Jobim. Many of Jobim's tunes that have since become standards—such as "Desafinado" (out of tune), "Insensitez" (how insensitive), and "Meditação" (meditation)—were recorded for the first time on these seminal albums.

Jobim in the United States. In the early 1960's the U.S. State Department sponsored tours of Brazil by a number of jazz musicians. Many were profoundly affected by Brazilian music in general and captivated by bossa nova in particular, with its sophisticated harmonies and lyrical melodies. Guitarist Charlie Byrd and saxophonist Stan Getz were the first to begin recording and performing in the new style.



Antônio Carlos Jobim. (AP/Wide World Photos)

In 1963 Getz, Gilberto, and Jobim recorded *Getz/Gilberto* in New York City. It fused the bossa nova style with Getz's lyrical and understated jazz saxophone. The album won three Grammy Awards, with "The Girl from Ipanema," which was sung in both Portuguese and English, winning a Grammy Award for Best Song.

In the late 1960's and early 1970's Jobim made several popular and influential recordings in the United States, including two albums with Frank Sinatra, and appeared on a number of television shows. By the mid-1970's Jobim's songwriting was famous throughout the world.

Urubu, Passarim, *and* Antônio Brasileiro. Jobim continued to compose and record throughout the 1970's and 1980's, occasionally performing. He became a revered figure in his country, not least because of the national pride his worldwide success kindled in Brazilians.

In the last several decades of his life, he became more and more concerned with ecology and the plight of indigenous Brazilians known as Indios. Several albums contained songs about Brazil's natural beauty and the peril modern society posed. Not well known in the United States, *Urubu* and *Passarim* are masterpieces, containing some of Jobim's greatest songs and themes. The album *Antônio Brasileiro* was released after his death.

Musical Legacy

Jobim created an immense catalog of songs. His work is known and appreciated throughout the world, and his songs continue to be performed and recorded by musicians working in a wide variety of styles. His harmonic conception and melodic lyricism profoundly affected both popular song and jazz. Working either with a partner or alone, Jobim crafted lyrics of a surface simplicity that disguises a depth difficult to perceive in translation. In his songwriting, all the elements—harmony, melody, lyric, rhythm, and groove—work in a delicate, dynamic balance. The beauty of his songwriting transcends style and fashion and will inspire musicians for years to come.

Matthew Nicholl

Further Reading

Castro, Ruy. *Bossa Nova: The Story of the Brazilian Music That Seduced the World*. Chicago: A Cappella Books, 2000. An exhaustive and well-written history of the development of bossa nova, including numerous references to the life and work of Jobim. Extensive index, discography, and glossary of musical terms.

Jobim, Antônio Carlos. *Jobim Cancioneiro: Obras Escolhidas*. Rio de Janeiro: Jobim Music: Casa da Palavra, 2000. Written in Portuguese with English translations, this book contains piano-vocal arrangements of many of Jobim's famous songs. Jobim also writes about what was happening in his own life when he composed these songs.

_____. *Songbooks*. 3 vols. Edited by Almir Chediak. Rio de Janeiro: Lumiar Editora, 1990. In addition to more than a hundred lead sheets and chord charts of Jobim's songs, these volumes contain photographs of Jobim, his family, and his musical collaborators; several essays about his life and music (in Portuguese with English translation); and an extensive discography.

McGowan, Chris, and Rocardo Pessanha. *The Brazilian Sound*. Philadelphia: Temple University Press, 1998. This well-researched book tells the story of Brazilian popular music, beginning with samba at the beginning of the twentieth century and covering the development of bossa nova and MPB (*música popular brasileira*). Excellent photographs, discography, and bibliography.

Schreiner, Claus. *Música Brasileira: A History of Popular Music and the People of Brazil*. New York: Marion Boyars, 1993. A German radio producer and journalist, Schreiner became involved in the Latin music scene in the early seventies. Bibliography, glossary, index, and list of samba schools in Rio de Janeiro.

See also: Fitzgerald, Ella; Getz, Stan; Gil, Gilberto; Gilberto, João; Nascimento, Milton; Sinatra, Frank; Villa-Lobos, Heitor.

Billy Joel

American rock singer, pianist, and songwriter

Joel's music is remarkably eclectic and remains extremely popular. His insatiable curiosity regarding the formal and stylistic possibilities of popular music made him among the most successful composer-performers to follow in the wake of the Beatles.

Born: May 9, 1949; Bronx, New York
Also known as: William Joseph Martin Joel (full name); Piano Man
Member of: The Hassles; Attila

Principal recordings

ALBUMS (solo): *Cold Spring Harbor*, 1972; *Piano Man*, 1973; *Streetlife Serenade*, 1974; *Turnstiles*, 1976; *The Stranger*, 1977; *Fifty-second Street*, 1978; *Glass Houses*, 1980; *Songs in the Attic*, 1981; *The Nylon Curtain*, 1982; *An Innocent Man*, 1983; *The Bridge*, 1986; *Storm Front*, 1989; *River of Dreams*, 1993; *To Make You Feel My Love*, 1997; *Fantasies and Delusions*, Opp. 1-10, 2001 (for solo piano).

ALBUM (with Attila): *Attila*, 1970.

ALBUMS (with the Hassles): *The Hassles*, 1967; *Hour of the Wolf*, 1969.

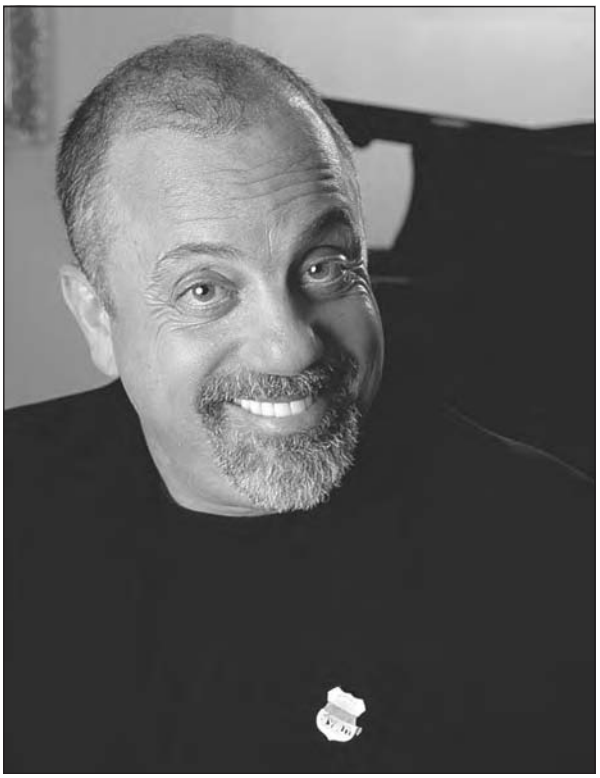
The Life

William Joseph Martin Joel was born to Howard and Rosalind Joel in Bronx, New York, on May 9, 1949. Both parents were talented musicians, and Joel soon began to exhibit similar abilities. At the age of four, he received his first formal piano lessons, and although he continued to study for the next twelve years, his interest in rock and roll ultimately led him away from the classics. In 1967 he joined the Hassles, a Long Island rock group that recorded two moderately successful albums for United Artists. He subsequently left the Hassles, taking drummer Jon Small with him, to form Attila, a power duo that released one album on Epic Records in 1970. Frustrated by the failure of Attila, Joel decided to become a songwriter. He signed a contract with Family Productions and recorded

an unsuccessful solo album entitled *Cold Spring Harbor*.

Despondent over his lack of success, Joel resolved to break his contract with Family Productions by fleeing to the West Coast with his wife, Elizabeth Weber. During this time, he performed as Bill Martin at a Los Angeles piano bar called the Executive Lounge. Meanwhile, a live radio concert he had given for a Philadelphia radio station resulted in the turntable hit "Captain Jack," which piqued the interest of Columbia Records executive Clive Davis. Joel subsequently signed with Columbia and returned to the studio to record *Piano Man*. The title track drew heavily on his experiences at the Executive Lounge, and it became a Top 40 hit. His next album, *Streetlife Serenade*, failed to build on the success of *Piano Man*, suggesting that the singer needed a change of scenery.

For *Turnstiles*, Joel returned to New York for inspiration, and the resulting album showed considerable artistic growth. He then teamed with producer Phil Ramone for *The Stranger*, which was the biggest-selling album in Columbia Records' history until 1985. His next record, *Fifty-second Street*, capitalized on the success of *The Stranger* and was another huge hit. *Glass Houses*, featuring a more aggressive rock and roll stance, was quickly followed by *Songs in the Attic*, a collection of numbers from his first four studio albums performed in a live setting. In 1982 Joel released *The Nylon Curtain*, an album that remains the singer's favorite.



Billy Joel. (AP/Wide World Photos)

Following his divorce from Weber in 1982, Joel began a relationship with model Christie Brinkley, who became the inspiration for *An Innocent Man*. The couple married in 1985 and the following year celebrated the birth of a daughter, Alexa Ray. Joel's next release, *The Bridge*, sold well but was generally perceived as a disappointment following the massive success of *An Innocent Man*. It marked his final full-length collaboration with producer Ramone. Following a historic tour of the Soviet Union, Joel recorded *Storm Front*, an album that revisited the edgier sounds of *Glass Houses*.

River of Dreams was an exploration of Joel's disillusionment with his former business manager, Frank Weber, and the breakdown of his marriage to Brinkley. At this point, he began devoting himself to the composition of classical music and in 2001 released *Fantasies and Delusions*, a collection of original piano works performed by Richard Joo. In the wake of the terrorist attacks of September 11, 2001, Joel lent his support to the benefit concerts America: A Tribute to Heroes and Concert for New York City. He would continue to tour extensively, both as a solo artist and with singer Elton John, as well as giving master classes to university students in which he described his experiences in the music business. In 2004 he married television personality Katie Lee. The couple settled in Long Island, New York, where they lent their support to various environmental causes.

The Music

Throughout his career, the hallmark of Joel's music was its eclecticism. It reflects Joel's insatiable curiosity regarding the formal and stylistic possibilities of popular music. The fact that each of his albums is organized around an underlying thematic thread suggests the influence of artists who attempted to transform the long-playing record into a unified statement, or concept. What distinguishes Joel from such artists is his lack of interest in record-

ing technology as a part of the compositional process. Whereas bands such as the Beatles actively explored the sonic and structural potential of multitrack recording, Joel has been content to let others shape the sound of his records. This may be because of the fact that his approach can be traced back to an earlier standard that predates the emergence of recording technology as a part of the compositional process. However, his professed method of writing albums as unified statements does connect him with the classical tradition of the song cycle. In that sense, his works can be seen as consistent with the development of the concept album but unique in that they strongly adhere to an earlier standard of compositional practice.

Cold Spring Harbor. Joel's fascination with classic pop construction is evident on his solo debut, *Cold Spring Harbor*. The album demonstrates the singer's precocious mastery of song form and his fascination with mode mixture as the means for creating expressive variety.

Piano Man. On *Piano Man*, he continued to expand his musical palette by using modulation to create sectional contrast within individual songs.

Streetlife Serenade. *Streetlife Serenade* is an intriguing, yet uneasy transition into the singer's middle period. The textures are varied and interesting, but one senses that Joel is struggling with his considerable skills as a pop craftsman and his ambitions as a composer of pure music.

Turnstiles. Joel's next album, *Turnstiles*, began to resolve the contradictions that had emerged in his earlier works. He was still creating songs of remarkable skill, but he was now finding ways to extend his compositional ideas in unique and interesting ways. The album is further distinguished by the inclusion of jazz-derived musical gestures that would continue to be developed on the singer's next two offerings.

The Stranger. *The Stranger* marked the beginning of Joel's nine-year collaboration with producer Ramone. The album is an impressive tour de force that successfully highlights his strengths as a composer and performer. The centerpiece, "Scenes from an Italian Restaurant," is a remarkable formal experiment that rises to the standard set by the Beatles' *Abbey Road* medley. This album is clearly an arrival point for Joel, and one that would prove difficult to surpass.

Fifty-second Street. On *Fifty-second Street*, Joel turns the jazz-based musical gestures he explored on *Turnstiles* and *The Stranger* into a unifying thread. The harmonic progressions featured throughout demonstrate Joel's continuing interest in expanding the expressive variety of his music. As usual, there are several attractive pop ballads, and there is an ambitious track entitled "Zanzibar" that features a remarkable trumpet solo by jazz great Freddie Hubbard.

Glass Houses. *Glass Houses* attempts to foreground the connections Joel perceived between new wave and the earliest forms of rock and roll. The album concludes with "Through the Long Night," a delightful genre study that demonstrates his complete mastery of the Beatles' middle-period style (1965-1967).

The Nylon Curtain. His next release, *The Nylon Curtain*, was a lyrical meditation on the experiences of the post-World War II generation. The music appropriately draws on the textural effects associated with albums by the late-period Beatles (1967-1970). Although a critical success, *The Nylon Curtain* did not sell at the level of Joel's previous recordings.

An Innocent Man. He rebounded in 1983 with *An Innocent Man*, a collection of songs that explored the New York-based rock and rhythm-and-blues styles of the early 1960's. The musical structures are fairly traditional, but Joel's harmonic sense continues to shine on tracks such as "Leave a Tender Moment Alone" and "This Night," the latter referencing the second movement of Beethoven's Piano Sonata No. 8 in C Minor, Op. 13.

The Bridge. By the mid-1980's, Joel seemed to have exhausted the influences that were the impetus for his early and middle periods. As a result, *The Bridge* finds him grappling for inspiration in the very musical scene he had helped to create. The album features several interesting genre studies and a remarkable ballad, "This Is the Time," which employs a two-key framework to contrast its jazz-based verse with a stirringly majestic chorus.

Storm Front. For *Storm Front*, Joel enlisted the services of producer Mick Jones, a founding member of Foreigner and a formidable pop composer in his own right. The resulting album revisited the harder edged sounds of *Glass Houses*, with an accent on rhythm and blues. Joel continued to mine contemporary music for inspiration and also pre-

sented an intriguing hybrid in "I Go to Extremes," which merges the rhythmic attack of rock and roll with a harmonic progression more typical of the pop ballad. However, the standout track was a leftover from 1983, "And So It Goes," a secular hymn that remains highly melodic despite the fact that the piano accompaniment consistently employs dissonant major and minor seconds in support of the vocal line.

River of Dreams. The best material from his two previous albums indicated that Joel's compositional skills were still intact, but the fact that the best track from *Storm Front* was more than five years old suggested that something was seriously wrong. In an effort to revitalize his work, Joel recruited guitarist Danny Kortchmar to produce *River of Dreams*, his most eclectic collection of songs since the late 1970's. The strength of this album suggested that Joel was beginning to reconnect with his muse. However, the final track, "Famous Last Words," provided a thinly veiled description of the singer's impending retirement from the world of pop.

Fantasies and Delusions. Following the release of *River of Dreams*, Joel announced that he had lost interest in rock and roll and thereafter would devote himself to the creation of instrumental works in the classical style. In 2001 he released *Fantasies and Delusions*, a collection of piano works written in the manner of Frédéric Chopin, Johannes Brahms, and Ludwig van Beethoven. He reunited with producer Ramone in February, 2007, for the single "All My Life," which revisited the Tin Pan Alley style he had previously explored in such tracks as "Baby Grand" and "New York State of Mind."

Musical Legacy

Joel's musical longevity has surpassed all expectations for a composer working in the rock idiom. His back catalog continues to sell in large numbers, appealing to generations of fans who were not even alive when the singer first appeared on the scene. In 2002 a selection of his songs was used as the score for a Broadway musical, *Movin' Out*. The show was a popular success, and productions have been mounted in various cities throughout the world.

Compared with other composers of his generation, Joel's musical standard has remained remarkably high. The structural integrity of his pop songs makes his subsequent forays into classical music seem logical and inevitable. Joel's penchant for creating albums as unified statements does suggest an ongoing interest in the aesthetic potential of recorded sound. In that sense, his work may ultimately be seen as an important historical link between the classical traditions of the past and the technologically driven music of the present.

Thomas MacFarlane

Further Reading

Bego, Mark. *Billy Joel: The Biography*. New York: Thunder's Mouth Press, 2007. This fascinating book draws heavily on interviews with former members of Joel's band, providing an informative and sobering account of the financial realities of the music business.

Bordowitz, Hank. *Billy Joel: The Life and Times of an Angry Young Man*. New York: Billboard Books, 2005. Detailed information regarding Joel's early career as a solo artist.

DeCurtis, Anthony. *In Other Words: Artists Talk About Life and Work*. Milwaukee, Wis.: Hal Leonard, 2005. For this book, a noted critic compiled interviews with prominent artists in popular music and film. It features a conversation with Joel and Elton John conducted in 2002.

Marmorstein, Gary. *The Label: The Story of Columbia Records*. New York: Thunder's Mouth Press, 2007. This remarkable study presents a historical overview of Columbia Records and features a description of the origins of Joel's tenure with the label.

Yetnikoff, Walter. *Howling at the Moon*. New York: Broadway Books, 2004. Compelling memoir by Yetnikoff, who was one of Joel's greatest supporters at Columbia Records.

See also: Blackwell, Otis; Brooks, Garth; Charles, Ray; John, Sir Elton; Smith, Michael W.; Tormé, Mel.

Sir Elton John

English pop pianist, singer, and songwriter

John redefined the worlds of pop and rock with his innovative piano-playing techniques and flamboyant presentations. Throughout his career, the singer set trends and produced a streak of hit singles and sold-out concert tours.

Born: March 25, 1947; Pinner, Middlesex, England
Also known as: Reginald Kenneth Dwight (birth name)

Principal recordings

ALBUMS: *Empty Sky*, 1969; *Elton John*, 1970; *Friends*, 1971; *Madman Across the Water*, 1971; *Tumbleweed Connection*, 1971; *Honky Chateau*, 1972; *Don't Shoot Me I'm Only the Piano Player*, 1973; *Goodbye Yellow Brick Road*, 1973; *Caribou*, 1974; *Captain Fantastic and the Brown Dirt Cowboy*, 1975; *Rock of the Westies*, 1975; *Blue Moves*, 1976; *A Single Man*, 1978; *Victim of Love*, 1979; *21 at 33*, 1980; *The Fox*, 1981; *Jump Up!*, 1982; *Too Low for Zero*, 1983; *Breaking Hearts*, 1984; *Ice on Fire*, 1985; *Leather Jackets*, 1986; *Live in Australia*, 1987; *Reg Strikes Back*, 1988; *Sleeping with the Past*, 1989; *The One*, 1992; *Duets*, 1993; *Made in England*, 1995; *Big Picture*, 1997; *Aida*, 1999; *Songs from the West Coast*, 2001; *Peachtree Road*, 2004; *The Captain and the Kid*, 2006; *Elton John's Christmas Party*, 2006.

The Life

Long before taking the stage name Elton John, the singer was born Reginald Kenneth Dwight in Pinner, Middlesex (a suburb of London), to parents Stanley and Sheila Eileen Dwight. His father was a onetime Royal Air Force trumpeter, and his mother was an avid record buyer, often exposing her son to top stars of the era (including Elvis Presley and Bill Haley and His Comets). John followed in similar artistic footsteps, playing piano at age four and winning a scholarship by age eleven to the Royal Academy of Music. However, once hitting his teen years, the hopeful star became disenchanted with studying, and, despite his father urging him to choose a more conventional path, he left school to pursue a career in the music business full time.

John pursued music in local clubs, joining the band Bluesology in 1961 (which backed everyone from the Isley Brothers to Long John Baldry and Patti LaBelle and the Bluebelles). After breaking from the group in 1966, the solo star changed his name to Elton John (taking his first name from Bluesology saxophone player Elton Dean and his last name from John Baldry), in the hope of creating a flashy stage appeal.

The new moniker heralded a songwriting partnership with the like-minded hopeful Bernie Taupin, and it paved the way for John's debut album *Empty Sky* in 1969. John consistently recorded albums and became a top draw at the concert box office.

His flamboyant concert garb fostered his glitzy stage persona and raised questions about his sexuality. In 1976 John announced he was bisexual, and in 1984 he married Renate Blauel. They divorced four years later. Soon after, John announced that he was a homosexual, and in 2005 John and David Furnish were united in a civil partnership. John promoted gay rights, formed the Elton John AIDS Foundation, and supported the Gus Dudgeon Foundation (providing students with artistic opportunities in the recording studio).

The Music

Early Works. After breaking away from Bluesology, John auditioned for the popular British acts King Crimson and Gentle Giant, but he was not hired. He responded to an ad to join the Liberty Records roster. Although he did not score a record deal, he was introduced to developing songwriter Taupin. In 1968 the pair joined the staff of DJM Records, collaborating on several easy-listening tunes for other artists. Eventually they wrote more complex material, which yielded John's 1969 solo debut *Empty Sky*. Though the concept did not rate a lot of attention, there was enough interest to warrant another album, a self-titled project, in 1970. The first single, "Border Song," barely cracked the Top 100, but its follow-up, "Your Song," quickly soared to the Top 10 and pushed John to stardom. An American tour to promote the project was met with rave reviews, thanks to John's energetic performance, his unpredictable outfits, and his remarkably dif-

Sir Elton John. (AP/Wide World Photos)

ferent blend of piano pop with old-fashioned rock and roll.

Tumbleweed Connection. John on piano and Taupin in the lyric-writing seat continued their prolific pace by releasing *Tumbleweed Connection* in 1971, another landmark underscored by unconventional song presentations. The album's most popular track, "Burn Down the Mission," was an example of John combining ballad and up-tempo contexts in the same tune, a catalyst for the revolutionary streak that followed.

Honky Chateau. The momentum continued, and 1972's *Honky Chateau* was John's first album to reach the top slot in America, fueled by the success of "Rocket Man (I Think It's Going to Be a Long, Long Time)." The well-rounded disc combined his usual fare with elements of psychedelic rock, blues, and a bit of country, igniting an eclectic craze that led to a string of number-one albums and top singles hits. For the next few years, the pair (with a generally consistent backing band) had seemingly endless radio-play success, with the upbeat "Crocodile Rock," the irreverent "The Bitch Is Back," and the tenderhearted "Don't Let the Sun Go Down on Me." Additional album triumphs included 1973's double effort *Goodbye Yellow Brick Road* (yielding "Candle in the Wind" and "Bennie and the Jets") and 1975's *Captain Fantastic and the Brown Dirt Cowboy* (a concept album that rated commercial success and critical kudos).

Rock of the Westies. Four months after releasing *Captain Fantastic and the Brown Dirt Cowboy*, John surprised fans with the follow-up *Rock of the Westies*, switching to a new studio band and tweaking his sound yet again to incorporate harder guitar sounds, along with the dance-laden sounds of "Island Girl." Though it was met with enthusiasm from fans and critics alike, the significant changes developed over the next several projects, generating a fair amount of scrutiny along the way. The next year was a major turning point for the performer, including the relatively poor performance of 1976's bleaker *Blue Moves* (with only "Sorry Seems to Be the Hardest Word" standing out as a single) along with the highly publicized announcement that he was bisexual.

A Single Man. At the time, John's admission had a polarizing effect on his fan base. As a result, he lay low for the next two years, temporarily severing ties with Taupin and indulging in increased substance abuse. The subsequent *A Single Man* was written with onetime Vigrass and Osborne member Gary Osborne. Because it broke with John's previous formula and because the music industry was shifting toward disco, the album had no notable hits. A year later, John's *Victim of Love* attempted to capitalize on dance trends of the time, but it proved to be another poorly received project. Those outdated sounds permeated 1980's *21 at 33*, but the album earned some attention, since Taupin contributed a trio of tracks. However, the pair split again, with John's next two releases getting little notice.

Too Low for Zero. Perhaps prompted by his recent commercial failures, John reunited with his long-standing band from the 1970's and Taupin on 1983's *Too Low for Zero*. The resulting publicity and return to his classic sound shot the star right back onto the charts, thanks to the rollicking "I'm Still Standing" and the soulful "I Guess That's Why They Call It the Blues." This period marked an upward trend for John that continued through the late 1980's, ably documented in 1987's concert comeback album and television special *Live in Australia*

and 1989's *Sleeping with the Past* (anchored by "Sacrifice").

The One. Even with the resurgence, John took the next three years off for much-needed rest (and recovery from drug and alcohol abuse). He bounced back in 1992 with *The One*, marked by a more mature adult rock pattern and without the influence of drugs. Though he did not match his chart-topping success of the 1970's, the 1990's found John earning the highest concert grosses of his career. Several additional studio albums had a handful of singles that made the charts, but novelty projects such as 1993's *Duets* and 1999's musical *Aida* kept him in the headlines.

Songs from the West Coast. To coincide with a tour featuring fellow piano man Billy Joel, John entered the new millennium with the critically acclaimed *Songs from the West Coast*, which harked back to his early composing days and planted the seeds for 2004's *Peachtree Road*. The trend would continue into 2006, when *The Captain and the Kid* served as the stylistic and conceptual sequel to 1975's *Captain Fantastic and the Brown Dirt Cowboy*. The nostalgic turn of events also inspired John to set up shop in Las Vegas, performing a series of Red Piano concerts that encapsulated his entire career.

Musical Legacy

When John burst on the music scene in the late 1960's, he brought a completely different artistic formula to the stage and studio. Outside his progressive merging of piano pop with rock and roll, his visual appearance and performance energy throughout the 1970's cemented his reputation as an all-around entertainer. John was a model for success for many performers, from modern-day troubadours such as Rufus Wainwright and Ben Folds to the dance band the Scissor Sisters.

Part of John's longevity came from his ability to adapt to the times, and while some of his sonic decisions resulted in a career detour, he always got back on track. Another key factor was John's partner Taupin; their creative relationship was the perfect template for composer-lyricist collaboration. Although music was his ultimate priority, John used his tremendous popularity to promote several humanitarian causes.

Andy Argyrakis

Further Reading

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See also: Blige, Mary J.; Brooks, Garth; Charles, Ray; Cohen, Leonard; Eminem; Joel, Billy; LaBelle, Patti; Pavarotti, Luciano; Rice, Sir Tim; Smith, Michael W.; Townshend, Pete; Wynette, Tammy.

Lonnie Johnson

American blues and jazz singer, songwriter, and guitarist

While his voice had the smooth delivery that sold millions of records, it was his innovations for the guitar—especially promoting the solo-guitar lead melodic line—that ensured Johnson's place in music history.

Born: February 8, 1899; New Orleans, Louisiana
Died: June 16, 1970; Toronto, Ontario, Canada
Also known as: Alonzo Johnson (full name)

Member of: Louis Armstrong and His Hot Five; Louis Armstrong and His Savoy Ballroom Five; Blind Willie Dunn and His Gin Bottle Four

Principal recordings

ALBUMS: *Lonesome Road*, 1958; *Blues and Ballads*, 1960 (with Elmer Snowden); *Blues, Ballads, and Jumpin' Jazz, Vol. 2*, 1960 (with Snowden); *Blues by Lonnie Johnson*, 1960; *Losing Game*, 1960; *Idle Hours*, 1961 (with Victoria Spivey); *Another Night to Cry*, 1962; *Stompin' at the Penny*, 1965.

SINGLES (solo): "Baby You Don't Know My Mind," 1926; "Lonesome Jail Blues," 1926; "6/88 Glide," 1927; "Blue Ghost Blues," 1927; "Low Land Moan," 1927; "Careless Love," 1928; "Have to Change Keys to Play These Blues," 1928 (with Blind Willie Dunn); "Two Tone Stomp," 1928 (with Dunn); "Wrong Woman Blues," 1928; "Blue Room," 1929 (with Dunn); "Guitar Blues," 1929 (with Dunn); "Hot Fingers," 1929 (with Dunn); "Deep Sea Blues," 1930; "I Got the Best Jelly Roll in Town," 1930; "Just a Roaming Man," 1931; "Cat You Been Messin' Aroun'," 1932; "Flood Water Blues," 1937; "Hard Times Ain't Gone No Where," 1937; "Devil's Got the Blues," 1938; "Nothing but a Rat," 1939; "Be Careful," 1940; "Get Yourself Together," 1940; "Chicago Blues," 1941; "My Love Is Down," 1941; "She Ain't Right," 1941; "Lonesome Road," 1942; "Rambler's Blues," 1942; "When You Feel Low Down," 1942.

SINGLES (with Blind Willie Dunn and His Gin Bottle Four): "A Handful of Riffs," 1929; "Blue Blood Blues," 1929; "Blue Guitars," 1929; "Bull Frog Moan," 1929; "Jet Black Blues," 1929.

SINGLES (with Louis Armstrong and His Hot Five): "Heebie Jeebies," 1926; "Muskrat Ramble," 1926; "You Made Me Love You," 1926; "Hotter than That," 1927; "Savoy Blues," 1927; "Skip the Gutter," 1928; "Squeeze Me," 1928.

SINGLES (with Louis Armstrong and His Savoy Ballroom Five): "Hear Me Talkin' to Ya," 1928; "No One Else but You," 1928; "St. James Infirmary," 1928; "I Can't Give You Anything but Love, Baby," 1929.

The Life

Born in Orleans Parish in New Orleans, Louisiana, to a family of musical performers, Alonzo Johnson was encouraged to learn the family trade at a young age, first attempting the violin and later the guitar. In 1917 he began a two-year tour of England as part of a musical revue. When he returned, he discovered that his entire family, save one brother, had died in the influenza epidemic of 1918. Moving to St. Louis, Missouri, with his surviving sibling, Johnson began to concentrate upon his guitar technique, and in 1925 he won a talent contest sponsored by the Okeh recording company by singing a blues tune. As a blues singer for Okeh Records, he recorded more than 130 titles, more than any other black male musician of the era.

Despite his renown as a blues singer, his instrumental abilities did not go unnoticed, and from 1927 to 1929 he was invited to record with Louis Armstrong and Duke Ellington. While the simple blues performers of the late 1920's were largely dismissed by the musically well-tutored jazz musicians, Johnson's advanced guitar technique won him featured moments in the studio recordings of

Lonnie Johnson. (Hulton Archive/Getty Images)

two of the most respected names in jazz. He recorded another exceptional series of works with white guitarist Eddie Lang, the mixed-race sessions in 1928 and 1929 compelling Lang to adopt the pseudonym Blind Willie Dunn. In addition, Okeh recognized the guitar talents of Johnson, and he was recruited as the label's house accompanist, appearing on a considerable number of other blues singers' recordings.

By the mid-1930's, during the Great Depression, the market for his records had declined, and Johnson moved to Chicago, finding steel mill work and playing only after hours. In 1937 he returned to recording, for Decca and Bluebird, and, after World War II, for King Records. By the early 1950's he was again forgotten, and when a blues enthusiast went to search for him in 1959, Johnson was found working as a janitor in a Philadelphia hotel. Once again he was brought back into the public limelight, in time to enjoy success from the American folk-blues boom of the 1960's. Moving to Toronto in 1965, he was struck by a car four years later, and in 1970 he died from his injuries.

The Music

Johnson had the skill and musicality to be a jazz guitarist, but the record label that launched his career recognized him as a blues singer, and his recordings sold in the millions. Nevertheless, his innovations for the guitar greatly influenced the guitarists of the 1930's, such as Django Reinhardt and Charlie Christian, and, through them, rock-music lead guitarists from the 1950's until today. Using an acoustic guitar, Johnson forged a style that, once adopted by electric guitarists, would come to dominate popular music in the last third of the twentieth century.

"6/88 Glide." Recorded October 31, 1927, this was one of a few guitar instrumentals that Johnson was allowed to record. Played against a piano accompaniment, this piece is regarded by many as the first recorded single-string guitar solo. The tune features a tasty lead melody, interspersed with elegant improvisations, often using Johnson's distinctive dotted-rhythm playing style. This recording demonstrates that Johnson's musical horizons far exceeded the standard blues fare for which he was famous.

"Hotter than That." Recorded December 10, 1927, with Armstrong and His Hot Five, this is a hot, up-tempo tune, opening with Armstrong's statement of the melody and a pair of choruses of trumpet improvisation. Two choruses of Johnny Dodds on nimble clarinet, accompanied by piano, follow, then Armstrong and Johnson take over, with Johnson playing elaborate lead and chordal guitar under verses of Armstrong singing scat, ending with Armstrong singing scat phrases and Johnson echoing them on guitar. Trombone and trumpet solos conclude the recording, but Johnson gets the last statement.

"Have to Change Keys to Play These Blues." Recorded on November 17, 1928, this is one of the legendary duets with Lang (playing as Blind Willie Dunn). Two of the most accomplished jazz guitarists of the day give a performance notable for its sophistication and richness. The need to "change keys," as demanded in the title, refers to the added chordal progressions in the basic blues changes. Through most of the piece, Johnson plays solo lead guitar lines as Lang performs a chord-based rag-style foundation. For one chorus, the two switch roles, just to demonstrate their versatility.

"Another Night to Cry." A 1963 videorecording of Johnson performing this piece exists, showing how little the decades (during which he had worked at strenuous nonmusical jobs) had affected his abilities. The piece is a conventional blues song, sung with Johnson's customary pleasant voice. The guitar work is also up to Johnson's high standards, principally consisting of lead guitar lines resembling what B. B. King and T-Bone Walker spent the 1950's attempting to perfect.

Musical Legacy

In the late 1920's, Johnson was possibly the most popular blues singer in America. During the American blues revival of the 1960's, however, Johnson's urbane, smooth delivery did not appeal to younger fans searching for simpler and rougher country blues artists. As a guitarist, however, Johnson developed a single-note lead style that inspired many guitarists who followed.

Jeffrey Daniel Jones

Further Reading

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St. Louis blues guitarists, with Johnson as the foremost example. Several lyrics transcriptions of Johnson's songs are included.

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Welding, Pete, and Toby Byron, eds. *Bluesland: Portraits of Twelve Major American Blues Masters*. New York: Dutton, 1991. Volume includes an excellent biography of Johnson, written by Chris Albertson, the fan who rediscovered him in 1959. Much of the material concentrates on Johnson's career after that year.

See also: Armstrong, Louis; Christian, Charlie; Ellington, Duke; King, B. B.; Reinhardt, Django; Walker, T-Bone; Williamson, Sonny Boy, I.

Robert Johnson

American jazz guitarist, singer, and songwriter

With his searing voice, his poetic verse, and his virtuosic guitar playing, Johnson was the quintessential Mississippi Delta bluesman. His innovative use of slide guitar, boogie, and walking bass lines influenced generations of blues and rock-and-roll musicians.

Born: May 8, 1911; Hazlehurst, Mississippi
Died: August 16, 1938; Greenwood, Mississippi
Also known as: Robert Leroy Johnson (full name)

Principal recordings

ALBUMS: *King of the Delta Blues Singers*, 1961; *King of the Delta Blues Singers, Vol. 2*, 1970; *The Complete Recordings*, 1990.

SINGLES: "32-20 Blues," 1936; "Come on in My Kitchen," 1936; "Cross Roads Blues," 1936; "Dead Shrimp Blues," 1936; "I Believe I'll Dust My Broom," 1936; "If I Had Possession over Judgement Day," 1936; "Kind Hearted Woman Blues," 1936; "Last Fair Deal Gone Down," 1936; "Phonograph Blues," 1936; "Rambling on My Mind," 1936; "Sweet Home Chicago," 1936; "Terraplane Blues," 1936; "They're Red Hot," 1936; "Walkin' Blues," 1936; "When You Got a Good Friend," 1936; "Drunken Hearted Man," 1937; "From Four Till Late," 1937; "Hellhound on My Trail," 1937; "Honeymoon Blues," 1937; "I'm a Steady Rollin' Man," 1937; "Little Queen of Spades," 1937; "Malted Milk," 1937; "Me and the Devil Blues," 1937; "Milk Cow's Calf Blues," 1937; "Stones in My Passway," 1937; "Stop Breakin' Down Blues," 1937; "Traveling Riverside Blues," 1937; "Love in Vain," 1938; "Preachin' Blues (Up Jumped the Devil)," 1938.

The Life

Robert Leroy Johnson was born in 1911 in Mississippi, the eleventh child of Julia Major Dodds. While her first ten children were born of Julia's marriage to Charles Dodds, Johnson was the illegitimate offspring of a relationship between Julia and Noah Johnson. The boy's family and living arrangements shifted constantly. When he was about ten, Johnson began living with his mother in the Mississippi Delta region, legendary for country, acoustic blues. Taking up the harmonica and guitar, Johnson learned all he could from traveling bluesmen such as Son House, Willie Brown, and Charley Patton.

Johnson married young in February, 1929, but his wife, Virginia Travis, died in childbirth at only sixteen. In May, 1931, Johnson married again, to Calletta "Callie" Craft, eventually settling in Helena, Arkansas. Johnson soon launched his career as an itinerant blues performer, teaming with guitarists Ike Zinnerman and Johnny Shines. Although he performed mostly in Delta juke joints (spaces set up for dancing, music, and drinking), he traveled as far as Chicago, New York City, and Windsor, Canada (just across the border from Detroit).

In November, 1936, Johnson was invited to record in the Gunter Hotel in San Antonio, Texas, for the Vocalion label of the American Record Company (ARC). He recorded sixteen songs, most in two takes. He was probably paid a few hundred

dollars. When his recording of "Terraplane Blues" sold a profitable four thousand copies, he was invited to record another thirteen songs for ARC in Dallas in June, 1937.

Johnson was alleged to have engaged in numerous love affairs, using various last names to hide his identity. One girlfriend, Estella Coleman, was the mother of bluesman Robert Lockwood, who became Johnson's protégé.

Johnson's death certificate indicates that he died in Greenwood, Mississippi, on August 16, 1938. At the time some cited syphilis as the cause of death; others cited pneumonia. A persistent story, repeated by Sonny Boy Williamson and others, was that Johnson died from the effects of poisoned whiskey, supplied to him at a Three Forks juke joint by a husband whose wife Johnson was courting. Whatever the cause of his death, Johnson was a relatively obscure, itinerant bluesman, his grave unmarked and his passing little noted.

The Music

There are no contemporaneous descriptions of Johnson's numerous performances as he played on the street, at parties, and at makeshift juke joints up and down the Mississippi Delta in the 1930's. Facts about Johnson's music come from two sources: the retrospective interviews with his contemporaries conducted by historians and the twenty-nine songs Johnson recorded for ARC, most of which were released at the time as Vocalion race records and all since reissued by Columbia Records.

In the wake of Johnson's death, blues historians traveled to the Delta to interview those who knew or who had heard him. From these reminiscences, it appears that Johnson was a successful, but not the most popular, blues musician. Other musicians appreciated his innovative guitar work, especially on slide (also known as bottleneck) guitar. Johnson was also respected for his ability to assimilate the influences of successful bluesmen such as House, Patton, Leroy Carr, and Skip James, as well as the urban influences and popular songs that he heard on the radio and on jukeboxes, although this was likely lost on a rough-hewn audience. Johnson's small frame and singing voice would not easily stand out in the din and dancing of a juke joint; his well-crafted lyrics were less important than his ability to sustain verse upon verse, as needed.

Vocalion Singles. With the release of twenty-two of his singles under the Vocalion label in 1937 and 1938, Johnson acquired more of a reputation. He attracted the interest of legendary producer John Hammond, who wanted him to perform in his landmark Spirituals to Swing concert in New York, to be held in December, 1938. Folklorist Alan Lomax visited Mississippi in 1941 to learn more about Johnson and his environment. Johnson was noted in jazz historian Rudy Blesh's 1946 book *Shining Trumpets* and in blues historian Samuel Charters's 1959 book *The Country Blues*.

Three of Johnson's songs—"I Believe I'll Dust My Broom," "Stop Breakin' Down Blues," and "Sweet Home Chicago"—became blues standards in the 1940's and 1950's. The boogie guitar Johnson plays on these songs, in which he strums a one-two shuffle beat on the bottom strings, clearly adapted from the left hand of boogie-woogie piano, became a staple of the burgeoning Chicago electric blues. Johnson intersperses fast high-note triplets into his boogie bass on "I Believe I'll Dust My Broom," doing the same with a slide on "Rambling on My Mind." Blues guitarist Elmore James popularized this slide triplet riff on his 1952 hit version of "I Believe I'll Dust My Broom," which became a signature blues sound.

King of the Delta Blues Singers. In 1961 Columbia Records, influenced by Hammond, released sixteen of Johnson's ARC songs on the album *King of the Delta Blues Singers* as part of its Thesaurus of Classic Jazz series.

The effect of making Johnson's songs widely available was dramatic. Johnson's voice and guitar playing were perfectly suited for the makeshift but high-quality studio ARC had arranged. Although his voice retains a spontaneous quality, it is apparent from comparing the alternative takes that Johnson's songs were carefully constructed and polished for the three-minute constraints of 78-rpm records. The recordings allowed a diverse audience to leisurely appreciate the genius of his vocal displays, his virtuosic guitar technique, and the terse, even poetic quality of his lyrics.

Johnson's deeply expressive singing frequently breaks into moans, growls, and falsetto to reinforce the metaphors and drama of his verse. His guitar playing is not a mere accompaniment but a well-composed musical arrangement with distinct lead,

rhythmic, and bass lines. Johnson often employs an independent walking bass line to reinforce his lyrics. Both his vocals and his slide-guitar work make masterful use of microtonal intervals. In "Hellhound on My Trail," a song that contributed to Johnson's legendary link to dark forces, Johnson's images are haunting. In "Come on in My Kitchen," Johnson's complex guitar chords and progressions intensify his plaintive moaning and spoken lines.

"Love in Vain." Columbia included Johnson's 1938 "Love in Vain" and fifteen other of his ARC songs in its 1970 album *King of the Delta Blues Singers, Vol. 2*. "Love in Vain," adapted from Carr's 1935 hit "When the Sun Goes Down," is a complete integration of vocal, lyric, and guitar, with not a note to spare. After a striking guitar introduction, Johnson sings three verses about his pain watching his loved one depart on a train. In the fourth verse, he has become too "lonesome" for words and moans and howls. Each verse is concluded with the near-biblical phrase, "All my love's in vain," reinforced by a walking bass line. His images are memorable. In the third verse, he finds that the colors of the departing train lights reflect his sadness and despair. His propulsive rhythmic chords evoke the sound of the train.

Johnson's ability to play a melodic lead in the high strings without seeming to interrupt his rhythmic playing on the lower strings led Keith Richards of the Rolling Stones to think he was hearing two guitars when he first listened to Johnson's records. The Rolling Stones, who had acquired a bootleg version of "Love in Vain" in 1967, covered the song on their 1969 *Let It Bleed* album; on two of their live albums, *Get Yer Ya-Ya's Out!* and *Stripped*; and in their concert film *Ladies and Gentlemen: The Rolling Stones!* (1972). Rock guitarist Eric Clapton did the same on his 2004 album, *Me and Mr. Johnson*.

Musical Legacy

Johnson is one of the most acclaimed country blues musicians of all time. Dying young, his life barely documented, Johnson epitomized the mystery of the early blues. This mystery was magnified by the story of Johnson going to a Mississippi crossroads to sell his soul to the devil in exchange for supernatural musical abilities, a legend repeated in books and films, including Joel and Ethan Coen's *O Brother, Where Art Thou?* (2000).

Johnson synthesized the best of the country blues artists and traditions while laying the groundwork for rhythm-and-blues and British rock with his revolutionary slide-guitar playing, complex chords, high-triplet riffs, walking bass patterns, and piano-style boogie shuffle. Columbia's 1990 release of the two-compact-disc box set *The Complete Recordings of Robert Johnson* sold a startling two million copies. It was certified platinum and received a Grammy for Best Historical Recording. One of only two photographs of Johnson known to be in existence, an elegant studio shot posed with his guitar, was used in the U.S. postage commemoration of Johnson. Numerous documentaries—such as *The Search for Robert Johnson* (1992), *Can't You Hear the Wind Howl? The Life and Music of Robert Johnson* (1997), and *Hellhounds on My Trail: The Afterlife of Robert Johnson* (2000)—made his music and legend known to a broader audience.

Johnson's most important legacy was his twenty-nine recorded songs, with their impassioned vocals, stark imagery, and moving guitar harmonies. Clapton described Johnson's music as "deeply soulful . . . the most powerful cry that I think you can find in the human voice."

Howard Bromberg

Further Reading

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See also: Clapton, Eric; Fuller, Blind Boy; House, Son; Howlin' Wolf; James, Elmore; James, Etta; Jefferson, Blind Lemon; Patton, Charley; Plant, Robert; Richards, Keith; Staples, Pops; Williamson, Sonny Boy, I; Williamson, Sonny Boy, II.

Elvin Jones

American jazz composer and drummer

Jones expanded the role of the jazz drummer from strict timekeeper to collective improviser. He took a rhythmically avant-garde approach to jazz drumming, blurring the line between measures and leading to an intense, polyrhythmic, tension-building power.

Born: September 9, 1927; Pontiac, Michigan
Died: May 18, 2004; Englewood, New Jersey
Also known as: Elvin Ray Jones (full name)
Member of: The John Coltrane Quartet; the Elvin Jones Jazz Machine

Principal recordings

ALBUMS (solo): *Elvin*, 1961; *Elvin Jones and Company*, 1961 (with Thad Jones and Frank Foster); *Together*, 1961 (with Philly Joe Jones); *Illumination*, 1963 (with Jimmy Garrison Sextet); *And Then Again*, 1965; *Dear John C.*, 1965; *Midnight Walk*, 1966; *Heavy Sounds*, 1968 (with Richard Davis); *Puttin' It Together*, 1968; *The Ultimate Elvin Jones*, 1968; *Mr. Jones*, 1969; *Poly-Currents*, 1969; *The Prime Element*, 1969; *Coalition*, 1970; *Genesis*, 1971; *Merry-Go-Round*, 1971; *Elvin Jones Is on the Mountain*, 1975; *Mr. Thunder*, 1975; *New Agenda*, 1975; *The Main Force*, 1976; *Summit Meeting*, 1976; *Time Capsule*, 1977; *Love and Peace*, 1978 (with McCoy Tyner Quartet); *Remembrance*, 1978; *Very R.A.R.E.*, 1978; *Heart to Heart*, 1980; *Brother John*, 1982; *Earth Jones*, 1982; *For John*, 1982; *Reunited*, 1982 (with McCoy Tyner); *Love Me with All Your Heart*, 1983; *In Europe*, 1991; *Youngblood*, 1992; *Going Home*, 1993; *It Don't Mean a Thing*, 1993; *When I Was at Aso Mountain*, 1993 (with Takehisa Tanaka); *Familiar*, 1997; *Jazz Machine, Vol. 2*, 1999; *Moon Flower*, 1999 (with Fumio Karashima).

ALBUMS (with the Elvin Jones Jazz Machine): *The Elvin Jones Jazz Machine in Europe*, 1991; *Jazz Machine*, 1997.

ALBUMS (with the John Coltrane Quartet): *Coltrane Jazz*, 1960; *Coltrane Plays the Blues*, 1960; *Coltrane's Sound*, 1960; *My Favorite Things*, 1960; *Africa/Brass*, 1961; *Impressions*, 1961; *Olé Coltrane*, 1961; *Transcendence*, 1961; *Ballads*, 1962; *Bye Bye Blackbird*, 1962; *Crescent*, 1964; *A Love Supreme*, 1964; *Ascension*, 1965; *First Meditations*, 1965; *Infinity*, 1965; *The John Coltrane Quartet Plays*, 1965; *Kulu Se Mama*, 1965; *Meditations*, 1965; *Om*, 1965; *Sun Ship*, 1965; *Transition*, 1965.

The Life

Elvin Ray Jones was born on September 9, 1927, in Pontiac, Michigan, to a musically supportive mother and a father who was a lumber inspector for General Motors and a bass in the church choir. Jones had nine older brothers and sisters, among them two other famous jazz musicians: pianist Hank Jones and trumpeter-arranger Thad Jones. After a tour of duty with the Army, from 1946 to 1949, Jones returned to Michigan, and he immersed himself in the abundant Detroit jazz scene. Tenor saxophonist and bandleader Billy Mitchell soon hired Jones (and brother Thad) at the Bluebird Inn,

Elvin Jones. (AP/Wide World Photos)

where he backed jazz giants Charlie Parker, Sonny Stitt, Wardell Gray, and Miles Davis during his three-year stint.

In the mid-1950's, Jones relocated to New York. After an unsuccessful audition to join Benny Goodman's group, Jones remained in New York, and he began freelancing with many major artists, including Charles Mingus, Bud Powell, J. J. Johnson, and Davis. In 1960 Jones joined forces with John Coltrane, becoming a member of the classic Coltrane quartet. After his almost six-year tenure with Coltrane, Jones freelanced with many prominent jazz artists, but he mainly performed with his own groups, notably the long-standing Jazz Machine, which was formed in the early 1980's and lasted until Jones's death in 2004.

In 1966 Jones married Keiko Jones, a native of Nagasaki, Japan, and the two remained happily married until he died. Keiko acted as Jones's personal and business manager. She was also involved in the Jazz Machine musically, composing and arranging charts for the group. Jones was survived by one son (Elvin Nathan Jones) and one daughter (Rose-Marie Fromm).

The Music

At twenty-one years of age, Jones had become a leading drummer on the Detroit jazz scene, and his first recorded performances came from his tenure at the Bluebird Inn with the Billy Mitchell Quintet. The considerable gap in recorded performances occurred because Jones was in the Army. When his recording career resumed in 1955, he performed with Davis and Mingus in New York City. Beginning in 1955, Jones was in demand in New York as a drummer, performing and recording with the J. J. Johnson Quintet, the Art Farmer Quartet featuring Hank Mobley, Kenny Burrell, Gil Evans, Pepper Adams, Tommy Flanagan, and a famous run with Sonny Rollins at the Village Vanguard in November, 1957. These pianoless trio recordings featured Rollins and Jones constantly interacting and trading solos that garnered both musicians some of the finest critical reviews of their careers.

The Coltrane Years. In October, 1960, Jones recorded multiple sessions with the first version of the classic Coltrane quartet, featuring Coltrane on tenor and soprano saxophones, McCoy Tyner on piano, and Steve Davis on bass. Selections from these first sessions produced several popular releases, including *Coltrane's Sound*, *Coltrane Plays the Blues*, *Coltrane Jazz*, and *My Favorite Things*. The *Africa/Brass* and *Olé Coltrane* sessions came next, followed by the world-famous Village Vanguard performances in November, 1961. At the time of these recordings, Davis had been replaced by either Reggie Workman or Jimmy Garrison on bass, and it was Garrison who would usually perform with the group to solidify the classic quartet lineup. *Johnny Hartman and John Coltrane* and *Coltrane Live at Birdland* were released in 1963. *Crescent* and *A Love Supreme* were released in 1964, followed by *Kulu Se Mama*, *Ascension*, *Sun Ship*, *First Meditations*, and *Meditations* in 1965.

Later Works. During and after his time with Coltrane, Jones played on many of jazz's most influential recordings of the 1960's and 1970's. Some of these recordings include: *Motion* (Lee Konitz, 1961), *Judgment!* (Andrew Hill, 1964), *In 'n' Out* (Joe Henderson, 1964), *Night Dreamer* (Wayne Shorter, 1964), *Matador* (Grant Green, 1964), *Juju* (Shorter,

1964), *Into Somethin'* (Larry Young, 1964), *Inner Urge* (Joe Henderson, 1964), *Speak No Evil* (Shorter, 1964), *Unity* (Larry Young, 1965), *The Real McCoy* (Tyner, 1967), *New York Is Now! Vol. 1* (Ornette Coleman, 1968), and *The Complete Village Vanguard Sessions* (Art Pepper, 1977). While there were a number of Jones-led sessions in the 1960's (*Elvin!*, *Dear John C.*, *Midnight Walk*, and *Mr. Jones*), the majority of Jones's work as a leader came in the 1970's, 1980's, and 1990's, when his work as a sideman gradually decreased. The early and mid-1970's saw the releases of many Jones sessions, including *The Prime Element*, *Live at the Lighthouse*, *Mr. Thunder*, *Summit Meeting*, and *Time Capsule*. In the late 1970's, Jones formed the Jazz Machine, a revolving door of jazz musicians that released its first recordings in 1978. Throughout the 1980's and 1990's, the band toured and released records, many of them capturing the group live in concert. Jones continued touring and recording until his death in 2004.

Musical Legacy

Jones had a significant impact on the transition from the pioneering bebop drumming of the 1940's and 1950's to modern jazz drumming of the following decades. He expanded the possibilities available to the jazz drummer in many different genres—from the classic bebop period through the hard-bop period and into the avant-garde. His polyrhythmic approach to jazz rhythm was a means for him to initiate intense musical conversation and interaction with his fellow band members. The Percussive Arts Society, Modern Drummer, the *Down Beat* Critics Poll, and Zildjian honored Jones with positions in their Hall of Fame.

Eric Novod

Further Reading

Kahn, Ashley. *A Love Supreme: The Story of John Coltrane's Signature Album*. New York: Viking Adult, 2002. An in-depth study of the making of the classic quartet's legendary album. The book contains many references to Jones's playing and his role in the session.

Porter, Lewis. *John Coltrane: His Life and Music*. Ann Arbor: University of Michigan Press, 1998. In this Coltrane biography, the chapters that cover the 1960's have many references to the Coltrane and Jones interplay.

Ratliff, Ben. *Coltrane: The Story of a Sound*. New York: Farrar, Straus and Giroux, 2007. A study on Coltrane's approach to and influence on the development of modern jazz, with information on the Coltrane-Jones interplay.

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See also: Coltrane, John; Davis, Miles; Mingus, Charles; Parker, Charlie; Rollins, Sonny; Taylor, Cecil; Tyner, McCoy.

George Jones

American country singer, guitarist, and songwriter

With his smooth voice and his elegant phrasing, Jones captivated country-music fans with his personally revealing songs. His duets with Tammy Wynette, who was also his wife, chronicled their love affair in music.

Born: September 12, 1931; Saratoga, Texas
Also known as: George Glenn Jones (full name); Crown Prince of Country Music

Principal recordings

ALBUMS: *The Grand Ole Opry's New Star*, 1957; *Hillbilly Hit Parade*, 1958; *Long Live King George*, 1958; *White Lightning and Other Favorites*, 1959; *Country Church Time*, 1960; *Crown Prince of Country Music*, 1960; *George Jones Salutes Hank Williams*, 1960; *George Jones Sings*, 1960; *Duets Country Style*, 1962 (with Margie Singleton); *The Fabulous Country Music Sound of George Jones*, 1962; *George Jones Sings Bob Wills*, 1962; *George Jones Sings Country and Western Hits*, 1962; *George Jones Sings from the Heart*, 1962; *Homecoming in Heaven*, 1962; *My Favorites of Hank Williams*, 1962; *The New Favorites of George Jones*, 1962; *Songs from the Heart*, 1962; *The Ballad Side of George Jones*, 1963; *I Wish Tonight Would Never End*, 1963; *Novelty Styles*, 1963;

What's in Our Hearts, 1963; *Blue and Lonesome*, 1964; *Bluegrass Hootenanny*, 1964; *Country and Western's Number One Male Singer*, 1964; *George Jones Sings Like the Dickens*, 1964; *I Get Lonely*, 1964; *A King and Two Queens*, 1964; *More Favorites by George Jones*, 1964; *George Jones and Gene Pitney: For the First Time! Two Great Singers*, 1965; *George Jones and Gene Pitney (Recorded in Nashville!)*, 1965; *The Great George Jones*, 1965; *Heartaches and Tears*, 1965; *I Get Lonely in a Hurry*, 1965; *Mr. Country and Western Music*, 1965; *New Country Hits*, 1965; *Old Brush Arbors*, 1965; *Close Together as You and Me*, 1966 (with Melba Montgomery); *Country Heart*, 1966; *I'm a People*, 1966; *It's Country Time Again!*, 1966; *Love Bug*, 1966; *We Found Heaven Right Here at 4033*, 1966; *Hits by George*, 1967; *Walk Through this World with Me*, 1967; *George Jones Sings the Songs of Dallas Frazier*, 1968; *If My Heart Had Windows*, 1968; *I'll Share My World with You*, 1969; *My Country*, 1969; *Where Grass Won't Grow*, 1969; *Will You Visit Me on Sunday?*, 1970; *George Jones Sings the Great Songs of Leon Payne*, 1971; *George Jones with Love*, 1971; *We Go Together*, 1971; *George Jones (We Can Make It)*, 1972; *Me and the First Lady*, 1972; *A Picture of Me (Without You)*, 1972; *We Love to Sing About Jesus*, 1972; *Let's Build a World Together*, 1973 (with Tammy Wynette); *Nothing Ever Hurt Me*, 1973; *We're Gonna Hold On*, 1973; *I Can Love You Enough*, 1974; *In a Gospel Way*, 1974; *You Gotta Be My Baby*, 1974; *George and Tammy and Tina*, 1975 (with Wynette); *Memories of Us*, 1975; *Alone Again*, 1976; *The Battle*, 1976; *Golden Ring*, 1976 (with Wynette); *Bartender's Blues*, 1978; *My Very Special Guests*, 1979; *Double Trouble*, 1980 (with Johnny Paycheck); *I Am What I Am*, 1980; *Together Again*, 1980; *Encore*, 1981 (with Wynette); *Still the Same Ole Me*, 1981; *A Taste of Yesterday's Wine*, 1982 (with Merle Haggard); *Jones Country*, 1983; *Shine On*, 1983; *By Request*, 1984; *Ladies' Choice*, 1984; *You've Still Got a Place in My Heart*, 1984; *Who's Gonna Fill Their Shoes*, 1985; *Wine Colored Roses*, 1986; *Too Wild Too Long*, 1987; *One Woman Man*, 1989; *You Oughta Be Here with Me*, 1990; *And Along Came Jones*, 1991; *Friends in High Places*, 1991; *Walls Can Fall*, 1992; *High-Tech Redneck*, 1993; *The Bradley Barn Sessions*, 1994; *One*, 1995; *I Lived to Tell It All*, 1996; *It Don't Get Any Better than This*, 1998; *The Cold Hard Truth*, 1999; *The Rock: Stone Cold Country*, 2001; *Hits I Missed . . . and One I Didn't*, 2005; *God's Country: George Jones and Friends*, 2006; *Kickin' out the Footlights Again*, 2006.

The Life

George Glenn Jones was born in Saratoga, Texas, in an area around Beaumont called the Big Thicket. His father, George Washington Jones, was an alcoholic who often beat him to make the boy sing country songs, especially those by Roy Acuff. Later, Jones sang for tips on the streets. From there he progressed to radio appearances on KTXJ in Jasper and on KRIC in Beaumont in the late 1940's. In 1950 he married Dorothy Bonvillion, and they divorced a year later. After serving in the Marines during the Korean War, Jones made his first record. He married Shirley Ann Corley in 1954, but his drinking, womanizing, and long absences from home took its toll on the marriage. Even the birth of two sons, Jeffrey and Bryan, could not salvage the marriage, which ended in divorce in 1968, after he met Tammy Wynette, a leading country singer who was also married.

Jones and Wynette married on February 16, 1969, becoming unofficially Mr. and Mrs. Country Music. They had a daughter, Tamala Georgette, in 1970. The marriage was troubled, and Jones and Wynette divorced in 1975. After that, Jones began drinking heavily, abusing drugs, failing to appear for shows, and experiencing financial problems (including with the Internal Revenue Service). Jones shot at his friend Earl "Peanut" Montgomery, and Montgomery had Jones committed to the psychiatric ward at Eliza Coffee Memorial Hospital in Florence, South Carolina; later, Jones was transferred to Hillcrest Hospital in Birmingham, Alabama. Nevertheless, he soon returned to using cocaine and to drinking. He met Nancy Sepulveda, who helped him to give up cocaine and alcohol. Jones married Sepulveda in 1983, but he continued to drink alcohol. In 1994 he had problems with his heart, and he underwent successful open-heart surgery. He moved to Franklin, Tennessee, with his wife, and he performs about one hundred shows each year.

The Music

Early Career. Jones's musical career began after the Korean War, when he recorded "No Money in This Deal" in 1954 for Starday Records. "Why Baby Why" in 1956 was his first big hit, reaching number four on the country charts, and "Just One More" was number three. After that, the hits slowed down, primarily because Jones sounded like his idol, Hank Williams. It was not until he developed his own style that he became popular. When Jones switched from Starday Records to Mercury Records, his career started to improve.

In 1958 Jones had three hits, and in 1959 he had four hits, including "White Lightning." "The Window Up Above," a song about unrequited love—a Jones theme—was on the country charts for thirty-three weeks, and he had several hits, notably "She Thinks I Still Care" for United Artists, the record company he switched to in 1961. He spent most of the 1960's on the road, where he started to drink heavily. In 1964 Jones switched to Musicor Records.

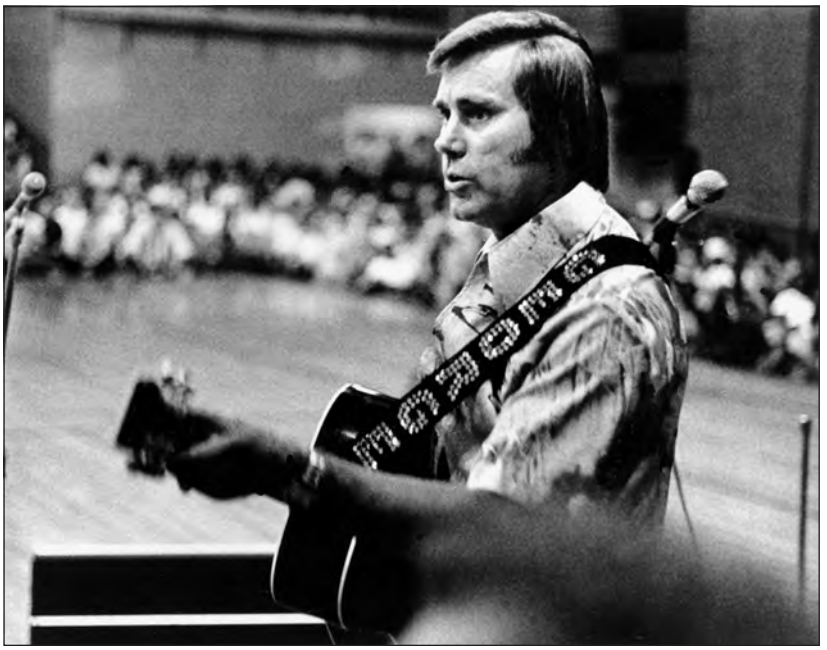
Duets with Wynette. Starting in 1963, he did hit duets with Melba Montgomery, but after he became involved with Wynette in 1967, she became his duet partner. Wynette's producer, Billy Sherrill from CBS, was responsible for persuading Jones to add strings and backup singers to his recordings. Jones subsequently left Musicor for CBS, and Sherrill helped him to develop a smoother style and to focus on phrasing. "We Can Make It" rose to the sixth spot on the charts, and "Loving You Could Never Be Better" was a number-two recording.

In 1972 Jones and Wynette began a series of hit duets, songs that often reflected their personal lives. "Let's Build a World Together" was followed by "We're Gonna Hold On," a song that mirrored their earlier breakup and then reconciliation. They went on tour together, making more than a million dollars a year, but in 1974 they recorded "We Loved It Away," when their marriage was almost over.

Solo Career. Although despondent after the end of his marriage to Wynette, Jones went on to record some of his most personal and most popular records. "Once You've Had the Best" and "The Door" reflect his lost love, as does "The Grand Tour," a house tour conducted by a man whose wife has left him. At the annual Willie Nelson Fourth of July picnic in 1976, Jones was the star, and national newspapers and journals were lavish in their praise of his performance. Nevertheless, by the late 1970's, he was using cocaine and failing to appear at his scheduled performances. Despite his problems, he did receive his second Male Vocalist of the Year Award from the Country Music Association in 1980 for "He Stopped Loving Her Today." In 1995 Jones and Wynette reunited to make *One*, an album of duets.

Musical Legacy

Jones is a great singer and entertainer whose ballads about lost love and memories resonated with his many fans. His "He Stopped Loving Her Today," about a man who loves a woman until he dies, is regarded by many as one of the greatest country love songs ever written. In 1994 Jones was inducted into the Country Music Association's Hall of Fame. In 1999 he won another Grammy Award



George Jones. (AP/Wide World Photos)

for "Choices," and in 2002 he was awarded the National Medal of Arts Honor by President George W. Bush.

Thomas L. Erskine

Further Reading

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_____. *George Jones: The Saga of an American Singer*. Garden City, N.Y.: Doubleday, 1984. Insightful biography that provides background information about Jones's family history and his life in Texas. It concludes with his marriage to Sepulveda.

Carlisle, Dolly. *Ragged but Right: The Life and Times of George Jones*. Chicago: Contemporary Books, 1984. A thorough and factual presentation of Jones's life; includes photographs and a discography.

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Jones, George, with Tom Carter. *George Jones: I Lived to Tell It All*. New York: Villard, 1996. Writing about his life, Jones focuses on his recovery from alcohol and cocaine abuse. He also gives an account of his relationship with Wynette. Includes photographs.

See also: Arnold, Eddy; Brooks, Garth; Frizzell, Lefty; Haggard, Merle; Nelson, Willie; Strait, George; Williams, Hank; Wynette, Tammy.

Hank Jones

American jazz pianist and composer

With a career spanning the history of modern jazz, Jones emerged from the bebop style to perfect his inventive sparse left-hand chord voicings beneath gently swinging, often bluesy and rhapsodic right-hand melodies.

Born: July 31, 1918; Vicksburg, Mississippi
Also known as: Henry Jones (full name)
Member of: The Great Jazz Trio

Principal recordings

ALBUMS (solo): *Urbanity*, 1947; *Hank Jones Piano*, 1950; *Bluebird*, 1955; *Hank Jones Quartet/Quintet*, 1955; *The Trio*, 1955; *Hank Jones Quartet*, 1956; *Have You Met Hank Jones?*, 1956; *Relaxin' at Camarillo*, 1956; *Trio with Guests*, 1956 (with Wendell Marshall and Kenny Clarke); *Hank Jones Swings* Gigi, 1958; *The Talented Touch*, 1958; *Songs from Porgy and Bess*, 1960; *Arrival Time*, 1962; *Here's Love*, 1963; *This Is Ragtime Now*, 1964; *Happenings*, 1966 (with Oliver Nelson); *Hanky Panky*, 1975; *Arigato*, 1976; *Satin Doll*, 1976; *Bop Redux*, 1977; *I Remember You*, 1977; *Just for Fun*, 1977; *Portions*, 1977; *Rockin' in Rhythm*, 1977 (with Ray Brown and Jimmie Smith); *Tiptoe Tapdance*, 1977; *The Trio*, 1977 (with Milt Hinton and Bobby Rosengarden); *Ain't Misbehavin'*, 1978; *A Foggy Day*, 1978; *Bluesette*, 1978; *Groovin' High*, 1978; *Jones-Brown-Smith*, 1978 (with Brown and Smith); *Have You Met This Jones?*, 1979; *Hank Jones-Red Mitchell Duo*, 1987 (with Red Mitchell); *Lazy Afternoon*, 1989; *The Oracle*, 1989 (with Dave Holland and Billy Higgins); *The Essence*, 1990; *Hank Jones Trio*, 1991; *Hank Jones Trio with Mads Vinding and Al Foster*, 1991; *A Handful of Keys: The Music of Thomas "Fats" Waller*, 1992; *Upon Reflection: The Music of Thad Jones*, 1994; *Hank Jones Meets Cheick Tidiane Seck and the Mandinkas*, 1995; *Sarala*, 1995; *Steal Away*, 1995; *Master Class*, 1997; *Darji's Groove*, 1998; *Compassion*, 2002; *The New York Rhythm Section*, 2004; *For My Father*, 2005; *Hank and Frank*, 2006 (with Frank Wess); *West of 5th*, 2006 (with

Christian McBride and Jimmie Cobb); *Piano Solo*, 2008.

ALBUMS (with the Great Jazz Trio): *Love for Sale*, 1976; *The Great Jazz Trio Direct from L.A.*, 1977; *Kindness, Joy, Love, and Happiness*, 1977; *The Great Tokyo Meeting*, 1978; *Milestones*, 1978; *Chapter Two*, 1980; *Moreover*, 1980; *The Threesome*, 1982; *The Club New Yorker*, 1983; *N.Y. Sophisticate: A Tribute to Duke Ellington*, 1983; *Monk's Moods*, 1984; *Standard Collection*, 1986; *Flowers for Lady Day*, 1991; *Village Vanguard Again*, 2000; *My Funny Valentine*, 2001; *Direct from L.A.*, 2002; *KJLH*, 2002; *Autumn Leaves*, 2003; *Someday My Prince Will Come*, 2004; *Collaboration*, 2005; *Speak Low*, 2005; *S'Wonderful*, 2005; *I'm Old Fashioned*, 2006 (with Sadao Watanabe); *Objects Appear Closer*, 2007.

The Life

Born in Vicksburg, Mississippi, in 1918, Henry Jones moved with his family to Pontiac, Michigan, where by his early teens he had established himself as a professional pianist working with groups in the Detroit and Flint area. After leaving Detroit, Jones worked first in Cleveland, Ohio, and then Buffalo, New York, where he met Art Tatum, a major influence on Jones's playing style. His move to New York City in 1944 was in part initiated by Lucky Thomson, who, after working with the young Jones, secured him a job in Oran Thaddeus "Hot Lips" Page's band. Jones's move to New York also ushered in his long recording career, when he became a regular rhythm-section member for the Savoy Records label by the late 1940's. By 1947 Jones had worked and recorded with some of New York City's finest jazz musicians, including Howard McGhee, Billy Eckstine, Charlie Parker, and Coleman Hawkins. In 1947 he began a five-year musical collaboration with Ella Fitzgerald, serving as her pianist and garnering a reputation as a refined, accomplished, and reliable accompanist.

From 1953 to 1959, Jones returned to freelance work in New York City, supplementing club work with tours (Norman Granz's Jazz at the Philharmonic, Benny Goodman) and recording dates (including his own trio, Hawkins, Lester Young, and Cannonball Adderley). In 1956 Jones recorded the solo album *Have You Met Hank Jones?* for Savoy Records. In 1958 Jones recorded *Somethin' Else* with Adderley and Miles Davis, considered by many one of the most influential jazz albums of the 1950's.

In 1959 Jones was hired as a staff musician for CBS, an engagement that provided the pianist opportunities to work in a variety of musical contexts. Jones remained on the CBS staff for fifteen years, performing for such popular television programs as *The Ed Sullivan Show* and *The Jackie Gleason Show*. While employed at CBS, Jones maintained an active performing and recording schedule, working intermittently with bands such as Goodman's and the Thad Jones-Mel Lewis Orchestra, and recording with Oliver Nelson, Kenny Burrell, Johnny Hartman, Clark Terry, Sonny Stitt, and others.

Soon after CBS relinquished music production activities in 1974, Jones formed the Great Jazz Trio with Ron Carter and Tony Williams. The group first recorded at the Village Vanguard studios in 1975, releasing the album *Hanky Panky* featuring Grady Tate in place of Williams. The trio recorded its next ten albums from 1975 to 1978 with the original personnel, adding saxophonists Sadao Watanabe and Jackie McLean on two of the sessions. The Great Jazz Trio regularly performed and recorded throughout the 1970's and 1980's while undergoing two major personnel changes: Jimmy Cobb and Eddie Gomez replaced Carter and Williams in 1982, and Billy Hart and Mads Vinding replaced Cobb and Gomez in 1988 (drummer Al Foster is featured on two 1980 albums with Gomez on bass). Since the 1990's, the Great Jazz Trio has recorded and performed with a number of players, young and old, including Jones's brother Elvin, Roy Haynes, Richard Davis, George Mraz, and Jack DeJohnette. Apart from his work with the Great Jazz Trio, Jones has performed and recorded in a variety of duet formats with musicians such as John Lewis, Charlie Haden, George Shearing, Tommy Flanagan, Abbey Lincoln, and Joe Lovano.

The Music

Jones's musicianship is often characterized as refined, versatile, and comprehensive. His proficiency in classical music, ragtime, stride, blues, and gospel is complemented by an equally notable command of the more technical aspects of music: sight-reading, transposition, arranging, and accompanying. The all-inclusive nature of Jones's

musical character was further developed through his work with Fitzgerald and later with the CBS Orchestra, where he was regularly called upon for a wide variety of musical tasks, including accompanying and composing or improvising background and incidental music for the studio's programs and commercials. In addition to his practical experience in the world of television and radio, Jones was instrumental in shaping the sound of modern jazz piano after Bud Powell. His uniquely assimilative approach to piano emanates from five major spheres of musical influence: spirituals, hymns, and jubilee gospel music of the urban Baptist church; the stride-piano styles of Fats Waller and Earl Hines; the sophisticated and refined piano styles of Teddy Wilson, Tatum, and Nat King Cole; the ensemble piano playing of Duke Ellington and Count Basie; and the harmonically inventive and complex language of bebop. This final source exerted a tremendous influence on Jones's musical vocabulary. Jones's professed indebtedness to the complex harmonic language of bebop is also evident in his solo and duet playing, where he often employs chromatic chord substitutions and sophisticated voicings in renditions of pop standards. Above all, Jones emerged as one of the most dependable and sought-after studio jazz pianists of the 1950's and 1960's. He performed on hundreds of commercial studio recordings, not including the hundreds of hours of live television and radio broadcasts that featured his playing.

Early Recordings. Jones's early recordings are typified by a straightforward bebop approach to comping, improvisation, and accompanying vocalists. As noted in his playing with Granz's Jazz at the Philharmonic accompanying Fitzgerald, Jones maintains a conventional accompaniment style, providing a tasteful harmonic and rhythmic backdrop for the singer and soloists. With Jones's early small-group recordings as a leader and sideman, however, his playing reveals a sophisticated sense of harmonic variety coupled with an inventive melodic voice. His playing on the Verve sessions with Charlie Parker (1949-1952) features a solid command of the bebop musical vocabulary; Jones tends to avoid the persistent use of left-hand chords below the right-hand improvisation as favored by bop pianists such Powell and Horace Silver. This sparse left-hand texture directs listeners to the gracefully melodic and swinging character of Jones's tactile right-hand lines.

Somethin' Else. Jones's collaborative relationship with Adderley began in 1955 with the pianist joining Adderley on *Presenting Cannonball*, the alto saxophonist's debut album on the Savoy label. In 1958 Adderley assembled Jones, bassist Sam Jones, drummer Art Blakey, and trumpeter Davis for a Blue Note recording session released as the album *Somethin' Else*. In several interviews, Jones recalled how Davis, though not the official leader of the studio date, assumed leadership of the session, determining arrangements and promoting a relaxed and comfortable studio environment. Jones's soloing on *Somethin' Else* features his trademark unaccompanied right-hand style, while left-hand chords rarely interrupt the flowing treble improvisation. One noteworthy contrast to Jones's right-hand-style soloing is the sophisticated, at times polytonal block-chord solo on the album's title track. Also notable in the session are Jones's and bassist Sam Jones's unison grooves that serve as introductions and interludes to tunes such as "Autumn Leaves" and "Love for Sale." Jones's extensive solo at the coda of "Autumn Leaves" features a unique blend of tonal and modal musical language, weaving solo lines with harmonic lines above a relatively static vamp. These moments of groove-oriented improvisation foreshadow one of the hallmarks of the mature hard-bop jazz style of the 1960's.

Somethin' Else also features Jones as composer, with his "Allison's Uncle" closing the album's B-side. The group's forward-looking approach to improvisation, arrangement, and musical language established *Somethin' Else* as a landmark recording in the post-bop jazz era.

The Great Jazz Trio. Although Jones maintained an active recording schedule while working at CBS, critics often cite his recordings with the Great Jazz Trio of the 1970's and 1980's as his return to the jazz world. With the veteran crews of Williams or Foster on drums and Carter or Gomez on bass, the Great Jazz Trio amassed a series of commercial recordings that present Jones in what some regard as his top musical form. The sessions recorded at the Village Vanguard (1977, 1980) notably feature Jones and his band in moments of creative spontaneity tempered with a mature sense of inventiveness and logic. In recent decades the Great Jazz Trio

recorded such historic albums as *Flowers for Lady Day*, *Autumn Leaves*, and *Collaboration*, which featured Richard Davis on bass and Jones's brother Elvin on drums. *Flowers for Lady Day* represents the first recorded collaboration between the two Jones brothers since 1963. The final album was released just months before Elvin's death in 2004.

Duets. The series of duet sessions are some of the pianist's most intimate and colorful recordings of his career. Playing without drums and sometimes bass affords Jones a chance to display his brilliant stride technique, something more or less absent in his trio and small-group recordings. As Jones admits, the duet recordings allow the pianist to collaborate with some of his closest musical friends, including fellow Detroiter and bebopper Flanagan and tenor saxophonist Lovano. The duet sessions have also permitted Jones the opportunity to branch out from his usual jazz repertory, touchingly illustrated in *Steal Away* with bassist Haden, where the pianist masterfully reads through a handpicked set of spirituals and hymns.

Musical Legacy

While some argue that Jones's steady work with big bands and CBS obscured his gifts for jazz playing in modern contexts until the 1970's, his career never suffered from a lack of productivity, employment, or admiration and respect from other musicians. When asked if he had any regrets about remaining somewhat of a conventional and commercially oriented pianist during the 1960's, when revolutionary changes were taking place in jazz (some of them in fact emanating from his brother Elvin's adventurous drumming with John Coltrane), Jones responded, "Whatever style I play is the suitable style for me. Just being different for the sake of being different is not necessarily a good thing . . . if it's viable, then do it." Jones is noted for having one of the most prolific and successful commercial and recording careers in jazz history, and the refined sense of groove and lyricism that has permeated his playing since the early 1950's has left an unmistakable stamp on a younger generation of pianists, most notably Barry Harris, Kenny Barron, and Mulgrew Miller. Jones's music has received three Grammy nominations, two for Best Solo Jazz Performance (*Bop Redux* and *I Remember You*), and one for Best Group Jazz Instrumental Performance (*Love for Sale*). In addition, Jones was awarded the Jazz Masters Fellowship by the National Endowment for the Arts in 1989. In 2003 the American Society of Composers, Authors, and Publishers inducted Jones into the Jazz Wall of Fame, and the New School University granted Jones the Beacons of Jazz award in 2005.

Cory M. Gavito

Further Reading

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Jones, Hank, and Joe Lovano. "Family Legacy (Interview with Hank Jones)." *Down Beat* 72 (2005): 36-40. In an interview with friend and collaborator Lovano, Jones shares his memories and his thoughts about his late brothers, Thad and Elvin.

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Rosenthal, David H. "The Lyricists: Detroit Pianists." In *Hard Bop: Jazz and Black Music, 1955-1965*. New York: Oxford University Press, 1992. In a monograph about hard bop, the author discusses Jones within the context of Detroit, the home of three of the most lyrical jazz pianists of the 1950's and 1960's: Flanagan, Barry Harris, and Jones.

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See also: Adderley, Cannonball; Fitzgerald, Ella; Goodman, Benny; Grappelli, Stéphane; Hawkins, Coleman; Jones, Elvin; Lewis, John; Parker, Charlie; Tatum, Art; Young, Lester.

Quincy Jones

American pop, jazz, and film-score composer, songwriter, arranger, trumpeter, pianist, and singer

Jones helped define jazz in the 1950's, as an arranger for Count Basie and Tommy Dorsey and as a musician in Dizzy Gillespie's backing band. Later he established himself as a solo artist, record producer, and composer of film sound tracks.

Born: March 14, 1933; Chicago, Illinois
Also known as: Quincy Delight Jones, Jr. (full name)
Member of: The Jones Boys

Principal works

FILM SCORES: *The Slender Thread*, 1965; *Walk, Don't Run*, 1966; *In Cold Blood*, 1967; *In the Heat of the Night*, 1967; *Bob and Carol and Ted and Alice*, 1969; *Cactus Flower*, 1969; *The Italian Job*, 1969; *Mackenna's Gold*, 1969; *The Getaway*, 1972; *The Color Purple*, 1985.

TELEVISION THEMES: *Ironside*, 1967; *The Bill Cosby Show*, 1969; *Sanford and Son*, 1972; *Roots*, 1977.

Principal recordings

ALBUMS (as producer and/or arranger): *Social Call*, 1955 (Betty Carter); *Vaughan and Violins*, 1959 (Sarah Vaughan); *Under Paris Skies*, 1960 (Andy Williams); *Genius + Soul = Jazz*, 1961 (Ray Charles); *You're Mine You*, 1962 (Sarah Vaughan); *Ella and Basie!*, 1963 (Ella Fitzgerald); *This Time by Basie: Hits of the 50's and 60's*, 1963 (Count Basie); *It Might as Well Be Swing*, 1964 (Frank Sinatra); *Our Shining Hour*, 1965 (Sammy Davis, Jr.); *Sinatra at the Sands*, 1966 (Frank Sinatra); *Off the Wall*, 1979 (Michael Jackson); *Give Me the Night*, 1980 (George Benson); *Lena Horne: The Lady and Her Music*, 1981 (Lena Horne and cast); *Thriller*, 1982 (Michael Jackson); *L.A. Is My Lady*, 1984 (Frank Sinatra); *USA for Africa: We Are the World*, 1985 (various artists); *Bad*, 1987 (Michael Jackson).

ALBUMS (solo): *Quincy Jones + Harry Arnold + Big Band = Jazz!*, 1953; *Quincy Jones with the Swedish/U.S. All Stars*, 1953; *This Is How I Feel About Jazz*, 1956; *Go West, Man!*, 1957; *Home Again*, 1958; *The Birth of a Band, Vol. 1*, 1959; *The Birth of a Band, Vol. 2*, 1959; *The Great Wide World of Quincy Jones*, 1959; *I Dig Dancers*, 1960; *Around the World*, 1961; *The Quintessence*, 1961; *Bossa Nova*, 1962; *Quincy Plays for Pussycats*, 1962; *Quincy Jones Plays the Hip Hits*, 1963; *Quincy Jones Explores the Music of Henry Mancini*, 1963; *Big Band Bossa Nova*, 1964; *Golden Boy*, 1964; *The Pawnbroker*, 1964; *Quincy's Got a Brand New Bag*, 1965; *I Heard That!*, 1969; *The Lost Man*, 1969; *Walking in Space*, 1969; *Gula Matari*, 1970; *Dollar*, 1971; *Smackwater Jack*, 1971; *Mode*, 1973; *You've Got It Bad, Girl*, 1973; *Body Heat*, 1974; *Mellow Madness*, 1975; *We Had a Ball*, 1976; *Sounds . . . and Stuff Like That!*, 1978; *The Dude*, 1980; *Quincy Jones All Stars*, 1986; *Strike Up the Band*, 1988; *Back on the Block*, 1989; *Christmas Jubilee*, 1991; *Inner Voices*, 1991; *Q. D. III Soundlab*, 1991; *Q's Jook Joint*, 1994; *Basie and Beyond* (with Count Basie), 2000; *Walk on the Wild Side*, 2001.

ALBUMS (with the Jones Boys): *The Jones Boys*, 1957; *Jump for Jones*, 2001.

SINGLES: "I Don't Go for That," 1990; "Tomorrow," 1990; "We Be Doin' It," 1991; "The Secret Garden," 1992; "You Put a Move on My Heart," 1995; "Stomp," 1996.

WRITINGS OF INTEREST: *Q: The Autobiography of Quincy Jones*, 2001.

The Life

Born in Chicago on March 14, 1933, to Quincy Delight Jones, Sr., and Sarah Frances Wells, Quincy Delight Jones, Jr., lived in several different geographic locations throughout his early life. After moving to Seattle, Washington, during his primary-school years, the youngster developed a strong interest in the arts; when he was a teen, he learned the trumpet and sang with a gospel group. Upon high school graduation in 1950, the budding star won a scholarship to Boston's Schillinger House of Music (eventually named the Berklee School of Music).

Those studies were short-lived: Jones was offered work as a touring trumpet player for jazz legend Lionel Hampton. Following that early career stint, Jones moved to New York City to pursue work as an arranger, which led to additional ses-

sions, solo projects, and, later, film scores and producing for other artists.

Throughout his rise to prominence, Jones had several romantic relationships, starting with a 1957 marriage to Jeri Caldwell. The couple had a daughter, Jolie, but they divorced in 1966. In 1967 Jones married Ulla Andersson, but after having daughter Martina Jones and son Quincy Jones III, they split in 1974. Jones was married to actor Peggy Lipton from 1974 to 1990, and they had two daughters, Kidada and Rashida. Other romantic ties included a relationship with Carol Reynolds, with whom he had a daughter, Rachel, and Nastassja Kinski, with whom he had a daughter, Kenya Julia Miambi Sarah.

In the 1960's Jones supported the ideals of Dr. Martin Luther King, Jr., which later inspired Jones to found the Institute for Black American Music. In 1985 Jones produced the charity single "We Are the World," which was instrumental in bringing international awareness to Ethiopian famine relief (a campaign that later led to outreach efforts with U2's Bono). Other credits include starting the Black Arts Festival in Chicago and forming the Quincy Jones Listen Up Foundation (which introduced underprivileged youth to the arts, music, culture, and technology). Jones's organization We Are the Future provided aid to children living in areas of conflict.

The Music

Early Works. After he left school, Jones's musical career soared. In the 1950's he played trumpet in Hampton's band. Following that tour, he became a highly regarded musical arranger, working on Betty Carter's 1955 release *Meet Betty Carter and Ray Bryant*. The next year he returned to the stage as a session man for Gillespie, who was so impressed with the newcomer's work that he commissioned Jones to lead a big band on 1956's *This Is How I Feel About Jazz*. By this point, Jones had proved his musical abilities, and he augmented his work for other artists (including Sarah Vaughan and Andy Williams) with several solo albums.

Genius + Soul = Jazz. Jones found even more mainstream fame in 1961 when he arranged Ray Charles's classic *Genius + Soul = Jazz*. Even though the project alluded to specific genres in the title, it broke boundaries for introducing nontraditional elements of soul and jazz, expanding the audience beyond either niche. Additional attention came to the project because the Count Basie Orchestra backed the critically acclaimed project. The momentum continued swinging in Jones's direction, with additional work with Vaughan, Peggy Lee, and Ella Fitzgerald.

It Might as Well Be Swing. In 1964 Jones branched out to a wider audience when he teamed with crooner Frank Sinatra on a collaborative project with Basie called *It Might as Well Be Swing*. As arranger and orchestra conductor for the album, Jones was instrumental in shaping the direction of "Fly Me to the Moon," "The Best Is Yet to Come," and "Hello, Dolly!," versions so highly regarded they became part of the Great American Songbook. The unprecedented success of this collection inspired Jones to return to the studio for 1969's

Quincy Jones. (AP/Wide World Photos)

Walking in Space, merging big band influences with contemporary pop and rock stylings. He continued branching out throughout the 1970's, producing for soul-gospel great Aretha Franklin and arranging strings for the folk-flavored Paul Simon.

Off the Wall. In 1979 Jones made headlines by producing Michael Jackson's solo album *Off the Wall* (on the heels of Jones's musical direction for the 1978 film *The Wiz*, costarring Jackson). The Jackson project was one of Jones's most diverse, incorporating soul, rhythm and blues, funk, and the burgeoning disco sound, while showcasing the occasional ballad and contemporary jazz flourish. The album topped the soul charts for that year, ending up with a number-three pop finish and going on to sell more than twenty million copies across the world. The high-profile release also drew considerable attention to Jones's 1980 solo rendering *The Dude*, which was best known for introducing rhythm-and-blues vocalist James Ingram on the singles "One Hundred Ways" and "Just Once."

Thriller. *Off the Wall* and *The Dude* were quickly eclipsed by Jones's production work on Jackson's 1982 effort *Thriller*. Featuring Jones's slick arrangements and Jackson's soulful vocals, the album incorporated a full-blown rock-and-roll song in "Beat It," a spoken-word introduction on the title cut from famous actor Vincent Price, and a duet with Beatle Paul McCartney, "The Girl Is Mine." The single "Billie Jean" was supported in concert by Jackson's signature moonwalk dance steps, adding additional fuel to the cultural frenzy. In the end, the project took home a record-breaking eight Grammy Awards and sold more than a hundred million albums. In fact, it inspired Jones and Jackson to continue their working relationship, including on the charity single "We Are the World" in 1985 and Jackson's *Bad* project in 1987 (which had a record five chart-topping singles).

Back on the Block. After spending the bulk of the 1980's alongside Jackson and composing the sound track to the Steven Spielberg-directed *The Color Purple*, Jones made a new statement on 1989's *Back on the Block* (his first solo effort in eight years). The goal of the project was to merge old-time jazz stars with rhythm-and-blues and rap classics, while introducing a handful of brand-new artists. The list of celebrity special guests is long and talent-laden, among them Dizzy Gillespie, Ella Fitzgerald, Sarah Vaughan, Miles Davis, Ray Charles, Chaka Khan, George Benson, Ice-T, Luther Vandross, Herbie Hancock, and Tevin Campbell. Along with seamlessly blending several generations of musical luminaries, the sessions were the catalyst for Jones to reunite with Davis on 1991's *Miles and Quincy Live at Montreux* (revisiting Davis's classic jazz outpourings for the first time in three decades).

Q's Jook Joint. In 1994 Jones reprised the formula of collaborating with a cavalcade of legendary and upcoming stars in *Q's Juke Joint*. The album showcases the diversity of classic standards, soulful ballads, and hip-hop songs, making Jones timeless as well as current. The album is regarded for several tracks, including "Let the Good Times Roll" (a collaboration of Jones, Bono, Ray Charles, and Stevie Wonder) and "Heaven's Girl" (featuring Jones, Aaron Hall, Ronald Isley, R. Kelly, and Charlie Wilson). Phil Collins and Gloria Estefan were among the guests, and the album provided the first major platform for Tamia on "You Put a Move on My Heart." The project remained in the public eye into the late 1990's, inspiring Jones to compile the career-spanning box set *Q: The Musical Biography of Quincy Jones* in 2001 (corresponding with the release of his autobiography).

Musical Legacy

With decades in the music industry, the multitalented Jones was a highly decorated entertainer. His early work as an arranger for several jazz giants showed his keen ear for musical sensibilities, leading Jones to be a highly sought-after session player. The balancing act continued while he developed his solo career, which began in jazz and later branched out innovatively into soul, rhythm-and-blues, and funk territories.

Jones held the distinction of producing Jackson's solo breakthrough *Off the Wall* and its record-shattering follow-up, *Thriller*. The latter project crossed over from the soul and rhythm-and-blues worlds into pop and rock arenas, and it became one of the best-selling albums of all time. When *Thriller* celebrated its twenty-fifth anniversary, artists as diverse as Kanye West, Fergie, Akon, and will.i.am cited the Jones-Jackson collaboration as a musical inspiration.

Jones's versatility continued in the world of film sound tracks with his work on Spielberg's socially

conscious *The Color Purple*, a blockbuster upon its release and featuring Oprah Winfrey in a key role. All the while, Jones used his celebrity to promote several social and charitable causes.

Andy Argyrakis

Further Reading

Feather, Leonard. *The Encyclopedia of Jazz*. New York: Da Capo Press, 1960. Contains a traditional encyclopedia entry covering Jones's early-career accomplishments in the studio and on the stage.

Giddins, Gary. *Visions of Jazz: The First Century*. New York: Oxford University Press, 1998. This comprehensive overview of the jazz genre has several references to Jones, including mentions of his solo work and collaborations with other artists.

Gioia, Ted. *The History of Jazz*. New York: Oxford University Press, 1997. A close look at Jones's involvement in the genre's history as an artist and producer, with emphasis on crossing over into pop during the 1980's.

Jones, Quincy. *Q: The Autobiography of Quincy Jones*. New York: Doubleday, 2001. The autobiographical text traces Jones's early jazz career through sound-track scoring and work on major pop projects throughout the 1980's. It also includes insights from Charles and Lipton.

Ross, Courtney, ed. *Listen Up: The Lives of Quincy Jones*. New York: Warner Books, 1990. This book showcases Jones's personal life, his rise to fame, and his many artistic facets.

See also: Basie, Count; Bergman, Alan; Crouch, Andraé; Davis, Miles; Gillespie, Dizzy; Grusin, Dave; Hampton, Lionel; Lee, Peggy; McCartney, Sir Paul; Mancini, Henry; Morricone, Ennio; Nascimento, Milton; Turner, Tina; Vaughan, Sarah; Washington, Dinah.

Janis Joplin

American rock singer and songwriter

Joplin was the first female blues singer to be a noted composer, arranger, and bandleader. A legendary figure, she was known for the range, volume, and depth of her voice as well as her outrageous lifestyle and her raw, emotional singing.

Born: January 19, 1943; Port Arthur, Texas
Died: October 4, 1970; Hollywood, California
Also known as: Janis Lyn Joplin (full name); Pearl
Member of: Big Brother and the Holding Company; the Kozmic Blues Band; the Full Tilt Boogie Band

Principal recordings

ALBUMS (solo): *The Typewriter Tape*, 1964 (bootleg recording with Jorma Kaukonen); *Pearl*, 1971 (with the Full Tilt Boogie Band).

ALBUMS (with Big Brother and the Holding Company): *Big Brother and the Holding Company*, 1967; *Cheap Thrills*, 1968; *Be a Brother*, 1970 (with Kathi McDonald); *How Hard It Is*, 1971.

ALBUMS (with the Kozmic Blues Band): *I Got Dem Ol' Kozmic Blues Again Mama*, 1969.

The Life

Janis Lyn Joplin (JAW-plihn) was born in Port Arthur, Texas, in 1943, the oldest daughter of Seth Ward Joplin, an oil engineer, and Dorothy Bonita East, a housewife. As a child, Joplin was extraordinarily intelligent and creative, yet she also displayed an urgent need for attention and approval.

A fan of country-music legend Hank Williams, Joplin sang and played folk music, but she was more attracted to the blues, especially singers Bessie Smith and Odetta. Seeking a freer environment, she left Texas for San Francisco, where she continued her singing career and associated with other artists. She also developed a dependency on such addictive drugs as heroin and alcohol and lived a sexually promiscuous lifestyle.

In 1965 Joplin returned to Port Arthur and tried to conform to its standards, going as far as dressing conservatively and attending Lamar University for a year. A friend from Texas, Chet Helms, managed

a psychedelic-rock group from San Francisco, Big Brother and the Holding Company, which needed a female singer. Fatefully, Joplin again left for the West Coast to audition, and she won the position. Sadly, she quickly slid into her old destructive habits.

The Monterey Pop Festival of July, 1967, made Joplin an overnight sensation. The volume and range of her voice and her flamboyant showmanship and appearance seemed to mesmerize the audience, and the band subsequently signed a deal with Columbia Records. In 1968 her fame was solidified by touring and the release of the classic album *Cheap Thrills*.

By the end of 1968 Joplin had left Big Brother to form a new group, which came to be known as the Kozmic Blues Band. After appearing at Woodstock with this group, Joplin released another successful album, but she was dissatisfied and disbanded the group in December, 1969. Her last group, called the Full Tilt Boogie Band, was composed largely of non-drug-using Canadian musicians, whom Joplin greatly appreciated personally and musically. While recording what would be her most successful album, *Pearl*, Joplin died October 4, 1970, at age twenty-seven, from a heroin overdose.

The Music

"Turtle Blues." An autobiographical number Joplin wrote about her painful relationships with other people, this was a classic blues piece in both format and structure. However, it featured recorded conversations from a bar and the sounds of breaking shot glasses as background to her vocals and the limited instrumentation. The goal was apparently to make it sound as though it had been recorded live at the neighborhood tavern, despite the fact that it had been recorded in the studio.

"Piece of My Heart." This was originally a blues song written by traditionalist Erma Franklin, but the Big Brother and the Holding Company version was quite different. It was loud, with prolonged musical breaks, and Joplin's voice ranged from near whispering to defiant screaming to pleading. It reached the number-twelve position on the pop charts, becoming the highest-rated song during her life.

"Try (Just a Little Bit Harder)." Jerry Ragovoy was one of Joplin's favorite composers, perhaps because of the blues feeling his songs possessed, and this was no exception. Recorded with the Kozmic Blues Band, this song tells the story of a woman's struggle to find male companionship. It is also interesting for the nonsinging conversation in the middle of the song, perhaps a precursor to rap music, which would appear a decade later.

"Mercedes Benz." Sung a cappella, this likable oddity is a short song consisting of three verses, with the first one repeated at the end with no musical breaks. The entire instrumentation consists of one lonely drum to keep the beat. The lyrics tell of a poor, lonely woman seeking material goods and company. This was a Joplin composition, which is not surprising, considering the subject matter. Interestingly, this song also contains spoken words of introduction and conclusion.

"Me and Bobby McGee." This was Joplin's only number-one hit, and unfortunately it did not reach that peak until March, 1971, five months after her death. This song was partly written by Kris Kristofferson, whose musical career was just beginning and was greatly aided by Joplin, his lover, recording this song. Like many of Kristofferson's songs, it stressed wanderlust, the inescapability of loneliness, and the love of freedom. This was basically a country song and took her full circle back to her Williams roots.

Musical Legacy

Since her death, Joplin's influence remains monumental, though, because of its complexity, not always recognized or acknowledged. She originated or helped to popularize many aspects of the modern music profession, such as women performing their own written works, leading their own bands, and making decisions about all aspects of their careers. However, other elements of her life do not merit emulation, such as the overwhelmingly intense energy she put into her performances, her rampant promiscuity, and her abuse of drugs.

Thomas W. Buchanan

Further Reading

Amburn, Ellis. *Pearl: The Obsessions and Passions of Janis Joplin*. New York: Grand Central, 1993. Standard biography for those wanting to know the main points of Joplin's life.

Echols, Alice. *Scars of Sweet Paradise: The Life and Times of Janis Joplin*. New York: Metropolitan

Books, 1999. This is an excellent source, going far beyond the standard cradle-to-grave biography and placing Joplin's life in a wider pop-culture context. It also excels at illustrating the layers of complexity in the singer's enigmatic personality.

Friedman, Myra. *Buried Alive: The Biography of Janis Joplin*. New York: Harmony, 1992. This is a traditional biography—well researched, professionally objective, and interestingly written—although it does not cover a great deal of new ground.

Joplin, Laura. *Love, Janis*. New York: Villard Books, 1992. This work is an invaluable asset, especially for understanding Joplin's relationship with her family. Based on letters the singer wrote to her family in Port Arthur, and compiled by her sister Laura, it explores yet another side of the singer's psyche, namely her need to maintain her family's approval despite living a lifestyle her parents despised.

See also: Cotton, James; Gibb, Barry, Maurice, and Robin; James, Etta; Kristofferson, Kris; Little Richard; Nicks, Stevie; Odetta; Slick, Grace; Smith, Bessie; Stills, Stephen; Williams, Hank.

Scott Joplin

American jazz composer and pianist

Joplin was among the first ragtime pianists to see his work published. Aided by his early musical training, he notated the new rhythmic concepts on which the music was based, and in the process he developed a structure known as classic ragtime form.

Born: November 24, 1868; Bowie City, Texas
Died: April 1, 1917; New York, New York

Principal works

OPERA (music): *Treemonisha*, 1910 (published 1911; first performed 1972).

SONGS: "Please Say You Will," 1895; "Combination March," 1896; "Maple Leaf Rag," 1899; "Augustan Club Waltz," 1901; "Peacherine Rag," 1901; "Elite Syncopations," 1902; "The Entertainer," 1902; "The Ragtime Dance," 1902; "The Strenuous Life," 1902; "Weeping Willow," 1903; "The Cascades," 1904; "The Favorite," 1904; "Bethena," 1905; "Rosebud," 1905; "Gladiolus Rag," 1907; "Rose Leaf Rag," 1907; "Fig Leaf Rag," 1908; "Pineapple Rag," 1908; "Sugar Cane," 1908; "Country Club," 1909; "Euphonic Sounds," 1909; "Paragon Rag," 1909; "Pleasant Moments," 1909; "Solace," 1909; "Stoptime Rag," 1910; "Magnetic Rag," 1914; "Reflection Rag," 1917.

WRITINGS OF INTEREST: *Original Rags*, 1899.

The Life

Scott Joplin (JAW-plihn) was one of six children of Giles and Florence Givens Joplin. While not wealthy (both parents worked menial jobs), the Joplin family had enough to provide the children with musical instruction. Giles and Florence were musicians, and two of Joplin's brothers also took music as a profession.

After the family moved to Texarkana, Texas, in the mid-1870's, Scott was given violin lessons by his father, and the story goes that he was allowed to practice piano at a home where his mother worked as a laundress. When he showed aptitude for the piano, he was given instruction in classical technique by a local teacher. In addition, Joplin learned to play cornet, and he occasionally sang in local groups. By 1880, his parents had separated, and Joplin may have lived for a while with a relative in Sedalia, Missouri, where he might have heard the beginnings of the style that came to be known as ragtime.

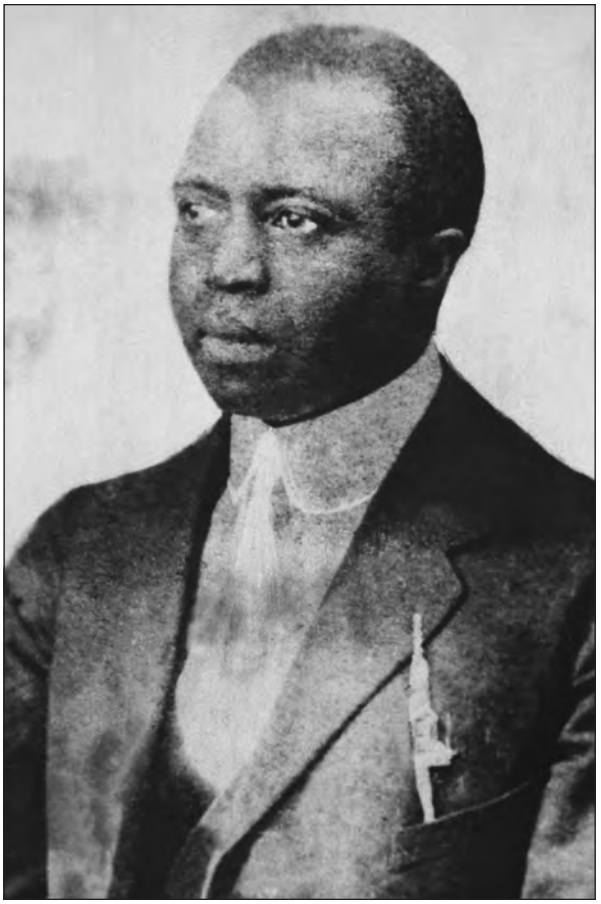
By the late 1880's, Joplin was back in Texarkana, where he played and sang locally with, among others, the Texarkana Minstrels. A short trip to the Chicago World's Fair in 1893 with a band for which he played cornet served to introduce him to a number of ragtime pianists. The next few years found him in St. Louis, Missouri, and Texarkana again before he moved back to Sedalia. The reason for that move was to take music classes at the George Smith College for Negroes while also playing cornet in the Queen City Cornet Band. In short order, he organized an offshoot of that group, which provided dance music for local functions, with Joplin at piano. It was apparently at this time that he began to

compose, with his first songs and piano pieces being published in 1895. He also began playing solo piano during this period, adopting the syncopated style he was to define in the next decade. While this was an important period of developing his own musical ideas, he was not entirely comfortable playing in bordellos and gentlemen's clubs. As he became recognized as a talented pianist and composer, Joplin began to mentor younger players, such as Scott Hayden and Arthur Marshall.

In Sedalia, in 1899, Joplin saw publication of his first true ragtime piece, "Original Rags." This introduced him to a wider public, and it advanced his reputation as a composer in the new style. The next ten years saw a steady flow of Joplin publications that defined the classic ragtime style. Many of these were published by John Stark, who had recognized the marketability of the new music and who saw in Joplin a great talent. In fact, Joplin's name had become so entrenched as the beacon of the ragtime movement that it was often attached to compositions by others with which he had little or nothing to do.

By 1901 Joplin had married Hayden's sister Belle and moved to St. Louis. There he continued publishing and teaching, although his career as a pianist began to fade, possibly at the onset of the effects of syphilis, which began to impact his coordination. In that more cosmopolitan environment, he was also tempted to explore larger forms, first with "The Ragtime Dance" (which included dancers and a narrator) and them with *A Guest of Honor* (1903, an attempt at a ragtime opera that almost bankrupted him and is considered a lost work). Possibly because of frustrations over these works, Joplin found his marriage collapsing, and he returned to Texarkana in 1904. There he married Freddie Alexander, who died only ten weeks later.

Burdened with depression as well as the continued effects of syphilis, Joplin moved to Chicago in 1905, where he found little to encourage him. A move to New York in 1907 introduced more publishing opportunities with new firms, and he began to compose more. He also began recording his works on piano rolls, and he occasionally directed vaudeville performances. In 1909 he married Lottie Stokes, who brought a measure of stability to his life through her income from the boardinghouse she ran.



Scott Joplin. (Hulton Archive/Getty Images)

Joplin's last years were consumed with the composition and production of another opera, *Treemonisha*. *Treemonisha* is properly an example of grand opera, although it had much ragtime influence. The few performances he was able to mount were unsatisfactory, and the work had little acceptance, adding to his disillusionment. By the middle 1910's, Joplin was showing the advanced effects of his condition, and he was hospitalized in 1916, dying the next year.

The Music

"Maple Leaf Rag." Published by Stark in the summer of 1899, this composition became the benchmark of the ragtime movement. In it, Joplin established the classic form of *aabbaccdd*, with the standard tonic-subdominant key relationships derived from the structure of the march. Joplin had presumably been playing this piece for some time

before it was published, but the huge sales of the sheet music (as many as a million copies were in print by 1909) as well as the recordings and the band arrangements brought ragtime to the attention of the general population. The popularity of the piece also introduced the written notation of ragtime syncopation to a wide audience, making it a formal tradition rather than one based on aural transmission.

"The Ragtime Dance." This work, published in 1902 while Joplin was in St. Louis, represents the composer's first attempt at a longer form. Stretching over nine printed pages, this piece requires a narrator and dancers, and it represents an attempt to blend musical theater and minstrelsy. It may have been performed as early as 1899, and the publication (issued with Stark's reservations) shows Joplin's developing consciousness of ragtime as more than just parlor or dance music. Unfortunately, it was not a success, and it was later shortened and republished as a piano solo in 1906.

"Bethena." Joplin's first publication following the sudden death of his second wife, "Bethena" was not a typical piece of ragtime. It was a waltz utilizing ragtime elements. The 3/4 meter is established by a bass line uncharacteristic of Joplin's other work, but the treble parts demonstrate the syncopated feel and harmonic twists of classic ragtime, creating a rhythmic tension uncommon for the time. The sequence of five strains is also close to the classic form. With a length of seven printed pages, this piece was among Joplin's longest works.

"Treemonisha." Joplin's 1911 work was an unprecedented attempt by an African American composer to create a full-length opera on vernacular themes. Celebrating the triumph of a poor black orphan adopted by a sharecropper and then mentored by their white employer, this opera may have autobiographical elements. Whether or not this is true, the music and the presentation clearly grew from Joplin's extensive experience as an actor, a singer, a producer, and a ragtime composer. The scale of this work and Joplin's inability to find financial backing led to it being fully staged only once in a modest production that was not well received by the critics. Joplin's constant battle to finish the opera, to revise it, and to mount a production greatly clouded the last years of his life, and it probably hastened his death.

"Magnetic Rag." Among the last works composed by Joplin, this self-published 1914 rag adheres to the standard four-strain form of "Maple Leaf Rag." It does, however, take liberties with the harmonic relationships, utilizing the parallel and relative minor keys of the primary B flat as well as featuring unpredictable and asymmetric phrases. His third strain is notable for its twelve-bar blues progression, which was becoming popular through the works of W. C. Handy. Joplin's score also extensively utilizes Italian performance and tempo directions, suggesting that he might have been attempting to bring his composition more into line with European concert works.

Musical Legacy

Joplin's career began with the popular music of the late 1800's, playing cornet in concert bands, singing in theatrical and minstrel productions, playing piano in bordellos and sporting houses, and playing in and arranging for dance orchestras. This apprenticeship, coupled with formal musical instruction at home and college, prepared him for his work as a composer, in which he synthesized those varied influences. In particular, the piano music he had played and had heard in the 1880's and 1890's inspired him to create his own repertoire of pieces that he began to publish in 1899. These pieces became the core repertoire of ragtime, establishing conventions of form, rhythm, and harmony for succeeding composers.

By the early 1900's, Joplin was experimenting with the use of ragtime elements in other pieces, including songs, waltzes, and character works. Moving from relatively short piano pieces into larger-scale concert works and operas, his compositions consistently developed over his eighteen-year publication career, although his fame took a corresponding decline. By the middle 1910's, Joplin was obsessed with his opera *Treemonisha* to the detriment of the rest of his livelihood, and he died bitter over its lack of acceptance.

Joplin's ragtime piano works are considered the greatest of the genre, and they spawned a host of imitations and adaptations for bands as well as for other solo instruments. His use of syncopation and his development of the march form also exerted considerable influence on early jazz, which used the repertoire extensively.

A ragtime revival occurred in the 1950's, and it generated interest in the pioneers of the music as well as produced a school of performers specializing in it. Another revival was inspired by the 1973 film *The Sting* (which used Joplin's "The Entertainer" as its theme) as well as by the New England Conservatory Ragtime Ensemble's Grammy Award-winning recordings of the *Red Back Book* arrangements of Joplin's most popular rags.

John L. Clark, Jr.

Further Reading

Berlin, Edward A. *King of Ragtime: Scott Joplin and His Era*. New York: Oxford University Press, 1994. A balanced discussion of Joplin and his music. Berlin includes primary and documentary research in this book, and he uncovers new information about Joplin's life. His analysis of select compositions and his inclusion of full scores of three of Joplin's songs not included in the collected works edition are also valuable.

Blesh, Rudi, and Harriet Janis. *They All Played Ragtime*. New York: Alfred A. Knopf, 1950. The first full-length discussion of ragtime, with an emphasis on Joplin's life. This book is a landmark study, although subsequent research negates some of its points. Nevertheless, it is especially valuable for the firsthand information gathered from ragtime composers and performers who were still alive in the 1940's.

Curtis, Susan. *Dancing to a Black Man's Tune: A Life of Scott Joplin*. Columbia: University of Missouri Press, 1994. An interesting perspective on Joplin discussing his experience as an African American in the late nineteenth century. Not concerned with musical analysis, Curtis discusses how Joplin both fit into and broke away from the stereotypes of black musician-composers of his generation.

See also: Garner, Erroll; Hamlisch, Marvin; Handy, W. C.; Morton, Jelly Roll; Navarro, Fats; Tatum, Art.

Louis Jordan

American jazz saxophonist, singer, and composer

An originator of rhythm and blues, Jordan became one of its most popular singers and bandleaders in the 1940's.

Born: July 8, 1908; Brinkley, Arkansas
Died: February 4, 1975; Los Angeles, California
Also known as: Louis Thomas Jordan (full name); King of the Jukeboxes
Member of: The Tympany Five

Principal recordings

ALBUMS (with the Tympany Five): *Go Blow Your Horn (Part II)*, 1954; *Rock 'n' Roll Call*, 1955; *Man, We're Wailin'*, 1957; *Louis Jordan and Chris Barber*, 1962; *Hallelujah*, 1963; *Let the Good Times Roll*, 1963; *I Believe in Music*, 1973; *Choo Choo Ch'Boogie*, 1975.

SINGLES (with the Tympany Five): "Barnacle Bill the Sailor," 1938; "Honey in the Bee Ball," 1938; "Doug the Jitterbug," 1939; "Keep A-Knockin'," 1939; "Sam Jones Done Snagged His Britches," 1939; "You're My Meat," 1939; "You Run Your Mouth and I'll Run My Business," 1940; "If It's Love You Want, Baby," 1941; "I'm Gonna Move to the Outskirts of Town," 1941; "Inflation Blues," 1941; "Knock Me a Kiss," 1941; "Ration Blues," 1941; "I'm Gonna Leave You on the Outskirts of Town," 1942; "What's the Use of Getting Sober (When You Gonna Get Drunk Again)," 1942; "The Chicks I Pick Are Slender and Tender and Tall," 1943; "Five Guys Named Moe," 1943; "That'll Just 'bout Knock Me Out," 1943; "G. I. Jive," 1944; "Is You Is or Is You Ain't My Baby," 1944; "Caldonia," 1945; "Mop! Mop!," 1945; "My Baby Said Yes," 1945 (with Bing Crosby); "Somebody Done Changed the Lock on My Door," 1945; "You Can't Get That No More," 1945; "Buzz Me," 1946; "Don't Worry 'bout That Mule," 1946; "Salt Pork, West Virginia," 1946; "Reconversion Blues," 1946; "Beware (Brother, Beware)," 1946; "Don't Let the Sun Catch You Cryin'," 1946; "Stone Cold Dead in

the Market (He Had It Coming)," 1946 (with Ella Fitzgerald); "Petootie Pie," 1946 (with Ella Fitzgerald); "Choo Choo Ch'Boogie," 1946; "That Chick's Too Young to Fry," 1946; "Ain't That Just Like a Woman (They'll Do It Every Time)," 1946; "Ain't Nobody Here but Us Chickens," 1946; "Let the Good Times Roll," 1946; "Texas and Pacific," 1947; "I Like 'Em Fat Like That," 1947; "Open the Door, Richard," 1947; "Jack, You're Dead," 1947; "I Know What You're Puttin' Down," 1947; "Boogie Woogie Blue Plate," 1947; "Early in the Mornin'," 1947; "Look Out," 1947; "Barnyard Boogie," 1948; "How Long Must I Wait for You," 1948; "Reet, Petite, and Gone," 1948; "Run Joe," 1948; "All for the Love of Lil'," 1948; "Pinetop's Boogie Woogie," 1948; "Don't Burn the Candle at Both Ends," 1948; "We Can't Agree," 1948; "Daddy-O," 1948 (with Martha Davis); "Pettin' and Pokin'," 1948; "Roamin' Blues," 1949; "You Broke Your Promise," 1949; "Cole Slaw (Sorghum Switch)," 1949; "Every Man to His Own Profession," 1949; "Baby, It's Cold Outside," 1949 (with Ella Fitzgerald); "Beans and Corn Bread," 1949; "Saturday Night Fish Fry," 1949; "School Days," 1950; "Blue Light Boogie," 1950; "I'll Never Be Free," 1950 (with Ella Fitzgerald); "Tamburitza Boogie," 1950; "Lemonade," 1951; "Tear Drops from My Eyes," 1951; "Weak Minded Blues," 1951.

The Life

Louis Thomas Jordan (zhohr-DAHN) was the son of James and Adell Jordan. His mother died early in his childhood, and his father, a musician, encouraged him to practice music at a young age. Louis developed quickly as a reed player, working professionally in his early teens with a group called the Rabbit Foot Minstrels. Jordan was inspired by an even younger saxophonist, Lester Young.

Jordan performed with bands in the South and later in Philadelphia and in New York City. From 1936 to 1938, he played saxophone and sang with Chick Webb's nationally famous band, where he befriended the band's lead singer, Ella Fitzgerald. Jordan had already been married twice (and he would have three more wives), and Webb feared that Jordan's romance with Fitzgerald would impede the organization, so he fired Jordan. He soon formed his own small band, the Tympany Five, which blossomed in the 1940's, when Jordan also sang and played in a number of Hollywood motion pictures. Although he continued to perform, his success dwindled. After a heart attack in 1974, he died in February, 1975.

The Music

Jordan's career up to 1938 had been with minstrel, blues, and jazz organizations, but he was a dynamic stage performer who needed a group to en-

Louis Jordan. (Library of Congress)

hance his work. He selected the members of his Tympany Five carefully, and he rehearsed the group (which sometimes had six or seven members) exactingly to fulfill that opportunity. Through the early 1940's, the music business referred to his style as race music, but he also attracted white audiences. Later his type of music, which stressed driving rhythms, highly syncopated vocals, comical lyrics, and urban themes, was designated rhythm-and-blues.

"G. I. Jive." Johnny Mercer wrote a song that expressed the frustrations of Army life, recorded it himself, and later suggested that Jordan also record it. After the Tympany Five had played it on stage for several months, the group recorded it, its shuffle rhythm a carryover from many arrangements of previous blues. The humor of its lyrics and its repeated refrain ending in "Fall on your bunk—clunk!" suited Jordan's lively style. The recording topped the rhythm-and-blues popularity charts for six weeks in 1944.

"Is You Is or Is You Ain't My Baby." Popular music had a long history of employing "ain't," once an acceptable contraction of "I am not," and this, coupled an ungrammatical title, made the 1944 song irresistible to rhythm-and-blues fans and to the larger popular audience. The theme of a girlfriend who may not be true had become a common topic in a precarious urban culture.

"Stone Cold Dead in the Market." Over the years Jordan performed many duets with Fitzgerald. This song by Wilmoth Houdini was composed as a calypso, a form already familiar to Jordan and Fitzgerald. The recording was made in 1946, two or three years before Harry Belafonte and other performers created a calypso craze. It describes an unhappy woman killing the man in her life with her rolling pin. Fitzgerald spoke for the murderer; Jordan was a still but reflective corpse. Cole Porter had comically used the theme in "Miss Otis Regrets," and so had Lorenz Hart in "To Keep My Love Alive." Houdini, however, avoided lyrical sophistication and relied on many repetitions of the title and of the wife's assertion that she had, after all, murdered "nobody but her husband." It became increasingly common in post-World War II popular music for the lyricist to utilize simple and blunt assertions rather than witty phrases. Two radio networks, apparently worried that the murder resembled real domestic violence rather than the artful methods suggested by Hart, such as throwing the man off a balcony, banned the song.

"Choo Choo Ch'Boogie." In 1946 this boogie-woogie song in quadruple time, with its catchy accented triplets, every second triplet accented, delighted audiences and persisted for a record eighteen weeks as the number-one rhythm-and-blues hit. The use of boogie-woogie to suggest the rhythm of a train was not new, but it had never been done with the élan of Jordan's group. Few could resist Jordan's repetitions of its incessant refrain line, "Take me right back to the track, Jack!"

"Ain't Nobody Here but Us Chickens." The Tympany Five performed several chicken songs, none more popular than this one. This recording, another of the group's successes in 1946, ranks among Jordan's most popular. This humorous song probably owes much of its success to the fact that the chickens mirror the plight of many humans. The fact that the chickens are "nobody," that they are "locked up" in a barnyard, that they have a gun pointed at them, and that they refer to the farmer as "boss man" perhaps resonated with African Americans.

Musical Legacy

To his background in jazz, blues, and gospel music, Jordan added incessant jumpy rhythms and comical patter to become a leader of the mode eventually categorized as rhythm and blues. His primary audiences were young, urban African Americans less interested in jazz than in an energetic, eccentric, and refreshingly humorous music. Jordan's fame spread, and he enjoyed a popularity among white audiences almost as potent as that of Louis Armstrong and Fats Waller.

Jazz critics saw Jordan as someone who had opted out of an important tradition, but his work is now recognized as an anticipation of the popular music that came to the fore in the 1950's. Of the various reasons offered for his lack of later success, one may be that his Tympany Five continued to feature brass and reed instruments at a time when listeners had come to favor guitars and drums. After his death, Jordan was inducted into the Rock and Roll Hall of Fame. His work was much admired by artists such as pianist Ray Charles, saxophonist Sonny Rollins, and lyricist and guitarist Chuck Berry.

Robert P. Ellis

Further Reading

Chilton, John. *Let the Good Times Roll: The Story of Louis Jordan and His Music*. Ann Arbor: University of Michigan Press, 1992. By far the best source of information on Jordan, this book has a valuable bibliography and a select discography.

Crowther, Bruce, and Mike Pinfold. *Singing Jazz*. San Francisco: Miller Freeman Books, 1997. This book outlines Jordan's contribution to jazz singing in Webb's band and thereafter.

Shipton, Alyn. *A New History of Jazz*. New York: Continuum, 2001. This source explains Jordan's decision to develop a distinctive style by creating his own band.

Starr, Larry, and Christopher Waterman. *American Popular Music: From Minstrelsy to MP3*. 2d ed. New York: Oxford Univrsity Press, 2003. A chapter describes Jordan's contribution to the development of rhythm and blues.

Tosches, Nick. *Heroes of Rock 'n' Roll*. New York: Harmony Books, 1991. The chapter on Jordan maintains that he did more than any other person to prepare the public for rock music.

See also: Armstrong, Louis; Berry, Chuck; Brown, James; Charles, Ray; Diddley, Bo; Fitzgerald, Ella; Horne, Lena; Mercer, Johnny; Rollins, Sonny; Waller, Fats; Young, Lester.

K

John Kander

American film-score and musical-theater composer and lyricist

With his longtime collaborator Fred Ebb, Kander was a pioneer in the concept musical. Kander and Ebb's concept musicals adopt a play-within-a-play structure, and they incorporate early forms of popular entertainment, such as vaudeville, a roller rink, or a dance marathon.

Born: March 18, 1927; Kansas City, Missouri
Also known as: John Harold Kander (full name)

Principal works

FILM SCORES: *Something for Everyone*, 1970; *Cabaret*, 1972; *Funny Lady*, 1975; *Still of the Night*, 1982; *Blue Skies Again*, 1983; *Places in the Heart*, 1984; *An Early Frost*, 1985 (television); *I Want to Go Home*, 1989.

MUSICAL THEATER (music): *A Family Affair*, 1962 (lyrics by William Goldman; libretto by James Goldman); *Flora, the Red Menace*, 1965 (lyrics by Fred Ebb; libretto by George Abbott and Robert Russell; based on Lester Atwell's novel *Love Is Just Around the Corner*); *Cabaret*, 1966 (lyrics by Ebb; libretto by Joe Masteroff); *The Happy Time*, 1968 (lyrics by Ebb; libretto by N. Richard Nash; based on Samuel Taylor's play); *Zorba*, 1968 (lyrics by Ebb; libretto by Joseph Stein; based on Nikos Kazantzakis's novel *Zorba the Greek*); *Seventy, Girls, Seventy*, 1971 (lyrics by Ebb; libretto by Norman L. Martin and Ebb); *Liza*, 1974 (libretto and lyrics by Ebb); *Chicago*, 1975 (lyrics by Ebb; libretto by Bob Fosse and Ebb; based on Maurine Dallas Watkins's play); *The Act*, 1977 (lyrics by Ebb; libretto by George Furth); *Woman of the Year*, 1981 (lyrics by Ebb; libretto by Peter Stone); *The Rink*, 1984 (lyrics by Ebb; libretto by Terrence McNally); *Kiss of the Spider Woman*, 1993 (lyrics by Ebb; libretto by McNally; based on Manuel Puig's novel); *Steel Pier*, 1997 (lyrics by Ebb; libretto by David Thompson); *Curtains*, 2007 (lyrics by Ebb; libretto by Rupert Holmes).

SONGS: "My Coloring Book," 1962; "A Letter from Sullivan Ballou," 1993.

The Life

John Harold Kander (KAN-dur) was born and raised in Kansas City. His youth was filled with music, theater, and opera, and he began composing music at an early age. Kander entered the Oberlin Conservatory of Music in 1947, but he had to interrupt his studies for a stint in the U.S. Merchant Marine Cadet Corps. He soon returned to Oberlin, and he completed his degree in 1951. The following year, he entered the master's program in composition at Columbia University, where he studied with Jack Beeson and Otto Luening. He completed his degree in 1954.

For the next several years, Kander and James Goldman, a childhood friend, wrote musicals together, sometimes with the assistance of Goldman's brother William. One of the musicals that the three wrote together, *A Family Affair* (a comedy about the explosive familial politics surrounding a Jewish wedding), was produced on Broadway in 1962. *A Family Affair* boasted a solid score, but it closed after only sixty-five performances. In the same year, Kander met Fred Ebb, and they began their collaboration.

Kander and Ebb's first hit song was "My Coloring Book," which was nominated for a Grammy Award. Their first musical, *Golden Gate*, never found a producer, but when Hal Prince was looking for songwriters for *Flora, the Red Menace*, they used the score as audition material, and they got the job. Although *Flora, the Red Menace* was not a hit, it established Kander and Ebb's career-long relationship with Prince and with its star, Liza Minnelli. Two years later, their next musical, *Cabaret*, earned Kander and Ebb their first of three Tony Awards for best score of a musical, the others being for *Woman of the Year* and *Kiss of the Spider Woman*.

Throughout his collaboration with Ebb, Kander took on other projects, including composing for

film. He wrote the scores for four films directed by Robert Benton, including *Places in the Heart*, and for three television movies directed by John Erman, including *An Early Frost*, the first television film about AIDS. Late in his career, Kander composed a song cycle for Carol Vaness and an aria for Renée Fleming.

The Music

At Oberlin, Kander wrote primarily vocal music and chamber works, mostly in the neotonal idiom of composers such as Samuel Barber. At Columbia, he continued to write in the same vein. His master's thesis was a one-act comic opera called *Da Capo*, for which James Goldman wrote the libretto. After Columbia, Kander began to focus on musical theater. His earliest musicals adhere to the song conventions of the 1950's book musical. With Ebb, Kander started to write more theatrically. They specialized in showstopping songs of survival, such as "Maybe This Time."

Kander and Ebb's collaboration is a study of opposites. Kander is known for an unabashed sentimentality and lyricism, and Ebb is known for an acerbic wit and ironic outlook. These opposing qualities produced the unsettling mixture of nostalgia and sardonicism that first obtained in *Cabaret*, which is based on Christopher Isherwood's *The Berlin Stories* (1946).

Cabaret. In *Cabaret*, musical vignettes performed in a seedy cabaret, which serves as a metaphor for decadence in Germany during Adolf Hitler's rise to power in the 1930's, alternate with book scenes and comments on the action. *Cabaret* marks a distinct change in Kander and Ebb's style. The composer used an expanded harmonic palette, chromaticism, and an inventive use of the minor mode. He also built several themes around an appoggiatura figure. These elements recur throughout Kander's subsequent scores.

Chicago. *Chicago*, a story set in the 1920's about two murderesses acquitted through the dazzling performance of their mutual lawyer, is told in the form of a vaudeville. The score, which evokes 1920's jazz, makes several direct references to songs associated with famous vaudeville performers, such as Sophie Tucker. These references draw attention to the play-within-a-play format while commenting on the story. Kander and Ebb had first attempted to use a vaudeville structure for their 1971 musical *Seventy, Girls, Seventy*, but it did not achieve the perfect marriage of form and content as did *Chicago*.

Kiss of the Spider Woman. *Kiss of the Spider Woman* is based on Manuel Puig's novel about a revolutionary and a homosexual who are cellmates in an Argentine prison for political dissidents. The score is infused with Latin rhythms and dance styles. *Kiss of the Spider Woman* is also one of Kander's most operatic works. It contains leitmotifs, extended musical scenes, and more ensemble writing than his early works. For instance, the quartet "Dear One" recalls the additive multivoice structure of "Mir ist so wunderbar" from Ludwig van Beethoven's *Fidelio* (1805).

The Last Musicals. At the time of Ebb's death, Kander and Ebb had finished the first draft of *Minstrel Show*, a concept musical about the Scottsboro Boys' trial, in which several young African American men were falsely accused of raping two white women. The score incorporates idioms associated with African American music. They also had three musicals ready for a Broadway production. *Curtains*, a backstage-musical comedy murder mystery, allows Kander to revisit the Broadway idiom of the 1950's. *All About Us*, a musical adaptation of Thornton Wilder's *The Skin of Our Teeth* (1942), has an eclectic score, which includes a spiritual, a hymn, a tango, a march, and a lullaby. The score of *The Visit*, which is based on Friedrich Dürrenmatt's 1956 dark play of the same name, mixes musical-theater tropes and Viennese operetta, thereby underscoring the play's inherent tragic-comic dichotomy. *Curtains* opened in 2007.

"A Letter from Sullivan Ballou." In 1993 Kander won the Richard Tucker Composer's Commission. He composed an art song for Fleming based on a letter written by Sullivan Ballou, a Confederate soldier, to his wife. Kander overcame the challenges of setting a long prose text by mixing spoken speech, recitative in F Lydian mode, and a lyrical theme capable of expansion and contraction. The tonal arrangement of the song lies along a mediant axis, a feature common in his theater music.

Musical Legacy

In his work with Ebb, Kander remains a force in American musical theater. *Cabaret* and *Chicago*, as

relevant today as when they first premiered, continue to be performed around the world. The movie versions of these two works remain popular internationally. Several of Kander and Ebb's other musicals have gained a following, especially *Zorba* and *Seventy, Girls, Seventy*. *Cabaret* was the first fully realized concept musical, a form that Kander and his collaborater pioneered and that grew in popularity during the 1960's. Kander has a unique ability to use popular entertainment to tell a serious story.

James Leve

Further Reading

Kander, John, and Fred Ebb as told to Greg Lawrence. *Colored Lights: Forty Years of Words and Music, Show Biz, Collaboration, and All that Jazz*. New York: Faber & Faber, 2003. In this transcription of dialogues between Kander and Ebb, organized chronologically, they talk about their career collaboration.

Leve, James. *John Kander and Fred Ebb*. New Haven, Conn.: Yale University Press, 2008. The first complete study of Kander and Ebb's career and musicals. Includes separate chapters on *Cabaret*, *Chicago*, and *Kiss of the Spider Woman*.

See also: Barber, Samuel; Ebb, Fred; Elfman, Danny; Hammerstein, Oscar, II; Hart, Lorenz; Lerner, Alan Jay; Loewe, Frederick; Rodgers, Richard.

Herbert von Karajan

Austrian classical conductor

A leading figure in the European classical music world, Karajan conducted orchestras in performances that were noted for their polish, color, and articulation. He left behind a prodigious number of recordings and video presentations of orchestral works.

Born: April 5, 1908; Salzburg, Austria
Died: July 16, 1989; Anif, Austria
Also known as: Herbert Ritter von Karajan (full name)

Principal recordings

ALBUMS (as conductor): *Dvořák: Symphony No. 9*, 1940; *Schubert: Symphony No. 9 in C Major*, 1946; *Strauss: Metamorphosen*, 1949; *Verdi: Requiem Mass*, 1949; *Bach: Mass in B Minor*, 1950; *Bach: Saint Matthew Passion*, 1950; *Mozart: Die Zauberflöte*, 1950; *Puccini: Madama Butterfly*, 1955; *Strauss: Der Rosenkavalier*, 1956; *Mozart: Don Giovanni*, 1960; *Sibelius: Symphonies Nos. 2 and 5*, 1960; *Wagner: Parsifal*, 1961; *Beethoven: Symphonies Nos. 3 and 9*, 1962; *Wagner: Der Ring des Nibelungen*, 1967; *Tosca*, 1971; *La Bohème—Puccini*, 1972; *Verdi: Otello*, 1973; *Anton Bruckner: Symphony No. 7 in E Major*, 1974; *Schoenberg, Berg, and Webern*, 1974; *Strauss: Ein Heldenleben, Op. 40*, 1974; *Don Quixote*, 1975; *Tchaikovsky: Symphony No. 5*, 1975; *Brahms: German Requiem, Op. 45*, 1976; *Tchaikovsky: Symphony Nos. 4 and 6*, 1976; *Brahms: The Complete Symphonies*, 1978; *Mozart: Violin Concerto No. 3 in G Major—Adagio*, 1978; *Verdi: Aida*, 1979; *Beethoven: Concerto for Violin in D Major, Op. 61*, 1980; *Mendelssohn: Concerto for Violin in D Major, Op. 77*, 1980; *Strauss: Eine Alpensinfonie, Op. 64*, 1980; *Vivaldi: The Four Seasons, Op. 8, Nos. 1-4*, 1984; *Karajan/Mussorgsky: Pictures at an Exhibition*, 1986; *Neujahrskonzert in Wien*, 1987 (*New Year's Concert in Vienna 1987*, 1989); *Bruckner: Symphonie No. 8*, 1989.

The Life

Herbert Ritter von Karajan (fahn KAHR-eh-yahn) was born to Ernst and Martha von Karajan, an upper-class family of Greek-Macedonian origin. From his early childhood, Karajan showed a passion for piano, and he entered the Mozarteum, a music academy in Salzburg, in 1914. While he made rapid progress in piano, his parents thought a career in music was insecure. Following their advice, Karajan entered the Institute of Technology in Vienna in 1926. However, he soon re-entered the Academy for Music in Vienna, and he began taking conducting lessons from Alexander Wunderer. By the time Karajan had graduated from the academy, he had decided to pursue a career as conductor.

In 1929 Karajan made his conducting debut by directing the Mozarteum Orchestra. In the same year, Karajan became the conductor at the state the-

ater in Ulm, where he performed more than 120 productions in five years. In 1934 Karajan was appointed conductor of the opera house in the small town of Aachen, and he was made the general music director in the following year. During this time, Karajan became a member of the Nazi Party in response to a request from the Aachen municipal authority, which was controlled by National Socialist government. Some studies suggest that he had already joined the party in April, 1933, in Salzburg and three weeks later in Ulm. Karajan biographer Richard Osborne attests that there is not sufficient information to verify these the facts of this matter.

During his residency in Aachen, Karajan made his debut with the Berlin State Opera, directing Ludwig van Beethoven's *Fidelio* (1805) in 1937, and he appeared as guest conductor of the Berlin Philharmonic Orchestra in 1938. When he conducted Richard Wagner's *Tristan und Isolde* (1865) at the Berlin State Opera in the same year, the performance was received enthusiastically, and music critic Edwin von der Nüll praised him as "Karajan the Miracle." In 1938 Karajan signed a contract with Deutsche Grammophon, and he made his first recording with the Berlin Staatskapelle. In 1939 Karajan recorded Peter Ilich Tchaikovsky's Symphony No. 6 (1893) with the Berlin Philharmonic Orchestra, his first recording with this orchestra. After his contract in Aachen expired with the 1941-1942 season, Karajan conducted the Berlin Staatskapelle and the Berlin State Opera, and he had freelance engagements with orchestras in Europe, such as the Concertgebouw Orchestra and the Paris Radio Orchestra.

In 1946 Karajan gave his first postwar concert with the Vienna Philharmonic, but further conducting activities were prohibited because of his Nazi Party membership during the war. It was not until October, 1947, that he was allowed to resume conducting activity. Karajan officially made a contract with EMI, where he recorded with the Vienna Philharmonic as well as the newly formed Philharmonia Orchestra in London, founded by Walter Legge in 1945 as a recording orchestra for EMI. Karajan made numerous recordings with the Philharmonia Orchestra, such as his first complete recording of Beethoven symphonies. During this period, Karajan also appeared at La Scala in Milan (1948 and 1954), the Salzburg Music Festival (1948 and 1949), and the Bayreuth Festspielhaus (1951 and 1952).

Herbert von Karajan. (AP/Wide World Photos)

After the death of Wilhelm Furtwängler, Karajan was appointed principal conductor of the Berlin Philharmonic Orchestra for life in 1955. He was also artistic director of the Salzburg Festival (1956-1960) and the Vienna State Opera (1957-1964). In 1967 he founded the Salzburg Easter Festival, and he served as music adviser to Orchestre de Paris (1969-1971). Although Karajan produced numerous recordings with the Berlin Philharmonic Orchestra for more than three decades, he relinquished the position as the principal conductor in April, 1989, after years of disagreement with the orchestra over artistic and managerial matters. He died of a heart attack three months later.

The Music

Karajan's music can be described as having well-calculated tempi and a sense of structure, with sumptuous color, accurate and perfect balance and articulation, and flowing legato, all of which come from the sheer virtuosity of a perfectly trained orchestra with a great traditional background. His musical interest went beyond standard Austro-

German literature to include French and Italian operas and orchestral works. In addition, he often recorded short orchestral vignettes with brilliance and perfection.

Der Rosenkavalier. Karajan's 1956 EMI early stereo recording of Richard Strauss's *Der Rosenkavalier* (1911) with the Philharmonia Orchestra featured a marvelous cast, with Elisabeth Schwarzkopf as the Marschallin, Christa Ludwig as Octavian, Teresa Stich-Randall as Sophie, and Otto Edelmann as Baron Ochs. As an opera conductor, Karajan knew how to accompany singers in the most effective way. With Karajan at the podium, they could breathe easily and sing naturally without forcing their voices. He was still in his forties at the time of the recording, and he conducted the opera with brisk and energetic tempi. This contrasts with his 1984 recording with the Vienna Philharmonic Orchestra, in which the music sounded mature, with delicately polished expressions. Schwarzkopf's Marschallin represented one of her best performances, with her noble and elegant presence and her clearly articulated phrasing.

Beethoven's Nine Symphonies. In 1961-1962, Karajan made his first complete stereo recording of Beethoven's nine symphonies with the Berlin Philharmonic Orchestra for Deutsche Grammophon (he repeatedly recorded the cycle in the 1970's and 1980's with the same orchestra). Karajan's interpretation is straightforward but not forced. Every voice flows naturally in his lively and speedy tempi. Each chord starts exactly at the same time, as can be heard at the beginning of Symphony No. 1 in C Major (1800). Here, the first movement starts with a series of chords played by the wind instruments and the string instruments in pizzicato. Under Karajan, each chord attack is precisely simultaneous, which was not necessarily required by his predecessor, Furtwängler. Furthermore, the harmony is supported by the lower strings in just the right balance in the chord progression. The music sounds lucid and brilliant, as Karajan polished every moment of the symphony to perfection. This carefully polished texture and brilliant execution mark all the symphonies in this album, which is arguably the best of his three complete Beethoven cycles.

Schoenberg, Berg, and Webern. In this album, studio-recorded with the Berlin Philharmonic Orchestra by Deutsche Grammophon in 1974, Karajan proved his ability as an excellent interpreter of modern music, specifically of the Second Viennese School. Among the pieces compiled here, Arnold Schoenberg's *Verklärte Nacht*, Op. 4 (*Transfigured Night*, 1902) and *Pelleas und Melisande*, Op. 5 (1902) must have been natural choices for Karajan. They are highly expressionistic, and the tonality is expanded to its limits by the extreme use of chromatic alterations of the harmony, as found in Wagner's *Tristan und Isolde*. Karajan's performance of Schoenberg's pieces, with rich Wagnerian sonority, illuminates convincingly the late Romanticism embedded in the composer's expressionistic works. The same observation holds with Anton von Webern's *Passacaglia*, Op. 1 (1922), a romantic tonal piece with great passion.

However, the real surprise is Karajan's interpretation of the twelve-tone pieces: Webern's Symphony, Op. 21 (1929) and Schoenberg's Variations for Orchestra, Op. 31 (1926). Karajan uses a wide range of dynamics, from the delicate pianissimo to the powerful fortissimo, to give the twelve-tone works, often described as cold and cerebral, a dramatic expression with colorful contrasts. In an interview with Osborne, Karajan recalled that he said to the orchestra repeatedly in his rehearsals, if there are discords, we must always play them as beautifully as we know how. The result was a sensual realization of the twelve-tone works without roughly presented dissonance.

New Year's Concert in Vienna 1987. This Deutsche Grammophon recording of the 1987 New Year's concert with the Vienna Philharmonic Orchestra portrays a different side of the conductor, showcasing his ability to conduct short and light orchestral pieces. The music flows lively and spontaneously under his baton, which shows minimum movements. The orchestra is greatly inspired by this occasion. The polkas and waltzes of Johann Strauss, Jr., including "Annen Polka" and "The Blue Danube," are polished with elegance and played with a wide dynamic range. The soprano Kathleen Battle provides ideal singing in "Voices of Spring." After the great success of 1987, the Vienna Philharmonic Orchestra began to rotate conductors for its New Year's concert, which became a worldwide telecast event.

Bruckner: Symphonie No. 8. Karajan conducted Anton Bruckner's Symphony No. 8 in C Minor

(1892) with the Vienna Philharmonic Orchestra at the Musikvereinssaal in Vienna in November, 1988. In addition to the audio recording, which appeared in 1989, the concert was filmed by Telemondial, which was founded by Karajan in 1982 to film his own performances as part of his Legacy for Home Video series on the Sony Classical label. The film is made in the same style as others by Telemondial. There is never a panoramic view of the orchestra, taken from the back of the conductor. Pictures of the audiences are avoided, and Karajan is always in focus, while the orchestra members often remain unfocused. The camera follows the instruments that play the main melody, but not the faces of the instrumentalists. It appears the film is not a documentary but Karajan's visual interpretation of the symphony, a view from the conductor's inner eye. In order to visualize the image, Karajan edited the film so that the angle of the shots changes frequently, and he edited the music by mixing up the sounds after a recording session. (Karajan had an editing room in his residence.) This film illustrates his passion for the newest recording technologies, which he sought throughout his life. It also captures Karajan's most matured vision on Bruckner's Symphony No. 8 (this is his third recording), beyond the sheer beauty of sound and richness of texture, both of which are his signatures. In February, 1989, Karajan brought the same symphony to New York with the Vienna Philharmonic Orchestra, and this became his last performance of it outside Austria.

Musical Legacy

Karajan left a large number of recordings, rivaling that left by any other conductor. His extensive discography covers most of the symphonic and operatic literature of Western music history, from Johann Sebastian Bach to Béla Bartók. Keen in technologies, he made recordings of the same pieces whenever a new technology became available. He was also an advocate of leaving video footage of musical performance.

Fusako Hamao

Further Reading

Holden, Raymond. *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan*. New Haven, Conn.: Yale University Press, 2005. A professional conductor, the author discusses nine European conductors after Wagner, including Karajan, concerning their rehearsal techniques, performance practices, and more.

Osborne, Richard. *Conversations with von Karajan*. New York: Harper & Row, 1989. A collection of Osborne's interviews with Karajan, over a period of twelve years, about his early life, his orchestras, performers, the Salzburg Festival, and much more.

_____. *Herbert von Karajan: A Life in Music*. Boston: Northwestern University Press, 2000. A highly detailed and scholarly researched biography of Karajan, this work contains illustrations and portraits as well as the transcript of his de-Nazification hearing.

Quantrill, Peter. "A God Among Conductors." *Gramophone*, Karajan Centenary Issue (January, 2008): 36-43. The author discusses Karajan's strong influence on the recording industry, which began when British record producer Legge met the conductor in 1946.

Vaughan, Roger. *Herbert von Karajan: A Biographical Portrait*. New York: Norton, 1986. This biography, written by a sailing expert, portrays Karajan as a musician and man; in his private life, Karajan enjoyed skiing, swimming, sailing, and flying small aircraft.

See also: Berg, Alban; Fischer-Dieskau, Dietrich; Klemperer, Otto; Mutter, Anne-Sophie; Schoenberg, Arnold; Webern, Anton von.

Jerome Kern

American musical-theater and film-score composer and lyricist

Kern was a musical innovator on Broadway from the 1910's through the 1930's, composing some of the finest examples of American popular song.

Born: January 27, 1885; New York, New York
Died: November 11, 1945; New York, New York
Also known as: Jerome David Kern (full name)

Principal works

FILM SCORES: *The Flame Within*, 1935; *Swing Time*, 1936; *High, Wide, and Handsome*, 1937; *Joy of Living*, 1938; *Centennial Summer*, 1946.

MUSICAL THEATER (music): *The Red Petticoat*, 1912 (lyrics and libretto by Rida Johnson Young and Paul West); *A Girl from Utah*, 1914 (with Paul Rubens and Sidney Jones; libretto by James T. Tanner); *Nobody Home*, 1915 (libretto by Rubens and Guy Bolton); *Very Good Eddie*, 1915 (lyrics by Schuyler Green; libretto by Philip Bartholomae and Bolton); *Oh, Boy!*, 1917 (lyrics by P. G. Wodehouse; libretto by Bolton and Wodehouse); *Oh Lady! Lady!*, 1918 (lyrics by Wodehouse; book by Wodehouse and Bolton); *She's a Good Fellow*, 1919 (lyrics and libretto by Anne Caldwell); *Sally*, 1920 (lyrics by Clifford Grey; book by Bolton); *Stepping Stones*, 1923 (lyrics and libretto by Caldwell); *Sunny*, 1924 (lyrics and libretto by Otto Harbach and Oscar Hammerstein II); *Show Boat*, 1927 (lyrics by Hammerstein; based on the book, *Show Boat*, by Edna Ferber); *Sweet Adeline*, 1929 (with Hammerstein; libretto by Kern and Hammerstein); *The Cat and the Fiddle*, 1931 (libretto by Harbach and Kern); *Music in the Air*, 1932 (lyrics and libretto by Hammerstein); *Roberta*, 1933 (libretto by Harbach; based on the novel *Gowns by Roberta* by Alice Duer Miller); *Swing Time*, 1936 (lyrics by Dorothy Fields); *Very Warm for May*, 1939 (lyrics and libretto by Hammerstein).

SONGS: "The Way You Look Tonight," 1936 (lyrics by Dorothy Fields); "The Last Time I Saw Paris," 1941 (with Oscar Hammerstein II); "Dearly Beloved," 1942; "Long Ago and Far Away," 1944 (with Ira Gershwin).

The Life

Jerome David Kern's musical training began with piano lessons from his mother, followed by studies at the New York College of Music. He worked as a rehearsal pianist on Broadway and as a song-plugger for various popular-music publishers, including Harms. He visited London several times between 1905 and 1910, becoming well acquainted with the city's musical-theater scene. Throughout the 1910's, he wrote songs that were added to American adaptations of British musicals, the most famous of which was "They Didn't Believe Me" for *A Girl from Utah*.

Between 1915 and 1918, Kern created, with Guy Bolton and P. G. Wodehouse, a series of Princess Theatre musicals (named for the venue in which they were staged). These musical comedies, which included *Nobody Home*, *Very Good Eddie*, *Oh, Boy!*, and *Oh Lady! Lady!*, strove for more realistic characterization and a sense of intimacy and immediate audience appeal. This approach was a reaction against the extravagance of the operetta and the spectacle of the revue.

In the early 1920's Kern was among the most prolific composers on Broadway. His successes included *Sally* (with "Look for the Silver Lining") and *Sunny* (featuring "Who?"). Kern's experience with the contemporaneous elements of musical comedy proved invaluable when he collaborated with Oscar Hammerstein II, who had garnered success as a librettist for romantic operettas, on the epochal *Show Boat*, in which elements of musical comedy and operetta were synthesized. This fused approach to musical theater continued into the early 1930's with *The Cat and the Fiddle*, *Music in the Air*, and *Roberta*.

Like many of his Broadway contemporaries, Kern moved to Hollywood in the 1930's, and he was active in the film industry. His most famous original film musical is *Swing Time* (1936), which starred Fred Astaire and Ginger Rogers and introduced the standards "A Fine Romance" and "The Way You Look Tonight." Other songs created expressly for films in the early 1940's include "The Last Time I Saw Paris," which was used in *Lady Be Good* (1941) and won Kern an Academy Award; "Dearly Beloved" for *You Were Never Lovelier* (1942); and "Long Ago and Far Away" for *Cover Girl* (1944).

Shortly before his unexpected and untimely death at age sixty, Kern was discussing the possibility of writing a new Broadway show to be produced by Richard Rodgers and Hammerstein based on the story of Annie Oakley. When the musical *Annie Get Your Gun* (1946) arrived on Broadway, it was with a score by Irving Berlin.

The Music

Kern's musical career began in musical comedy, and his style, with its slight syncopations and jazz-

influenced harmonies, frames the heart of his musical voice. Elements of classic operetta, with its nearly operatic vocal technique often expressed through flowing waltzes, are superimposed onto this base. Kern's sound is defined by a sustained melody supported by colorful harmonies (often with added ninths, elevenths, and thirteenths) and a well-crafted rhythmic underpinning, both of which undergo subtle changes as the song progresses.

Oh, Boy! One of the famous Princess Theatre musicals, *Oh, Boy!* boasted music by Kern, lyrics by Wodehouse, and book by Wodehouse and Bolton. It was one of several musicals from the 1910's in which the male protagonist must enact some sort of marital charade in order to keep a wealthy aunt from cutting off his allowance. Matters become absurdly complicated, but they are resolved to everyone's satisfaction in the end. The score included "'Til the Clouds Roll By" (one of Kern's early classics), "An Old-Fashioned Wife," and "You Never Knew About Me." The show had an extraordinarily long (for the time) fourteen-month run and a five-year national tour.

Show Boat. Based on Edna Ferber's novel of the same name, *Show Boat* is frequently cited as the first Broadway musical in which plot, music, and dance are integrated and interdependent in telling the story. The score includes aspects of operetta and musical comedy, and, in many instances, characters are defined through their music. Florenz Ziegfeld produced the work, which was the first long-running Broadway musical to have a racially integrated cast.

The multigenerational tale begins in 1887 on board the *Cotton Blossom*, a Mississippi River showboat. Magnolia, or "Nola," is the daughter of the *Cotton Blossom's* owners, Cap'n Andy and Parthy Ann Hawkes. She falls in love at first sight with Gaylord Ravenal, a riverboat gambler, and she tells her friend Julie, the showboat's leading lady, about her infatuation. Julie, part African American, is forced to leave the showboat because of miscegenation laws in the South. Her husband, Steve, the leading man, leaves with her, and Nola and Gaylord assume Julie's and Steve's roles in the *Cotton Blossom's* production of "The Parson's Bride." Act 2 takes place at the 1893 Chicago Exposition. Gaylord has amassed huge gambling debts and leaves his wife and young daughter, Kim. Nola auditions at a club where an alcoholic singer, none other than Julie, keeps threatening to quit. When Julie sees Nola, she leaves, giving her old friend a chance to appear onstage. Act 3, set in 1927 on the *Cotton Blossom*, does not appear in Ferber's novel. Kim is now a Broadway star in her own right, and Gaylord returns to the showboat to be united with his wife and daughter as the curtain falls. Throughout the show, Joe, an African American, functions as a wise seer, observing and commenting on the action.

The score incorporates several distinctive musical styles. Nola and Gaylord sing a quintessential operetta waltz, "You Are Love," while Frank and Ellie, the secondary couple, have songs rooted in musical comedy, such as Ellie's "Life Upon the Wicked Stage." Perhaps the most haunting song from *Show Boat* is "Ol' Man River," sung by Joe at several critical points in the drama.

Jerome Kern. (AP/Wide World Photos)

Leitmotifs unify the score; for example, the basic figure of Cap'n Andy uses the same three scale degrees as *Cotton Blossom*, the name of the showboat that Cap'n Andy manages. These same three notes are inverted to create the famous motif that begins the refrain of "Ol' Man River," indicating a relationship between the river and those who work on it. *Show Boat* was filmed three times, in 1929, 1936, and 1951, and in 1994 it was revived on Broadway in a production directed by Hal Prince.

The Cat and the Fiddle. With book and lyrics by operetta veteran Otto Harbach and ensemble dances by Albertina Rasch, the love story of Victor Florescu, a Romanian opera composer, and Shirley Sheridan, an American songwriter, allowed Kern to create music in the distinctive styles of European operetta and American musical comedy. The score's highlights include "She Didn't Say Yes," "The Night Was Made for Love," and "Try to Forget." Although Broadway was suffering from the effects of the 1929 stock market crash and the Great Depression, the show managed to run nearly a year.

Music in the Air. Five years after the success of *Show Boat*, Kern and Hammerstein collaborated on *Music in the Air*, a show with strong operetta overtones. Set in Bavaria, it is the tale of a composer trying to get a song published, but his real struggles are those of the heart. Outstanding songs include "I've Told Ev'ry Little Star," "Egern on the Tegern See," and "When Spring Is in the Air."

Roberta. *Roberta* had book and lyrics by Harbach. Based on Alice Duer Miller's novel *Gowns by Roberta*, it is the story of John Kent, a college football player who inherits a Parisian dress shop. The score introduced the popular standard "Smoke Gets in Your Eyes."

Swing Time. Fred Astaire played a vaudeville dancer and gambler and Ginger Rogers a dance instructor in this 1936 RKO film with music by Kern and lyrics by Dorothy Fields. Astaire pretended not to dance well at the beginning of "Pick Yourself Up," and the famous team gave unforgettable performances of "Waltz in Swing Time" and "Never Gonna Dance." "The Way You Look Tonight" and "A Fine Romance" were other musical highlights of the film, and in "Bojangles of Harlem," Astaire appeared in blackface for the only time in his career.

Musical Legacy

The melodic appeal and harmonic innovation of Kern's songs made them popular with musicians in a variety of styles, including jazz, cabaret, and even opera. (The New York City Opera produced *Show Boat* in 1954, and opera singers were featured on the historic 1988 recording of the musical under the direction of John McGlinn.) Several of Kern's songs, including "Ol' Man River" and "The Way You Look Tonight," are popular music standards. Kern was among the most prolific composers of American song, with more than a thousand titles to his credit.

His efforts at creating an integrated musical, where music, words, and dance all tell the dramatic story—a popular version of Richard Wagner's *Gesamtkunstwerk*—brought about the golden age of the American musical, typified by the work of Rodgers and Hammerstein, Alan Jay Lerner and Frederick Loewe, Frank Loesser, and others. Kern was a composer whose character-defining songs also succeeded outside their original dramatic contexts.

Kern was the subject of the film *Till the Clouds Roll By* (1946), which, although not biographically accurate, included performances of Kern's music by some of the era's most famous singers, including Judy Garland, Frank Sinatra, Lena Horne, Dinah Shore, Van Johnson, Tony Martin, Cyd Charisse, Kathryn Grayson, and Angela Lansbury. Robert Walker played Kern in the film.

William A. Everett

Further Reading

Banfield, Stephen. *Jerome Kern*. New Haven, Conn.: Yale University Press, 2007. Banfield provides tremendous detail on Kern's compositional style, including his approach to setting texts. He discusses the problems in the second act of *Show Boat*, and he champions some of Kern's underappreciated scores, including *Sitting Pretty* and *The Cat and the Fiddle*.

_____. "Scholarship and the Musical: Reclaiming Jerome Kern." In *Proceedings of the British Academy* 125 (2004): 183-210. Banfield discusses the challenges involved in his research on Kern.

Block, Geoffrey. "*Show Boat:* In the Beginning." In *Enchanted Evenings: The Broadway Musical from "Show Boat" to Sondheim*. New York: Oxford Uni-

versity Press, 1997. Block begins his landmark study on the Broadway musical with a discussion of *Show Boat*, demonstrating the unifying elements in its score and chronicling its performance and reception histories.

Bordman, Gerald. *Jerome Kern: His Life and Music*. New York: Oxford University Press, 1980. This skillful integration of Kern's life with his work avoids specialized musical vocabulary, and it includes song lists for Kern's most important musicals.

Davis, Lee. *Bolton and Wodehouse and Kern: The Men Who Made Musical Comedy*. New York: Heineman, 1993. Davis provides a lively and informal account of the various collaborations among the principal creators of the Princess Theatre musicals.

Freedland, Michael. *Jerome Kern: A Biography*. New York: Stein & Day, 1978. Kern's life and career are surveyed from a British perspective.

Kreuger, Miles. *Show Boat: The Story of a Classic American Musical*. New York: Da Capo Press, 1990. This comprehensive study of *Show Boat* provides valuable information on the show's creators and their creative process as well as on its various stage productions and film adaptations.

Lamb, Edward. *Jerome Kern in Edwardian London*. New York: Institute for Studies in American Music, 1985. Kern's activities in London between 1905 and 1910 are documented and contextualized.

Wodehouse, P. G., and Guy Bolton. *Bring on the Girls! The Improbable Story of Our Life in Musical Comedy with Pictures to Prove It*. New York: Simon & Schuster, 1997. Kern's collaborators on the Princess Theatre musicals chronicle their careers in a book filled with colorful anecdotes.

See also: Arlen, Harold; Berlin, Irving; Cohan, George M.; Fields, Dorothy; Fitzgerald, Ella; Gershwin, Ira; Goodman, Benny; Grappelli, Stéphane; Hammerstein, Oscar, II; Herbert, Victor; Lerner, Alan Jay; Loesser, Frank; Loewe, Frederick; Mercer, Johnny; Newman, Alfred; Robeson, Paul; Rodgers, Richard; Steiner, Max; Van Heusen, Jimmy.

Aram Khachaturian

Armenian Russian classical composer

An outstanding representative of the Russian school of composition, Khachaturian was a unique artist for whom folklore was the inspiration for his music. His ballets, symphonies, and other works are permeated by the intonations and rhythms of folk songs and dances of the East. They brought a fresh voice to the Russian music of the twentieth century.

Born: June 6, 1903; Tbilisi, Georgia, Russian Empire (now in Georgia)
Died: May 1, 1978; Moscow, Russia, Soviet Union (now in Russia)
Also known as: Aram Ilich Khachaturian (full name)

Principal works

BALLETS (music): *Schast'ye*, Op. 43, 1939 (*Happiness*; scenario by Gevorg Ovanesian; choreography by Ilya Arbatov); *Gayané*, Op. 50, 1942 (scenario by Konstantin Derzhavin); *Gayané Suite No. 1*, Op. 53, 1943; *Gayané Suite No. 3*, Op. 55, 1943; *Gayané Suite No. 2*, Op. 54, 1945; *Spartak*, Op. 82, 1956 (*Spartacus*; scenario by Nikolai Volkov; choreography by Yuri Grigorovitch); *Gayané*, Op. 89, 1957 (scenario by Boris Pletnev).

CELLO WORK: Sonata-fantaziya, Op. 104, 1974 (Sonata-Fantasy in C Major).

CHAMBER WORKS: Elegy in G Minor, Op. 4, 1925 (for cello and piano); *Pesnya stranstvuyushchego ashuga*, Op. 2, 1925 (*The Roaming Ashug's Song*; for cello and piano); *Dance No. 1*, 1926 (for violin and piano); *The Dream*, Op. 3, 1926 (for cello and piano); *Pantomime*, Op. 13, 1927 (for oboe and piano); *Allegretto*, Op. 18, 1929 (for violin and piano); String Quartet, Op. 23, 1931; *Mass Dance*, Op. 25, 1932 (for bayan); Sonata, Op. 29, 1932 (for violin and piano); Trio, Op. 30, 1933 (for clarinet, violin, and piano).

CHORAL WORKS: *Mer Hayrenik*, Op. 60, 1944 (*Our Fatherland*; national anthem of the Armenian Soviet Socialist Republic; lyrics by Armenac

Sarkisyan under the pseudonym A. Sarmen); *Oda radosti*, Op. 88, 1956 (*Ode to Joy*; for female soloist, chorus, violins, harps, and orchestra; lyrics by S. Smirnov); *Ballada o Rodine*, Op. 97, 1961 (*Ballad of the Motherland*; for soloist and symphony orchestra; lyrics by Ashot Garnakerian).

ORCHESTRAL WORKS: *Baghdasar akhpar*, 1927 (*Uncle Baghdasar*; incidental music for Hakob Paronian's play); *Arevelian atamnabuzh*, Op. 17, 1928 (*The Eastern Dentist*; incidental music for Paronian's play); *Khatabala*, Op. 15, 1928 (incidental music for Gabriel Sundukian's play); *Dance Suite*, Op. 32, 1933 (*Tantseval'naya syuita*); *Macbeth*, Op. 33, 1933 (incidental music for William Shakespeare's play); Symphony No. 1, Op. 35, 1935; Piano Concerto in D-flat Major, 1936; Violin Concerto in D Minor, Op. 46, 1940; *The Widow of Valencia*, Op. 45, 1940 (incidental music for Lope de Vega's play); *Masquerada*, Op. 48, 1941 (incidental music for Mikhail Lermontov's play); Symphony No. 2 in E Minor, Op. 56, 1943 (*Simfoniya s kolokolom*; *The Bell Symphony*); *Russkaya fantaziya*, Op. 59, 1945 (*The Russian Fantasy*); Cello Concerto in E Minor, Op. 65, 1946; Symphony No. 3, Op. 67, 1947 (*Symphony-Poem*); *Oda pamyati Lenina*, Op. 71, 1948 (*Ode in Memory of Vladimir Ilich Lenin*); *Stalingradskaya bitva*, Op. 74, 1949 (*The Battle of Stalingrad*); *Macbeth*, Op. 84, 1955 (incidental music for Shakespeare's play); *Spartacus Suite No. 1*, Op. 82a, 1955; *Spartacus Suite No. 2*, Op. 82b, 1955; *Spartacus Suite No. 3*, Op. 82c, 1955; *King Lear*, Op. 92, 1958 (incidental music for Shakespeare's play); *Privetstvennaya uvertyura*, 1958 (*Salutatory Overture*); *Suite from Lermontov*, Op. 94, 1959; Concerto-Rhapsody in B-Flat, Op. 96, 1962 (for violin and orchestra); Concerto-Rhapsody, Op. 99, 1963 (for cello and orchestra); Concerto-Rhapsody in D-flat Major, Op. 102, 1968 (for piano and orchestra).

PIANO WORKS: *Poem*, Op. 1, 1925; *Andantino*, Op. 5, 1926; Waltz-Caprice in C-sharp Minor, Op. 8, 1926; Waltz-Étude, Op. 6, 1926; Poem in C-sharp Minor, Op. 12, 1927; Toccata in E-flat Minor, Op. 24, 1932; Dance No. 3, Op. 31, 1933; March No. 3, Op. 34, 1934; *Khoreograficheskiy val's*, Op. 58, 1944 (*Choreographic Waltz*); *Children's Album Book I*, Op. 62, 1947; *Waltz from Masquerade*, 1952; Sonatina in C Major, Op. 93, 1958; Sonata in E-flat Major, Op. 95, 1961; *Children's Album Book II*, Op. 100, 1965; Seven Recitatives and Fugues, Op. 101, 1966.

The Life

Aram Ilich Khachaturian (ah-RAHM IHL-yihch kah-chah-TOO-rih-ahn) was born on June 6, 1903, in Kodjori, a suburb of Tbilisi. He grew up in an environment filled with folk music, his first musical impressions formed by the artistry of Ashugs, folk poets and singers of the Caucasus who fused all the best stylistic traits of Armenia, Azerbaijan, Georgia, and Persia. His first encounter with classical music, at the age of sixteen, was an opera, *Abesalom and Eteri* (1918) by Georgian composer Zakharia Paliashvili. At that same time, he began to play the trumpet by ear in an amateur band.

In 1921 Khachaturian moved to Moscow to attend the university as a biology major. He soon realized his uncontrollable attraction to music and left the university to enroll in the Gnesin Institute of Music, studying cello with Andrei Borisyak and composition with Mikhail Gnesin.

In 1929-1934 he studied composition with Nikolai Myaskowski at the Moscow Conservatory, acquiring the best of Russian and Western European traditions. During his graduate studies (1934-1936) his tendency toward a virtuosic style was evidenced in concerti for piano (1936) and violin (1940) with bright harmonic "colors," emphatic rhythms, and expressive melodies. At the same time, he began an active performing career and became a member of the Composers' Union.

The 1940's were associated with a great Soviet patriotism, as demonstrated in The Bell Symphony, a tragic piece depicting terrible times. He also composed a cello concerto, the Gayané ballets, and *Our Fatherland*, considered the national anthem of the Armenian Republic.

In 1950 Kachaturian became a professor at both the Moscow Conservatory and the Gnesin Institute and began his conducting career. In 1951 he was awarded the title of National Artist of the U.S.S.R. During a trip to Rome, Khachaturian conceived an idea that led him to compose the ballet *Spartacus*, for which received the Lenin Prize in 1959. He received many honorary titles thereafter.

In the 1970's, as Khachaturian's health began to

decline, he often spoke about wishing to be buried in Yerevan, in his Armenian homeland. After his death on May 1, 1978, his wish was fulfilled.

The Music

Khachaturian was first to use Asian themes in large, symphonic forms, thus enriching Western music. His music is marked by modern images and means of expression based on the folk motifs of the peoples of the Caucasus.

Early Works. Khachaturian's first compositional attempts were combined with great challenges: his lack of training in music theory and his age (he entered the conservatory at twenty-six). However, his hard work and purposefulness prevailed. His early works include a toccata for piano, a clarinet trio, and an orchestral dance suite, in which Eastern colors merge with academic strictness of form. His Symphony No. 1, a graduation project, won a gold medal.

Violin Concerto in D Minor. The Violin Concerto in D Minor marked the composer's artistic credo: brightness of musical images, an emphasis on folklore sources, a distinct foundation in dance, and a lack of dramatically emphasized conflicts. This work, filled with musical materials resembling Armenian folk songs and dances, depicts scenes from people's lives and poetic sketches of Armenian nature. Dancelike, ecstatic outer movements surround a lyrical second movement. The concerto premiered on November 16, 1940, conducted by its dedicatee, David Oistrakh.

Gayané. Composed in 1942, this ballet was the first Armenian work in the genre. It features three main elements: dance, drama (bordering on tragedy), and lyricism. The main characters are farmers and Red Army soldiers. Their happiness, resulting from the nation's prosperity, is boundless. Through difficult struggle against evil and unfairness, Gayané finally finds her happiness. She exposes the perpetrators (among them her husband) who set fire to a collective farm's warehouse, an act that almost costs her her life. The ballet concludes with a national celebration.

In *Gayané* Khachaturian used the best numbers from his first ballet, *Happiness*. Perhaps *Gayané* is most famous for the fiery "Saber Dance" of the fourth act. Arranged for various instrumental ensembles, this piece would become a standard in concert programs. In 1943 Khachaturian received the State Prize for *Gayané*.

Spartacus. Inspired by ancient Rome, Khachaturian composed this ballet, in which he shows the conflict between the opposing forces of Spartacus and the gladiators, and the aristocratic world of the Roman patriarchs. This opposition is heard in the prologue as Thracians pull the victor-commander's chariot. Heavily, with somber solemnity, sounds the march of the victors. This is Rome, a powerful, imperious, and brutal empire. Opposing it is Spartacus's heroic theme, conveying strength, nobility, and, at the same time, worry and sorrow. Premiering in 1956, *Spartacus* became one of the most prominent works of the Soviet ballet. Later Khachaturian created three suites using this ballet's most important fragments.

Musical Legacy

The stylistic individuality of Khachaturian's works lies in the inseparability of what is his own music and what is borrowed. Since even the authentic folk melodies are altered, it is nearly impossible to detect where traditional motifs end and the composer's work begins.

Most of Khachaturian's works are saturated with centuries-old motifs of Armenian culture. The traditions of folk music were sustained and developed by many national composers, such as Armenian Soghomon Soghomonian (Komitas) and Georgian Paliashvili, but Khachaturian was the first of the trans-Caucasian composers to weave these motifs into large, symphonic forms and, by enriching these classical forms with ethnic music, elevate the latter in the classical canon.

Karina Bruk

Further Reading

Bagar, Robert, and Louis Biancolli. *The Concert Companion*. New York: McGraw-Hill, 1947. Includes commentary on the composer, his life, and a performance history of the Piano Concerto and "Saber Dance" from *Gayané*.

Denton, David. "Speed Merchants: Khachaturian's Violin Concerto." *Strad* 112 (February, 2001): 152ff. The article discusses various performances of the piece, concentrating on its virtuosity and each performer's execution of it. Record label numbers, photographs.

Ewen, David. *The Complete Book of Twentieth Century Music*. Englewood Cliffs, N.J.: Prentice Hall, 1959. Offers a background on Khachaturian's style and influence, followed by a brief description of concerti, symphonies, *Gayané*, and *Masquerade*.

Machlis, Joseph. *Introduction to Contemporary Music*. New York: W. W. Norton, 1961. A music professor at Queen's college gives a brief survey of Khachaturian's works, emphasizing his use of folklore.

Vroon, Donald R., John P. Mckelvey, and Steven J. Haller. "Overview: Russian Music Beyond Tchaikovsky." *American Record Guide* 67 (March/April, 2004): 48-75. An extensive overview of Khachaturian's works, including commentary on performances and recordings.

See also: Bartók, Béla; Elfman, Danny; Oistrakh, David; Shostakovich, Dmitri.

Ali Akbar Khan

Bangladeshi Indian sarod player and composer

A member of one of India's most distinguished musical families, Khan introduced Indian music to global audiences. Recognized as a virtuoso of the sarod, composer of ragas, and master of music, he shared his knowledge through extensive concerts and recordings and through the schools he established in India, in the United States, and in Europe.

Born: April 14, 1922; Shivpur, East Bengal, India (now in Bangladesh)

Also known as: Ali Akbar Khansahib (birth name)

Principal recordings

ALBUMS: *Music of India*, 1960 (with Ravi Shankar and Kanai Dutta); *Raga Chandranandan*, 1962; *Master Musicians of India*, 1964 (with Shankar and Dutta); *North Indian Master of the Sarod*, 1965 (with Shankar Ghosh); *Traditional Music of India*, 1965 (with Shashi Bellari); *Sound of the Sarod*, 1966 (with Ghosh); *The Forty Minute Raga: Rag Marwa*, 1968 (with Mahapurush Misra); *Shri Rag*, 1969 (with Ghosh); *The Jewels of Maihar*, 1982 (with Misra); *Rag Misra Pilu*, 1983 (with Shankar, Ustad Alla Rakha, and Zakir Hussain); *The Artistic Sound of Sarod*, 1985; *Rare Artists, Rare Ragas*, 1986 (with Pandit Swapan Chaudhuri); *Journey*, 1990; *Signature Series, Vol. 1*, 1990 (with Misra); *Signature Series, Vol. 2*, 1990 (with Misra); *Indian Architexture*, 1992 (with Chaudhuri); *Ustad Ali Akbar Khan Plays Alap, a Sarod Solo*, 1992; *Garden of Dreams*, 1993; *Rag Manj Khammaj; Rag Misra Mand*, 1994 (with Pandit Nikhil Banerjee); *Signature Series, Vol. 3*, 1994 (with Misra and Ghosh); *Signature Series, Vol. 4*, 1994 (with Banerjee and Misra); *Then and Now: The Music of the Masters Continues*, 1994 (with Chatur Lal and Hussain); *Morning Visions*, 1995; *Duet, 1996* (with L. Subramaniam); *Legacy: Sixteenth-to-Eighteenth-Century Music from India*, 1996 (with Asha Bhosle and Chaudhuri); *Passing on the Tradition*, 1996 (with Chaudhuri); *Rag Mian-ki Todi; Rag Chandranandan; Rag Bhairavi*, 1998 (with Ghosh and Bellari); *Psychedelic Music of India*, 2007 (with Vilayat Khan).

The Life

Ali Akbar Khan (AH-lee AHK-bahr kahn) was born into a musical family that traces its artistic and ancestral lineage to Mian Tansen, a famous musician who served in the court of the Mughal emperor Akbar (who reigned from 1556 to 1605). This bloodline continued through generations of distinguished musicians of the Seni Gharana of Maihar and Rampur. While still a toddler, Khan was introduced to instruments and vocal music by his illustrious father, Acharya Allauddin Khan, court musician to the Maharaja of Madhya Pradesh. His uncle, Fakir Aftabuddin, trained him in tabla (Indian drums) and rhythm. His father decided that Khan should play the sarod, a lutelike instrument. Khan gave his first public concert when he was thirteen, in the city of Allahabad. His practice schedule was grueling, filling most of his waking hours. He shared this regimen with sitarist Ravi Shankar, who, having agreed to make the personal sacrifices required, had also been accepted as a student by Allauddin Khan, although the master was some-

what stricter with his own son. Khan's sister, Annapurna, who focused on surbahar, a lower-sounding version of the sitar, later became Shankar's wife. At age twenty-two Khan became court musician to the maharaja of Jodhpur.

After the partition and independence of India in 1947, the court patronage system, already in decline after centuries of supporting the classical musicians of India, was no longer a dependable source of sponsorship. Khan moved to Bombay, the center of the expanding film industry in South Asia, and began composing for films, including *Devi* (1960) and *The Hungry Stones* (1960). He continued performing and recorded on 78-rpm discs.

At the recommendation of violinist Yehudi Menuhin, in 1955 Khan came to the United States and gave a concert at the Museum of Modern Art in New York. He made a recording of *Rag Bhairavi* during that visit, and he was impressed with the ability of long-playing recordings to capture lengthy expositions. With his colleague Shankar, Khan was credited with exposing Western audiences to Hindustani classical music.

Beginning in the 1960's, Khan traveled around the world almost constantly, giving concerts, teaching, and recording. He established a music school in Calcutta in 1955, and he responded to the explosion of interest in Indian music during the 1960's by opening a branch of the school near San Francisco, California, in 1965. In 1985 a branch opened in Switzerland. In addition to his many solo recordings he collaborated with other musicians, from Hindustani classical genres and from jazz and other backgrounds.

The Music

The gharana, or family musical tradition in which Khan was trained, is a branch of the Seni Gharana, named for Mian Tansen. Its approach to instrumental music was influenced by dhrupad, an austere, deeply meditative classical vocal genre developed in the fifteenth century. Khan's instrument, the sarod, is a plucked lute related to the rebab, a bowed lute, both originating in Central Asia. It has a large metal fingerboard, unbroken by frets, which permits long glides and delicate vibratos. In addition to the four main melody strings, the remaining strings (usually around twenty) permit the reenforcement of the tonal center and sympathetic resonance for particular ragas, for which these supplemental strings are tuned (similar to the sitar in this respect). In adapting the vocal inflections and sustained tones of dhrupad to instruments such as the sarod, Khan's ancestors devised special techniques, which he learned from his father.

Khan used the sarod to add enhancements to the rhythmic dimension of raga expositions though rapid articulation of his plectrum strokes, adding dynamic intensity and excitement, especially in the climactic portions of a raga exposition. His earlier study of the tabla with Aftabuddin gave Khan the rhythmic knowledge required for this undertaking.

Raga Chandranandan. Raga exposition, with its systematic approach to improvisation, is the equivalent of both performance and composition, so the main documentation is in recordings. One of Khan's most important recordings is *Raga Chandranandan*. In this case, Khan also composed the raga, which is unusual, since most of the ragas have existed for centuries and are conveyed through tradition. He used the recording process as a way to confirm his compositional decisions and performed the piece in subsequent concerts.

Musical Legacy

Even though he was from the same oral tradition as his brother-in-law Shankar, and his performances generally followed the same overall format, Khan at times emphasized different aspects of that tradition. He was interested in preserving his father's heritage through documentation, teaching, and personal exploration of the material.

Several generations of sarod students included his sons Dhyanesh Khan, Ashish Khan, and Alam Khan, as well as Rajeev Taranath, Ken Zuckerman, George Ruckert (an ethnomusicologist who taught at the Massachusetts Institute of Technology), and many others. The music schools Khan established played a key role in the introduction of Indic traditions in the West.

Khan received many honorary degrees and awards, including a MacArthur Fellowship, the National Heritage Fellowship from the National Endowment for the Arts, and others. In 1989 he was awarded the Padma Vibhushan, a high civilian honor, by the government of India.

John Myers

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See also: Harrison, George; Shankar, Ravi.

Nusrat Fateh Ali Khan

Pakistani world music vocalist and songwriter

Khan, a performer of qawwālī, introduced this genre of Sufi devotional music to new audiences throughout the world.

Born: October 13, 1948; Lyallpur, Pakistan
Died: August 16, 1997; London, England

Principal recordings

ALBUMS: *Shahen-Shah*, 1988; *Mustt Mustt*, 1990; *The Day, the Night, the Dawn, the Dusk*, 1991; *Magic Touch*, 1991; *Shahbaaz*, 1991; *Devotional Songs*, 1992; *Love Songs*, 1992; *Devotional and Love Songs*, 1993; *Ilham*, 1993; *The Last Prophet*, 1994; *Nusrat Fateh Ali Khan and Party*, 1994; *Pakistan: Vocal Art of Sufis, Vol. 1*, 1994; *Pakistan: Vocal Art of Sufis, Vol. 2*, 1994; *Back to Qawwālī*, 1995; *Revelation*, 1995; *Intoxicated Spirit*, 1996; *Mega Star*, 1996; *Night Song*, 1996; *Prophet Speaks*, 1996; *Akhian*, 1997.

The Life

Born into a family of qawwālī performers that stretched back six centuries, Nusrat Fateh Ali Khan (NEWS-raht FAT-eh ah-LEE kahn) was not encouraged to become a qawwāl (a performer of qawwālī). His family wanted him to become a doctor. After the death of his father in 1964, Khan dreamed that his father encouraged him to become a qawwāl. He followed his family's musical legacy, performing at festivals in Pakistan and rising quickly in popularity among qawwālī audiences. Khan's career shifted to international audiences in the mid-1980's, when he was included in Peter Gabriel's World of Music, Arts, and Dance (WOMAD) festivals. Consequently, he began to collaborate with Western artists, and his albums were released on Gabriel's Real World record label. Khan died suddenly in London in 1997, at the age of forty-eight, from cardiac arrest.

The Music

Khan's approach to the qawwālī genre focused on aspects of tradition as well as innovation. Stemming from the Chishtī sect of Sufi mysticism, qawwālī is a form of nonliturgical Islamic expression, which uses music as a medium to achieve union with God. Khan was true to tradition in that he stressed the primary importance of the text: His adaptation of Sufi poems to musical accompaniment was the exclusive focus of his performances. Nevertheless, he is also remembered for the important innovations he introduced in performance. Specifically, his use of sargam, syllabic techniques of North Indian classical music, traced a connection between his performances and other musical genres of the North Indian region. Moreover, his col-

laborations with rock musicians such as Gabriel, Eddie Vedder, and Michael Brook represented intercultural encounters, where electronic instruments were combined with the traditional instruments of the qawwālī ensemble: lead singer or singers, chorus, harmonium (hand-pumped organ), tabla, and dholak (drums).

"Ni Main Jogi De Naal." First released on Khan's 1991 album *The Day, the Night, the Dawn, the Dusk*, "Ni Main Jogi De Naal" is based on a Punjabi poem by the eighteenth century Sufi poet Bulleh Shah. Like many qawwālī texts, it uses the metaphor of worldly love to celebrate the relationship between the devotee and God. In this poem, a village girl reveals her love for a jogi (mendicant), who, in the last stanza, is finally revealed to be the prophet Muhammad. This final revelation gives a heightened significance to the throbbing refrain sung by Khan and the chorus throughout this performance.

The presence of Hindu imagery (for example, jogi from the Sanskrit yogi) in a Sufi text highlights the syncretic nature of the qawwālī genre. Indeed, this is reinforced by Khan's own performance: the melismatic passages of Khan's voice trace a connection with the North Indian musical genre of khayāl, a genre putatively linked to the origins of qawwālī.

"Haq Ali Ali." This song is included on many of Khan's albums, and the version recorded on *Greatest Hits of Nusrat Fateh Ali Khan* (1997) lasts nearly twenty-five minutes, considerably longer than renditions found on other releases. The most significant aspect of Khan's performance here is the way he embellishes the text with a series of rhythmic improvisations. He repeats one phrase, "ali maula," in varying rhythmic figures while descending and ascending through the raga (melodic mode used in qawwālī). Indeed, Khan's tendency to repeat one phrase for long periods of time became one of his stylistic signatures, which when performed in concert led to ecstatic responses from faithful fans.

Nusrat Fateh Ali Khan. (AP/Wide World Photos)

"Mustt Mustt." If the performance of traditional qawwālī is considered the core of Khan's musical contribution, it was his collaboration with Western rock artists that first afforded him wide popularity. Based on a Punjabi poem written by Bari Nizami, "Mustt Musst," released on *Mustt Mustt*, uses the metaphor of intoxication (mustt) to represent the blissful experience of the Sufi devotee. The text of "Mustt Mustt" further explains that chanting the name of Ali, a prominent Sufi saint, produces this divine intoxication.

The musical setting for the poem mixes elements of traditional qawwālī performance with the compositional techniques of Brook. Brook's sparse, funk-derived guitar phrases together with slap-style electric bass and traditional tabla create an eclectic foundation for the vocals of Khan and his group. After progressing through the call-and-response stanzas, Khan uses traditional North Indian sargam while performing rapid vocal improvisations, thus creating a thick mix of traditional qawwālī and Western rock styles. Furthermore, the unique sound created by Khan and Brook reached an even greater audience when it was remixed by the band Massive Attack, becoming a surprise dance hit.

Musical Legacy

Embracing both tradition and innovation, Khan introduced the music of qawwālī to millions of peo-

ple worldwide. Furthermore, because of his musical achievements and popularity, qawwālī has become a symbol of Pakistani identity. While collaborating with several Western musicians to create new varieties of fusion, Khan adhered to his main purpose: to spread the musical message of Sufism, seeking, as he said, "to portray a message of truth, humanity, love, and peace, to bridge the gap between Allah, the Almighty, and the human being." This task has now been passed on to Khan's nephew, Rahat Nusrat Fateh Ali Khan, who has become Khan's successor in their family's tradition of qawwālī.

Eben Graves

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See also: Gabriel, Peter; Harrison, George; Shankar, Ravi.

Albert King

American blues guitarist and singer-songwriter

King was one of the more elemental and unique of electric blues musicians. Left-handed, he played his signature right-handed guitar in reverse but with dexterity and force. His singing had a plaintive, soulful quality. King made seminal recordings in the 1960's that influenced leading blues-rock guitarists.

Born: April 25, 1923; Indianola, Mississippi
Died: December 21, 1992; Memphis, Tennessee
Also known as: Albert Nelson (birth name); Velvet Bulldozer

Principal recordings

ALBUMS: *The Big Blues*, 1962; *Born Under a Bad Sign*, 1967; *Travelin' to California*, 1967; *Live Wire/Blues Power*, 1968; *Years Gone By*, 1969; *Blues for Elvis: Albert King Does the King's Thing*, 1970; *The Lost Session*, 1971; *Lovejoy*, 1971; *I'll Play the Blues for You*, 1972; *Blues at Sunset*, 1973; *I Wanna Get Funky*, 1974; *Montreux Festival*, 1974 (with Chico Hamilton and Little Milton); *Albert*, 1976; *Truckload of Lovin'*, 1976; *I'll Play the Blues for You*, 1977 (with John Hooker); *King Albert*, 1977; *Live*, 1977; *The Pinch*, 1977; *New Orleans Heat*, 1978; *Albert Live*, 1979; *San Francisco '83*, 1983; *I'm in a Phone Booth, Baby*, 1984; *Laundromat Blues*, 1984; *Great King Albert*, 1988; *Vintage Blues*, 1989; *Wednesday Night in San Francisco: Recorded Live at the Fillmore Auditorium*, 1990 (recorded 1968); *Thursday Night in San Francisco: Recorded Live at the Fillmore Auditorium*, 1990 (recorded 1968); *Masterworks*, 1991; *Roadhouse Blues*, 1991; *The Blues Don't Change*, 1992; *In Session*, 1999 (with Stevie Ray Vaughan).

The Life

Albert King was born Albert Nelson in the Mississippi Delta in 1923. His mother, Mary Blevins, and his stepfather, Will Nelson, performed in church. King had little schooling and worked on a sharecropping farm. After his father's death, his

family moved to Osceola, Arkansas. Constructing his first one-string instrument out of a cigar box, he later played for the gospel groups the Groove Boys and the Harmony Kings. As a teenager, he switched from gospel to blues music, under the influence of musicians Elmore James and Robert Nighthawk, whom he saw performing in West Memphis, Arkansas. He also took the last name King.

A physically imposing man (about six feet, four inches tall and weighing 250 pounds), King supported himself as a bulldozer operator while playing guitar in nightclubs and on the radio. In search of commercial success, he began making occasional recordings, moving successively to St. Louis, Missouri; Gary, Indiana; and Lovejoy, Illinois. He achieved prominence with his 1967 album *Born Under a Bad Sign* and became a regular on the rhythm-and-blues and rock circuit. King died of a heart attack in 1992 while preparing for a European tour.

The Music

King was left-handed, but he did not restring his guitar from its right-handed format. He simply flipped his guitar over and played the strings in reverse. Although this method slowed his playing, it also imparted a unique sound to his trademark Gibson Flying V electric guitar as he bent the strings to squeeze out blue notes. King used his bare fingers instead of a guitar pick. His guitar tunings and time signatures were often idiosyncratic. Perhaps because he played the guitar in reverse, King favored single strings over chords and a well-placed, spare selection of notes rather than long, complicated licks. The guitarist Mike Bloomfield said of King's minimalist technique: "He can take four notes and write a volume." Adding to the large tone and dynamism of his guitar playing was his voice, which was somber but also soft, almost feminine at the edges.

Born Under a Bad Sign. King had only sporadic success in the 1950's. His 1958 release "I'm a Lonely Man" and 1961 release "Don't Throw Your Love on Me So Strong," both on the Bobbin label, were minor hits. The following years were frustrating until his monumental *Born Under a Bad Sign* album was released by Stax Records in 1967. All eleven songs on the album feature King's hard-driving and soulful electric blues, and *Rolling Stone* magazine would later list the album as one of the five hundred greatest of all time. King benefits from the Memphis soul sound supplied by the excellent house band Booker T. and the MGs, including Booker T. Jones and Isaac Hayes on piano and the insistent Memphis Horns section of Wayne Jackson, Andrew Love, and Joe Arnold. The title song of the album remains one of the more popular of electric blues songs. Supported by a pulsating electric bass playing a blues scale riff and by a steady drum tattoo, King's lead guitar is piercing, twanging, and bell-like. It is the perfect accompaniment to his mournful lyric:

> Born under a bad sign
> Been down since I begin to crawl
> If it wasn't for bad luck
> You know I wouldn't have no luck at all.

King sings with a sad, soulful intensity. The song's sophisticated mix of major and minor keys adds to the baleful effect.

The up-tempo "Crosscut Saw" and "Laudromat Blues" are popular cuts from the album *Born Under a Bad Sign*. King's own composition, "Down Don't Bother Me" tells a woeful tale, picking up where "Born Under a Bad Sign" left off. In "Personal Manager," King's blazing guitar solo is punctuated by the blaring Memphis Horns.

"As the Years Go Passing By." Another cut from the *Born Under a Bad Sign* album, "As the Years Go Passing By," would play its own role in rock-and-roll history. King plays the song as a slow, haunting ballad, with a penetrating guitar solo midsong and soft vocal moaning at the end. In 1970, Eric Clapton's Derek and the Dominos, with guest guitarist Duane Allman, recorded the rock love song "Layla." Allman apparently derived Layla's famous first-section riff (a repeated musical figure) from King's vocal melody on "As the Years Go Passing By." Allman takes King's verse "There is nothin' I can do/ If you leave me here to cry" and turns it into a driving pentatonic lick.

Although *Born Under a Bad Sign* was the highlight of King's career, he later recorded popular blues songs such as "I'll Play the Blues for You." He also recorded songs with funky, disco, and multiple rhythms.

"Stormy Monday." Despite his unique style, King could excel in playing blues and jazz standards. His muted versions of the classics "Kansas

City" and "I Almost Lost My Mind" were standouts on his *Born Under a Bad Sign* album. On December 6, 1983, King recorded a version of the blues classic "Stormy Monday" at the CHCH studios in Hamilton, Ontario. The television videotape of this session shows the power of King's performance. Drenched in sweat, shaking his head, hollering and whooping, King sings of his usual bad luck: "They call it stormy Monday/ But Tuesday's just as bad/ You know Wednesday's worse/ Lord and Thursday's also sad." His voice husky and muffled, King pauses for cutting guitar runs. This recording, which would be released in 1999 on the *In Session* album, demonstrates King's importance as a mentor and bridge to the white blues rockers of the 1970's and 1980's. Stevie Ray Vaughan shares guitar lead with King. A remarkable guitarist in his own right, Vaughan seems captivated by King's presence and pours forth a deft but rollicking guitar accompaniment. The two guitarists sympathetically jam together throughout the eight-minute session.

Musical Legacy

With B. B. King and Freddie King, Albert King was one of the three "kings" of the electric blues guitar. With his left-handed, upside-down guitar style on his signature Gibson Flying V electric guitar, his muted but soulful voice, and authentic personality, King was a commanding presence in the blues world. His spare, single-string guitar playing was the bedrock of a gritty electric blues style, accented with plaintive tales of bad luck.

Born Under a Bad Sign is ranked as one of the seminal postwar blues albums, representing a bridge from the Delta blues of the 1940's to the rhythm-and-blues and Memphis soul music of the 1960's. The title song, "Born Under a Bad Sign," is one of the more memorable of all electric blues recordings.

King's distinctive guitar style had an almost unrivaled influence on such modern blues-rockers as Eric Clapton, Mike Bloomfield, Mark Knopfler, Jimi Hendrix, and Stevie Ray Vaughan. Fellow left-handed guitarist Hendrix learned from King and featured him as an opening act, and King was perhaps the foremost influence on the talented 1980's guitarist Vaughan.

Howard Bromberg

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See also: Clapton, Eric; Dixon, Willie; Hendrix, Jimi; James, Elmore; King, B. B.; Reed, Jimmy; Rush, Otis; Vaughan, Stevie Ray.

B. B. King

American blues singer, guitarist, and songwriter

Aided by his guitar Lucille, King was committed to preserving the history of the blues. Even when the blues fell out of musical fashion, he was tireless in his pursuit to elevate the blues to a true art form.

Born: September 16, 1925; Itta Bena, Mississippi
Also known as: Riley B. King (full name); Boy from Beale Street; King of the Blues

Principal recordings

ALBUMS: *Singin' the Blues*, 1957; *The Blues*, 1958; *B. B. King Wails*, 1960; *My Kind of Blues*, 1960; *The Thrill Is Gone*, 1960; *Mr. Blues*, 1963; *Rock Me Baby*, 1964; *Live at the Regal*, 1965; *Confessin' the Blues*, 1966; *The Soul of B. B. King*, 1966; *Blues on Top of Blues*, 1968; *Lucille*, 1968; *Completely Well*, 1969; *The Incredible Soul of B. B. King*, 1969; *Indianola Mississippi Seeds*, 1970; *Live in Cook County Jail*, 1971; *Guess Who*, 1972; *L.A. Midnight*, 1972; *Friends*, 1974; *Lucille Talks Back*,

1975; *King Size*, 1977; *Midnight Believer*, 1978; *Take It Home*, 1979; *There Must Be a Better World Somewhere*, 1981; *Love Me Tender*, 1982; *Blues 'n' Jazz*, 1983; *Six Silver Strings*, 1985; *Blues Is King (See for Miles)*, 1987; *King of Blues: 1989*, 1988; *Live at the Apollo*, 1991; *King of the Blues*, 1992; *There Is Always One More Time*, 1992; *B. B. King's Blues Summit*, 1993; *B. B. King and Friends*, 1995; *Lucille and Friends*, 1995; *Deuces Wild*, 1997; *Blues on the Bayou*, 1998; *Let the Good Times Roll: The Music of Louis . . .*, 1999; *Makin' Love Is Good for You*, 2000; *Reflections*, 2003; *One Kind Favor*, 2008.

WRITINGS OF INTEREST: *Blues All Around Me*, 1996 (autobiography; with David Ritz).

The Life

On September 16, 1925, Nora Ella King gave birth to Riley B. King on a plantation in Itta Bena, Mississippi, a rural town near Indianola. His father, Albert Lee King, named his son Riley in recognition of the kind plantation owner. When King was young, his parents separated. His mother instilled in her son the importance of religion, and they regularly attended church. King's interest in music was piqued when his pastor, the Reverend Archie Fair, played guitar in church and introduced the boy to the guitar and chord progressions. Although his mother did not approve of the blues, King's great-aunt, Mima, allowed him to play the phonograph, sparking his interest in the blues music of Lonnie Johnson, Blind Lemon Jefferson, T-Bone Walker, and King's cousin Booker White.

When King was eight years old, his world collapsed: His mother died. Although relatives provided stability, King's father reentered the scene with a new family, giving King a stepmother and three half-siblings. Upon joining this family in Lexington, Mississippi, King had difficulty adjusting to life and shaking his identity as a poor country boy. Even so, during this period, his father demonstrated to and instilled in his adolescent son the values of hard work, commitment, and diligence. Discontented with school, King dropped out and returned to Indianola, where he reunited with his extended family, and he worked as a sharecropper.

On weekends King began singing and playing the blues, which resulted in cash donations greater than the earnings from a whole week's worth of plantation labor. King quickly realized that the blues offered an attractive alternative and headed to Memphis in 1947. He had no success in Memphis, so he returned a year later and enjoyed his first break on radio station KWEM on the *Sonny Boy Williamson* program. As he grew in popularity, King joined the radio station WDIA, broadcasting the *Sepia Swing Club*, where he created the name B. B. King.

Memphis was a center for blues singers, and King's career blossomed with Bullet Records in 1949. Soon after, King began his lifelong touring of America. King performed on the road, for more than three hundred concerts a year. This lifestyle offered little time for a stable relationship, although he would eventually father fifteen children.

In the 1960's, when blues music fell out of fashion, King continued to create music and focus on live concerts. By the 1970's pop artists had acknowledged King's efforts, through his persistence and workaholic schedule, to keep the blues alive. When King reached the age of retirement, his music flourished. He performed in his seventies and eighties, preserving the blues in both live concerts and recordings.

The Music

King's generation of musicians transmitted their history and their small-town experiences by singing the blues. King's music documented the positive and negative sides of growing up in the South during an era of inequality, with King believing it his duty to preserve both sides of history. During the 1960's, as rock and roll rose in popularity, many white musicians realized the impact of blues on the new genre, especially on rhythm, improvisation, and electric-guitar technique. At the same time, many African Americans viewed the blues as archaic and low class. Nevertheless, King made inroads in maintaining the tradition, hoping to elevate the blues to a respectable art form.

King's style of music is a dialogue between voice and guitar. King often used the guitar to extend his singing, continuing the musical line. His technique emphasized bending every note and using a bottleneck style with finger vibrato. King's attention to diction, phrasing, and accents on various syllables set his style apart from others. Another trademark of King's music was his Gibson guitar, named Lu-

B. B. King. (AP/Wide World Photos)

cille, with an ebony pearly fingerboard. He coined the name Lucille after rescuing one of his guitars from a fire sparked during a brawl between two men fighting over a woman named Lucille. From then on, Lucille shared the applause and was acknowledged as King's only true love.

King often performed with two saxophonists, two horn players, two guitarists, a drummer, and a keyboardist. Each member played a solo that highlighted his instrument's unique sound. Greatly influenced by the style and presentation of Duke Ellington's band, King integrated the musicians into the concert experience, introducing each performer and frequently announcing, "Let's hear it for the band."

Key to his engaging performances was King's extraordinary rapport with the audience. Rather than just playing the music, King conversed with his listeners, talking about life, love, disappointments, and accomplishments. Many in his audiences understood the challenges of growing up in a segregated world. Frequently he thanked the audience for the pleasure of playing for them and remarked, "You make me so happy."

Even though King enjoyed great success on tour, he soon realized the importance of strategically marketing and packaging the music. Throughout his career King hired a number of agencies and even unsuccessfully tried to serve as his own manager. Eventually, savvier managers designed five-year plans to develop, produce, promote, and expand King's offerings, and that kept him in the spotlight.

Throughout his career King completed more than 150 albums, including two number-one rhythm-and-blues singles: "Three o'Clock Blues" and "You Don't Know Me." Four other singles reached the number-two position on the rhythm-and-blues chart: "Please Love Me," "You Upset Me Baby," "Sweet Sixteen, Part I," and "Don't Answer the Door, Part I." In 1960 the song "The Thrill Is Gone" rose to number fifteen on the pop chart.

Live at the Regal. This legendary performance was a pivotal point in King's career. Set in Chicago's famous Regal Theater, where blues, soul, jazz, and other artists rose to fame, King demonstrates a superior style of guitar playing aligned with the blues. An electrifying performer, King opens with "Every Day I Have the Blues," which quickly became a standard in his repertoire. Other classics on the album include "Sweet Little Angel" and "It's My Own Fault."

Live in Cook County Jail. Recorded live at the Cook County Jail in 1971, this album presents a more polished performance than the one on *Live at the Regal*. In an era when the blues fell out of fashion with the younger generation, King identifies with the struggles of African Americans. Unique to this performance is the popularized rendition of "The Thrill Is Gone," which became a King favorite. In creating this album, King empathized with the struggles of the inmates and provided a glimpse into the realities of prison life. In 1972 he created the Foundation for the Advancement of Inmate Rehabilitation and Recreation.

Live at the Apollo. Set in New York's famous Apollo Theater, this album captures the most popular blues compositions in a live performance. Although King is significantly older in this recording, his voice preserves classics from his career, including "Let the Good Times Roll," "Rock Me Baby," "Every Day I Have the Blues," and "Sweet Little Angel."

B. B. King's Blues Summit. In 1993 King collaborated with several blues divas, including Ruth Brown, Etta James, Katie Webster, Koko Taylor, and Irma Thomas, to make this album, which won the Grammy Award for Best Traditional Blues Album. The women give a flirtatious and romantic flavor to songs such as "Since I Met You Baby," "We're Gonna Make It," and "There's Something on Your Mind."

Riding with the King. In this 2000 reprise, Eric Clapton and King exchange musical ideas in a jam-session setting. When they first met, King and Clapton wanted to fuse their styles, and in this recording the two great icons present an eight-minute rendition of the famous "Three o'Clock Blues." This album provides a new interpretation of the 1970 rhythm-and-blues hit "Worried Life Blues" and a rendition of "Key to the Highway" on acoustic guitars.

Musical Legacy

With his personal efforts, King made blues music mainstream and part of American culture. As a touring musician performing hundreds of concerts every year, King spread the understanding of the blues into world culture. Even when other musicians migrated to the more popular rock-and-roll style, King remained committed to blues music. When a new generation embraced the blues in the 1970's and 1980's, King's popularity rose.

King was noted for changing the way the electric guitar is played and for inspiring many blues composers. His clear diction, phrasing, accents, and nuances made his style unique, and his blues music documented and preserved the story of the past in a signature conversational format that embraced multigenerational audiences.

King received the Presidential Medal of Freedom in 2006, and he won fourteen Grammy Awards, including the Lifetime Achievement Award in 1987. King was inducted into the Rock and Roll Hall of Fame in 1987 and the Blues Foundation Hall of Fame in 1984, and in 2003 *Rolling Stone* placed King number three on the list of the 100 Greatest Guitarists of All Time. The B. B. King Museum in Indianola, Mississippi, preserves King's commitment to education, promoting pride and understanding through exhibits and programs.

Mary H. Wagner

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See also: Charles, Ray; Clapton, Eric; Domino, Fats; Ellington, Duke; Guy, Buddy; Hopkins, Lightnin'; James, Elmore; James, Etta; Jefferson, Blind Lemon; Johnson, Lonnie; King, Albert; Paul, Les; Redding, Otis; Reed, Jimmy; Rush, Otis; Walker, T-Bone.

Carole King

American rock singer and songwriter

King produced thought-provoking lyrics that possess universal appeal in a sonic merger of pop, rock, and folk styles.

Born: February 9, 1942; Brooklyn, New York
Also known as: Carol Klein (birth name)
Member of: The City

Principal recordings

ALBUMS: *Writer*, 1970; *Tapestry*, 1971; *Music*, 1971; *Rhymes and Reasons*, 1972; *Fantasy*, 1973; *Wrap Around Joy*, 1974; *Really Rosie*, 1975; *Thoroughbred*, 1976; *Simple Things*, 1977; *Welcome Home*, 1978; *Touch the Sky*, 1979; *Pearls: Songs of Goffin and King*, 1980; *One to One*, 1982; *Speeding Time*, 1983; *City Streets*, 1989; *Colour of Your Dreams*, 1993; *Time Gone By*, 1994; *Breaking Up Is Hard to Do*, 1999; *Love Makes the World*, 2001.

SONGS (music; lyrics by Gerry Goffin): "Take Good Care of My Baby," 1961; "Will You Love Me Tomorrow," 1961; "Go Away Little Girl," 1962; "It Might as Well Rain Until September," 1962; "The Locomotion," 1962; "He's a Bad Boy," 1963; "One Fine Day," 1963; "Up on the Roof," 1963; "Don't Bring Me Down," 1966; "(You Make Me Feel Like) A Natural Woman," 1967.

The Life

Carole Klein (who adopted the stage name Carole King) was born into a working-class family. By age four, she was playing piano proficiently, and she was writing songs by the time she entered James Madison High School. Her songwriting continued at Queens College, where she formed a friendship with Neil Sedaka, who later wrote the smash hit "Oh! Carol" in her honor. Other friends who found success in music included Paul Simon and lyricist Gerry Goffin.

King married Goffin, whom she had met in college, and they had two daughters, Louise and Sherry. The pair crafted such classics as "Will You Still Love Me Tomorrow?" in 1961 (covered later by King, Dusty Springfield, and the Four Seasons) and 1965's "Pleasant Valley Sunday" (inspired by the family's move to the much quieter West Orange, New Jersey, and recorded by the Monkees two years later).

In 1966 King sought spiritual refuge with religious guru Sri Swami Satchidananda, who reached out with meditative practices to artists. This introspective period steered her career in a fruitful direction, resulting in "(You Make Me Feel Like) A Natural Woman," which Aretha Franklin recorded in a powerful rendition. However, King and Goffin found their personal relationship strained, and they divorced in 1968. Despite the split, the pair's songwriting collaboration continued to flourish.

Later, King married Charles Larkey, with whom she formed the City in 1969. The group's debut album met with little success. Thanks to the prodding of fellow artist and friend James Taylor (who later recorded King's "You've Got a Friend," among others), she returned to solo work in 1970, with great success. Although she and Larkey had two children, son Levi and daughter Molly, they divorced in 1976. King then married composer Rick Evers. When he died in 1978, King began to focus on her work full time. She moved to Idaho, where she supports environmental outreach organizations and political causes.

The Music

Early Works. King began her solo career in 1962, when "It Might as Well Rain Until September" reached number twenty-two. Her follow-up in 1963, "He's a Bad Boy," reached only number ninety-four, prompting her to shift toward songwriting for other performers. In 1970 King returned to solo artistry, releasing a collection songs (aptly titled *Writer*) with her former husband and frequent writing partner Goffin. The project did not rise on the charts, although it later became a fan favorite when Taylor recorded the final track, "Up on the Roof."

Tapestry. King tried again to find a niche in the solo market, this time mixing new tracks with renditions of her songs that were hits for other artists. The result was 1971's *Tapestry*, with "Will You Still Love Me Tomorrow?" and "(You Make Me Feel Like) A Natural Woman," along with additional tracks that resonated with fans ("I Feel the Earth Move," "So Far Away," "You've Got a Friend," and "It's Too Late"). The album was lauded by critics, not only for the pensive lyrics but also for King's striking voice, her sparse but superior piano chord progressions, and its tasteful production. King received Grammy Awards for Album of the Year, Best Pop Vocal Performance Female, Record of the Year, and Song of the Year. The album held the top spot on the *Billboard* chart for fifteen weeks, and it continued to place in the rankings for six years (selling thirteen million copies).

Music. Shortly after *Tapestry*, King released a project simply titled *Music*. It continued in the tra-

dition of her previous success, heading to the top of the charts, thanks in part to the single "Sweet Seasons." However, the success of *Tapestry* overshadowed it, just as it did *Rhymes and Reasons* (which hit number two), *Fantasy* (which hit number six), and *Wrap Around Joy* (which hit number one, with the hits "Jazzman" and "Nightingale"). King demonstrated her versatility with *Really Rosie*, based on a book series, that found success in movies, television, and Off-Broadway.

Thoroughbred. For *Thoroughbred*, King reunited with her ex-husband Goffin, and she included lyrical contributions from Taylor, David Crosby, and Graham Nash. The all-star cast propelled the album to major commercial and critical success. King's third husband died after the release of *Simple Things*, and she moved to Idaho after *Speeding Time*, taking a much-needed break from public view.

Tapestry Revisited: A Tribute to Carole King. She came out of retirement for *City Streets* and *Colour of Your Dreams*, but her introduction to a younger generation came with 1995's *Tapestry Revisited: A Tribute to Carole King*. The collection featured popular artists singing the songs from *Tapestry*, with Rod Stewart's take on "So Far Away" and Celine Dion's rendition of "(You Make Me Feel Like) A Natural Woman" finding significant airplay on adult contemporary radio stations. Other artists who participated included Franklin, Amy Grant, Faith Hill, Richard Marx, the Bee Gees, and Manhattan Transfer.

Love Makes the World. King belatedly followed up the tribute project in the studio with *Love Makes the World*. The collection was touted as a return to her personal style, and King promoted the project as part of a Gap clothing store advertising campaign (expanding her audience to a young demographic). This marked the inaugural release on her Rockingale Records, which she founded in order to make music exclusively on her own terms.

The Living Room Tour. In 2004 King mounted a comeback tour of sorts. Rather than being backed by a massive production, she simply sang, played the piano, and told stories. This was documented on 2005's *The Living Room Tour*, which features songs from every period of King's career (with particular emphasis on the *Tapestry* era) and guest appearances by her daughters Louise and Sherry.

Musical Legacy

Never bound by convention or by genre, King is highly regarded as a singer and songwriter. She successfully crossed over to solo artistry, backed by her signature voice and proficient piano arrangements, a hybrid of pop, rock, and folk. A multifaceted performer, King created an individual sound in the 1970's. Her fans still anticipate her new material, and her tours regularly sell out, with audiences that span generations.

Andy Argyrakis

Further Reading

Brackett, Nathan, and Christian Hoard, eds. *The New Rolling Stone Album Guide*. New York: Simon & Schuster, 2004. In this expansive account of albums and artists are reviews of King's most popular albums, with extensive coverage of *Tapestry*.

King, Carole. *The Carole King Deluxe Anthology*. New York: Hal Leonard, 1986. Sheet music for more than seventy songs from King's catalog, including all of her classic hits.

O'Dair, Barbara, ed. *Trouble Girls: The Rolling Stone Book of Women in Rock*. New York: Random House, 1997. A chronicle of influential women in rock music includes several references to King's impact on other women and the musical world at large.

Perone, James E. *Carole King: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1999. An ample summary of King's entire career, including biographical texts, performance and composition lists, and discographies.

Weller, Sheila. *Girls Like Us: Carole King, Joni Mitchell, Carly Simon—And the Journey of a Generation*. New York: Atria Books, 2008. A detailed look at three singer-songwriters who helped define the position of women in the rock movement. The text also links the three, commenting on their influence on one another and on subsequent generations.

See also: Bacharach, Burt; Crosby, David; Diamond, Neil; Franklin, Aretha; Goffin, Gerry; Grant, Amy; Raitt, Bonnie; Simon, Paul; Stewart, Rod; Stoller, Mike; Taylor, James.

Rahsaan Roland Kirk

American jazz composer, flutist, and saxophonist

By adding a percussive attack, slap-tonguing, breath noises, and humming to his flute playing, Kirk pioneered a new jazz flute aesthetic. He was noted for playing three instruments at once and for his eccentric stage appearances.

Born: August 7, 1936; Columbus, Ohio
Died: December 5, 1977; Bloomington, Indiana
Also known as: Roland Theodore Kirk (full name)
Member of: The Vibration Society

Principal recordings

ALBUMS (solo): *Triple Threat*, 1956; *Introducing Roland Kirk*, 1960; *Kirk's Work*, 1961 (with Jack McDuff); *We Free Kings*, 1961; *Domino*, 1962; *Kirk in Copenhagen*, 1963; *Reeds and Deeds*, 1963; *Gifts and Messages*, 1964; *I Talk to the Spirits*, 1964; *The Roland Kirk Quartet Meets the Benny Golson Orchestra*, 1964; *Rip, Rig, and Panic*, 1965; *Slightly Latin*, 1965; *Funk Underneath*, 1967; *The Inflated Tear*, 1967; *Now Please Don't You Cry, Beautiful Edith*, 1967; *Left and Right*, 1968; *Volunteered Slavery*, 1968; *Blacknuss*, 1971; *Natural Black Inventions: Root Strata*, 1971; *A Meeting of the Times*, 1972 (with Al Hibbler); *The Art of Rahsaan Roland Kirk*, 1973; *Prepare Thyself to Deal with a Miracle*, 1973; *The Case of the Three-Sided Dream in Audio Color*, 1975; *The Return of the 5000 Lb. Man*, 1975; *Kirkatron*, 1976; *Other Folks' Music*, 1976; *Boogie-Woogie String Along for Real*, 1977.

ALBUMS (with the Vibration Society): *Rahsaan Rahsaan*, 1970; *The Music of Rahsaan Roland*, 1986.

The Life

Blind from the age of two, Roland Theodore "Rahsaan" Kirk began playing the trumpet at nine, after having heard a bugle boy at a summer camp. He subsequently played trumpet and French horn in the school band. Complying with a doctor's advice to give up the trumpet because of the pressure the instrument's playing imposes on the eyes, Kirk took up saxophone and clarinet at the Ohio State School for the Blind in 1948.

By 1951 Kirk was playing professionally the tenor saxophone in several local rhythm-and-blues bands (among them Boyd Moore's combo and his own group). In the second half of the 1950's, he worked in Louisville, Kentucky; Nashville, Tennessee; Cincinnati, Ohio; and Indianapolis, Indiana, among other cities in the Midwest, before moving to Chicago in 1960. There he recorded his first jazz album under his own name, *Introducing Roland Kirk*.

In 1961 Kirk moved to New York. He became part of the Charles Mingus Workshop for three months, and he toured Germany (notably the Essen Jazz Festival) in April and California in December. In 1963 he began his residency at Ronnie Scott's club in London, an engagement that he repeated nearly every year during the 1960's. Until his death, Kirk led his own group, the Vibration Society, touring North America, Europe, Australia, and New Zealand and performing in a multitude of jazz styles.

In the early 1970's, he was the leader of the Jazz and People's Movement, an organization for the promotion of black music. In November, 1975, he suffered a stroke that paralyzed his right side. Strong-minded, he developed a technique that allowed him to play his tenor saxophone with one hand, and he resumed performing again in 1976 (notably at the Newport Jazz Festival). A second stroke in December of 1977 caused his death at the age of forty-one.

The Music

Kirk belonged to a group of multi-reed players who emerged during the latter half of the 1950's. In comparison with fellow musicians Eric Dolphy, Yusef Lateef, James Moody, and Sam Most, Kirk was probably the most eccentric and radical in terms of his aesthetic beliefs.

Around the age of fifteen, Kirk had a prophetic dream in which he played two instruments simultaneously. Some time later, in a music store basement, he came across two seemingly antique wind instruments. The first was called a manzello (a saxello, or a variant of the B-flat soprano saxophone), and the second was a stritch (a modified

version of the straight E-flat alto saxophone). He developed a technique that enabled him to play both instruments at the same time, plus a tenor saxophone with modified keys as a bourdon. With his left hand he played the tenor saxophone with "false" fingering, and with his right hand he played the manzello and stritch.

Triple Threat. Kirk used such skills on his first album, *Triple Threat*, which was strongly influenced by the rhythm-and-blues idiom of the period. From 1960 onward, he expanded his instrumental assortment with a siren whistle (metal hunting horn), clavietta (similar to a melodica), nose flute, piccolo, and "conventional" flute, as well as a series of homemade creations such as the trumpophone (a trumpet with a soprano saxophone mouthpiece), the slidesophone (a miniature trombone with a soprano saxophone mouthpiece), the rokon whistle, puzzle flute, and mystery pipes. At the time of his death, Kirk owned more than forty-five instruments (among them an enormous gong and a foghorn in order to silence an inattentive audience).

Kirk's Work. His first major achievement was his album *Kirk's Work*, with the organist Jack McDuff. The album was a tribute to Dizzy Gillespie, having a title that alludes to the trumpeter's composition "Birk's Work" and beginning with a tune called "Three for Dizzy" ("three" referring to the manzello, the stritch, and the tenor saxophone played together). Even though *Kirk's Work* is stylistically close to other Prestige and Blue Note albums of the early 1960's, the tremendous originality of Kirk's reed playing is evident in every selection. On *Kirk's Work*, all his major traits are present, such as playing three instruments at once, as well as soloing on tenor, manzello, stritch, and flute (while simultaneously humming into the flute).

The Mercury Years. Kirk's output for Mercury Records from 1962 to 1964 is possibly some of the finest yet overlooked jazz music taped in the early to mid-1960's. It contains such sensitive compositions as "Petite Fleur" (with Kirk on flute) and such Third Stream-influenced works as "Fugue'n and Alludin'" (featuring flute and vibraphone) and a thoughtful rendering of John Lewis's "Django" (with flute and celesta). Of particular interest are two selections from the album *The Roland Kirk Quartet Meets the Benny Golson Orchestra*, the complex composition "Variation on a Theme of Hindemith" and the ballad "A Nightingale Sang in Berkeley Square." During the same time, Kirk experimented with such avant-garde techniques as quartertones and nasal timbres ("Abstract Improvisation" on *The Roland Kirk Quartet Meets the Benny Golson Orchestra*) and multiphonics ("Ecclusiastics" on *Mingus: Oh Yeah!* in 1961). Furthermore, he perfected the circular breathing technique that allowed him to sustain a single note for an extended period of time or play sixteenth-note runs of extended duration, as demonstrated as early as 1963 in a rendering of Duke Ellington's "Mood Indigo" (*Kirk in Copenhagen*) and ten years later in his composition "Saxophone Concerto" (*Prepare Thyself to Deal with a Miracle*).

The Atlantic Years. While the Mercury recordings were influenced by such post-hard-bop stylists as Sonny Rollins and Golson, the recordings from the Atlantic years (1965-1976) demonstrated the influence of John Coltrane, especially in his approach to the soprano saxophone, on such compositions as "Something for Trane That Trane Could Have Said" (*Natural Black Inventions: Roots Strata*). On the Atlantic label, Kirk remained faithful to his playing of the manzello, stritch, and tenor saxophone simultaneously, occasionally unaccompanied, so that the three instruments sound like a "human choir" (as on the title track of *The Inflated Tear*). On the same album, Kirk demonstrated his lasting curiosity for unusual timbres such as the English horn as a solo instrument on the blues-tinged track "The Black and Crazy Blues." Next to such explorations for uncommon klangfarben, Kirk continued his excellent, often lyrical, and highly original flute soloing on such compositions as "A Laugh for Rory" (*The Inflated Tear*) and "Anysha" (*Other Folks' Music*) on Atlantic, as initiated earlier on Mercury.

African American Identity. Similar to many contemporary African American jazz musicians in late 1960's and early 1970's, Kirk expressed his increasing support for the black cause and his growing interest in African American identity by devoting more compositions to African-influenced music, such as "Volunteered Slavery" (on the album with the same title) and "Haunted Feelings," "Black Root (Back to the Root)," and "Dance of the Lobes" (on *Natural Black Inventions: Root Strata*).

Musical Legacy

Kirk was firmly rooted in the jazz tradition of his predecessors (Jelly Roll Morton, Fats Waller, Sidney Bechet, Ellington, Lester Young, Thelonious Monk, and John Coltrane) and the heritage of the blues, gospel, and soul (Marvin Gaye, Smokey Robinson, and Bill Withers). He introduced several new playing techniques to jazz, and he was the first wind player in the jazz world to use circular breathing. His technique of playing three instruments simultaneously was emulated by Vladimir Chekasin, Michael Marcus, Tim Price, and Dick Heckstall-Smith. Kirk's use of an array of unconventional instruments may have inspired such saxophonists as Roscoe Mitchell and Joseph Jarman from the Art Ensemble of Chicago. This group had in common with Kirk the goal of creating black classical music.

Michael Baumgartner

Further Reading

Kurth, John. *Bright Moments: The Life and Legacy of Rahsaan Roland Kirk*. New York: Welcome Rain, 2000. This useful biographical study incorporates material from a recently discovered audio autobiography by Kirk and interviews conducted by Kurth with Kirk's contemporaries Quincy Jones, Lateef, and Rollins.

See also: Bechet, Sidney; Coltrane, John; Ellington, Duke; Gillespie, Dizzy; Mingus, Charles; Monk, Thelonious; Morton, Jelly Roll; Rollins, Sonny; Waller, Fats; Young, Lester.

Kitarō

Japanese New Age synthesizer player, guitarist, percussionist, and composer

With his unique mix of the sounds from traditional Asian instruments and from the synthesizer, Kitarō contributed to the development of the New Age genre, emphasizing its global nature.

Born: February 4, 1953; Toyohashi, Aichi Prefecture, Japan
Also known as: Masanori Takahashi (birth name)
Member of: The Far East Family Band

Principal works

FILM SCORES (solo): *Catch Your Dreams*, 1983; *Heaven and Earth*, 1993; *The Soong Sisters*, 2002.

Principal recordings

ALBUMS (solo): *Astral Voyage*, 1978; *Millennia*, 1978; *Ten Kai Astral Trip*, 1978; *Full Moon Story*, 1979; *Ki*, 1979; *Oasis*, 1979; *Kitarō Meets the London Symphony Orchestra*, 1980 (with the London Symphony Orchestra); *Silk Road Suite*, 1980 (with the London Symphony Orchestra); *Silk Road, Vol. 1*, 1981; *Silk Road, Vol. 2*, 1981; *Tun Huang: Silk Road, Vol. 3*, 1981; *India*, 1983; *Tenjiku: Silk Road, Vol. 4*, 1983; *Silver Cloud*, 1986; *Tenku*, 1986; *Toward the West*, 1986; *The Light of the Spirit*, 1987; *Kojiki*, 1990; *Tenkai-Astral Trip*, 1990; *Far East Family Band*, 1991; *Dream*, 1992; *Mandala*, 1994; *Kitarō's World of Music Featuring Nawang Khechog*, 1996; *Kitarō's World of Music Featuring Yu-Xiao Guang*, 1996; *Peace on Earth*, 1996; *Cirque ingenieux*, 1997; *Gaia*, 1998; *Thinking of You*, 1999; *Ancient*, 2001; *An Ancient Journey*, 2002; *Ashu chakan*, 2002 (*Asian Café*); *Dunhuang*, 2002; *Mizuniinorite*, 2002; *Sacred Journey of Ku-Kai, Vol. 1*, 2003; *Saihou: Journey of Silk Road*, 2004; *Shikoku 88 Kasho*, 2004; *Healing Forest*, 2005; *Sacred Journey of Ku-Kai, Vol. 2*, 2005.

ALBUMS (with the Far East Family Band): *The Cave Down to the Earth*, 1975; *Nipponjin*, 1975; *Parallel World*, 1976; *Tenkeyin*, 1977.

The Life

In 1953 Kitarō (kih-TAR-oh) was born Masanori Takahashi into a farmer's family. His friends nicknamed him Kitarō, meaning man of joy and love, from a popular television anime cartoon character, and he eventually used it as his stage name. He started to play music in high school, and, after graduation in 1971, he ran off to Tokyo, supporting himself with construction jobs and joining the Far East Family Band in 1972. After five albums and international tours, the band dissolved in 1976. That year Kitarō traveled extensively around Asia.

In 1977 Kitarō settled near Japan's Mount Fuji, launching his solo New Age career. After musical success in Japan, Kitarō married Yuki Taoka in 1983; in 1984, their son, Ryunosuke, was born. Because Kitarō's career required long tours in the

United States after his first tour there in 1987, the couple divorced in 1990. By 1995 Kitarō was married to musician Keiko Matsubara, who had performed with him. The couple settled in Ward, Colorado, with Keiko's son. Kitarō has continued releasing successful albums and performing on sold-out tours. He and his wife have spent time in second homes near San Francisco and in the forests of Nagano Prefecture in Japan.

Kitarō. (AP/Wide World Photos)

The Music

Once Kitarō embarked on his solo career, his combination of music from the synthesizer and from traditional Asian musical instruments contributed to the emergence of the New Age genre. Kitarō's focus on spiritual and soul-moving themes created a new style that won an appreciative world audience. Kitarō's career was inspired by German composer Klaus Schulze, who introduced Kitarō to the synthesizer. Kitarō's commitment to world peace in the aftermath of the September 11, 2001, terror attacks shaped his musical aspirations.

Silk Road. His music gained notoriety in 1980 when Japan's national television network, Nippon Hōsō Kyōkai, chose Kitarō to compose the sound track for its *Silk Road* series, featuring the ancient trade route between China and Europe. Kitarō was selected based on the ethereal music of his solo album *Oasis*, his music deemed appropriate for a show featuring the mysteries of the past. Kitarō's series of four *Silk Road* albums, from 1980 to 1983, made his name famous in Japan and with fans of New Age music. His successful combination of the sounds from a Minimoog synthesizer and traditional Asian instruments—such as the Chinese erhu flute and the Japanese taiko drum or shakuhachi flute—created a sonic fabric that moved and inspired his audiences with its fusion of the traditional and the contemporary.

The Light of the Spirit. To enter the American music scene, in 1986 Kitarō signed with Geffen Records, and a year later he produced the album *The Light of the Spirit* in San Francisco. Performing on the synthesizer, Kitarō was joined by a thirteen-piece classical ensemble as well as his friend Mickey Hart, drummer for the Grateful Dead. *The Light of the Spirit* sold exceedingly well, contributing to Kitarō's overall world sales of ten million records and encouraging him to launch his first American tour in 1987.

Kitarō's tour brought him wide media attention and charmed audiences. New Age was gaining in popularity, and Kitarō was one of its leading musicians. His songs exuded harmony and tranquillity, and the interplay of Asian instruments with Kitarō's imaginative synthesizer worked well.

Kojiki. For this album, Kitarō turned to the roots of Japanese mythological history as outlined in the 680 C.E. *Kojiki*. Kitarō's arrangement of a thirty-four piece string orchestra and eight taiko drums tells of Japan's origin in seven songs, including a hauntingly sad piece featuring the sun goddess Amaterasu's disappointed withdrawal into a cave, from which she is coaxed at the joyful finale. *Kojiki* was the top New Age album in 1990.

Heaven and Earth. Kitarō's score for Oliver Stone's film *Heaven and Earth* earned him the Golden Globe Award for Best Original Sound Track. Playing the electric guitar accompanied by a full orchestra, Kitarō created a suitable sonic backdrop for the story of a Vietnamese woman caught up in the Vietnam War.

Thinking of You. After many nominations, Kitarō finally won the Grammy Award in the category Best New Album New Age for *Thinking of You*. It was the full realization of Kitarō's trademark sonic dream, created by multiple synthesizers and classical Western and Asian instruments.

Sacred Journey of Ku-Kai, Vol. 1. The terror attacks of 9/11 shocked Kitarō into launching a musical response to promote world peace. Inspired by the journey of ninth century Japanese Buddhist monk Ku-Kai to the eighty-eight temples of the Japanese island of Shikoku, Kitarō released the first volume of *Sacred Journey of Ku-Kai* in 2003. It featured samples from the bells of some of the temples, and it combined new musical ideas with Kitarō's classic New Age style.

Musical Legacy

Kitarō helped launch the New Age genre, and he was a leading figure in shaping the style and content of the movement. His rapid worldwide success in the 1980's paved the way for New Age music to become a significant part of popular music, liberating it from a fringe niche, at a time when audiences appreciated spirituality and harmony. By fusing Asian and Western instruments and embedding them into an electronic fabric created by the synthesizer, Kitarō emerged as a musical innovator. An Asian popular musician with global appeal, Kitarō appeared as a beacon to Asian performers seeking global recognition.

R. C. Lutz

Further Reading

Diliberto, John. "Kitarō: *Sacred Journey of Ku-Kai, Vol. 1*." *Billboard* 115, no. 39 (September 27, 2003): 44. A New Age music critic who has covered much of Kitarō's career reviews the artist's album.

Harrington, Richard. "Kitarō: Sage of a New Age, Japan's Mood Music Maker." *The Washington Post*, October 3, 1987, p. G1. Perceptive portrayal of Kitarō on the eve of his Washington, D.C., concert, discussing his music and giving a biographical background.

McClure, Steve. "Kitarō Takes on the World with Tour, *Mandala* Album." *Billboard* 106, no. 43 (October 22, 1994): 50-51. Emphasis on Kitarō's synthesizer performance and his international success.

Ryūsuke, Akatsuka. "Kitarō: Master of the Synthesizer." *Japan Quarterly* 38, no. 1 (January-March, 1991): 85-88. Major review of Kitarō's work up to 1990 release of *Kojiki*. Includes biographical information, critical analyses, and photographs.

See also: Enya; Vangelis; Yanni.

Otto Klemperer

German classical conductor

A renowned conductor of the Austro-German repertoire, Klemperer was also a strong advocate of new music.

Born: May 14, 1885; Breslau, Prussia (now Wrocław, Poland)
Died: July 6, 1973; Zurich, Switzerland

Principal recordings

ALBUMS (as conductor): *Bruckner: Symphony No. 4 in E-flat Major*, 1951; *Mendelssohn: Symphony No. 3 in A Minor, Op. 56*, 1951; *Mendelssohn: Symphony No. 4 in A Major, Op. 90*, 1951; *Chopin: Piano Concerto No. 1 in E Minor*, 1954; *Mozart: Symphony No. 29 in A Major*, 1954; *Mahler: Symphony No. 4 in G Major*, 1956; *Mozart: Symphony No. 39 in G Minor*, 1956; *Beethoven: Symphony No. 9*, 1957; *Brahms: Symphony No. 3 in F Major, Op. 90; Symphony No. 4 in E Minor, Op. 98*, 1957; *Mozart: Symphony No. 40 in G Minor*, 1957; *Brahms: Concerto for Violin in D Major, Op. 77*, 1960; *Bruckner: Symphony No. 6 in A Major*, 1961; *Bach: St. Matthew Passion*, 1962; *Beethoven: Fidelio*, 1962; *Mahler: Symphony No. 2*, 1963; *Stravinsky: Pulcinella Suite*, 1963; *Mahler: Das Lied von der Erde*, 1964; *Mozart: Die Zauberflöte*, 1964 (*The Magic Flute*); *Beethoven: Missa Solemnis in D Major, Op. 123*, 1965; *Handel: Messiah*, 1965; *Bruckner: Symphony No. 4*, 1966; *Bach: Mass in B Minor*, 1967; *Mahler: Symphony No. 9 in D Major*, 1967; *Stravinsky: Pétrouchka*, 1967; *Wagner: Der fliegende Holländer*, 1968 (*The Flying Dutchman*); *The Marriage of Figaro: A Comic Opera in Four Acts*, 1971.

The Life

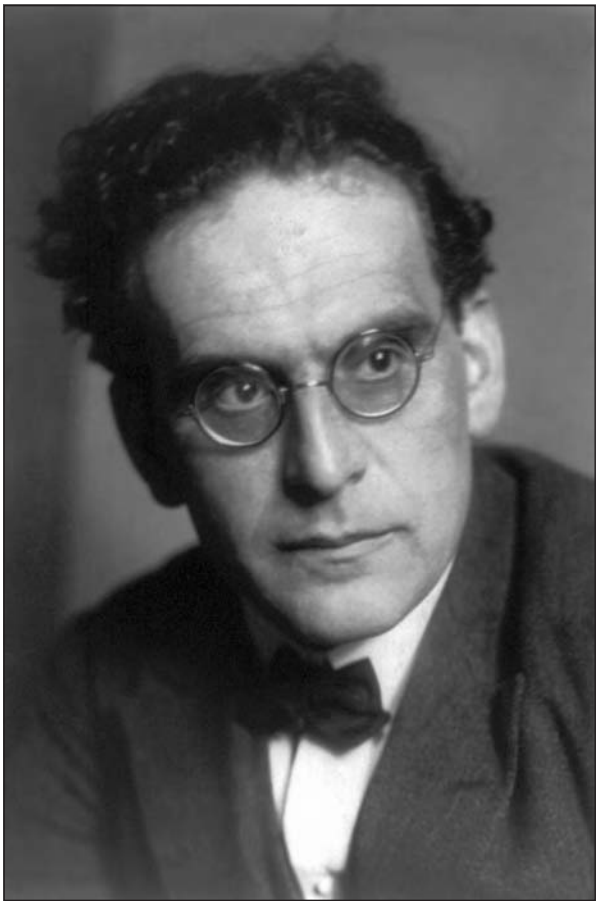
Otto Klemperer (KLEHM-pur-ur) was born to Nathan and Ida Klemperer, a middle-class Jewish family, in Breslau, Germany, now in Wrocław, Poland. The family moved to Hamburg when Klemperer was four years old. Because both parents loved music—Nathan was an amateur singer, and Ida was a pianist—they frequently visited theaters and concert halls. In his early childhood, Klemperer received piano lessons from his mother, and later he studied with Hans Havekoss.

In 1901 Klemperer entered the conservatory in Frankfurt to study piano with James Kwast. When the teacher left Frankfurt for the Klindworth-Scharwenka Conservatory in Berlin one year later, Klemperer followed him. Kwast was appointed to the Stern Conservatory in Berlin in 1905, and Klemperer moved to that institution, where he received composition and conducting lessons from Hans Erich Pfitzner in addition to the piano studies with Kwast.

After winning several international competitions, Klemperer was poised to begin a career as a concert pianist. At that time, he was given an opportunity to conduct: directing the offstage orchestra at a 1905 performance of Gustav Mahler's Symphony No. 2 (1895). This was a turning point for Klemperer, who made his first acquaintance with Mahler, composer and director of the Vienna State Opera. On Mahler's recommendation, Klemperer was appointed conductor at the Deutsches Landestheater in Prague in 1907, and his years as an apprentice began. He moved to Hamburg in 1910, to Barmen in 1913, and to Strasbourg in 1914.

Around the time Klemperer became musical director at Cologne Opera in 1917, his career as a conductor was flourishing. He conducted Mahler's Symphony No. 2 in 1919, and thereafter he performed at least one major work by Mahler each year until he left Cologne in 1924. There Klemperer conducted not only classical German repertories, such as symphonies by Ludwig van Beethoven and by Wolfgang Amadeus Mozart, but also contemporary works such as Arnold Schoenberg's *Pelleas und Melisande* (1905) and Pfitzner's *Palestrina* (1917). Klemperer moved to the State Opera in Wiesbaden in 1924, and in the same year he visited the Soviet Union for the first time, returning to conduct in Moscow and Leningrad every year until 1929. In Wiesbaden he developed further repertories, by conducting the neoclassical works of his contemporaries, such as Paul Hindemith and Igor Stravinsky. Their music was associated with the new art movement called New Subjectivity, which arose in Germany in the early 1920's in opposition to Expressionism.

In 1927 Klemperer became conductor at the Kroll Theatre, a branch of the Berlin State Opera at the Platz der Republik. At this time, he established his position as an advocate of new music. For the next four years, Klemperer directed numerous contemporary works, such as Stravinsky's *Oedipus Rex* (1927) and *Mavra* (1922), both produced by Klemperer; Schoenberg's *Expectation* (1924) and *The Lucky Hand* (1924); Hindemith's *Cardillac* (1926) and *News of the Day* (1929); Leoš Janáček's *From the House of the Dead* (1930); and Kurt Weill's *Der Jasager* (1930).



Otto Klemperer. (Library of Congress)

With the rise of the Nazi Party, Klemperer left Germany, emigrating to the United States in April, 1933, where he became music director of the Los Angles Philharmonic Orchestra. During this period, he also conducted the New York Philharmonic Orchestra, the Philadelphia Orchestra, and the Pittsburgh Orchestra. In 1939, however, he underwent an operation for a brain tumor, and this surgery left him partially paralyzed. Because of this problem, his activity as conductor stopped for several years. His next regular engagement was at the Budapest Opera in 1947, but he left in 1950 because of the Communist regime's restrictive musical policies. Although he suffered another accident in 1951, falling on ice at the airport in Montreal, Klemperer accepted guest engagements in the 1950's, despite the fact that he had to conduct seated in a chair.

In 1954 Klemperer conducted and made recordings with the Philharmonia Orchestra in London at the invitation of Walter Legge, its founder, and he became the principal conductor the following year. He suffered another accident, a severe burn from a cigar, in 1959, but he resumed work nine months later. In 1961 he made his Covent Garden debut, conducting Beethoven's *Fidelio* (1805). Later he conducted Mozart's *The Magic Flute* (1791) and Richard Wagner's *Lohengrin* (1850). When the Philharmonia Orchestra turned into the New Philharmonia Orchestra in 1964, resulting in Legge's attempt to disband the orchestra, Klemperer became the honorary president of the new institution.

Klemperer began composing while he was still at the conservatory, and he continued to compose until the early 1970's. He wrote nine string quartets, five operas, many vocal works, and six symphonies. Klemperer continued conducting until 1971, and he died in Zurich, Switzerland, in 1973.

The Music

Born in the late nineteenth century, Klemperer started his conducting career at German opera houses, where his repertoire included works by Mozart and Wagner. At the same time, he showed an interest in contemporary music, including Schoenberg's Expressionistic and Stravinsky's neoclassical works. Klemperer later became known as an authoritative interpreter of German classical and Romantic music. His interpretations, however, have a strong element of neoclassical New Subjectivity; in that sense, they are different from late Romantic, subjective interpretations (such as those of Wilhelm Furtwängler, Hermann Abendroth, and Bruno Walter). Thus, Klemperer's performances were sometimes described as uncompromising and severe. He did not vary tempo, keeping in tempo whenever no tempo changes were indicated in the score. He looked for a fine balance of voices, in which each voice plays an equally important role without being exaggerated. Klemperer conducted in an unmanipulated manner: There is no surprise emphasis on any part. It may be said that his style represents a rare marriage of neoclassical approach and traditional Austro-German grand manner, and that is why his recordings, made in the 1960's, still appeal to the listeners.

In a videotaped interview in 1964, Klemperer rather bluntly proclaimed, "I am an immoralist." This remarkable statement, indicating he did not approve of mixing taste for musical idea and style with human morality, was a response to one made by Walter. Walter dismissed atonal or twelve-tone composition as "going against my moral standard." Even though his late recordings were mainly of German classical and Romantic music, Klemperer remained avant-garde in spirit.

Brahms's Symphony No. 3 and Symphony No. 4. Klemperer recorded the four symphonies of Johannes Brahms with the Philharmonia Orchestra between 1955 and 1957. This album includes Symphony No. 3 in F Major (1883) and Symphony No. 4 in E Minor (1885). In this recording, the first movement of Symphony No. 3 begins with a chord succession that sounds strong-willed and expansive. Following the German tradition, Klemperer built harmony from the lower voice up with an emphasis on the bass, which resulted in grand and solid sonority of the orchestra. In the first movement of Symphony No. 4, the initial theme is articulated in a long phrasing with the dynamics marked in the score carefully observed. Here, the music flows naturally, without being overly sentimental. His uncompromising approach reveals the architecturally solid structure of Brahms's symphonies clearly, not in a dry and cold manner but with a great passion.

Mahler's Symphony No. 2. This symphony is one of Mahler's most frequently recorded compositions. In this EMI studio recording from 1963, Klemperer conducted the Philharmonia Orchestra

and Chorus with Elisabeth Schwarzkopf as soprano and Hilde Rössel-Majdan as mezzo-alto. He starts the first movement intensely, with great concentration. Klemperer treats every note carefully and produces the most delicate Ländler (folk dance) in the second movement and Urlicht (primal light) in the fourth movement. In the closing section of the finale, he successfully conveys the mood of divine tranquillity and happiness by taking a deliberately slow tempo with the chorus and soloists.

Bruckner's Symphony No. 4. Klemperer conducted Anton Bruckner's Symphony No. 4 in E-flat Major (1881) with the Bavarian Radio Symphony Orchestra in Munich on April 1, 1966, and it was recorded live. In this performance, Klemperer chose rather fast tempi; it took about sixty minutes for the entire work. This is five to ten minutes faster than other famous recordings, such as those by Eugen Jochum (1965, with the Berlin Philharmonic Orchestra), Karl Böhm (1973, with the Vienna Philharmonic Orchestra), or Herbert von Karajan (1971, with the Berlin Philharmonic Orchestra). The fact that Klemperer was eighty years old at the time of this recording suggests that his choice of tempi, which is often slow in other recordings, is a judicious one, most likely not because of his old age. Klemperer produces strong and full harmonies with the powerful sound of the brass instruments throughout the performance. The last movement is especially thrilling and exciting.

The Marriage of Figaro. Klemperer recorded Mozart's *The Marriage of Figaro* (1786) with New Philharmonia Orchestra in January, 1970, before a concert performance at the Festival Hall in London on February 3. This studio recording presents Klemperer's unique interpretation of *The Marriage of Figaro* with unconventionally slow choice of tempi. Although it might be explained by his old age (he was eighty-four), there is another explanation. When Klemperer conducted the same opera in Strasbourg in May, 1915, he changed the main roles (Susanna and Cherubino) to far heavier voices. What he sought was an intense music drama, as Klemperer believed "Mozart was a matter of lightness on a dark background," according to his biographer Peter Heyworth. This illustrates that Klemperer's approach to *The Marriage of Figaro* was quite experimental. In this much later recording, Klemperer seemed to make another experiment, depicting the dark and serious side of this comic opera by taking slow tempi instead of using heavy voices.

Musical Legacy

Because Klemperer suffered from illnesses and had accidents in his later years, his recorded legacy has gaps in the 1940's and 1950's. A man of strong will, he overcame these difficulties to conduct until 1971, at the age of eighty-six, and he produced numerous recordings. Fortunately, his late years coincided with a period during which many commercial recordings were made and marketed. His large discography for EMI has high sound quality.

Fusako Hamao

Further Reading

Heyworth, Peter. *Otto Klemperer: His Life and Times*. *Vol. 1: 1885-1933*. Cambridge, England: Cambridge University Press, 1996. This detailed biography of Klemperer discusses his early years in Europe.

_____. *Otto Klemperer: His Life and Times. Vol. 2: 1933-1973*. Cambridge, England: Cambridge University Press, 1996. A scholarly researched biography illustrates the life of the composer after his immigration to the United States.

Holden, Raymond. *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan*. New Haven, Conn.: Yale University Press, 2005. A professional conductor, the author queries nine European conductors, including Klemperer, about their rehearsal techniques, performance practices, and more.

Klemperer, Otto. *Conversations with Klemperer*. Compiled and edited by Peter Heyworth. London: Faber & Faber, 1985. Illustrates Klemperer's thoughts on conducting Mahler and Richard Strauss, on the singing of Myra Hess and Kathleen Ferrier, and on his early life.

_____. *Klemperer on Music: Shavings from a Musician's Workbench*. Edited by Martin Anderson. Preface by Pierre Boulez. Lancaster, England: Toccata Press, 1986. A collection of Klemperer's writings on Beethoven, Mozart, Schoenberg, Mahler, himself, and others.

Schwarzkopf, Elisabeth. "Otto Klemperer." In *On and off the Record: A Memoir of Walter Legge*. Introduction by Herbert von Karajan. New York: Charles Scribner's Sons, 1982. Schwarzkopf

(Mrs. Legge) recalls her encounters with Klemperer after the 1920's.

See also: Fischer-Dieskau, Dietrich; Hindemith, Paul; Janáček, Leoš; Schoenberg, Arnold; Stravinsky, Igor; Walter, Bruno; Weill, Kurt.

Zoltán Kodály

Hungarian classical composer and ethnomusicologist

Kodály was a composer and an ethnomusicologist devoted to preserving the works of his native Hungary. He had a great impact in music education, and his pedagogical approach, known as the Kodály method, teaches musical literacy and skills to children worldwide.

Born: December 16, 1882; Krecskemét, Hungary
Died: March 6, 1967; Budapest, Hungary

Principal works

CHAMBER WORKS: String Quartet No. 1, Op. 2, 1910; Sonata for Solo Cello, Op. 8, 1918; String Quartet No. 2, Op. 10, 1918; *Serenade*, Op. 12, 1922 (for two violins and viola); Duo for Violin and Cello, Op. 7, 1924.

CHORAL WORKS: *Psalmus hungaricus*, 1923; *Missa brevis*, 1948; *The Music Makers*, 1964; *Laudes organi*, 1966.

OPERA (music): *Háry János*, 1926 (libretto by Béla Paulini and Zsolt Harsányi; based on the play *Az obsitos* [*The Veteran*], by János Garay).

ORCHESTRAL WORKS: *Régi magyar katonadalok*, 1918 (*Old Hungarian Soldiers' Song*); *Szinházi nyitány*, 1928 (*Theatre Overture*); *Marosszéki táncok*, 1930 (*Dances of Marosszék*); *Nyári este*, 1930 (*Summer Evening*); *Galántai táncok*, 1933 (*Dances of Galánta*); *Felszállott a páva*, 1939 (*Variations on a Hungarian folk song, "The Peacock"*).

WRITINGS OF INTEREST: *A magyar népzene*, 1937 (*Hungarian Folk Music*, 1960); *Énekeljünk tisztán*, 1941 (*Let Us Sing Correctly*, 1952); *Háromszäz harminchárom olvasógyakorlat*, 1943 (*Three-hundred Thirty-three Elementary Exercises in Sight-Singing*, 1963); *Húszonnégy kis kánon a fekete billentyűkön*, 1945 (*Twenty-four Little Canons on the Black Keys*, 1955).

The Life

Zoltán Kodály (zohl-TAHN koh-DI) was born to a violinist (his father) and a singer and pianist (his mother) and was schooled in Galánta and Nagyszombat. He learned to play the piano and orchestral stringed instruments, he sang in the cathedral school choir, and he composed. Kodály exhibited an abiding interest in Hungarian cultural forms, which proved fundamental to his creative life and career.

In 1900 he entered Budapest University to study comparative literature, while pursuing studies at the Academy of Music, where he received degrees in composition and pedagogy. Realizing the potential loss of village song material through urbanization, he scoured the Hungarian countryside, collecting folk songs, which led to his 1906 Ph.D. dissertation, *Strophic Structure in Hungarian Folk Song*.

Kodály traveled to Paris, where he studied with Charles Widor and discovered the music of Claude Debussy. In 1907 he returned to Budapest to accept a position teaching theory and composition at the Academy of Music, during which time he composed several works for chamber ensembles. He also became a lifelong friend and mentor to his countryman Béla Bartók. They collaborated in folksong collecting and in developing analytical methods for the material, which profoundly affected their individual compositional styles.

Ethnomusicological fieldwork and compositional activities continued through World War I, after which Kodály devoted himself to writing articles and reviews. He established an international reputation as a composer and conductor with his oratorio, *Psalmus hungaricus*, in 1923. His work as a composer continued throughout the rest of his life, and he was respected for his small- and medium-scale works in the major compositional genres. He had a particularly fruitful relationship with the English as a result of their championing his works at the annual Three Choirs Festival beginning in the 1930's.

Kodály's efforts in preserving folk music led him to address his country's music education system. In the 1930's he initiated a radical reform of school

music, and he wielded sufficient political clout to place his methodology in the daily curriculum of Hungarian schools. He remained in Budapest in World War II despite harrowing incidents, including briefly fleeing the city for a country monastery and giving shelter to persecuted Jews. Although he retired from full-time teaching in 1942, he continued throughout his life to research Hungarian folk music, compose, conduct, write, and lecture internationally. He served on important councils and committees, received numerous honors, and even remarried in 1959, the year after his first wife's death. His last major work, *Laudes organi*, for chorus and organ, showed his undiminished compositional genius.

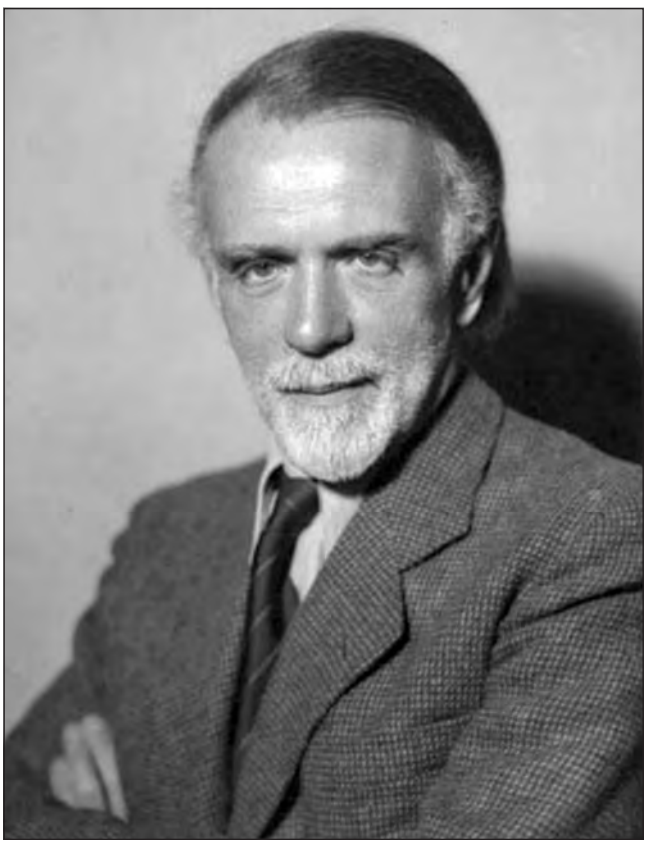
The Music

Generally speaking, Kodály's composition was grounded in his research in Hungarian folk song and in a steadfast belief in the primacy of the human voice. Ferenc Bónis, who writes about Hungarian composers, divides Kodály's creative life into three periods. The first (1904 to 1923) demonstrates Kodály's tendency to engage in the prevalent European-salon forms of chamber music and art songs. The early instrumental pieces exhibit declamatory, almost recitative-like material. In the second period (1924 to 1935), his compositions demonstrate a sophisticated appropriation of numerous elements, including his vast knowledge of folk music and a broad form of neoclassicism with inspiration from historical models. A true synthesis characterizes the period of 1936 to the end of his life. His compositions show a carefully nuanced attitude toward form and voice leading.

Serenade. Written for two violins and viola, *Serenade* represents the culminating achievement of Kodály's chamber-work period. Despite the politically and personally turbulent events in his life during its composition (1919-1920), he forged a joyful work displaying his appropriation of French Impressionism mixed with German classicism. The piece is unusual in that a viola substitutes for a more standard cello, and it combines traditional formal structures with a narrative program. There are the sonata form of the first movement, the *aaba* of the second, and a further development in the third. The piece describes three musicians serenading a woman at the window, the song of her lover, lighthearted games of mutual rejection, and ultimate union ending with a dance.

Psalmus hungaricus. Kodály's first work for a large ensemble, tenor soloist, chorus, orchestra, and organ premiered in Budapest in 1923 along with compositions by Bartók and Ernő Dohnányi. It voiced a deeply spiritual and personal lament at the end of a dark period in Kodály's life. The unstable political situation in Hungary had reduced him from celebrated head of the Music Academy to being shamed, being briefly outcast, and finally being reinstated. He saw this as not only a personal trial but also one that universally epitomized the plight of the Hungarian people and of the history of civilization.

The text is drawn from sixteenth century poet Mihály Vég's translation of Psalm Fifty-five, penned during the Turkish occupation of Hungary. The voice is that of a complaining King David op-



Zoltán Kodály.

pressed by wicked men. Ultimately, God hears, and the chorus ends in hushed, hopeful prayer. The piece met with immediate acclaim, and it went on to open the 1926 festival in Zurich alongside works of Arthur Honegger, Arnold Shoenberg, and Anton von Webern.

Háry János. Opera did not have a long and rich tradition in Hungary as it had in most of Europe, and it was not until Ferenc Erkel (1810-1893) that indigenous works appeared. His two operas entered the repertory for a time, but later Hungarian composers were not successful in the medium, their creations either too Wagnerian or merely pastiches of popular art songs. Bartók had made a superb contribution to the stage with *Bluebeard's Castle* (1918), but its utter failure in the minds of the Hungarian public taught Kodály a lesson. He wrote *Háry János* between 1925 and 1926, partly in an attempt to arouse in his compatriots an indigenous musical language. The opera constitutes a richly orchestrated appropriation of folk elements, including the cimbalom, a Hungarian hammered dulcimer.

The title character is a historical figure, a veteran of the Napoleonic wars, who daily describes his adventures in the small village tavern. The story focuses on how the emperor's daughter falls in love with him, how he single-handedly defeats the emperor, how he restores order in Vienna, and how he brings the emperor's daughter home with him. The epic carries the essence of the Hungarian dream and the Magyar people's love for their ancestral land. Kodály included authentic folk songs and dances, as well as exquisite examples of choral writing. The opera become well known through the six-movement suite he excerpted from it.

Dances of Galánta. Kodály held special memories of his childhood spent in Galánta, now in western Slovakia. This symphonic poem recalls the game songs of his schoolmates, whose voices he loved to remember, as well as the dance forms, particularly the verbunkos music of the Gypsies of the region. It is not known how long the ideas for this piece had germinated, but the piece was first given at the eightieth anniversary of the Budapest Philharmonic Society Orchestra. It is a light and unusually consonant work that general audiences find instantly appealing, particularly in its dance rhythms, alternating slow and fast sections, and major-minor modalities. The English and American press of the time praised it for its brilliant orchestration and criticized it for its lack of substance.

Missa brevis. Kodály's schooling was steeped in Catholic chant and polyphonic traditions. When a request came in 1942 for music to accompany a low mass (for organ alone) at a country church, he responded by writing a work that a few years later easily adapted to the texts of the ordinary mass. It contains the usual movements, although it is framed by an organ Introit (opening) and an Ite missa est (conclusion). In addition to the traditional harmonic structure of the work, there is particular emphasis on the dramatic import of certain portions, such as the Miserere (have mercy) and Dona nobis pacem (give us peace). The composer once confessed in a letter that the *Missa brevis* expresses the emotions he lived through during the war, which explains the subtitle, *In tempore belli*.

Musical Legacy

Kodály helped transform the people of Hungary into one of the most musically active and musically literate in the world. The pedagogical approach he created in the 1950's for Hungarian schools has been studied, adapted, and applied in the industrialized world, and in Germany Carl Orff created a similar methodology. There was a move away from teaching so-called music appreciation in schools toward a renewed interest in comprehensive musicianship, singing, musical literacy, and aesthetics. Folk music, as Kodály said, serves as a bridge to learning, understanding, and performing European art music.

Kodály's output as a composer might appear small compared to that of others. He believed that a composer should not write unless he has something important to say. His philosophy is reflected in the quality of his works, as well as in the diversity of compositional style and the elements expressly suited to each genre. His music authentically incorporates plainchant, Renaissance harmony, Baroque polyphony, French Impressionism, and wholetone, pentatonic, and Lydian modes. Bartók asserted that Kodály was not an innovator but a summarizer and a champion of national classicism. Kodály encouraged many other composers, particularly through his teaching in Budapest, to develop their own Hungarian voices apart from the predominant German school. Kodály's successful stu-

dents were legion, and his influence even left its mark on composers who did not study with him, including avant-gardists such as György Ligeti and György Kurtág, both students of Kodály's students, Sándor Veress and Ferenc Farkas.

Richard R. Bunbury

Further Reading

Breuer, János. *A Guide to Kodály*. Translated by Maria Steiner. Budapest: Corvina Books, 1990. A listener's guide to the composer's works, with an analysis, the history, and the reception of each major work. The book includes sections that summarize his songs, his piano pieces, and his choral works.

Eösze, László. *Zoltán Kodály: His Life and Work*. Translated by István Farkas and Gyula Gulyás. London: Collet's, 1962. This book, written by a fellow Hungarian who intimately knew the composer and his work, begins with a brief biography, and then it thoroughly examines Kodály's lifework as a composer, ethnomusicologist, and educator.

Kodály, Zoltán. *The Selected Writings of Zoltán Kodály*. Edited by Ferenc Bónis and Zenemükiadó Vállalat, translated by Lili Halápy and Fred Macnicol. London: Boosey & Hawkes, 1974. Offers the reader insights into the composer's unique views on other composers, folk music, and music education.

Vikár, László, ed. *Reflections on Kodály*. Budapest: International Kodály Society, 1985. A collection of twenty-four articles by individuals who knew Kodály or studied with his colleagues and students. The articles discuss the history of the implementation of the Kodály approach in various countries.

Young, Percy M. *Zoltán Kodály: A Hungarian Musician*. London: Ernest Benn, 1964. A balanced and readable portrayal of Kodály's life, with a focus on the composer's musical and social development, the *Psalmus hungaricus*, his influence, and his educational ideas.

See also: Bartók, Béla; Debussy, Claude; Ligeti, György; Orff, Carl; Rózsa, Miklós; Solti, Sir Georg; Suzuki, Shin'ichi.

Kool DJ Herc

American rapper and hip-hop disc jockey

In the 1970's, Herc played a seminal role in the creation and development of hip-hop in New York. He invented the technique of breakbeat looping, a formative element of hip-hop.

Born: April 16, 1955; Kingston, Jamaica
Also known as: Clive Campbell (birth name); DJ Kool Herc; Hercules Kool Herc

Principal recordings

ALBUMS: *Super Bad*, 1994 (with Terminator X and the Godfathers of Threatt); *Dig Your Own Hole*, 1997 (with the Chemical Brothers).

The Life

In 1967, at the age of twelve, Kool DJ Herc moved from his birthplace, Kingston, Jamaica, to the Bronx borough of New York City. Herc established himself by deejaying for parties at community centers, at local schools, and at open-air block parties. He took his first professional club job at the Twilight Zone in 1973, and later he worked at such groundbreaking hip-hop venues as Disco Fever (alongside Grandmaster Flash and Clark Kent of the Supermen) and the Hevalo club (where he established his crew, the Herculoids, with rapper Coke la Rock). Herc's sudden withdrawal from the scene in 1977, just as hip-hop began to receive attention from the commercial music industry, led many to overlook his contributions to the culture.

Herc's role in the development of the turntable as an instrument and the musical tropes he inspired were recognized in the 1990's. He collaborated with Public Enemy's Terminator X and later with the Chemical Brothers. Herc makes rare appearances performing in New York and in Europe, and he was honored at a special concert in Manhattan's Lincoln Center in 2006.

The Music

Herc initiated musical and performance techniques with far-reaching influence on hip-hop. Drawing heavily on his West Indian roots, Herc adapted the reggae and dub devices of using the

rhythm and bass-driven sound system as a creative instrument and of extending the instrumental breaks in songs. He also expanded the Jamaican practice of toasting, calling out to people in the audience and inciting listeners to move, one of the elements that inspired rapping. Herc did not leave behind scores or significant recordings of his early work, which, before hip-hop's entry into commercial recording, was designed for live performance. His musical legacy survives in stories about his performances by those who built on his work and by those who later collaborated with him.

Sound System and Turntable. Herc used his huge sound system to challenge other deejays on the scene. According to one report, Herc spinned past his set time, boldly warning deejay Afrika Bambaataa to turn off his sound so that Herc could continue undistracted. Bambaataa ignored Herc, only to find himself overpowered by Herc's massive speaker volume. The use of a sound system as a combative weapon against competing deejays was an element of the Jamaican sound system culture of the late 1960's and early 1970's, when deejays and record label owners battled each other physically and musically for dominance over the city of Kingston. This type of confrontation migrated to hip-hop culture, and it included deejay, emcee, and break-dancing battles.

Looping the Break. During his club performances, Herc noticed that patrons responded excitedly to the instrumental-break sections of whatever disco song he was spinning. He decided to experiment by starting the song at the beginning of the instrumental break and extending that section by repeating it several times. Herc did this by using his headphones to cue the next break on a separate turntable. At the transition, he faded the volume of the previous break and raised the level of the new break, usually talking to cover the mismatched tempi. This procedure required two turntables, a sound mixing console, and two copies of the same record. Herc refined this breakbeat style when he matched the tempi of the two breaks during live sessions so that when one break ended he could mix in, on tempo, the beginning of the same break. The repetition of this process produced a live looping effect in which a thirty-second or a fifteen-second break could be looped indefinitely. Song sources for the extended break loops are carefully guarded by innovative deejays, who search through stacks of recordings for new and unusual grooves. Herc is credited as the first deejay to obscure his sources by tearing off or covering up his record labels.

Musical Legacy

Herc's technique of breakbeat looping formed the foundation of hip-hop music and performance culture. Herc's style continues to shape digital sampling and production within hip-hop, especially with his modeling of the vital rapport between electronic instrumentalist and audience, and it informs practices within the broader genre of electronic and electroacoustic music. Breakbeat looping fostered the development of hip-hop dance on the part of B-boys, as Herc called them, or breakboys or breakdancers. Herc's adaptation of Jamaican deejay toasting led to the development of emceeing, better known as rapping (disco rapping), as its own musical art. The interrelated arts of deejaying, emceeing, breakdancing, and graffiti writing (which Herc practiced in his youth) are the four pillars of the hip-hop culture, each element representing respectively music, art, dance, and language.

Juliana Snapper and Robert Young

Further Reading

Brewster, Bill, and Frank Broughton. *Last Night a DJ Saved My Life*. New York: Grove Press, 1999. This book contextualizes Herc's role within the broader history of deejaying, starting with 1920's radio deejays and culminating in the 1999 rave and electronic scenes. Herc is portrayed as the seminal figure who helped deejaying transition from the reggae dance halls of Kingston to the hip-hop streets of the Bronx.

Chang, Jeff. *Can't Stop, Won't Stop: A History of the Hip-Hop Generation*. New York: St. Martin's Press, 2005. Herc writes the foreword to this solid history of the hip-hop movement, which includes interviews with many pioneers of the movement and places the movement in its social, political, and historical contexts.

Fernando, S. H., Jr. *The New Beats: Exploring the Music, Culture, and Attitudes of Hip-Hop*. New York: Anchor Books, 1994. This work describes Herc as the father of hip-hop. Opening with a transcript

of a live radio interview with Herc, the book includes commentary from numerous hip-hop artists about Herc's importance in hip-hop history.

Ogg, Alex, and David Upshal. *The Hip Hop Years: A History of Rap*. New York: Fromm International, 2001. A British view of American hip-hop as a transnational phenomenon, addressing the impact of Herc's work as it enabled rappers such as N.W.A.

See also: Grandmaster Flash; Hammer, M. C.; Jay-Z; LL Cool J.

Erich Wolfgang Korngold

Austro-American classical composer

Korngold composed in a late Romantic style, with rich harmonies and soaring melodies. His well-respected film scores earned him two Academy Awards.

Born: May 29, 1897; Brünn, Austro-Hungarian Empire (now Brno, Czech Republic)
Died: November 29, 1957; Hollywood, California

Principal works

CHAMBER WORKS: Piano Trio in D Major, Op. 1, 1910; Sonata in G Major, Op. 6, 1916 (for violin and piano); String Sextet in D Major, Op. 10, 1917; *Much Ado About Nothing*, Op. 11, 1920 (suite for violin and piano; incidental music for William Shakespeare's play); Quintet in E Major, Op. 15, 1923 (for piano and strings); String Quartet No. 1 in A Major, Op. 16, 1924; Suite, Op. 23, 1930 (for two violins, cello, and piano left hand); String Quartet No. 2 in E-flat Major, Op. 26, 1934; String Quartet No. 3 in D Major, Op. 34, 1946; *Romance Impromptu*, 1948 (for cello and piano).

CHORAL WORK: *Tomorrow*, Op. 33, 1944 (symphonic poem for mezzo-soprano, female chorus, and orchestra).

FILM SCORES: *Captain Blood*, 1935; *A Midsummer Night's Dream*, 1935; *Anthony Adverse*, 1936; *The Prince and the Pauper*, 1937; *The Adventures of Robin Hood*, 1938; *Of Human Bondage*, 1946.

OPERAS: *Der Ring des Polykrates*, Op. 7, 1916 (libretto by Julius Korngold and Leo Feld; based on Heinrich Teweles's play); *Violanta*, Op. 8, 1916 (libretto by Hans Müller); *Die tote Stadt*, Op. 12, 1920 (*The Dead City*; libretto with Julius Korngold; based on Georges Rodenbach's novel *Bruges la morte*); *Das Wunder der Heliane*, Op. 20, 1927 (libretto by Müller; based on Hans Kaltneker's play *Die Heilige*); *Die Kathrin*, Op. 28, 1939 (libretto by Ernst Décsey).

ORCHESTRAL WORKS: *Der Schneemann*, 1910 (pantomime; libretto by Walter Jens); *Schauspiel Ouvertüre*, Op. 4, 1911 (*Overture to a Play*); Sinfonietta in B Major, Op. 5, 1913; *Sursum Corda*, Op. 13, 1920; Piano Concerto in C-Sharp, Op. 17, 1924; *Baby Serenade*, Op. 24, 1932; Cello Concerto in C Major, Op. 37, 1946; Violin Concerto in D Major, Op. 35, 1947; Symphonic Serenade in B-flat Major, Op. 39, 1950 (for string orchestra); *Die stumme Serenade*, Op. 36, 1951 (*The Silent Serenade*); Symphony in F-sharp Major, Op. 40, 1954; *Theme and Variations*, Op. 42, 1953.

PIANO WORKS: Piano Sonata No. 1 in D Minor, 1908; *Don Quixote*, 1909 (six character pieces); Piano Sonata No. 2 in E Major, Op. 2, 1911; *Sieben Märchenbilder*, Op. 3, 1912 (*Seven Fairy-Tale Pictures*); *Vier kleine Karikaturen für Kinder*, Op. 19, 1926 (*Four Little Caricatures for Children*); *Geschichten von Strauss*, Op. 21, 1927 (*Tales of Strauss*; for solo piano); Piano Sonata No. 3 in C Major, Op. 25, 1932.

VOCAL WORKS: *Einfache Lieder*, Op. 9, Nos. 1-6, 1913 (*Simple Songs*; for voice and piano); *Abschiedslieder*, Op. 14, Nos. 1-4, 1921 (*Songs of Farewell*; for voice and piano or orchestra); *Narrenlieder*, Op. 29, 1941 (*Songs of the Clown*; based on William Shakespeare's play *Twelfth Night*); *Fünf Lieder*, Op. 38, 1950 (*Five Songs*; for voice and piano); *Sonett für Wien*, Op. 41, 1954 (*Sonnet for Vienna*; for voice and piano).

The Life

Erich Wolfgang Korngold (EH-rihk VOHLF-gahng KORN-gohld) grew up in the Austro-Hungarian capital city of Vienna. A child prodigy and the son of a prominent music critic, he composed his first ballet when he was eleven. His

Erich Wolfgang Korngold. (Library of Congress)

Sinfonietta in B Major (1913) cemented his reputation as one of Europe's rising composers. Called up for military service during World War I, Korngold served out the war as his regiment's musical director. He met Luise von Sonnenthal in 1917, and the couple married in 1924.

Korngold was invited to Hollywood, California, in 1934 to work on the motion picture *A Midsummer Night's Dream* (1935), adapting incidental music that Felix Mendelssohn had written for William Shakespeare's play. For a time Korngold struggled to compose on both sides of the Atlantic, but with the rise of the Nazis in Germany and Austria, followed by the onset of World War II, he settled in the United States, becoming an American citizen in 1943. He eventually composed scores to some two dozen motion pictures.

Korngold returned to Vienna in 1949, determined to resume composing for the concert stage. However, his richly chromatic musical language was no longer in fashion. He returned to the United States after two years and revisited Europe for the premiere of his last major work, the Symphony in F-sharp Major. Korngold died in Hollywood in 1957, seemingly forgotten by the musical world.

The Music

Korngold's musical language and outlook remained largely consistent throughout his life. From the beginning he showed himself master of the rich harmonies that distinguished the works of older colleagues such as Richard Strauss. To this ability Korngold added a taste for fantasy and an almost boundless optimism that he expressed through soaring, buoyant melodies. He produced his first ballet, *Der Schneemann*, with the help of his father and his teacher, Alexander von Zemlinsky, but the work's character and spirit were entirely his own.

Sinfonietta in B Major. Korngold's first major work, completed in 1913, is in fact a full-scale symphony for a large orchestra in four movements, running to about three-fourths of an hour in performance. Its diminutive title is simply a reference to its joyous mood. The Sinfonietta in B Major marks Korngold's first use of what he called the "Motto of the Cheerful Heart," a rising motif that would appear in one form or another throughout his oeuvre. Besides its rich chromaticism, the work features one of Korngold's most arresting openings and triumphant conclusions.

The Dead City. Korngold based his third opera on a novel by Belgian writer Georges Rodenbach entitled *Bruges la Morte: Die tote Stadt* (1920; *The Dead City*, 1920-1921). The opera is set in Bruges, Belgium, and revolves around Paul's obsession with his late wife, Marie. When he meets a singer—Marietta—who strongly resembles Marie, he is thrown into confusion and ultimately strangles her with a braid of Marie's hair. In a departure from Rodenbach's novel, Korngold places Paul's crime in a demented vision, allowing Marie to survive and Paul to surmount his obsession. To emphasize the opera's opulent sound, Korngold employed what was for him an unusually large orchestra, and he included parts for such unusual instruments as a wind machine and a bass trumpet. The opera was given simultaneous premieres in the German cities of Hamburg and Cologne in 1920 to nearly rapturous reviews, but it was banned when the Nazis came to power.

Piano Concerto in C-Sharp. Korngold composed his only piano concerto for Paul Wittgen-

stein, who had lost his right hand in World War I. Written during 1923 in one long movement of four sections, the concerto is unusually dissonant for Korngold, perhaps a psychological reflection of the physical trauma that Wittgenstein had undergone. The solo part is so complex that it is difficult for most listeners to appreciate that only one hand is involved. The work invites comparison with the better known Concerto for the Left Hand (1930) by Maurice Ravel, written for the same performer.

The Adventures of Robin Hood. Korngold had returned for a time to Europe when he received an offer to write the music for the film *The Adventures of Robin Hood* (1938), which was to star Errol Flynn. Although most of the music that Korngold produced was original, he utilized a theme from his 1920 orchestral overture *Sursum Corda*. Korngold had already won an Academy Award for his music for the film *Anthony Adverse* (1936), and this rousing new score—regarded as his best work in the genre—brought him a second Oscar.

Symphony in F-sharp Major. Korngold began work on a new symphony in 1947, although numerous obligations interrupted his progress. He finished the score in 1952 and traveled to Vienna to hear its premiere. The performance was undistinguished, however, and the work languished. For Korngold the symphony is unusually moody. Its opening movement is disturbingly discordant and its third somber, but its finale transforms themes from earlier movements into a lighthearted, almost jaunty conclusion. Korngold dedicated the symphony to the memory of Franklin Delano Roosevelt, late president of the country that had given him a new life during the crisis that had destroyed his old one.

Musical Legacy

For years most listeners knew Korngold's music only through his film scores, and even then few would have recognized his name. Yet the composer had begun his career in Eastern Europe as one of the most remarkable prodigies in the history of music, stunning both audiences and critics. His sumptuous sounds and beguiling melodies made him an ideal composer for the romantic films that Hollywood began turning out in the 1930's, and he quickly established himself as a leading figure in the field.

After World War II critics revised their estimation of Korngold, concluding that the very elements that had once made him so popular now dated him in a musical world dominated by neoclassicism and serialism. With a series of new recordings in the 1980's and 1990's, however, Korngold's true stature became obvious. Along with Strauss and British composer Arnold Bax, he is now regarded as one of the foremost figures in late Romantic music.

Grove Koger

Further Reading

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Carroll, Brendan G. *The Last Prodigy: A Biography of Erich Wolfgang Korngold*. Portland, Oreg.: Amadeus Press, 1997. Standard biography by the president of the International Korngold Society, comprehensive but readable. Illustrations, complete list of works, selected bibliography, discography for the period 1914-1996.

Duchen, Jessica. *Erich Wolfgang Korngold*. London: Phaidon, 1996. Short critical biography by a noted music critic. Numerous illustrations, classified list of works, brief bibliography, selective discography.

Wallace, David. "Film Music: Sergei Rachmaninoff and Erich Korngold." In *Exiles in Hollywood*. Pompton Plains, N.J.: Limelight Editions, 2006. Surveys Korngold's contribution to the Hollywood motion picture.

Winters, Ben. *Erich Wolfgang Korngold's "The Adventures of Robin Hood": A Film Score Guide*. Lanham, Md.: Scarecrow Press, 2007. Detailed analysis of Korngold's best-known film score. Illustrations, musical examples.

See also: Elfman, Danny; Heifetz, Jascha; Ravel, Maurice; Rózsa, Miklós; Steiner, Max; Strauss, Richard; Williams, John.

Serge Koussevitzky

Russian classical conductor

A celebrated conductor, Koussevitzky promoted new music by young composers by providing commissions and performances. He founded the renowned music festival at Tanglewood in Massachusetts.

Born: July 26, 1874; Vishny-Volochok, Russia
Died: June 4, 1951; Boston, Massachusetts
Also known as: Sergei Aleksandrovich Kusevitskii (birth name)

Principal recordings

ALBUMS (as conductor): *Mozart: Violin Concerto No. 4 in D Major*, 1929; *Debussy: Piano Suite No. 2*, 1930; *Maurice Ravel: Boléro*, 1930; *Tchaikovsky: Symphony No. 6 in B Minor, Op. 74*, 1930; *Strauss: Also sprach Zarathustra, Op. 30*, 1935; *Haydn: Symphony No. 102 in B-flat Major, No. 102*, 1936; *Sergei Prokofiev: Violin Concerto No. 2 in G Minor, Op. 63*, 1937; *Beethoven: Symphony No. 9 in D Minor, Op. 125*, 1950; *Beethoven: Violin Concerto in D Major, Op. 61*, 1950; *Edvard Grieg: The Last Spring, No. 2, Op. 34*, 1950; *Amran Khachaturian: Piano Concerto in D-flat Major*, 1946; *Haydn: Symphony No. 94 in G Major, H 1, No. 94*, 1946; *Sergei Prokofiev: Romeo and Juliet, Suite No. 2, Op. 64*, 1946; *Sergei Prokofiev: Symphony No. 5 in B-flat Major, Op. 100*, 1946; *Tchaikovsky: Serenade for Strings in C Major, Op. 48*, 1949.

The Life

Serge Koussevitzky (sehrj koo-sah-VIHTS-kee) was born into a poor but musical family. His mother, Anne Barabeitchik, played piano; his father, Alexander Koussevitzky, a klezmer musician, played violin and double bass; his brother Nicholas played piano; and his brother Adolf played piano and was a conductor. He also had a sister Anyuta, or Anna. Koussevitzky was trained on the violin at an early age by his father. Following his mother's death when he was three, Koussevitzky studied piano with Maria Fiodorovna Ropenberg.

At age fourteen, Koussevitzky moved to Moscow to enroll in the Moscow Conservatory. His application was rejected, and he entered the Moscow Philharmonic School, where his principal instrument was the double bass. Upon graduation, Koussevitzky embarked on a career as a double bassist in the Moscow Imperial Theatre Orchestra, and he worked as a soloist traveling throughout Russia.

Koussevitzky married ballerina Nadezhda Galat in 1901. The marriage did not last long, and after his divorce in 1905, he married Nataliya Konstantinova Ushkove, daughter of a wealthy Moscow merchant. Together, they toured Europe, with Koussevitzky performing as a double-bass soloist.

Although Koussevitzky's first work as a conductor and musical director had occurred with a small theatrical group in his town of Vishny-Volochok, in the Tver region of Russia, before his trip to Moscow in 1888, his formal debut took place in 1908, when he conducted the Berlin Philharmonic Orchestra with great success. In this performance, he included works by two relatively unknown composers, Sergei Taneiev and Reinhold Glière. This sponsorship of new composers was repeated throughout his conducting career. After this, Koussevitzky and his wife traveled extensively among Moscow, St. Petersburg, Berlin, and Paris.

In 1924 Koussevitzky moved to Boston, Massachusetts, to lead the Boston Symphony Orchestra, a position he held until 1949. His tenure with this orchestra produced numerous world premieres performed in conjunction with recognized and established pieces, such as Hector Berlioz's *The Roman Carnival* overture (1844), Johannes Brahms's *Haydn Variations* (1873), and Ludwig van Beethoven's Symphony No. 6 (1808). In addition, Koussevitzky performed as guest conductor in Europe with such illustrious organizations as the London Symphony Orchestra.

In 1942 his wife Nataliya died, and Koussevitzky established the Koussevitzky Foundation in her honor. Numerous compositions written as tributes to her were performed by the Boston Symphony Orchestra. In 1947 Koussevitzky married Olga Aleksandrova Naumov, his wife's niece. They remained committed to the sponsorship of new music, primarily by American composers. Koussevitzky died in Boston in 1951, and Olga died in 1976.

The Music

Koussevitzky is best known as a conductor and a supporter of new music by living composers. He demonstrated his interest in 1908, when he conducted the Berlin Philharmonic Orchestra in a program consisting of all Russian music: Peter Ilich Tchaikovsky's *Romeo and Juliet* (1870), Sergei Rachmaninoff's Piano Concerto in C Minor (1901), Taneiev's entr'acte to *Oreste* (1895), and Glière's Symphony in C Minor (1907).

Music Publisher. In 1909 Koussevitzky returned to Russia and established his own publishing company, the Russian Music Publishing House, also known as Editions Russes de Musique. In support of Russian composers, this organization issued works by Taneiev, Rachmaninoff, Igor Stravinsky, Aleksandr Scriabin, Sergei Prokofiev, and Nikolay Medtner.

Conductor. Koussevitzky propelled his conducting career by founding his own orchestra, and he initiated the Concerts Koussevitzky, first in Moscow and St. Petersburg and then in Paris. He focused his attention on combining standard orchestra repertoire, such as pieces by Beethoven and Wolfgang Amadeus Mozart, with works of new composers: Prokofiev, Stravinsky, Arthur Honegger, Erik Satie, and Lili Boulanger.

Serge Koussevitzky. (Library of Congress)

Later, as the conductor of the Boston Symphony Orchestra, Koussevitzky programmed music by living composers, averaging between nine and twelve premieres per season. Among the composers he promoted were Arthur Bliss, Aaron Copland, Ottorinio Respighi, Filip Lazăr, Walter Piston, and Howard Hanson. The complete list showcases American composers from the early to middle twentieth century. Many of these performances were recorded.

Tanglewood. Koussevitzky wanted to do more for young composers. With Nataliya's support, he established the Berkshire Symphony Festival in the 1930's, and it later became the Berkshire Music Center at Tanglewood in Massachusetts. This summer music festival provided advanced classes in conducting, composition, harmony, and counterpoint with well-known musicians, such as Leonard Bernstein. It also provided general classes in singing and playing an instrument, with a series of concerts featuring the classic repertoire and new music. In addition, Koussevitzky encouraged the musicians in the Boston Symphony Orchestra to take part in the festival as performers, teachers, and consultants.

Musical Legacy

Koussevitzky's legacy lies in his recognition of young talent and his ability to bring this music to the attention of the general public. His work with the Boston Symphony Orchestra, encompassing the largest portion of his conducting career, revealed his desire to provide a place where new and largely unknown composers could hear their music performed by a world-class orchestra for one of the most musically savvy audiences in the United States. At Tanglewood, Koussevitzky provided a school where experienced musicians of the Boston Symphony Orchestra trained the younger musicians. This school has since expanded to in-

clude opera production. The Koussevitzky Foundation continues to promote the works of new composers through commissions and awards.

Roberta L. Lindsey

Further Reading

Copland, Aaron. "Serge Koussevitzky and the American Composer." In *Copland on Music*. New York: Doubleday, 1960. Copland was one of the first American composers to come into contact with Koussevitzky in Paris, and here he details the maestro's work with young composers in the early twentieth century and describes Koussevitzky's passion for introducing music by living composers to audiences in Europe and America. Includes a listing of works by American composers performed by Koussevitzky and the Boston Symphony Orchestra in the 1943-1944 season.

_____. "Tanglewood: 1952." *Tempo* 24 (Summer, 1952): 22-23. Copland was the assistant director of the Berkshire Music Center when he wrote this article designed to reassure musicians that the music program would continue after Koussevitzky's death in 1951.

Music Educators Journal. "Summer Music Mecca in the Berkshires: The Berkshire Music Center at Tanglewood." 26, no. 4 (February, 1940): 46. The opening of the new music center and school is the focus of this article.

Smith, Moses. *Koussevitzky*. New York: Allen, Towne & Heath, 1947. A music critic offers a thorough look at the life and career of Koussevitzky. Includes illustrations and several appendixes: a list of world premieres by the Boston Symphony Orchestra; a list of American composers whose works were performed by the Boston Symphony Orchestra during Koussevitzky's tenure; compositions commissioned by the Koussevitzky Foundation through 1945; and a discography of recordings with Koussevitzky.

See also: Bernstein, Leonard; Boulanger, Nadia; Copland, Aaron; Honegger, Arthur; Levine, James; Messiaen, Olivier; Prokofiev, Sergei; Respighi, Ottorino; Rubinstein, Artur; Satie, Erik; Scriabin, Aleksandr; Stravinsky, Igor; Szigeti, Joseph.

Alison Krauss

American singer, violinist, and composer

Krauss combined her talents as instrumentalist and vocalist to make bluegrass more accessible. In the mid-tempo mode, Krauss's music features sweet sonic textures, avoiding the often precision-oriented feel of bluegrass.

Born: July 23, 1971; Decatur, Illinois
Also known as: Alison Maria Krauss (full name)
Member of: Union Station

Principal recordings

ALBUMS (solo): *Different Strokes*, 1985; *Too Late to Cry*, 1987; *I've Got That Old Feeling*, 1991; *I Know Who Holds Tomorrow*, 1994 (with the Cox Family); *Now That I've Found You: A Collection*, 1995; *Forget About It*, 1999; *Raising Sand*, 2007 (with Robert Plant).

ALBUMS (with Union Station): *Every Time You Say Goodbye*, 1992; *Two Highways*, 1992; *So Long So Wrong*, 1997; *New Favorite*, 2001; *Lonely Runs Both Ways*, 2004.

The Life

Alison Maria Krauss (krows) was born July 23, 1971, in Decatur, Illinois, and she grew up in the college town of Champaign, home to a campus of the University of Illinois. At an early age, Krauss began to study classical violin. Krauss related many years later that her mother wanted her to be exposed to different cultural experiences, music as well as team sports and art.

Soon Krauss was regarded as a child prodigy. When she switched to playing country and bluegrass, Krauss entered talent competitions, her first at the age of eight. By the time she was ten, Krauss had her own band. Two years later, she won the Illinois State Fiddle Championship.

Krauss has gained a reputation as one of the most self-effacing performers in the bluegrass-country arena. She is noted for her easygoing stage manner and her joke-cracking, especially directed at herself, on such topics as her weight and her pop-idol status. In November, 1997, Krauss married Pat Bergeson. The couple had a son in July, 1999, before divorcing in August, 2001.

The Music

In 1985 Krauss, who was not yet fifteen, made her recording debut on her brother Viktor's album. Later in the year, she was signed by Rounder Records, a Massachusetts-based label that specializes in roots music (and became famous for signing blues guitarist George Thorogood). In 1987 Krauss released *Too Late to Cry*, and at the age of sixteen she received positive reviews from music critics. "Two Highways" was released in 1989, with Krauss supported by her backup band, Union Station. Known as her "purest bluegrass effort," it secured her first Grammy Award nomination, just in time for her eighteenth birthday. For her next album, Krauss meshed her bluegrass roots with soft country and pop music stylings—to much acclaim.

I've Got That Old Feeling. *I've Got That Old Feeling* gave nineteen-year-old Krauss her first Grammy Award, for Best Bluegrass Recording. The International Bluegrass Music Association named it 1991's Album of the Year. Krauss and Union Station then released *Every Time You Say Goodbye*, and on July 3, 1993, Krauss was inducted into the Grand Ole Opry. At age twenty-three she was the Grand Ole Opry's youngest cast member and the first bluegrass musician inducted in twenty-nine years.

I Know Who Holds Tomorrow *and* Now That I've Found You. Krauss moved on to Southern gospel music and demonstrated her abilities in production when she joined the Cox Family for the album *I Know Who Holds Tomorrow* in 1994. Although her fiddle-playing prowess paved the way for her musical career, Krauss has a talent as a vocalist that should not be overlooked. Her cover of "Baby, Now That I've Found You" (from her 1995 covers album *Now That I've Found You: A Collection*) is a moving rendition of the heartbreak song. The collection of 1960's love songs still stands as one of Krauss's biggest successes; a staggering 105 of 115 reviewers on Amazon.com give the record a five-star rating. *Rolling Stone* also raved, calling Krauss "a crystalline soprano (who) sings with riveting emotion." The album went double platinum and reached number three on the U.S. country-music charts. In 1995 Krauss' version of the song "When You Say Nothing at All" reached number three on the country singles charts, and it crossed over onto the pop charts as well.

Forget About It *and* O Brother, Where Art Thou? In 1999 Krauss moved a little further from her bluegrass roots with *Forget About It*. The title track and many of the songs from the album were considered pop-bluegrass meldings. In 2000 Krauss contributed to the Cohen Brothers' film, *O Brother, Where Art Thou?*, which helped revive the popularity of bluegrass music, bringing it to the attention of a mainstream audience and attracting new fans from the country and pop genres. Krauss and Union Station even remade the hit song, "Man of Constant Sorrow," with a faster, more energetic tone, making it a hit single. A North American tour in the summer of 2002 brought Krauss and Union Station to a new height of popularity.

Lonely Runs Both Ways. In 2005 *Lonely Runs Both Ways* hit number one on the bluegrass charts and number six on the country charts. Krauss and

Alison Krauss. (AP/Wide World Photos)

Union Station also received two Grammy Awards for the album, including Best Country Instrumental Performance for "Unionhouse Branch" and Best Country Performance by a Duo-Group Award for "Restless." The album also won Country Album of the Year. This gave Krauss a total of twenty Grammy Awards, making her the most honored female artist. She is also tied for seventh on the all-time Grammy Award winner's list. Two tracks she cut for the *Cold Mountain* (2003) sound track were also nominated for Oscars.

Union Station took a break from recording and touring throughout 2006, though Krauss worked as a guest performer on other projects. She also helped produce Alan Jackson's 2006 release, *Like a Red Rose*, acclaimed for expanding his horizons as an artist.

Musical Legacy

Krauss's sweet soprano voice—which often veers into driving textures and vocals that might be shouted or hollered—makes her a distinct force in bluegrass. Her production talents and credits continue to expand, and she has established an enviable reputation for making the artists with whom she works accessible to listeners without pandering to current popularity trends.

A Hundred Miles or More: A Collection perhaps best represents her collective musical contributions, showcasing a number of Krauss's previous collaborations—with artists such as Brad Paisley, John Waite, James Taylor, and Natalie MacMaster. Throughout her career, Krauss remained with Rounder Records, which has overseen her progress from teenage prodigy to prolific independent artist. She has fiddled and sung in multiple genres, from bluegrass to mainstream to pop.

Louis R. Carlozo and Laura Burns

Further Reading

Menaker, Daniel. "Alison Krauss: O Superstar, Where Art Thou?" *The New York Times*, January 24, 2002. Personal interview with Krauss, in which she discusses her life on the road, her life with her son, and her private passions.

Pareles, Jon. "When It Takes Three People to Make a Duet." *The New York Times*, October 21, 2007. Interviews with Krauss, Plant, and T Bone Burnett, who produced their record *Raising Sand*. Burnett tells how he merged the disparate voices; Krauss and Plant describe how they selected the album's songs.

See also: Plant, Robert; Taylor, James.

Fritz Kreisler

Austrian classical composer and violinist

Kreisler was a celebrated violinist, trained in Vienna before World War I. His playing was noted for continually varying tempi, nearly constant vibrato, and an imitation of a vocal slide known as portamento.

Born: February 2, 1875; Vienna, Austria
Died: January 29, 1962; New York, New York

Principal works

MUSICAL THEATER (music): *Apple Blossoms*, 1919 (with Victor Jacobi; lyrics by William Le Baron; libretto by Alexandre Dumas); *Rhapsody*, 1944 (lyrics by John LaTouche; libretto by Leonard Louis Levinson and Arnold Sundgaard).

ORCHESTRAL WORK: String Quartet in A Minor, 1921.

Principal recordings

ALBUMS (as violinist): *Variations on a Theme of Corelli*, 1910; *Rondino on a Theme by Beethoven*, 1916; *Aucassin et Nicolette*, 1921; *March of the Toy Soldiers*, 1921; *Caprice viennois*, Op. 2, 1924; *Liebesfreud*, 1926; *Liebesleid*, 1926; *Gypsy Caprice*, 1927; *Shepherd's Madrigal*, 1927; *Tambourin chinois*, Op. 3, 1928; *La Précieuse in the Style of Couperin*, 1929; *The Old Refrain*, 1929; *Polchinelle*, 1929; *Schön Rosmarin*, 1929; *La Gitana*, 1942; *Viennese rapsodic fantasietta*, 1946.

WRITINGS OF INTEREST: *Four Weeks in the Trenches*, 1915.

The Life

Born to physician Saloman Severin Kreisler and his wife Anna in Vienna, Fritz Kreisler (frihtz KRI-slur) played a violin as soon as he could hold one. His Polish-born father was a gifted amateur violin-

ist, and he was Kreisler's first teacher. By the age of four Kreisler had drawn the attention of Vienna's major musicians. At the age of seven Kreisler entered the Vienna Conservatory, where he studied theory with composer Anton Bruckner. At the age of ten he won the conservatory's gold medal, and he went on to the Paris Conservatory, where he won the premier prix in violin two years later in 1887. The following year he toured the United States with pianist Moritz Rosenthal, but he did not receive the acclaim Europe afforded him.

Back in Vienna, Kreisler abandoned music for a series of experiments in other vocations, studying medicine in Vienna and art in Rome and Paris. In 1895 and 1896, he took officer training in the Austrian army. Returning to the violin after this hiatus, he discovered he had lost none of his virtuosity. Appearing as a soloist first with the Vienna Philharmonic and then the Berlin Philharmonic, Kreisler began a second U.S. tour in 1900, this time to great acclaim.

During his second U.S. tour, he met and courted Harriet Lies; they married in New York in 1902. In 1910 England's foremost composer, Edward Elgar, wrote a violin concerto for him, which Kreisler premiered. When World War I broke out in 1914, Kreisler rejoined his old regiment, but he was discharged after being wounded in action. He returned to the United States, where he toured again with great success. When the United States entered the war in 1917, Kreisler, who had fought in the army now fighting U.S. forces, stopped giving concerts and turned to composing. With Victor Jacobi, Kreisler created music for the Broadway operetta *Apple Blossoms*. In 1924 he returned to Europe, living in Berlin until 1938. He moved to France, and to escape the Nazi advance he left a year later. He returned to the United States, and he became a U.S. citizen in 1943. He retired from public concerts in 1947, though he continued playing on the radio until 1950. Complications from a 1941 auto accident left him blind and deaf for the last decade of his life. When he died in 1962, his legacy included one of the largest private collections of eighteenth century violins, and some still bear his name.

Fritz Kreisler. (Library of Congress)

The Music

Kreisler composed short works, which he used as encore pieces (though he created a stir by attributing some of his pastiches to famous Baroque composers), and which are now part of the standard repertoire of virtuoso violinists. He was influenced by the music of his Viennese childhood, when it was the peak of popularity for the waltzes and ländler (folk dances) of Johann Strauss and Josef Lanner, echoing the folk-music traditions of Austria at the end of the nineteenth century. Although Kreisler was trained in the Franco-Belgian school, he manifested the Viennese style in his performances and in his compositions.

Three Viennese Melodies. When Kreisler published a trio of violin and piano pieces in 1905 under the title of *Three Viennese Melodies*, he attributed them to Lanner, Strauss's rival. They were instant successes, and they became popular concert pieces not only for Kreisler but also for other violin soloists, who assumed that Kreisler's role in publishing

them was as arranger. Five years later Kreisler published the third piece, a waltz entitled "Schön Rosmarin" ("Beautiful Rosmarin"), under his own name, revealing it as his own composition. Audiences and critics quickly figured out that the other two songs, "Liebesleid" ("Love's Sorrow") and "Liebesfreud" ("Love's Joy"), long performed as posthumous compositions by Lanner, were also Kreisler's. Companion pieces, "Liebesleid" and "Liebesfreud" are nearly program-music clichés of the emotions in their titles. "Liebesleid" creates a mournful sound by using portamentos that project sorrow and adding glissandi. "Liebesfreud" achieves a joyful sound with sprightly rhythms and the liberal use of the double stop, in which two notes are played simultaneously. "Schön Rosmarin" remains a popular showpiece for violinists, with its Strauss-Lanner Viennese waltz style, yet it develops rhythmic complexities by continually grouping pairs of standard 3/4 waltz time measures so that they sound like larger measures of 3/2 time. Taken together, the three pieces evoke the spirit of Vienna at the end of the nineteenth century. They complement one another, and yet each played alone can be an effective recital or encore piece.

Caprice viennois, Op. 2. An imitation of the Strauss Viennese melodies of Kreisler's youth, this sprightly piece lives up to its capricious name. Kreisler achieves humor by opening with a lingering, sensuous, slow rhythm before bursting into dynamic activity of breathtaking rapidity.

Tambourin chinois, Op. 3. Composed about the same time as the Viennese pieces (and copyrighted the same year, 1905), this pseudo-Chinese invention is not as authentic as Kreisler's imitation of his native folk music of Vienna, but it is as good as most of the Orientalist imitations in vogue at the end of the nineteenth century. Like most of those imitations, *Tambourin chinois* (Chinese tambourine) employs the pentatonic scale, the five pitches per octave that is the basis for Chinese and Japanese folk music (known as the "oriental scale" in the West). A piano begins the piece, with sharply hammered notes that imitate the tambourine of the title, and then the violin picks up the pentatonic melody to conclude the first part. The second section abandons the pentatonic and sounds as Viennese as Kreisler's other compositions of the period. The third and concluding section is a reprise of the opening melody.

Apple Blossoms. More than a decade before Fred Astaire danced to Irving Berlin's jazz-inspired syncopations with Ginger Rogers, he was dancing to the Viennese sounds of fellow Austrian American Kreisler. (Astaire was born Frederick Austerlitz; his father emigrated from Austria.) In this otherwise forgettable operetta, Kreisler's melodies recall the Strauss-Lanner imitations of the previous decade, yet they are now fully Americanized, as is the thin story line. Based on a novel by writer Alexandre Dumas père, the nineteenth century French love story is transposed to New York. Of the twenty-two songs in the score, ten are Kreisler's compositions and two more are collaborations with the show's other composer, Jacobi. The most enduring song is "Who Can Tell?" In it, Kreisler's shifting rhythms and tempi perfectly capture the emotions of the song and the central conflict of the play. The conflict is a familiar one for romantic comedy: two girls love two boys, but the girls' parents want each to marry the other's beau. When Kreisler reworked the operetta to become the Columbia Pictures film *The King Steps Out* (1936), the song was revived for another generation as "Stars in My Eyes."

Musical Legacy

Kreisler's violin technique influenced students of the instrument long after he stopped performing, and his compositions remain standard elements for violinists' training. Kreisler's constant vibrato may strike some as overly mannered, but violinists trained in Europe and North America in the first half of the twentieth century were heavily influenced by that performance style. Kreisler established an award, which he gave personally to the best violinist at his alma mater, the Wiener Musikakademie (Vienna Music Academy) each year from 1924 to 1938. In 1979 the award was made international, and it is given every four years to an outstanding young violinist. In 2005 the Canadian Broadcasting Company began a series of annual concerts dedicated exclusively to music by Kreisler and Kreisler's arrangements of the works of other composers.

Kreisler's compositions may constitute his most lasting legacy. His works play major roles in violinists' repertoire, and they are used as teaching pieces

on which young violinists perfect their technique. Many of the cadenzas (violin solos) he wrote for Brahms and Beethoven violin concerti are still heard in performances of those pieces. His arrangements of Antonín Dvořák's *Slavonic Dances* (1878) and Arcangelo Corelli's *La Folia* (1700) are still popular if not standard choices.

John R. Holmes

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See also: Casadesus, Henri; Elliot, Cass; Galway, Sir James; Heifetz, Jascha; Szigeti, Joseph.

Kris Kristofferson

American country singer, guitarist, and songwriter

Kristofferson was a leading figure in the transformation of country music. The subject matter and emotional tone of his lyrics broke with Nashville conventions and earned respect from country, pop, and rock artists who scored major hits with their versions of his songs.

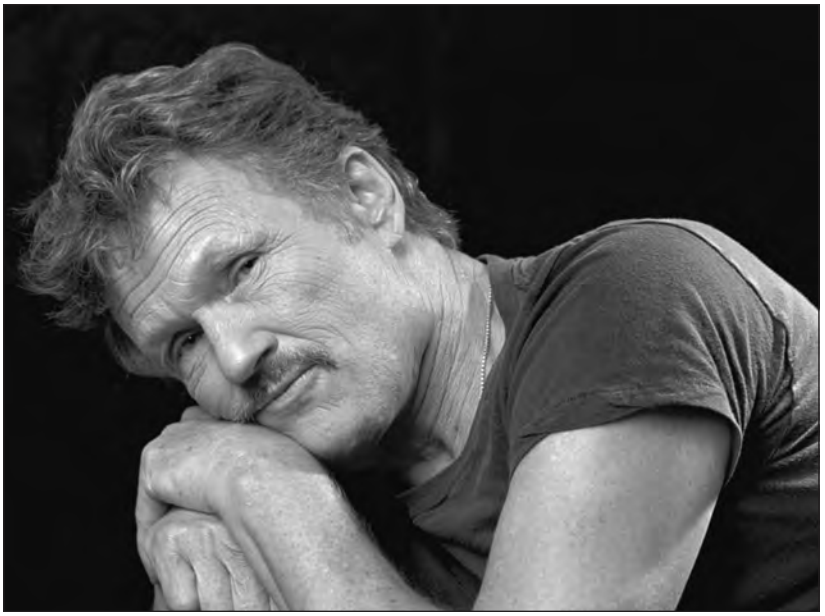
Born: June 22, 1936; Brownsville, Texas
Also known as: Kris Carson
Member of: The Highwaymen

Principal recordings

ALBUMS: *Me and Bobby McGee*, 1971; *The Silver Tongued Devil and I*, 1971; *Jesus Was a Capricorn*, 1972; *Full Moon*, 1973 (with Rita Coolidge); *Border Lord*, 1974; *Breakaway*, 1974 (with Coolidge); *Spooky Lady's Sideshow*, 1974; *Who's to Bless and Who's to Blame*, 1975; *Surreal Thing*, 1976; *Songs of Kristofferson*, 1977; *A Star Is Born*, 1977 (with Barbra Streisand); *Easter Island*, 1978; *Natural Act*, 1978 (with Coolidge); *Shake Hands with the Devil*, 1979; *To the Bone*, 1981; *Music from Songwriter*, 1984 (with Willie Nelson); *Highwayman*, 1985 (with the Highwaymen); *Repossessed*, 1986; *Highwayman II*, 1990 (with the Highwaymen); *Third World Warrior*, 1990; *A Moment of Forever*, 1995; *The Road Goes on Forever*, 1995 (with the Highwaymen); *The Austin Session*, 1999; *This Old Road*, 2006.

The Life

A Texas native, Kris Kristofferson (krihs-TAH-fur-suhn) was born to Henry and Mary Ann Kristofferson. As an undergraduate at Pomona College in California, Kristofferson studied classic English literature, won creative writing awards, and excelled in athletics. Other academic credentials included Phi Beta Kappa honor society membership and a Rhodes scholarship to Oxford University. Influenced by his father, a U.S. Air Force general, Kristofferson served in the U.S. Army (1960-1965) and was on track for a military career that would in-



Kris Kristofferson. (AP/Wide World Photos)

volve teaching English at West Point. However, musical aspirations led Kristofferson to Nashville, Tennessee, where he hoped to publish his songs and meet Johnny Cash. After a period of struggles that contributed to the collapse of his first marriage, Kristofferson achieved these goals and took on momentum in the late 1960's. Johnny and June Carter Cash became mentors for Kristofferson, whose countercultural charisma and knack for writing hits earned him fame.

By the early 1970's Kristofferson was in demand as an actor. Sam Peckinpah made three films with Kristofferson, including 1973's *Pat Garrett and Billy the Kid*, which also featured Bob Dylan and Kristofferson's soon-to-be second wife, Rita Coolidge. In the following year Kristofferson was Ellen Burstyn's leading man in Martin Scorsese's *Alice Doesn't Live Here Anymore* (1975). In 1976 Kristofferson took on what was, for better or worse, his most recognizable role as a doomed singer opposite up-and-coming Barbra Streisand in *A Star Is Born*. He continued recording and touring, often with Coolidge, but Kristofferson's music became secondary to celebrity. Battles with alcohol, drugs, and his divorce from Coolidge made Kristofferson's life tabloid fodder. His starring role in the catastrophic *Heaven's Gate* (1980) derailed Kristofferson's film career, leading to reflection, sobriety, and renewed interest in music. Kristofferson rebounded with strong, if not strong-selling, records in the 1980's and 1990's and did solid work in independent films such as John Sayles's *Lone Star* (1996). In his seventies, Kristofferson settled into an elder-statesman role that prioritized music, movies, political activism, and family life with his third wife and many children. The Country Music Hall of Fame inducted Kristofferson in 2004.

The Music

Me and Bobby McGee. Kristofferson's self-titled first album appeared in 1969 and was later re-released as *Me and Bobby McGee* to call attention to the song that was one of Janis Joplin's biggest hits. Along with "Bobby McGee," the album contains "For the Good Times," "Help Me Make It Through the Night," "To Beat the Devil," and "Sunday Morning Coming Down." Johnny Cash's version of "Sunday Morning" was named Country Music Association Song of the Year; Cash also wrote a poem about Kristofferson for the album's jacket. As a performer, Kristofferson benefited from the strong support of his accomplished band and appealed to listeners with a taste for the unorthodox singing of Bob Dylan and Leonard Cohen.

The Silver Tongued Devil and I. With fewer memorable songs than *Me and Bobby McGee*, *The Silver Tongued Devil and I* (1971) remains notable for Kristofferson's greater performing confidence. In addition to signature compositions such as "Loving Her Was Easier (Than Anything I'll Ever Do Again)," "The Pilgrim: Chapter 33," and the title song, Kristofferson had the assurance to cover Billy Joe Shaver's antiwar "Good Christian Soldier."

Third World Warrior. Kristofferson remained prolific in the 1970's but seldom reached his early heights. It was not until the mid-1980's that he returned to compelling material and performances. *Repossessed* in 1986 featured songs denouncing U.S. intervention in Central America and eulogizing Martin Luther King, Jr., Mahatma Gandhi, and

John F. Kennedy against a polished yet tough country-rock backdrop. Four years later, Kristofferson went further with *Third World Warrior*, a fierce and moving political concept album that incorporated Latin and Caribbean musical textures. *Third World Warrior* celebrates and eulogizes the revolutionary Sandinista government that ruled Nicaragua from 1979 to 1990, when pressure from Presidents Ronald Reagan and George H. W. Bush proved too much to withstand. Despite low sales and lack of radio play, the album's commitment and passion affirmed Kristofferson as a vital, evolving artist.

This Old Road. Recorded shortly before his seventieth birthday and not long after the deaths of June Carter and Johnny Cash, 2006's *This Old Road* is both reflective and contemporary in its subject matter and sound. Age and experience made Kristofferson's singing more appealing, and he performs with urgency in a mostly acoustic musical setting with spartan production values. *This Old Road* combines older songs such as the title track and "The Final Attraction" with commentary on current events ("In the News") and ruminations on his young, wild years ("The Show Goes On").

Musical Legacy

Kristofferson's contributions have not always been consistent, but his best work has an invaluable place in country and related genres. Early in his career, Kristofferson set a songwriting standard that rejuvenated established artists and inspired a new, often iconoclastic generation of performers. A decline in the quality and influence of his songwriting compromised the middle period of Kristofferson's career, but he reclaimed his reputation and relevance during the 1980's and 1990's. Alternative country artists recognize Kristofferson as a guiding light; his ties to the late Johnny Cash confirm his integrity; and his belief in music as a force of social and political change remained undiminished.

Ray Pence

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See also: Bacharach, Burt; Blackwell, Otis; Cash, Johnny; Jennings, Waylon; Joplin, Janis; Nelson, Willie; Parton, Dolly; Prine, John; Raitt, Bonnie; Streisand, Barbra.

Fela Kuti

Nigerian world music composer, singer, saxophonist, and guitarist

A pioneer of Afrobeat, Kuti offered his fellow Nigerians and the rest of the citizens of the world Africa's musical heritage.

Born: October 15, 1938; Abeokuta, Nigeria
Died: August 2, 1997; Lagos, Nigeria

Also known as: Olufela Olusegun Oludotun Ransome-Kuti (birth name); Fela Anikulapo Kuti (full name)
Member of: Koola Lobitos; Africa 70; Egypt 80

Principal recordings

ALBUMS (solo): *Fela's London Scene*, 1970; *Twothousand Black*, 1980 (with Roy Ayers); *Black President*, 1981; *Original Suffer Head*, 1982; *Army Arrangement*, 1984; *Mr. Follow Follow*, 1986; *Music of Many Colours*, 1986 (with Ayers); *Teacher Don't Teach Me Nonsense*, 1987; *Black Man's Cry*, 1992; *The '69 Los Angeles Sessions*, 1994; *Buy America*, 1997.

ALBUMS (with Africa 70): *Live!*, 1970 (with Ginger Baker); *Open and Close*, 1971; *Roforofo Fight*, 1972; *Shakara*, 1972; *Afrodisiac*, 1973; *Gentleman*, 1973; *Confusion*, 1975; *Everything Scatter*, 1975; *Excuse O*, 1975; *Expensive Shit*, 1975; *He Miss Road, Noise for Vendor Mouth*, 1975; *Monkey Banana*, 1975; *Na Poi*, 1975; *Ikoyi Blindness*, 1976; *Kalakuta Show*, 1976; *Unnecessary Begging*, 1976; *Upside Down*, 1976; *Yellow Fever*, 1976; *No Agreement*, 1977; *Opposite People*, 1977; *Shuffering and Shmiling*, 1977; *Sorrow, Tears, and Blood*, 1977; *Stalemate*, 1977; *Zombie*, 1977; *Authority Stealing*, 1980; *I. T. T.*, 1980.

ALBUMS (with Egypt 80): *Beasts of No Nation*, 1989; *ODOO (Overtake Don Overtake Overtake)*, 1989; *Underground System*, 1992.

The Life

The son of middle-class Nigerians, Fela Anikulapo Kuti (FAY-lah a-nih-ko-LAH-poh KOO-tee), born Olufela Olusegun Oludotun Ransome-Kuti, received musical training from a young age. He honed his skills at Trinity College of Music in London, where he formed his first band, Koola Lobitos. After returning from college, Kuti toured Nigeria and Ghana in search of an audience for his musical style, called highlife jazz. In 1969 Koola Lobitos toured the United States, and there Kuti's encounters with the National Association for the Advancement of Colored People, the Black Panther Party, and *The Autobiography of Malcolm X* (1965) combined to shape his new style, Afrobeat.

When he returned home, his band was renamed Africa 70, reflecting Kuti's increasingly Pan-African aesthetic. Police raids on Kalakuta Republic (his home and recording studio) in 1974 resulted in Kuti being imprisoned on a drug charge; this incident inspired the album *Expensive Shit*. Another raid in 1977 left his mother dead, which fueled Kuti's rebellion. In 1978 Kuti married twenty-seven women in a single ceremony, and he formed his own political party, Movement of the People (MOP).

Following the breakup of Africa 70, Fela began touring Europe with his new group, Egypt 80. They toured the United States in 1986, returning during the summers of 1989, 1990, and 1991. Numerous arrests over the next several years did little to harm Kuti's popularity. When he died of AIDS in 1997, a million people attended his funeral in Nigeria.

The Music

A prolific composer and arranger, Kuti produced a body of work that reflects his musical development from highlife to Afrobeat.

Early Works. Kuti returned home from college in 1963 to a country still interested in highlife music, which had filtered in from Ghana to fuel Nigeria's independence movement. Tunes such as "Highlife Time," "Omuti Tide" (the drunkard is here), and "Olufe Mi" (my lover) were popular, and Kuti's initial reaction was to bring his jazz influences to highlife, playing what he called highlife jazz in the context of the Fela Ransome-Kuti Quintet. Despite the remnants of highlife in this style, his harmonies were too complex and unpredictable for dance music, and his vocal delivery was overshadowed by his enthusiasm for instrumental breaks.

"My Lady Frustration." Playing music that appealed to the masses was not simply a question of looking for a steady income; it was also a matter of making music that spoke truth to power. "My Lady Frustration" is representative of the new style called Afrobeat that Kuti forged during the *The '69 Los Angeles Sessions*. He fuses rhythmic and tonal aspects of Yoruba language with the horn lines and song architecture of highlife, jazz, and American soul. He opens with a call-and-response section, follows with horn solos, and returns to the main theme, this time punctuating it with improvised vocal variations.

"Jeun Ko Ku." After returning home from a U.S. tour with his newly named band, Nigeria 70,

Kuti released "Jeun Ko Ku" ("Chop and Quench") in 1971, selling more than two hundred thousand copies in six weeks. He had finally located the ideal combination of musical sophistication and popularity in mesmerizing percussion breaks alternating with flashy horn lines. His lyrics interpret Nigeria's postcolonial problems as a politics of the belly: He berates a drunken glutton who has taken advantage of his generosity, a metaphor for African leaders who seize independence as an opportunity for personal political and financial gain.

Expensive Shit. From 1970 to 1975, Kuti produced nearly fifty songs, many of them critiques of the police and the government. If tunes like "Je'Nwi Temi" (don't gag me) showed the authorities that Kuti would not be silenced, his release of "Alagbon Close" and "Expensive Shit" reinforced this point. Following his stint in Alagbon, Lagos's largest prison, these tunes retained an energetic, percussive backdrop behind punchy horn lines that accented his biting lyrics. Particularly in "Expensive Shit," he delivers the vocals with a burning sense of urgency.

"I.T.T." Between 1976 and 1979, antiauthority critiques continued to dominate Kuti's music. "I.T.T.," or "International Thief Thief," critiques neocolonial practices levied on Africa by multinational corporations. The call-and-response features of these critiques highlighted the popularity of their message, and his mention of specific "rats" in the lyrics publicly decried local participation in processes of economic exploitation.

"Perambulator." Kuti's critical stance on national and international politics culminated in his notion of the "perambulating state." His lyrics posit perambulation both as structural feature of official postcolonial institutions and as a state of being for many Nigerians. His ensemble sound in "Perambulator" grows from an insistent bass guitar vamp into a chaotically funky keyboard solo and eventually roaring and dramatic horn lines, all of which preface his piercing lyrics. This tune exemplifies the developed master in his multiple capacities as a composer, arranger, lyricist, and bandleader.

Fela Kuti. (AP/Wide World Photos)

Musical Legacy

Kuti's political rantings and Afrobeat music gave average Nigerians a voice. In traveling to the United States during the Civil Rights movement, he actively educated himself about the tenets of pursuing liberty by any means necessary. If his offstage actions displayed incredible hubris, they were balanced by the eloquence of his performance art and lyricized rhetoric. Kuti combined African music and religion, jazz, activism, and a spirit of pure rebellion in a career of performance art with pan-African and worldwide appeal. Just as American funk and soul artists found their Afrocentric voices in the 1960's and 1970's, Kuti produced in Afrobeat a voice every bit as timely and forceful.

Peter J. Hoesing

Further Reading

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See also: Simon, Paul; Sun Ra.

L

Patti LaBelle

American rhythm-and-blues singer and songwriter

With her wide vocal range and flamboyant onstage performances, LaBelle reshaped the image of African American women in music in the 1970's.

Born: May 24, 1944; Philadelphia, Pennsylvania
Also known as: Patricia Louise Holt (birth name)
Member of: Ordettes; Patti LaBelle and the Bluebelles; Labelle

Principal recordings

ALBUMS (solo): *Patti LaBelle*, 1977; *Tasty*, 1978; *It's Alright with Me*, 1979; *Released*, 1980; *The Spirit's in It*, 1981; *I'm in Love Again*, 1983; *Patti*, 1985; *Winner in You*, 1986; *Be Yourself*, 1989; *This Christmas*, 1990; *Burnin'*, 1991; *Gems*, 1994; *Flame*, 1997; *Yo Mister*, 1997; *Live! One Night Only*, 1998; *When a Woman Loves*, 2000; *Timeless Journey*, 2004; *Classic Moments*, 2005; *Miss Patti's Christmas*, 2007.

ALBUMS (with Labelle): *Labelle*, 1971; *Moonshadow*, 1972; *Pressure Cookin'*, 1973; *Nightbirds*, 1974; *Phoenix*, 1975; *Chameleon*, 1976.

ALBUMS (with Patti LaBelle and the Bluebelles): *Sleigh Belles, Jingle Belles, and Bluebelles*, 1962; *Sweethearts of the Apollo*, 1963; *The Bluebelles on Stage*, 1965; *Over the Rainbow*, 1966; *Dreamer*, 1967.

WRITINGS OF INTEREST: *Don't Block the Blessings: Revelations of a Lifetime*, 1996; *LaBelle Cuisine: Recipes to Sing About*, 1999; *Patti's Pearls: Lessons in Living Genuinely, Joyfully, Generously*, 2001; *Patti LaBelle's Lite Cuisine: Over 100 Dishes with to-Die-for Taste Made with to-Live-for Recipes*, 2003.

The Life

A native of Philadelphia, Patti LaBelle grew up just outside the city in Elmwood. As a young girl, she listened to jazz standards and sang in the Beulah Baptist Church Young Adult Choir. Never a good student, LaBelle dropped out of high school to pursue a career in singing. After more than ten years on the road with various "girl groups" such as the Ordettes, Patti LaBelle and the Bluebelles, and Labelle, she emerged as a solo artist in the late 1970's, recording many hits throughout the 1980's and 1990's. She also performed in *Your Arm's Too Short to Box with God* (1976) on Broadway in 1982. In 1995, during a performance in Florida, LaBelle collapsed onstage, and she was immediately diagnosed with diabetes. She has since emerged as one of the most prominent advocates for diabetes care in the United States, publishing two cookbooks for diabetics and endorsing blood glucose-monitoring systems. In addition, throughout her singing career, her philanthropic work has supported the American Cancer Society, the American Diabetes Association, the American Red Cross, Big Sisters of America, the Gay and Lesbian Alliance Against Defamation (GLAAD), LaBelle Community Football League, the National Association for the Advancement of Colored People (NAACP), the National Minority AIDS Council, Save the Children, and the United Negro College Fund.

The Music

While her early work conformed to the doo-wop trends of the 1950's and 1960's, LaBelle created an individual style during the 1970's. Her continued success through the 1980's and 1990's were the result of her wide vocal range and her brilliant stage persona.

Early Works. LaBelle first sang publicly as a soloist for the Beulah Baptist Church Young Adult Choir, so perhaps it was fitting that her first big audition included singing the Shirelles' "I Met Him on a Sunday." LaBelle and her group had their first gig at the Orchid Ballroom, which eventually led her new group, the Ordettes, to shows all over New Jersey, Maryland, and Pennsylvania. A few personnel changes transformed the Ordettes to Patti LaBelle and the Bluebelles, a quartet that logged nearly

Patti LaBelle. (AP/Wide World Photos)

eighty thousand miles a year on the "chitlin' circuit," venues in the South and East of the United States that catered to black performers, during the early 1960's.

In 1962 the Bluebelles got their first break on the television show *American Bandstand*, lip-synching the Starlets' "I Sold My Heart to the Junkman." After recording the single, they soon had their first gold record. They signed a contract with Atlantic Records in 1965, but after Cindy Birdsong left the group to join the Supremes, the Bluebelles never made another hit record.

"Monkey Time" *and* "Dancing in the Street." In 1970 the group moved to England and changed management, resulting in a new name, Labelle. They recorded a compilation of soul and rhythm-and-blues classics with singer-songwriter Laura Nyro in 1971, which was produced by LaBelle's childhood friend Kenny Gamble and his partner Leon Huff of Philadelphia International Records. Curtis Mayfield's "Monkey Time" was written for Major Lance as a soul dance tune with doo-wop backup vocals for Okeh Records. Marvin Gaye wrote "Dancing in the Street" with William "Mickey" Stevenson for Martha and the Vandellas. Nyro and the Labelle's medley features the vocal harmonies prominently over a driving backbeat that was rare for Gamble and Huff, originators of the smooth "Philly soul" sound.

"Lady Marmalade." Labelle's best-known work, "Lady Marmalade," hit number one on the *Billboard* Top 100 and helped make *Nightbirds* a gold record. The chorus seductively propositions listeners in French over cowbell-fuelled horn lines and funky congas. A year after recording this tune, Labelle broke up, and Patti LaBelle embarked on her solo career.

"New Attitude." This up-tempo rocker showed up on the *Beverly Hills Cop* (1984) sound track and the *Billboard* Top 20 in 1984. After a small slump between 1980 and 1983, LaBelle's no-nonsense vocals began to enjoy great success. The synthesizer introduction to this track was as up-to-date as her clothing and her hairstyle in the video.

"On My Own." Her first number-one hit as a solo artist, LaBelle's "On My Own" duet with Michael McDonald, was one of several tunes from *Winner in You* to appear on the *Billboard* Hot 100 in 1986. This slow ballad alternates verses between the two singers, with sensuous guitars and synthesizers in the background. The latter choruses have LaBelle and McDonald trading virtuosic vocal riffs into a smooth studio fade.

Burnin'. This 1991 album garnered LaBelle the first of two Grammy Awards for Best Female Vocal Performance (the other was for *Live! One Night Only* in 1998). It features the hit ballad "Somebody Loves You Baby (You Know Who It Is)," the saxophone-charged "When You've Been Blessed," the up-tempo "Feels Like Another One," and a reunion track with former Labelle members Sarah Dash and Nona Hendryx called "Release Yourself." This album and subsequent successes such as *Gems* and *Flame* kept LaBelle popular throughout the 1990's.

Musical Legacy

While many African American vocalists brought gospel influences into the popular music of the 1960's, LaBelle drew on similar harmonies even as she updated the concept of the "girl group" in the 1970's. LaBelle pushed the girl-group vocal style in a rock-oriented direction, and she exchanged the copycat dresses of the 1960's girl groups for outrageous costumes, huge headdresses, and feather boas. As a solo artist, LaBelle enjoyed popular success all over the world for more than twenty-five years, often using her popularity to support organizations that raise money to fight cancer, diabetes, and AIDS. LaBelle, who grew up in an era when great stage acts presented live music, perfected a popular onstage persona, utilizing her impressive vocal range and her exciting visual style.

Peter J. Hoesing

Further Reading

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LaBelle, Patti, and Laura Randolph Lancaster. *Patti's Pearls: Lessons in Living Genuinely, Joyfully, Generously*. New York: Warner Books, 2001. LaBelle reached out to her fans and admirers with advice in this book, which draws on anecdotes from her personal and professional life to offer a few lessons in living.

LaBelle, Patti, with Laura B. Randolph. *Don't Block the Blessings: Revelations of a Lifetime*. New York: Riverhead Books, 1996. In this autobiography, LaBelle covers her personal and professional life. She reveals her experience with sexual abuse, and she gives readers a behind-the-scenes look at her career and her family life.

See also: Bacharach, Burt; Blige, Mary J.; John, Sir Elton; Latifah, Queen; Piaf, Édith; Ross, Diana.

Wanda Landowska

Polish harpsichordist and pianist

Landowska was responsible for the revival of the harpsichord and its repertoire, paving the way for interest in historically informed performance.

Born: July 5, 1879; Warsaw, Poland, Russian Empire (now in Poland)
Died: August 16, 1959; Lakeville, Connecticut
Also known as: Wanda Louise Landowska (full name)

Principal works

CHAMBER WORKS: *Five Polish Folk Songs*, 1895; *Serenade for Strings*, 1896; *Paysage triste*, 1900.
PIANO WORKS: *Dance polonaise*, Op. 7, 1901; *En route*, Op. 4, 1901; *Lied*, Op. 5, 1901; *Reverie d'automne*, Op. 6, 1901; *Liberation Fanfare*, 1941.
VOCAL WORKS: *Sechs Lieder*, Op. 3, 1898.

Principal recordings

ALBUMS: *Bach: Goldberg Variations; Italian Concerto; Chromatic Fantasy and Fugue*, 1933-1936 (by Johann Sebastian Bach); *J. S. Bach: Sonatas and Partitas*, 1934-1944; *D. Scarlatti: Twenty Sonatas, Vol. 2*, 1940; *A Treasury of Harpsichord Music*, 1946; *J. S. Bach: The Well-Tempered Clavier, Book I*, 1949-1951; *J. S. Bach: The Well-Tempered Clavier, Book II*, 1951-1954; *Dances of Ancient Poland*, 1951.
WRITINGS OF INTEREST: *Musique ancienne*, 1909 (*Early Music*, 1924); *Landowska on Music*, 1965 (edited by Denise Restout).

The Life

Wanda Louise Landowska (lan-DOV-skuh) was born to Marion Landowski, a lawyer and an amateur musician, and Eva Lautenberg-Landowska, a linguist who founded the first Berlitz school in Warsaw. Of Jewish ancestry, her family had converted to Catholicism before she was born. At the age of three she began her musical studies on the piano with Jan Kleczyński, a renowned pianist who specialized in the work of Frédéric Chopin. She later studied with her godfather, the famous virtuoso pianist Aleksander Michałowski, graduating from the Warsaw Conservatory at the age of four-

teen. The same year, Artur Nikisch, the German conductor, heard her play a prelude and fugue from *The Well-Tempered Clavier* by Johann Sebastian Bach and nicknamed her "the Bacchante."

In 1895 Landowska was sent by her parents to the Hochschule für Musik in Berlin, where she studied piano with Moritz Moszkowski and composition with Heinrich Urban. She began to perform in public, and several of her compositions were published in Poland and Germany. While in Berlin, she saw antique harpsichords for the first time in a museum. She eloped in 1900 with the Polish folklorist Henri Lew to Paris, where they were married. While she had a growing interest in the harpsichord, she continued to compose and won prizes in a competition organized by the music magazine *Musica* in 1903. After being introduced to Vincent d'Indy, Charles Bordes, and Félix Alexandre Guilmant, who founded the Schola Cantorum, she conducted extensive research on music of the seventeenth and eighteenth centuries.

From 1903, while continuing to appear as a pianist, Landowska performed on the harpsichord and toured throughout Europe. A new two-manual Pleyel harpsichord, built to her specifications, was introduced by Landowska in 1912 at the Bach Festival in Breslau. A year later she was invited to teach the first harpsichord class at the Hochschule für Musik in Berlin. She and her husband remained in Germany as civil prisoners on parole after the outbreak of World War I. In 1919, as they were preparing to return to Paris, Lew was killed in a car accident.

Landowska resumed touring, performing on both the harpsichord and the piano, and made her American debut in 1923. After teaching several years at the Sorbonne and the École Normale de Musique in Paris, she founded her own École de Musique Ancienne in 1927 at Saint-Leu-la-Forêt near Paris. Fleeing France at the Nazi invasion, she and Denise Restout, her student and companion, arrived in New York on December 7, 1941, the day the Japanese attacked Pearl Harbor. In 1947 she settled in Lakeville, Connecticut, where she taught, wrote, composed, and made recordings. She died on August 16, 1959.

Wanda Landowska. (Library of Congress)

The Music

A pioneer in the study of music of the seventeenth and eighteenth centuries, Landowska published numerous articles in French and German on such topics as the interpretation of Bach's keyboard works, Bach's keyboard instruments, the harpsichord works of François Couperin and Jean-Philippe Rameau, and problems of interpretation, including keyboard fingering, touch, and registration. Her recording repertoire was varied, ranging from seventeenth century works by Jacques Champion de Chambonnières on the harpsichord to nineteenth century compositions by Ludwig van Beethoven and Robert Schumann on piano rolls. She played Baroque pieces on the harpsichord, and she also commissioned new works, such as *Concert champêtre* for harpsichord and orchestra (1927-1928) by Francis Poulenc and Concerto for Harpsichord or Piano (1928) by Manuel de Falla. Besides transcribing pieces by other composers, she wrote or improvised cadenzas for the keyboard concerti of George Frideric Handel, Carl Philipp Emanuel Bach, Joseph Haydn, and Wolfgang Amadeus Mozart. Her own compositions included works for piano, harpsichord, voice, and ensembles.

Early Works. Except for her last work, *Liberation Fanfare*, scored by Richard Franko-Goldman in 1943 (keyboard version, 1941), all of Landowska's compositions were written between 1895 and 1920. Her earliest chamber works include *Five Polish Folk Songs* for harpsichord with winds and strings, *Serenade for Strings*, and *Paysage triste*. Many of her compositions for voice and piano are not dated, such as *Kolysanka, Piosenka ludowa, Mir seimmt in Herzen, Im Walde, Tu veux partir*, and *Après la pluie*, but they were probably written before her *Sechs Lieder*, Op. 3, published by Gebethner & Wolff of Warsaw in 1898. Her earliest piano works, such as *En route*, *Lied*, *Reverie d'automne*, and *Dance polonaise*, are in the style of character pieces from the Romantic period.

Early Music. Written between 1905 and 1909, *Early Music* was a collaboration between Landowska and her husband. They collected manuscripts and examined instrument collections in numerous libraries and museums in Europe in preparation for the book. For the most part, Landowska polemically argues against the then-common concept of progress in music. She also clarifies the confusion between the harpsichord and other early keyboard instruments and anticipates the renaissance of old music. The book received wide attention and recognition from her contemporaries. First translated from French into English by William Aspenwall Bradley in 1924, *Early Music* is incorporated into *Landowska on Music*, with a new translation and revisions made by Restout and Robert Hawkins.

Bach: Goldberg Variations. On May 17, 1933, at Saint-Leu-la-Forêt, Landowska gave a complete performance of Johann Sebastian Bach's *Goldberg Variations* on the harpsichord for the first time in the twentieth century. Her performance received much acclaim from highly regarded French critics, including René Lalou of *La Revue des vivants*, André Cœuroy of *Gringoire*, and Patrice Fitz-Herbert of *Marianne*. The same year, she made the first recording of the *Goldberg Variations* on the HMV label; thereafter, she performed the masterpiece throughout Europe and in the United States with much success. She recorded the work again in 1945 for RCA Victor in New York; the album sold a respectable thirty-five thousand copies in its first six years.

A Treasury of Harpsichord Music. In her recording *A Treasury of Harpsichord Music* made in 1946 for RCA in New York, Landowska performed a program of harpsichord favorites by several seventeenth and eighteenth cenutury composers, including Chambonnières, Couperin, Rameau, Mozart, Handel, William Croft, Johann Sebastian Bach, and Domenico Scarlatti. Several of these pieces are variations on a ground bass or a melody, such as Croft's Ground in C Minor and Handel's Suite No. 5 in E, Air and Doubles ("Harmonious Blacksmith"). She twice recorded Scarlatti's Sonata in D and Sonata in D Minor, the first time on her *D. Scarlatti: Twenty Sonatas, Vol 2*. and the second time on *A Treasury of Harpsichord Music*.

J. S. Bach: Well-Tempered Clavier. One of Landowska's many lifelong research interests was the proper instrument for the performance of J. S. Bach's keyboard works, especially *The Well-Tempered Clavier* (the forty-eight preludes and fugues). Because of the tonal limitations and the relatively small compass of the clavichord, she argued that the harpsichord, instead of the clavichord, is the appropriate instrument for *The Well-Tempered Clavier*. In 1949, at the age of seventy, Landowska began a five-year project with RCA to record the complete work as her "last will and testament." Except for the first six preludes and fugues of Book I that were recorded at the studios in New York, the rest of *The Well-Tempered Clavier* pieces were recorded in her house in Lakeville, Connecticut, where she made her other final recordings, including works by Bach, Mozart, and Haydn. The complete six-record set of *The Well-Tempered Clavier* was released in late 1954.

Musical Legacy

When Landowska died at the age of eighty, she left behind a legacy of more than a hundred recordings. She wrote or improvised cadenzas for all the concerti she played, including ten of Mozart's concerti; many were published between 1959 and 1963. In addition to her ornamentation of several sarabande movements of Bach, she left behind continuo realizations for several works, including Bach's cantatas, *St. Matthew Passion* (1727), Harpsichord Concerto in D Minor (1738), Harpsichord Concerto in G Minor (1735-1740), Brandenburg Concerto No. 5 in D Major (1720-1721), as well as Handel's *Ode for St. Cecilia's Day* (1739), all of which remain unpublished.

Landowska published more than fifty scholarly writings and commentaries, many of which, along with a new translation of her *Early Music* and several unpublished essays, were incorporated into *Landowska on Music*, edited by her life companion Restout. Landowka's instruments, including two Pleyel harpsichords, a Challis clavichord, and a Steinway baby grand piano, as well as her manuscript and printed music, books, correspondence, diaries, photographs, sound recordings, and programs that were preserved by Restout (who died in 2004), are now in the music division at the U. S. Library of Congress.

Decorated by the Polish and French governments, Landowska was widely respected by her contemporaries. Her most important students included Alice Ehlers, Putnam Aldrich, Denise Restout, Ralph Kirkpatrick, Ruggero Gerlin, Aimée van de Wiele, Sylvia Marlowe, Rafael Puyana, Joseph Payne, and Daniel Pinkham, all of whom continued Landowska's legacy in historically informed performance practice.

Sonia Lee

Further Reading

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See also: Leonhardt, Gustav; Paderewski, Ignace Jan; Previn, Sir André.

K. D. Lang

Canadian country/jazz singer and songwriter

Lang is a prominent singer of torch songs, ballads, and other popular music who gained international fame in the late twentieth century. She is best known for her powerful vocals, her visibility as a lesbian, and her ability to subvert gender norms expected within the popular music establishment.

Born: November 2, 1961; Consort, Alberta, Canada
Also known as: Kathryn Dawn Lang (full name)
Member of: K. D. Lang and the Reclines

Principal recordings

ALBUMS (solo): *Shadowland*, 1988; *Ingénue*, 1992; *Even Cowgirls Get the Blues*, 1993; *All You Can Eat*, 1995; *Drag*, 1997; *Invincible Summer*, 2000; *A Wonderful World*, 2002 (with Tony Bennett); *Hymns of the Forty-ninth Parallel*, 2004.

ALBUMS (with the Reclines): *A Truly Western Experience*, 1984; *Angel with a Lariat*, 1987; *Absolute Torch and Twang*, 1989.

The Life

Kathryn Dawn Lang was born in 1961 to Audrey, a schoolteacher, and Fred Lang, a drugstore owner. The youngest of four children, Lang grew up in the small town of Consort, Alberta. When she was twelve years old, Lang experienced several tragic events—the death of three schoolmates in an accident as well as her father leaving the family. She wrote her first song at age thirteen and aspired to become a famous singer and songwriter. After graduating from Consort High School in 1979, Lang attended Red Deer College, where she studied music and explored becoming a singer, actor, and performance artist. There Lang met Gary Elgar, who became her close friend and musical collaborator. After attending college for a year and a half, Lang dropped out and moved to Edmonton. In 1982 Lang played a role modeled after Patsy Cline in the musical *Country Chorale* with Edmonton's Theater Network and Red Deer College, which sparked her interest in Cline's music. Later that year she met Larry Wanagas, founder of Homestead Records, who became her manager, and soon formed a backing band, the Reclines. Around this time, she began initializing her name Kathy Dawn to k. d. (intentionally lowercased) and assumed the persona of K. D. Lang, as she is known now. In 1984 Elgar was brutally killed at a party following an argument, and Lang was profoundly affected by his death. Shortly thereafter Lang made her first recordings with her newly formed band, and her musical career soared.

In 1985 Lang made her debut in the United States at New York's Bottom Line nightclub. Shortly after this debut and after turning down a developmental deal offered by CBS Records, Lang met Seymour Stein, the founder of Sire Records, and signed a contract. In the same year Lang toured Japan with her backing band. On this tour she met Ben Mink, with whom she developed a long-term musical relationship. In the following year Lang debuted on the *Late Night with David Letterman* television show and also became acquainted with the country-music establishment in Nashville.

In the 1990's Lang's musical interests shifted from country and rockabilly music to mainstream adult contemporary popular music, and she also appeared as an actor in Percy Adlon's *Salmonberries*. In June, 1990, Lang appeared on a television commercial in support of People for the Ethical Treatment of Animals, which spawned some criticism, including a loss of airplay at radio stations in her home province of Alberta, which boasts a prosperous beef industry. In 1992 Lang publicly came out as a lesbian in a landmark interview published in *The Advocate*. The following year Lang, dressed in drag, appeared with Cindy Crawford on the cover of *Vanity Fair*. In 1996 Lang became romantically involved with musician and actor Leisha Hailey, and the relationship lasted for four years. Lang lived in Los Angeles for a period of time in the 1990's but eventually moved back to Alberta.

In 2000 Lang appeared in Stephan Elliott's film *Eye of the Beholder*. In 2001 Lang toured with Tony Bennett following the release of *Live by Request*, and in 2002 she recorded a duet album with Bennett titled *A Wonderful World*. In 2005 Lang embarked upon a symphony orchestra tour in North America. In the following year she played a minor role in Brian De Palma's *The Black Dahlia*. In 2007 Lang toured with Lyle Lovett.

The Music

Well known for her powerful vocals, Lang began her musical career by combining parody and camp with a genuine love for the country music she performed. She distinguished herself by subverting the gender norms of the country-music establishment and by challenging her audiences with ironic interpretations of standard country songs and camp. As her musical career progressed, Lang's interests shifted from the rockabilly-influenced country style to a more mainstream adult contemporary pop. Her strong vocal abilities have endured throughout these changing musical styles.

Early Works. Lang's debut album, *A Truly Western Experience*, was issued in 1984 on the independent label Bumstead Records. She recorded the

cheaply produced album with her backing band, the Reclines, and upon its release embarked upon a concert tour. After signing a recording contract with Sire Records in the following year, Lang became acquainted with several contacts in Nashville, filmed an act on *Hee Haw* (recorded in Nashville), and performed at the nightclub Exit/In, where her show was well attended by many famous country musicians. In 1987 Sire Records released *Angel with a Lariat*, which Lang recorded in London with the Reclines and under the supervision of producer Dave Edmunds. The album contains a high-spirited collection of songs written by Lang, Mink, and others in a traditional country style. Ultimately, Lang and Edmunds lacked compatibility, and the album received mixed reviews. In the same year Lang's duet with Roy Orbison, "Crying," which the duo recorded in Vancouver, appeared on the sound track for Bob Giraldi's 1987 film, *Hiding Out*. This song won the pair a Grammy Award for Best Vocal Collaboration in 1989.

Shadowland. Recorded in Nashville, under the guidance of the legendary country-music producer Owen Bradley, *Shadowland* proved to be Lang's breakthrough album—selling more than five hundred thousand copies and appearing on the *Billboard* country album chart for 121 weeks. This solo album comprises songs written by people other than Lang, and it conforms to the traditional Nashville country aesthetic in terms of musical sound, album art, liner notes, and so forth. *Shadowland* showcases elements of Bradley's distinctive sound, which features lush arrangements that appeal to a widespread audience. Lang toured the United States and Europe in the Amnesty International Tour in 1988, the same year *Shadowland* was released, and also performed at the closing of the Winter Olympics at Calgary, Alberta.

Absolute Torch and Twang. In 1989 Sire Records released *Absolute Torch and Twang*, which contains a combination of original songs by Lang and Mink as well as several cover songs. The album was produced by Greg Penny, Mink, and Lang. After a several-year hiatus from performing with the Reclines, Lang re-formed the band and involved them on this album. *Absolute Torch and Twang* fuses several diverse musical styles, such as jazz, ballad singing, rockabilly, Latin pop, and country. In this album Lang departed from a strictly country-music theme; for example, the closing track, "Nowhere to Stand," deals with child abuse. Lang received very little airplay from country radio stations because she did not conform to Nashville's gender norms. In the following year, Lang recorded a video for Cole Porter's "So in Love" for inclusion on *Red Hot + Blue: A Tribute to Cole Porter to Benefit AIDS Research and Relief*, which was a collection of Porter covers to benefit AIDS research. The video depicts the loss of a loved one to illness while exhibiting a certain degree of gender ambiguity.

Ingénue. In 1992 *Ingénue* was released by Sire Records and ultimately sold more than two million copies. Comprising songs written exclusively by Lang, Mink, and Penny, the album marks a stylistic turning point in Lang's career. *Ingénue* is a mainstream album, fitting into the genre of adult contemporary pop. Songs on this album address themes of unrequited love and acknowledge Lang's sexuality. Throughout the 1990's the musical aesthetic that first appeared on *Ingénue* carries forth on her later albums, the sound track to *Even Cowgirls Get the Blues*, *All You Can Eat*, and *Drag*, which is a concept album that uses smoking as a metaphor for romantic addiction. These later albums were less commercially successful than *Ingénue* and received lukewarm reviews.

Hymns of the Forty-ninth Parallel. Recorded in Los Angeles, *Hymns of the Forty-ninth Parallel* was released in 2004, and this album contains covers of songs written by Canadian songwriters. The album was inspired in part by Lang's previous musical collaboration with Tony Bennett, including a concert tour and the recording of *A Wonderful World* (2002). The songs on *Hymns of the Forty-ninth Parallel* highlight Lang's voice by using drums sparingly, if at all, and adhering to simple folklike arrangements. Lang embarked upon the Symphony Orchestra Tour in North America in the same year that *Hymns of the Forty-ninth Parallel* was released and has since toured with Lyle Lovett in addition to performing in numerous venues.

Musical Legacy

Lang has won a number of prestigious awards for a variety of performances throughout her career—including the Canadian Juno Award for Most Promising Female Vocalist and the Grammy Award for Best Vocal Collaboration from the Na-

tional Academy of Recording Arts and Sciences in the 1980's, as well as additional Grammy Awards since then.

Lang is an important popular musician, not just because of her vocal and songwriting contributions but also because she brought mainstream visibility to lesbians in the entertainment industry. Lang led the way for other high-profile lesbian and gay musicians to come out publicly.

Victoria Malawey

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See also: Bennett, Tony; Orbison, Roy; Porter, Cole.

Queen Latifah

American rapper

At a time when rappers were writing lyrics that denigrated women and glorified the use of drugs and the gang lifestyle, Latifah introduced a positive message for women and for African Americans into rap music.

Born: March 18, 1970; Newark, New Jersey
Also known as: Dana Elaine Owens (birth name)

Principal recordings

ALBUMS: *All Hail the Queen*, 1989; *Nature of a Sista*, 1991; *Black Reign*, 1993; *Order in the Court*, 1998; *The Dana Owens Album*, 2004; *Trav'lin' Light*, 2007.

WRITINGS OF INTEREST: *Ladies First: Revelations of a Strong Woman*, 1999 (autobiography).

The Life

Born to Rita Bray and Lancelot Owens, Queen Latifah (lah-TEE-fah) was given the name Dana Elaine at birth. As a young child, she loved to sing, and her parents were supportive of all her achievements, both musical and nonmusical. Her parents provided private school education for her and her brother Winki, and they taught their children that they had descended from African royalty. Like many African Americans in the 1970's, she adopted a Muslim name in 1978, calling herself Queen Latifah, to honor her ethnic identity and her royal lineage.

In the small Newark apartment where her family lived, Latifah danced to the sounds of the Jackson Five, the Delfonics, and Jamaican reggae in her room. Many of the artists who influenced her songwriting career sang about personal and social justice issues. By the time she was playing basketball and performing music at Irvington High School, she had established herself as a high achiever who studied hard to maintain good grades. Issues such as the social struggle in South Africa and racism and drug abuse among African Americans made a lasting impression on her that would later result in material for her own music as a rap artist. From her early days, she was known to her family, teachers,

and peers as a strong and confident person, an image that continued throughout her career in music and eventually in her career as an actor.

As a teenager, Latifah spent many evenings at clubs in New York City, most notably the Latin Quarter, where rap music was introduced to the music world as the new voice from the streets. She adopted the musical style and the clothing of the rappers at the clubs, and she began writing rap lyrics about childhood memories and her African heritage. These experiences at the clubs, though not endorsed by her mother, became the foundation for Latifah's musical, dance, and acting persona.

By the time she was nineteen, Latifah had already released her first album by Tommy Boy Records, *All Hail the Queen*, and she wore a signature crown and regal clothing to draw attention to her appearance. The Flavor Unit, a group of emcees and rap deejays, became her best friends, mentors, and fellow performers in the world of music production, creating a support system that would help performers work out business dealings. Nonetheless, the inexperience of the group members sometimes proved to be a liability, when the performers were not paid the agreed-upon fees. When she formed her group, Ladies Fresh, Latifah enlisted the help of family members to manage its business deals.

In 1992 Latifah's older brother was killed in a motorcycle accident, and she halted work on an album. She eventually dealt with the painful loss by writing the song "Winki's Theme" to finish the project, released by Motown Records. Latifah wears the key to her brother's motorcycle around her neck on a chain. In 1993 she was the victim of a carjacking, during which her bodyguard and friend was shot. These incidents led to a period of depression, and she was arrested for marijuana possession in 1996. She has revealed that she wore dark glasses and abused drugs at this time in order to shut out the pain. Her activities in public and at clubs came to a near halt after the carjacking, although her appearances on television's *The Fresh Prince of Bel-Air* starring Will Smith led to more roles in films and on television and increasing success as an entertainer. Despite other arrests for carrying a concealed weapon and a charge of driving under the influence of alcohol, Latifah continued to inspire and promote messages of a positive attitude in her films, her music, her books, and her appearances on television and the concert stage.

The Music

After making acquaintance with performers at the New York City clubs, Latifah worked with Ladies Fresh as a beat boxer, which led to her own style of music influenced by jazz, reggae, and soul traditions. "Wrath of My Madness," her first single, was released in 1988.

All Hail the Queen. In 1988 DJ Mark the 45 King heard a demo version of Latifah's single "Princess of the Posse," and he gave a demo recording of it to the host of the MTV television show called *Yo! MTV Raps*. The singles "Wrath of My Madness" and "Dance for Me" were released in 1989, along with a duet with British rapper Monie Love, called "Ladies First." The "Ladies First" song was eventually included in the Rock and Roll Hall of Fame's 500 Songs That Shaped Rock and Roll. The album *All Hail the Queen* followed, earning critical acclaim and favorable reviews. Selling one million copies and climbing to number six on the *Billboard* rhythm-and-blues chart, the album represented a woman's point of view, and it appealed to a broad audience, which included pop and alternative rock fans. The album cover and promotional photographs featured Latifah wearing a regal costume and a crown, representing a royal and self-assured image, unusual for women at that time.

Nature of a Sista. Latifah branched out into the world of music management and production when she established Flavor Unit Management, breaking away from Tommy Boy. Her company managed the careers of Naughty by Nature, Apache, LL Cool J, and other successful rap and hip-hop musicians. She collaborated with David Bowie in his remake of the song "Fame" and again pleased the critics with her thoughtful lyrics, which pointed to the harmony possible across race and gender lines and which brought about positive regard for rap music as a legitimate and respectable musical genre. Latifah made television appearances with Barbra Streisand, Robin Williams, the cast of *The Cosby Show*, and basketball star Magic Johnson, and she made several guest appearances on *The Fresh Prince of Bel-Air*, one of the most successful African American-focused television programs of all time, paving the way for rappers in prime-time television.

After a European tour and collaboration with other musicians, Latifah accepted a role in the Spike Lee film *Jungle Fever* (1991). Though her on-screen time was brief, this role propelled Latifah's career in a new direction, and in 1990 *Rolling Stone* awarded her the title Best Female Rapper, voted by readers. She was also named Best New Artist by the New Music Seminar in New York City, and she was invited to speak at Harvard University. Other films followed, including *House Party 2* (1991) and *Juice* (1992), both about the lifestyles of urban African American youth.

In 1991 she released her second and final album with Tommy Boy Records called *Nature of a Sista*. The album got favorable reviews, and it featured songs that encouraged women to be self-confident and responsible. The track "Fly Girl" addressed men, reminding them to respect women. "Fly Girl" was nominated for a Grammy Award, and the album was promoted by a national performing tour with Ziggy Marley, the reggae artist.

After Winki's death and the release of *Black Reign*, Latifah found the album climbing to number sixty on the *Billboard* chart and going gold. This time, her singing was traditional in style, with the song "U.N.I.T.Y." winning a Grammy Award for Best Rap Solo Performance. She recorded another album for Motown Records called *Order in the Court* in 1998, which proved to be her last album on a Motown label. That same year, after her lead role in a situation comedy called *Living Single* came to an end when the show was canceled, Latifah performed at Lilith Fair, a concert tour for women artists only.

Trav'lin' Light. Another successful album, featuring Latifah's singing voice and her given name called *The Dana Owens Album*, continued to showcase her versatility, just as her multiple television and film roles had done throughout the 1990's and into the 2000's. In 2007 Verve Records released *Trav'lin' Light*, which confirmed her skills as a vocalist and as a rapper, and the album was nominated for a Grammy Award for Best Traditional Pop Album. It won a Grammy Award for the vocal arrangement on the album's track "I'm Gonna Live Til I Die," arranged by John Clayton.

Latifah's appearance in the crowns, hats, and headdresses came to a halt, because she wanted to project an image as a serious musician, not just a female rapper. Her acting and modeling career also contributed positively to her image as a self-actualized and empowered woman. The strength portrayed in her music and her on-screen roles was reflected in her business life, and she launched her record label in 1995, so she could move from managing artists to recording them. Singers Monica and Daddy D recorded on Latifah's label Flavor Unit. When Latifah took film roles that portrayed what she considered to be realistic African American lifestyles, she earned both criticism for playing a substance-abusing lesbian in the violent 1996 film *Set It Off* and acclaim for her willingness to portray negative characters.

Musical Legacy

Latifah's promotion through television, film, and her production company of a number of rap musicians is as important as the contribution of her compositions and performances. She offered empowering messages to African Americans in her music, and later she portrayed characters on television and in films that promoted respect for women and for African Americans throughout her career. Latifah is ranked number seventy-two on VH1's list of the 100 Greatest Women of Rock and Roll, and she has gained recognition for her work as an author, actor, and mentor. In 2007 she won an Emmy Award for her role in the television film *Life Support* (2007) and received seven Grammy Awards for musical recording.

Susan W. Mills

Further Reading

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See also: Bowie, David; Jackson, Michael; LL Cool J; Streisand, Barbra.

Leadbelly

American folk/blues singer, guitarist, and songwriter

A profound influence on American popular music from blues to jazz to rock and roll, Leadbelly was known for writing and adapting songs in many traditions, including work songs, country ballads, folk songs, spirituals, blues, and children's songs.

Born: January 29, 1885; Mooringsport, Louisiana
Died: December 6, 1949; New York, New York
Also known as: Hudson William Ledbetter (birth name); King of the Twelve-String Guitar

Principal recordings

ALBUMS: *Negro Sinful Songs*, 1939; *Midnight Special*, 1940; *Play Parties in Song and Dance*, 1941; *Leadbelly Sings and Plays*, 1951; *Last Session*, 1953; *Leadbelly Sings*, 1962; *Ledbetter's Best*, 1963; *Good Night Irene*, 1964; *Take This Hammer*, 1965; *Ballads of Beautiful Women and Bad Men*, 1973; *Let It Shine on Me*, 1989; *Gwine Dig a Hole to Put the Devil In*, 1991; *Nobody Knows the Trouble I've Seen*, 1994; *The Titanic*, 1994; *Complete Recorded Works, Vol. 1: 1939-1940*, 1995; *Complete Recorded Works, Vol. 2: 1940-1943*, 1995; *Complete Recorded Works, Vol. 3: 1943-1944*, 1995; *Complete Recorded Works, Vol. 4: 1944*, 1995; *Complete Recorded Works, Vol. 5: 1944-1946*, 1995; *Go Down Old Hannah*, 1995; *Complete Recorded Works, Vol. 6: 1947*, 1998; *Leadbelly, Vol. 1, 1934-1935: The Remaining ARC and Library of Congress Recordings*, 2000; *Leadbelly, Vol. 2, 1935: The Remaining Library of Congress Recordings*, 2000; *Black Folk Singers: Leadbelly, Josh White, 1937-1946*, 2005 (with Josh White); *Complete Recorded Works, Vol. 7: 1947-1949*, 2006.

SINGLES: "Goodnight Irene," 1933; "Becky Deem, She Was a Gamblin' Gal," 1935; "Honey I'm All Out and Down," 1935; "If It Wasn't for Dicky," 1935; "Jefferson's Match Box Blues," 1935; "Good Morning Blues," 1940; "On a Monday," 1943 (with Sonny Terry); "Rock Island Line," 1949.

The Life

Leadbelly (LEHD-beh-lee) was born Hudson William Ledbetter to sharecroppers John Wesley and Sallie Ledbetter in Mooringsport, Louisiana. When Leadbelly was still a boy, his father acquired land in Harrison County, Texas, and there his son learned to pick cotton, chop wood, and ride horses.

Leadbelly showed an early interest in music, playing the accordion as a child. He attended school, learning to read and write at a time when literacy was not yet the norm among the rural black population in Texas. He quit school after the eighth grade to work on the farm. As a teenager Leadbelly received two gifts from his parents that would shape much of his life: a guitar and a pistol.

Leadbelly first played guitar and mandolin with friends and relatives, but soon he was performing at house parties and country dances, learning the repertoire of local musicians and honing his technique. At sixteen he left home and spent two years in Shreveport, Louisiana. On Fannin Street, the subject of a song he later wrote, Leadbelly was exposed not only to emerging blues music but also women, dancing, gambling, and violence.

Although Leadbelly had had a reputation for fighting, drinking, and womanizing for some time, he got into his first bout of serious trouble in 1915. Though the circumstances are murky, he was convicted of carrying a gun and sentenced to thirty days on a chain gang. After serving only three days, he escaped, moved to northeast Texas, and took the name Walter Boyd.

Leadbelly did not stay out of trouble for long. In February, 1918, he was convicted of the murder of

Will Stafford and sentenced to seven to thirty years in prison. After a failed escape attempt, Leadbelly decided that good behavior was his only hope for early release. He earned a reputation as a strong worker and a compelling musician. In 1924, when he was invited to play for visiting Texas governor Pat Neff, Leadbelly composed and performed a pardon song, pleading for his release. Just before the end of his term in office in 1925, Neff granted Leadbelly a full pardon, and he was released from prison.

Upon his release, Leadbelly returned to Louisiana. He did manual labor in the daytime and played in bars at night. Escaping several violent encounters over the next few years, Leadbelly landed in serious trouble again in 1930. Accused of attacking and nearly killing a white man, he was sentenced to six to ten years of hard labor at Angola State Prison.

Though conditions at Angola were miserable, Leadbelly was a model prisoner. In 1932 he sought early release from the Louisiana Board of Pardons. In 1933 John Lomax of the Library of Congress visited Angola State Prison, hoping to record traditional African American work songs. The warden recommended Leadbelly, who recorded seven songs during Lomax's visit.

Lomax and his son Alan returned to Angola in 1934 to gather more recordings. Leadbelly made a special recording for governor Oscar Allen of Louisiana in which he pleaded for his release once again. Lomax delivered the recording to the governor's office, and Leadbelly was released on August 1, 1934. Legend has it that the recording was responsible, but Allen claimed that Leadbelly was released under the double good time rule used to combat overcrowding in prisons.

After his release, Leadbelly traveled extensively with Lomax, serving as his driver and demonstrating to other musicians the recording process Lomax used during field sessions. Lomax acted as Leadbelly's manager, arranging concerts and radio appearances and collecting many of his songs for the Library of Congress. Slowly mistrust grew between Leadbelly and Lomax until the relationship soured and they parted ways.

In March, 1939, Leadbelly was arrested for stabbing a man in New York. This time he served an eight-month sentence. Upon his release, Leadbelly

Leadbelly. (Hulton Archive/Getty Images)

recorded for RCA Victor and appeared on his own weekly radio show for WNYC. In late 1941 he began working with Moses Asch of Asch Records (later Folkways), who became his new agent.

In 1944 Leadbelly moved to the West Coast for two years, in search of a movie career. Although he performed and recorded, a movie deal never materialized, and he returned to New York in 1946.

While on tour in Paris in May, 1949, Leadbelly sought medical attention for numbness in his legs. He was diagnosed with amyotrophic lateral sclerosis, commonly known as Lou Gehrig's disease, a progressive, degenerative condition. He managed a few last performances before he was no longer able to play. He died in December, 1949, at the age of sixty-three at Bellevue Hospital in New York.

The Music

Leadbelly's style incorporated so many musical traditions that it is difficult to categorize. Though he could play many instruments, including piano, mandolin, harmonica, and accordion, he most often played a Stella twelve-string guitar. His early experiences with music were in his rural community,

where he was exposed to old country, cowboy songs, murder ballads, dance tunes, work songs, spirituals, and folk songs.

"Pick a Bale of Cotton" and "Cotton Fields." Several of Leadbelly's songs were reminiscent of his early life on his parents' farm. He developed "Pick a Bale of Cotton" out of work songs that he learned as a child in the fields. Both in and out of prison, Leadbelly had a reputation for being able to pick large volumes of cotton in a day. In 1945, while in California, Leadbelly was filmed playing "Pick a Bale of Cotton," and it is one of a few moving images of him ever recorded. "Cotton Fields" is a song about his rural childhood in Texas and Louisiana. When the Highwaymen covered it in 1961, it reached the Top 40 on the *Billboard* charts.

"Midnight Special." Leadbelly spent a significant portion of his life in prison. Music not only helped him pass the time but it also gained him special status among the prisoners, guards, and wardens. The Midnight Special was an inmate nickname for a train that ran west from Houston and passed near Sugar Land Prison every night. Although Leadbelly was not the originator of "Midnight Special," he modified and popularized it. His version is a bleak commentary on prison life. The song was later recorded by Creedence Clearwater Revival.

Leadbelly was in his mid-forties when he met John Lomax in 1933 and already a seasoned vocalist and guitar player. His first recordings with Lomax demonstrated his varied repertoire: "The Western Cowboy," "Take a Whiff on Me," "Angola Blues," "Frankie and Albert," "You Can't Lose-a-Me, Cholly," "Ella Speed," and "Goodnight Irene." Although Leadbelly wrote some original songs, he often developed new arrangements of songs he learned from other musicians. Once he modified them, they often differed significantly from the originals.

"Goodnight Irene." This slow, mournful waltz was Leadbelly's adaptation of a song called "Irene, Goodnight" that he learned from his uncle, originally penned by African American songwriter Gussie L. Davis. Over the years Leadbelly continued to modify "Goodnight Irene," eventually adding six verses. The year after his death, the Weavers' cover titled "Goodnight, Irene" reached number one on the *Billboard* charts. It was subsequently recorded by Frank Sinatra; Ernest Tubb and Red Foley; Johnny Cash; Nat King Cole; Peter, Paul, and Mary; Tom Waits; and others.

In March, 1940, Leadbelly met Woody Guthrie and Pete Seeger at a concert to benefit California migrant workers. Seeger and Guthrie introduced Leadbelly to the radical political scene where he met Burl Ives, Josh White, Sonny Terry, and Brownie McGhee. Although Leadbelly largely shied away from involvement in politics, he wrote several civil rights songs.

"Bourgeois Blues." Race was a complicated issue for Leadbelly. Over the course of his career, many of Leadbelly's strongest supporters and allies were white men and women, and his music was often in greater demand among white audiences. Nevertheless, Leadbelly often experienced racism in his travels, frequently in response to seeing a black man traveling with white companions. He recorded "Bourgeois Blues," which recounted a trip to Washington, D.C., during which he could not find a hotel or a restaurant that would serve his party because he was in a mixed-race group. He wrote several other protest songs, including "Jim Crow Blues" and "The Scottsboro Boys."

Children's Songs. On several occasions, Leadbelly had the opportunity to perform for children, something he particularly enjoyed. Though he had a reputation for being rough and quick-tempered, he was more often gentle, and children loved him. In these appearances he played songs that accompanied old-fashioned children's games. In 1941 he recorded for Asch a collection of children's songs called *Play Parties in Song and Dance*, which included "Ha Ha Thisaway" and "Redbird."

Musical Legacy

Leadbelly's exhaustive recordings with the Lomaxes and Asch give a glimpse into Southern rural musical traditions that predate recorded music. While Leadbelly enjoyed some popularity in his lifetime, his importance to the American music tradition was only fully appreciated after his death. Although he performed and recorded tirelessly, he never made more than a meager living.

Leadbelly's influence touched musicians from Blind Lemon Jefferson, who became the first male blues star in 1926, to Kurt Kobain, who recorded Leadbelly's "Where Did You Sleep Last Night" in

1993. Guthrie and Seeger, both strongly influenced by Leadbelly, were committed to educating others about Leadbelly's greatness. They passed his influence along to the folk revivalists and rock musicians of the 1960's. Leadbelly has been covered by a wide variety of musicians, including Guthrie, Seeger, the Weavers, Cash, the Grateful Dead, Abba, Creedence Clearwater Revival, the Rolling Stones, Van Morrison, the Beach Boys, Led Zeppelin, Nirvana, Waits, Michelle Shocked, Tubb, Nick Cave and the Bad Seeds, Rod Stewart, the Doors, Karen Dalton, Ry Cooder, the White Stripes, and countless others. In 1988 Leadbelly was inducted into the Rock and Roll Hall of Fame.

Cara Lemon

Further Reading

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_____. *The Leadbelly Songbook: The Ballads, Blues, and Folksongs of Huddie Ledbetter*. Edited by Moses Asch and Alan Lomax. New York: Oak, 1962. A collection of sheet music with writings by musicians and journalists who knew him, edited by one of his greatest collaborators.

Lomax, John A., Alan Lomax, and George Herzog. *Negro Folk Songs as Sung by Leadbelly*. New York: Macmillan, 1936. This rare book contains transcriptions of many of the songs recorded by John and Alan Lomax and is considered the first comprehensive biographical study of an American folk musician.

Wolfe, Charles, and Kip Lornell. *The Life and Legend of Leadbelly*. New York: Da Capo Press, 1992. An in-depth biographical study that covers Leadbelly's early life, his musical career, and his influence on modern American music.

See also: Cash, Johnny; Fogerty, John; Guthrie, Arlo; Guthrie, Woody; Jefferson, Blind Lemon; Lomax, Alan; Morrison, Van; Odetta; Ritchie, Jean; Seeger, Pete; Sinatra, Frank; Terry, Sonny; Watson, Doc.

Peggy Lee

American popular music and musical-theater vocalist and songwriter

A jazz and pop artist, Lee developed a signature style of singing softly and intimately to capture listeners' attention.

Born: May 26, 1920; Jamestown, North Dakota
Died: January 21, 2002; Bel Air, California
Also known as: Norma Deloris Egstrom (birth name)

Principal recordings

ALBUMS: *Rendezvous with Peggy Lee*, 1952; *Black Coffee*, 1953; *Selections from Irving Berlin's White Christmas*, 1954 (with Bing Crosby and Danny Kaye); *Songs in an Intimate Style*, 1954; *Songs from Pete Kelly's Blues*, 1955; *Songs from Walt Disney's Lady and the Tramp*, 1955; *Dream Street*, 1957; *The Man I Love*, 1957; *Sea Shells*, 1958; *Beauty and the Beat!*, 1959 (with George Shearing); *I Like Men!*, 1959; *Jump for Joy*, 1959; *Miss Wonderful*, 1959; *Things Are Swingin'*, 1959; *All Aglow Again!*, 1960; *Christmas Carousel*, 1960; *Latin à la Lee!*, 1960; *Olé à la Lee!*, 1960; *Pretty Eyes*, 1960; *Blues Cross Country*, 1961; *If You Go*, 1961; *Sugar 'n' Spice*, 1962; *I'm a Woman*, 1963; *In Love Again*, 1963; *Mink Jazz*, 1963; *In the Name of Love*, 1964; *Pass Me By*, 1965; *That Was Then,*

This Is Now!, 1965; *Big Spender*, 1966; *Guitars à la Lee*, 1966; *Extra Special!*, 1967; *Somethin' Groovy!*, 1967; *Is That All There Is?*, 1969; *A Natural Woman*, 1969; *Bridge Over Troubled Water*, 1970; *Make It with You*, 1970; *Where Did They Go*, 1971; *Norma Deloris Egstrom from Jamestown, North Dakota*, 1972; *Let's Love*, 1974; *Mirrors*, 1975; *Close Enough for Love*, 1979; *You Can Depend On Me*, 1981; *Peggy Lee Sings with Benny Goodman*, 1984 (with Benny Goodman); *Miss Peggy Lee Sings the Blues*, 1988; *Jazz Collector Edition: Peggy Lee with the Dave Barbour Band*, 1991; *Love Held Lightly: Rare Songs by Harold Arlen*, 1993; *Moments Like This*, 1993; *Peggy Lee Sings for You*, 1995.

MUSICAL THEATER (singer, librettist, and lyricist): *Peg*, 1983 (music by Paul Horner).

SINGLES (solo): "I Don't Know Enough About You," 1944; "It's a Good Day," 1946; "Golden Earrings," 1948; "Mañana (Is Soon Enough for Me)," 1948; "(Ghost) Riders in the Sky (A Cowboy Legend)," 1949; "Lover," 1952; "Johnny Guitar," 1954; "Let's Love," 1974.

SINGLES (with Benny Goodman): "Elmer's Tune," 1941; "I Got It Bad (and That Ain't Good)," 1941; Let's Do It," 1941; "Winter Weather," 1941; "Somebody Else Is Taking My Place," 1942; "Why Don't You Do Right?," 1942.

The Life

Peggy Lee was born Norma Deloris Egstrom in Jamestown, North Dakota, to Marvin and Selma Egstrom, who were of Scandinavian heritage. Her mother died when Lee was four, and her father married Min Schaumberg, with whom Lee had a bad relationship. Music proved her escape. Lee sang with local bands and on the KOVC and KRMC radio stations, and she was hired by WDAY in Fargo, where she was persuaded to change her name to Peggy Lee. In 1938 she left for Hollywood and Palm Springs. Frank Bering hired her to sing at the Buttery Room in the exclusive Ambassador West Hotel in Chicago. Here she frequented jazz clubs on Rush Street. Bandleader Benny Goodman discovered Lee at the Buttery Room, and he hired her as his lead singer. She recorded with the Benny Goodman Orchestra and toured with his band. She married guitarist David Barbour in March, 1943, and they divorced in 1951, after having a daughter, Nicki. Lee was called out of retirement by Capitol Records, contributing to the album *New American Jazz* (1943).

Lee became an award-winning singer, a songwriter, and a film actor, and she also was a painter, a sculptor, a poet, and a philanthropist. She was married again: to Brad Dexter from 1953 to 1954; to Dewey Martin from 1956 to 1957; and to Jack Del Rio in 1964.

The Music

Early Works. Lee began recording with the Benny Goodman Orchestra in 1941. She made her first radio broadcast singing "Daddy" on NBC. She appeared on *Matinee at the Meadowbrook*, a CBS radio show, singing "I Don't Want to Set the World on Fire." She recorded Duke Ellington's "I Got It Bad (and That Ain't Good)" and Cole Porter's "Let's Do It." Her song "Somebody Else Is Taking My Place" was her first record to reach number one. The Goodman Orchestra appeared in the film *The Powers Girls* (1941), in which Lee sang "The Lady Who Didn't Believe in Love." With Goodman's band, she sang at the Terrace Room of the Hotel New Yorker. Louis Armstrong, Count Basie, and Duke Ellington came to hear her, acknowledging that she had "soul." In 1942 she played the Paramount Theatre with Goodman and Frank Sinatra.

"Why Don't You Do Right?" Recorded with Columbia Records on July 27, 1942, "Why Don't You Do Right?" made Lee a star. Blues singer Lil Green had made an earlier version, and Goodman made a special arrangement for Lee, creating a hit record. Goodman used Barbour as guitarist. This was Lee and Goodman's greatest hit, premiering in January, 1943, and peaking at number four on the charts. Her first official Capitol album was *Capitol Collectors Series, Vol. 1: The Early Years*, recorded July 30, 1945, featuring "Waitin' for the Train to Come In," which reached the Top 10. This album showcased several songs written by Lee and Barbour, and it sold 750,000 copies. The Lee-Barbour team collaborated on "I Don't Know Enough About You," and Lee won Best Female Singer awards from *Down Beat* and *Metronome* in 1946. In May she appeared on Bing Crosby's NBC radio show *Kraft Music Hall* as his lead vocalist, which continued until 1954. She made her first appearance singing on television in 1946, on NBC's *Hour Glass*, a variety show.

"Mañana (Is Soon Enough for Me)." A Lee-Barbour composition, "Mañana (Is Soon Enough for Me)," sung by Lee, earned $750,000 in royalties in 1948, and it was filmed by Snader Telescriptions, a precursor to music videos. (Lee's Latin inspirations continued with *Latin à la Lee, Olé à la Lee*, and *Guitars à la Lee*.) She sang numerous signature film songs, such as "Bali Ha'i" from *South Pacific* (1949). Her version of "(Ghost) Riders in the Sky (A Cowboy Legend)" peaked at number two. In 1949 *Billboard* magazine voted Lee America's Number One Female Singer of the Year, and she was Capitol Records' Top Money-Making Female Vocalist.

"Lover." Lee moved to Decca to record "Lover," which she sang at Liederkranz Hall in New York on May 1, 1952. The song was written by Richard Rodgers and Lorenz Hart, and Lee worked out a new Latin arrangement, with bongos playing straight eights, congas playing six-eight, and the drummer playing a fast four. Lee won a film role in the remake of *The Jazz Singer* (1953), in which she sang "Lover" in her trademark white strapless gown. She collaborated with Victor Young in 1953, creating their greatest hit, "Johnny Guitar," inspired by Lee's love for Barbour. *Black Coffee* was the first Lee concept album offering a common mood. The recording speed was 33⅓ on a ten-inch disc holding eight songs instead of the former three-minute 78-rpm records. *Black Coffee* opened the door for popular singers to be heard on long-playing albums, formerly reserved for symphonic and operatic works.

Lady and the Tramp. With Sonny Burke, Lee coauthored the score and lyrics for Walt Disney's *Lady and the Tramp* (1955), and she did the singing voices of four characters—Darling (the mother), Si and Am (Siamese cats), and Peg (torch-singing chanteuse). Her joyous renditions endeared her to children and adults alike. In 1991 she successfully sued the Disney organization for a share of royalties from the sale of videos of this film, setting an important industry precedent in protecting performing artists' interests.

Pete Kelly's Blues. Lee's dramatic performance as an alcoholic singer in *Pete Kelly's Blues* (1955) earned her an Academy Award nomination for Best Supporting Actress, an Audie Award, a Laurel Award, and the New York Film Critics Award. She returned to Capitol Records in 1957, recording *The Man I Love* with Frank Sinatra, who conducted the entire album of songs arranged by Nelson Riddle.

"Fever." In 1958 Lee modified the arrangement of "Fever" written by John Davenport and Eddie Cooley, adding verses referring to Romeo and Juliet and Captain Smith and Pocahontas. Her smoldering rendition became a trademark song. She played at the nightclubs Ciro's, Copacabana, and Basin Street East. *Blues Cross Country*, an album written with Quincy Jones, showcased "Kansas City." The Lee-Benny Carter album *Mink Jazz* debuted in 1963, and her *Big Spender* album was released in 1966. "Is That All There Is?"—written by Jerry Leiber and Mike Stoller, who had written "I'm a Woman" earlier—was prelude to Lee's *A Natural Woman* album, embracing rock.

Later Works. *Norma Deloris Egstrom from Jamestown, North Dakota* in 1972 was Lee's last album with Capitol Records, and it became a classic. The song "Let's Love" was written by Paul McCartney for Lee, and she recorded it with Atlantic Records in 1974. *Peggy Lee—Live in London* recorded her 1977 concert at the London Palladium at which she sang career signature songs for posterity. In 1983 she wrote the autobiographical Broadway musical *Peg*.

Musical Legacy

Lee is a legend for her stylistic singing in jazz, blues, pop, swing, and rock. She excelled as a composer of lyrics and musical scores, which influenced younger singers and actors, such as Madonna and McCartney. Lee received a Grammy Award for Best Female Vocalist for "Is That All There Is?" in 1969. Her efforts in obtaining royalties on video sales paved the way for other artists to benefit from their performances.

Barbara Bennett Peterson

Further Reading

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Richmond, Peter. *Fever: The Life and Music of Miss Peggy Lee*. New York: Henry Holt, 2006. This excellent biography relies on personal interviews with many songwriters and performers who worked with Lee.

Strom, Robert. *Miss Peggy Lee*. Jefferson, N.C.: McFarland, 2005. Chronologically arranged, this includes all important Lee works, reviews, and an appendix listing compact discs.

See also: Armstrong, Louis; Basie, Count; Blackwell, Otis; Carter, Benny; Coleman, Cy; Davis, Sammy, Jr.; Ellington, Duke; Fitzgerald, Ella; Goodman, Benny; Jones, Quincy; Leiber, Jerry; Porter, Cole; Ronstadt, Linda; Sinatra, Frank; Stoller, Mike.

Michel Legrand

French film-score and musical-theater composer

Legrand was an important jazz artist in the 1950's and 1960's, but his film scores of the late 1960's and 1970's had a large impact on later composers and the development of the "hit song" movie.

Born: February 24, 1932; Paris, France

Principal works

FILM SCORES: *Le Triporteur*, 1957 (*The Tricyclist*); *L'Amérique insolite*, 1960 (*America as Seen by a Frenchman*); *Une femme est une femme*, 1961 (*A Woman Is a Woman*); *Eva*, 1962; *Love Is a Ball*, 1963; *Bande à part*, 1964 (*The Outsiders*); *Les Parapluies de Cherbourg*, 1964 (*The Umbrellas of Cherbourg*); *La Vie de château*, 1966 (*A Matter of Resistance*); *Ice Station Zebra*, 1968; *Play Dirty*, 1968; *The Thomas Crown Affair*, 1968; *The Picasso Summer*, 1969; *Wuthering Heights*, 1970; *Brian's Song*, 1971 (television); *Summer of '42*, 1971; *Lady Sings the Blues*, 1972; *La Vielle Fille*, 1972 (*The Old Maid*); *Portnoy's Complaint*, 1972; *Cops and Robbers*, 1973; *A Doll's House*, 1973; *The Three Musketeers*, 1973; *Le Sauvage*, 1975; *Gable and Lombard*, 1976; *Gulliver's Travels*, 1977; *The Other Side of Midnight*, 1977; *Mon premier amour*, 1978 (*My First Love*); *Atlantic City*, 1980; *Les Uns et les autres*, 1981 (*Boléro*); *Best Friends*, 1982; *A Woman Called Golda*, 1982 (television); *Never Say Never Again*, 1983; *Yentl*, 1983; *Train d'enfer*, 1985 (*Hell Train*); *Switching Channels*, 1988; *Dingo*, 1991; *Prêt-à-Porter*, 1994 (*Ready to Wear*); *Les Enfants de Lumière*, 1995; *Les Misérables*, 1995; *Madeline*, 1998; *Cavalcade*, 2005.

MUSICAL THEATER (music): *Of Love Remembered*, 1967 (libretto by Arnold Sundgaard); *Amour*, 2002 (libretto by Didier van Cauwelaert).

Principal recordings

ALBUMS: *I Love Paris*, 1954 (with Miles Davis); *Legrand Jazz*, 1958 (with Davis, Bill Evans and John Coltrane).

The Life

Michel Legrand (mih-SHEHL leh-GRAHND) was born in 1932. His father, Raymond Legrand, was a film composer who abandoned the family when Legrand was a boy. Legrand was a piano prodigy, and he studied at the Paris Conservatory with the famous pedagogue Nadia Boulanger. Legrand's first album, released in the United States in 1954 as *I Love Paris*, sold hundreds of thousands of copies. When Legrand arrived with Maurice Chevalier as the French singer's musical director on an American tour in 1955, Legrand discovered to his surprise that he was already a star.

In the late 1950's, Legrand scored many French films made by new wave directors such as François Reichenbach, Jean-Luc Godard, and Agnes Varda. Varda's husband, Jacques Demy, and Legrand were turned down by many producers before Mag Bodard agreed to produce their *The Umbrellas of Cherbourg*, in which all the dialogue is set to music. The film made Catherine Deneuve a star, and it won the Palme d'Or at Cannes in 1964.

Legrand's first big Hollywood success was *The Thomas Crown Affair*, which marked the beginning of a long collaboration with lyricists Alan and Marilyn Bergman. Legrand won his first Academy Award for Best Song for "The Windmills of Your Mind" from this film. He won two more, for Original Dramatic Score for *Summer of '42* and for Original Song Score or Adaptation Score for *Yentl*. Legrand has received thirteen Academy Award nominations and five Grammy Award nominations.

Legrand never limited himself to one type of film. His scores run the gamut from the Cold War standoff *Ice Station Zebra* to an adaptation of Emily Brontë's *Wuthering Heights*, along with swashbuckling adventures such as *The Three Musketeers*, the biopic *Gable and Lombard*, a James Bond film *Never*

Say Never Again, and director Robert Altman's *Ready to Wear*. Legrand ventured into television with his scores for *Brian's Song* and *A Woman Called Golda*. In 1989 he wrote and directed the film *Cinq jours en juin* (five days in June).

Legrand promoted his jazz and symphonic career at the same he worked as a film composer. He collaborated with such jazz greats as John Coltrane, Miles Davis, Stan Getz, Dizzy Gillespie, Stéphane Grappelli, and Sarah Vaughan. Legrand arranged and conducted most of Barbra Streisand's 1966 album *Je m'appelle Barbra*, and he collaborated with her on the film *Yentl*. His concert performances include appearances with many major American and European orchestras. Legrand's discography stretches across fifty years and many musical genres.

Legrand's first Broadway musical, *Amour*, ran for only seventeen performances in 2002, but it garnered five Tony Award nominations.

The Music

Legrand's musical style, heard in his recordings and in those he has arranged and produced for other performers, has a 1960's jazz sound. The composer never turned to rock and roll, and he never adopted some of the stylistic developments found in the Walt Disney films of the 1980's and 1990's or in the Broadway musicals of Stephen Sondheim, Jonathan Larson, and others. Legrand is noted for a spare use of thematic material, and in several films he used the music from one song for most of the music in the picture (for example, "The Summer Knows" from *Summer of '42*). He tends to let important bits of dialogue stand on their own without any underscoring. Although this may be a director's instructions rather than his own preference, it suggests that Legrand is more comfortable composing on a small scale rather than on a large scale.

Early Works. Legrand was only twenty-two when his album *I Love Paris*, which also featured Davis, became a best-selling instrumental recording. On a trip to the United States in 1958, he teamed up with Davis again, as well as Coltrane, Bill Evans, and other jazz greats for treatments of standards such as "'Round Midnight" and "Don't Get Around Much Anymore" on the album *Legrand Jazz*. Legrand composed the music for more than two dozen French-language films before his work on *The Umbrellas of Cherbourg* brought him to the attention of Hollywood.

The Umbrellas of Cherbourg. Demy and Legrand call their remarkable 1964 motion picture about the doomed love affair between a shopkeeper's daughter and an auto mechanic sent to fight in Algeria a musical, but it is more accurately described as an opera, since all the dialogue is sung in a light, parlando style reminiscent of the older opéra comique (French comic opera). Audiences had never seen auto mechanics singing before, and the somewhat predictable plot is redeemed by the striking final tableau as the now wealthy heroine drives away in the snow from her former boyfriend's gas station.

This is considered a masterpiece of late-twentieth century film music. The singsong vocal writing is conversational, with no grand ensembles or even duets, and it fits the petit bourgeois setting perfectly. Most of the time the vocal lines (which were dubbed for the actors) do not double lines in the orchestra, and there are few soaring moments aside from the song that became Legrand's first film hit,

Michel Legrand. (AP/Wide World Photos)

"I Will Wait for You." Legrand has aptly described the music as "a scoreful of hankies."

The Thomas Crown Affair. In his first big Hollywood success, Legrand won an Academy Award for the song "The Windmills of Your Mind," to lyrics by Alan and Marilyn Bergman, who became regular collaborators. They worked with Legrand on the songs for *Yentl* fifteen years later. Legrand's arching melody and minor inflections make this song well suited to the story of a doomed love affair between a wealthy bank thief and an insurance investigator. It famously is first heard as the hero is seen soaring overhead in a glider. The song is actually sung in the scene, which is not always the case with Legrand's later hit songs, where only the music is heard in the course of the film (for example, "The Hands of Time" in *Brian's Song*). Sting performed "The Windmills of Your Mind" in the 1999 remake of the motion picture.

Ice Station Zebra. Released the same year as *The Thomas Crown Affair*, this was one of Legrand's first big Hollywood blockbusters, a Cold War standoff in the Arctic starring Rock Hudson, Ernest Borgnine, and Patrick McGoohan. Legrand's music for the American submarine as it races to beat the Soviets to a downed spy satellite has a surging *Victory at Sea* (1952) sound, and his use of dissonant electronic techniques when the submarine is stuck under the ice conjures the weird, frozen underwater world. Legrand leaves most of the dramatic situations without underscoring, but his subtle scoring for the final Russian-American confrontation shows that he is able to do it effectively.

Brian's Song. This 1971 television motion picture tells the story of the friendship between Chicago Bears football players Brian Piccolo and Gayle Sayers as they confront racism toward Sayers and an aggressive cancer that sidelines and eventually kills Piccolo. The song "If the Hands of Time" became another hit for Legrand, although it is never sung in the film. The music for it, on the other hand, provides the majority of the underscoring. Monotony is avoided by Legrand's use of various instrumental settings, not just his trademark piano and light orchestral sound, and the use of some interesting thematic transformations not found in other films, where the hit song forms the basis for most of the score, such as *Best Friends*, with the underrated song "How Do You Keep the Music Playing?"

Lady Sings the Blues. This biopic about jazz singer Billie Holiday allowed Legrand to return to his jazz roots. Holiday's songs, such as "Strange Fruit," sung by Diana Ross, provide much of the music in the film. Legrand shows his light hand when it comes to underscoring dramatic scenes, though on occasion it seems that the director told him a scene needed music and the composer was not sure what to use (for example, the jazzy score when Holiday comes upon the lynching, or the almost ironic romantic strings in the scene where she is found shooting heroin and her lover leaves her). Although Holiday's life would seem to be ideal material for Legrand, ultimately his score for this film is not one of his most successful.

Yentl. Legrand's Academy Award-winning score for Streisand's 1983 musical setting of an Isaac Bashevis Singer story does not emphasize Jewish elements, aside from the funeral early in the film and the scene where Yentl cuts her hair and begins her transformation into a boy. Alert listeners can catch a suggestion of cantillation in the song that became one of Streisand's signature numbers, "Papa, Can You Hear Me?" On the whole, however, the songs are in Legrand's characteristic romantic style and would not have been out of place in any of his Hollywood films made in the previous two decades.

Musical Legacy

Legrand's many awards and nominations reflect the admiration his musical colleagues hold for him. In addition to his own scores and recordings Legrand has conducted, arranged, and produced recordings for many of his contemporaries over the past fifty years. Legrand's work in jazz enhanced his reputation, and he was an important influence on other jazz musicians in the 1950's and 1960's. However, the composer never developed a style beyond this early sound to attract younger musicians and audiences. Legrand is celebrated more for individual songs from his films than for the films' scores.

David E. Anderson

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See also: Bergman, Alan; Chevalier, Maurice; Davis, Miles; Grappelli, Stéphane; Horne, Lena; Mancini, Henry; Norman, Jessye; Vaughan, Sarah.

Lotte Lehmann

German opera singer

Renowned for her natural acting, impeccable diction, and warm, enthusiastic singing, Lehmann was one of the finest dramatic sopranos of the first half of the twentieth century.

Born: February 27, 1888; Perleberg, Germany
Died: August 26, 1976; Santa Barbara, California
Also known as: Charlotte Sophie Pauline Lehmann (full name)

Principal works

OPERATIC ROLES: Sophie in Strauss's *Der Rosenkavalier*, 1911; Elsa in Richard Wagner's *Lohengrin*, 1912; Ariadne in Strauss's *Ariadne auf Naxos*, 1913; The Composer in Strauss's *Ariadne auf Naxos*, 1913; Octavian in Strauss's *Der Rosenkavalier*, 1914; Eva in Wagner's *Die Meistersinger*, 1914; Sieglinde in Wagner's *Die Walküre*, 1914; Dyer's Wife in Strauss's *Die Frau ohne Schatten*, 1919; Marschallin in Richard Strauss's *Der Rosenkavalier*, 1924; Christine in Strauss's *Intermezzo*, 1924; Leonore in Ludwig van Beethoven's *Fidelio*, 1927; Elisabeth in Wagner's *Tannhäuser*, 1930; Arabella in Strauss's *Arabella*, 1933.

WRITINGS OF INTEREST: *Anfang und Aufstieg*, 1937 (*Wings of Song*, 1938); *More Than Singing: The Interpretation of Songs*, 1945; *My Many Lives*, 1948; *Five Operas and Richard Strauss*, 1964.

The Life

Charlotte Sophie Pauline "Lotte" Lehmann (LAHT-tee LAY-mahn) launched her operatic career in 1911 at the Hamburg Opera, achieving early success as Elsa in Wagner's *Lohengrin* (1848). In 1914 she sang the role of Sophie in Richard Strauss's *Der Rosenkavalier* (1911) at Drury Lane in London. Soon after, Hans Gregor, director of the Vienna Court Opera, offered her a contract. Her affiliation with Vienna would stretch from 1916 to 1938. In the Austrian capital, Lehmann attracted critical attention for her Manon, and she was picked by Strauss to sing the Composer in his revised *Ariadne auf Naxos*, a performance that caused a sensation in Vienna. She emerged as the first Straussian soprano, premiering the roles of the Dyer's Wife (*Die Frau ohne Schatten*, 1919) and Christine (*Intermezzo*, 1924), and singing in many productions of *Arabella* in the 1930's.

In 1924 Lehmann sang her first Marschallin, which became her most celebrated role. Her debut at New York's Metropolitan Opera in 1934 featured her widely admired portrayal of Wagner's Sieglinde (*Die Walküre*, 1870). Leaving behind the political turmoil in Austria in 1938, she immigrated to the United States and was affiliated with the Metropolitan Opera until 1945. Lehmann gave her final operatic performance in 1946 in San Francisco, reprising her beloved Marschallin. Her later years included frequent lieder recitals, and she taught voice at the Music Academy of the West in Santa Barbara, California, a summer music school she cofounded in 1947.

The Music

Lehmann's early career was dominated by lighter roles, but she gradually developed her voice to handle works requiring a large sound and great vocal endurance. Though best known for her interpretations of the works of Wagner and Strauss, Lehmann had in her repertoire songs from French

Lotte Lehmann. (Library of Congress)

operas such as Georges Bizet's *Carmen* (1875) and Jules Massenet's *Manon* (1884) as well as several of Giacomo Puccini's Italian operas. With its lyric quality, Lehmann's voice type prohibited her from singing heavy Wagnerian roles; she never gave full performances as Isolde or Brünnhilde. Lehmann was well-suited for Strauss, whose post-*Elektra* (1909) output often demands that the singer navigate lengthy passages in a carefree, conversational style. Throughout her career, Lehmann was a highly regarded recitalist whose sensitivity for textual nuances found a perfect medium in the genre of the lied.

Sieglinde. Premiered during her fourth season at the Hamburg Opera on January 9, 1914, Lehmann's Sieglinde quickly became one of her most admired roles. The Wagnerian character was an ideal vehicle for her masterful acting, and her performances soon achieved great popularity in England. Lehmann later chose the role for two important debuts: her North American premiere at Chicago's Lyric Opera in 1930 and her first appearance on the stage of the Metropolitan Opera in New York. Critics and audiences ecstatically praised the pairing of Lehmann's Sieglinde and Lauritz Melchior's Siegmund as one of the best. Their 1935 recording of act 1 with Bruno Walter conducting the Vienna Philharmonic is legendary. The soprano's renditions of well-known passages such as Sieglinde's "Du bist der Lenz" and the love scene at the end of the act offer a uniquely feminine, impassioned, and unrestrained reading.

The Marschallin. A veritable pioneer of Strauss's most popular opera, Lehmann was the first to sing each of *Der Rosenkavalier*'s three soprano roles. In Hamburg, she followed her breakthrough performance as Sophie in 1911 with a convincing Octavian in 1914. A decade later, on May 21, 1924, she premiered her definitive interpretation of the Marschallin at Covent Garden in London with Walter conducting. Commentators praised Lehmann's instinctual gift for communicating the many psychological layers of Hugo von Hofmannsthal's libretto. The 1933 studio recording featuring Elisabeth Schumann as Sophie, Richard Mayr as Ochs, and Robert Heger conducting the Vienna Philharmonic is widely cherished, despite several cuts needed to accommodate 78-rpm records. Especially memorable is Lehmann's performance of the Marschallin's act 1 monologue that dwells on the passage of time ("Da geht Er hin"). At once heartbreaking and dignified, Lehmann had a remarkable ability to convey the emotional substance of every line, setting the standard in the early recording era.

Leonore. Ludwig van Beethoven's Leonore was one of Lehmann's most challenging roles and one for which she received some of her highest praise. She premiered the part at the Salzburg Festival under the baton of Franz Schalk on March 26, 1927, the centenary of the composer's death. Lehmann quickly became a perennial favorite at the festival, and over the next ten years, she performed Leonore with many renowned conductors, including Walter and Arturo Toscanini. Her appearances with Toscanini in particular garnered tremendous critical acclaim; excerpts from a live performance in 1936 and a complete studio recording from 1944 capture Lehmann's insightful interpretation. Her vivid renditions of the famous act 1 aria "Komm,

Hoffnung" are touchingly sung and admirably portray Leonore's struggle to liberate her imprisoned husband. The visceral emotion and heroism with which Lehmann sings the aria's final line, "I will not waver, strengthened by the duty of true conjugal love," perfectly embody Beethoven's "angel of freedom."

Musical Legacy

With long-term engagements in Germany, Austria, England, and the United States, Lehmann achieved true international fame in a career that spanned the 1910's to the 1940's. She is inextricably linked to five of Strauss's operas, and she played a central role in establishing his status as one of the most important opera composers of the twentieth century. Though she may be best known for her operatic roles, Lehmann's lieder recitals were highly respected for their warmth and meticulous attention to the text. In retirement, her master classes helped to advance the careers of innumerable singers, including Grace Bumbry and Marilyn Horne. The first to admit imperfections in her vocal technique, Lehmann always emphasized expression over mechanics in both her writing and teaching. She left an impressive recorded legacy that will inspire audiences and performers for generations.

Joseph E. Jones

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Lehmann, Lotte. *More than Singing: The Interpretation of Songs*. Translated by Frances Holden. New York: Boosey & Hawkes, 1945. A guide for performing songs by Beethoven, Johannes Brahms, and Strauss, among others. A unique window into Lehmann's creative mind and warm personality.

See also: Melchior, Lauritz; Puccini, Giacomo; Strauss, Richard; Walter, Bruno.

Tom Lehrer

American pop singer/musical-theater composer and lyricist

Noted for his biting satire, sung to folk-song-inspired tunes, Lehrer was a "cult" figure whose songs commented on political and social movements of the 1960's.

Born: April 9, 1928; New York, New York

Principal works

MUSICAL THEATER (music and lyrics): *Tomfoolery*, 1980 (revue; adapted by Cameron Mackintosh and Robin Ray).

Principal recordings

ALBUMS: *Songs by Tom Lehrer*, 1953; *Song Satires*, 1954; *An Evening Wasted with Tom Lehrer*, 1959; *More of Tom Lehrer*, 1959; *Tom Lehrer Discovers Australia (and Vice Versa)*, 1960; *That Was the Year That Was*, 1965; *The Electric Company*, 1972 (songs from the children's television program); *Songs and More Songs by Tom Lehrer*, 1997; *The Remains of Tom Lehrer*, 2000.

The Life

Tom Lehrer (LEH-ruhr) was born to James Lehrer, a necktie manufacturer, and his wife, Anna Waller. As a child, Lehrer studied classical piano, but at his urging, his parents allowed him to switch to popular music, and by the age of eight he was writing his own songs. After graduating from the Loomis Chaffee School in Windsor, Connecticut, at the age of fourteen, he entered Harvard University, where he majored in mathematics. He graduated

magna cum laude in 1947, when he was only eighteen. The following year he received his master's degree in mathematics at Harvard, and he was elected to Phi Beta Kappa. He then entered the doctoral program in mathematics at Harvard, and for the next sixteen years he worked intermittently on his doctorate.

While he was attending Harvard, he wrote several song parodies that were popular with Harvard students. Eventually, he paid for studio time to make his first album, *Songs by Tom Lehrer*, which he sold by mail order. The album quickly became a cult hit, selling 350,000 copies. Considering that no radio stations were willing to play his songs, those sales were outstanding.

During the summer of 1952, he was a researcher for the Atomic Energy Commission in Los Alamos, New Mexico, where the government was working on nuclear bombs. The following year he left Harvard to work at Baird-Atomic, a technical firm, where he was a theoretical physicist. When it appeared that he would be drafted, he enlisted in the Army, and from 1955 to 1957 he worked for the National Security Agency. After leaving the Army, he toured for three years, performing his songs throughout the United States and in England, Australia, and New Zealand. In 1960 he returned to Harvard to work on his doctorate and to teach, as a part-time instructor at Harvard Business School, where he taught calculus, and then at the Harvard School of Education, where he taught geometry. In 1965, with only his dissertation left to finish, he began teaching quantitative courses in political science at the Massachusetts Institute of Technology. He also taught statistics at Wellesley College in 1965, just after he stopped his concert tours, and then he became a writer for *That Was the Week That Was*, a satiric television show on NBC modeled after a program in Britain. Always interested in politics, he campaigned for Democratic presidential candidate Eugene McCarthy and other liberal causes. Disillusioned by the country's conservative turn, Lehrer stopped writing political satire, since he believed that there was nothing comic about the conservative politicians who were running the country. According to Lehrer, "Satire was made obsolete when Henry Kissinger got the Nobel Peace Prize." He continued to write songs, however, but this time in the early 1970's for *The Electric Company*, a children's television show.

Tom Lehrer. (Hulton Archive/Getty Images)

After his years at Harvard, Lehrer taught mathematics, which he said he preferred to research. Beginning in 1972, he taught at the University of California at Santa Cruz, including a course in applying math to social science and, later, a course in musical comedy, one of his favorite subjects. He split his time between Santa Cruz and his home in Cambridge, Massachusetts.

The Music

Lehrer's musical career began at Harvard, where he entertained friends and fellow students with the parodies he wrote of popular songs. Written in 1945, "Fight Fiercely, Harvard" is one of his earliest and best-known songs, and the Harvard Band still plays it at half-time at football games. Lehrer put his science background to work in a song he wrote that contains all the chemical elements, using the music of "The Major-General's Song" from William Gilbert and Arthur Sullivan's *The Pirates of Penzance* (1879). Lehrer also collaborated with some science colleagues to produce "Odes to a Physics Songbag," containing songs about the interplay between professor and students.

While Lehrer was at Harvard, he performed at a senior-year dinner with cartoonist Al Capp, who was so impressed that he hired Lehrer to work on a satiric television show Capp was doing in Boston. Unfortunately, the show lasted only four weeks. In 1950 Lehrer performed at a freshman smoker (a party suitable for men only) with Sally Rand, a famous striptease artist.

Early Works. Lehrer's first income from music was generated from the mail-order sales of his first album, *Songs by Tom Lehrer*, which cost him fifteen dollars to record at a studio. The four hundred copies he had printed were sold quickly, thanks in part to a laudatory review in the *San Francisco Chronicle*, and the album eventually sold more than 350,000 copies. Songs such as "Be Prepared" (about contraception) and "I Hold Your Hand in Mine" (featuring an amputated hand) were not suited for radio audiences, but collegians and other young people responded enthusiastically, leading Lehrer to issue in 1959 two albums featuring the same songs: *More of Tom Lehrer* (recorded in a studio) and *An Evening Wasted with Tom Lehrer* (recorded before a live audience).

The first of Lehrer's 109 concert performances (according to the British magazine *The Spectator*) on the road was at Hunter College in 1957, and his subsequent tours (including ones to England, Australia, and New Zealand) brought him more acclaim. However, Lehrer did not really enjoy touring; despite his success on the road, he never saw himself as a performer. Although he was a hit in coffeehouses and on college campuses, he was not played on radio because his humor was considered too risqué. As a result, he became known through word of mouth as students and left-leaning intellectuals shared his work with their contemporaries.

Satiric Lyrics. Any thorough discussion of political satire must allude to Lehrer's lyrics. He had no contemporary counterpart, and he became a unique commentator on the political and social changes of the 1960's. To describe President Lyndon Johnson's increasing involvement in the Vietnam War, he coined the word "escallatio," a clear reference to the word for oral sex. Such references made Lehrer's work too prurient for radio audiences, but combining such "blue" references with wit offered intelligent satire rather than mere ranting.

Religion was a frequent subject of Lehrer's satire. Some Catholics castigated "The Vatican Rag" as irreverent. Although Lehrer maintained that he was not making fun of Catholicism, only its rituals, and that the song was merely an extension of changes imposed by Vatican II that made the Church more "commercial," many Catholic critics were unswayed, and they still found the song objectionable.

Because he was not a mainstream performer whose songs received a great deal of air time, Lehrer remained an artist whose fame and relatively modest record sales reflected word-of-mouth praise and the enthusiasm of critics in avant-garde journals. His appeal has always been to educated, leftist intellectuals who rejoice in the skewering of authority and pretentiousness. As his fans have aged, they not only have passed their enthusiasms on to another generation but also have retained Lehrer's lyrics, which have remained amazingly appropriate to events and situations decades after they were written. A 1965 song about George Murphy, an actor turned politician, anticipated Ronald Reagan's success, and "Pollution" resonates with President Bill Clinton's statement that he tried marijuana cigarettes as a youth but did not inhale. "The Hunting Song," which contains a list, including two game wardens and seven hunters, of a hunter's daily kill, has been used in reference to Vice President Dick Cheney's hunting accident of 2006, when he shot a friend who was on a quail hunting trip with him.

After "Retirement." Although Lehrer stopped performing in public in 1965, he went on to perform in *That Was the Week That Was*, the NBC program satirizing politics that was modeled after a popular British television show. In 1965 his songs were recorded for Reprise Records, and in the 1970's he wrote some songs for *The Electric Company*, a children's television show.

Because his songs finally got some airtime on the radio, notably on Dr. Demento's popular nationwide radio program (which specializes in playing novelty songs), Lehrer had a spurt in popularity. That led to *Tomfoolery*, a touring show in England, which included many of his songs, modified and updated by Lehrer (although he did not appear in the show). Reprise Records reissued his recordings, which sold well.

Musical Legacy

Although Lehrer was not the only political satirist of his time, during the 1950's and the early 1960's he was alone in composing political songs and then performing them. For a generation hemmed in by conformity and a narrow definition of family values, his songs offered educated young people a welcome challenge to a world dominated by right-wing politics. In the 1960's, there was an upsurge of political optimism that was dampened by the assassinations of President John Kennedy, his brother Robert Kennedy, and Martin Luther King, Jr. Lehrer's decision to stop writing satire coincided with their deaths.

Lehrer's legacy is his persona as a talented, irreverent, creative, playful performer who delighted in offering his audiences another, darker but not bleak, perspective on their world. His music utilized his vast knowledge of musical genres, his scientific background, and his puckish enthusiasm for inventive rhymes and comic piano playing. Other satirists (notably comedian Lenny Bruce) tackled political issues, but they often resorted to scatological and obscene language. Lehrer was only risqué in his subject matter, not in his words.

Thomas L. Erskine

Further Reading

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Holland, Bill. "Fifties Trailblazers Brought Social Satire to the Masses." *Billboard* 108 (September 28, 1996): 1-2. This article discusses Lehrer, Bruce, Mort Sahl, and Dick Gregory, satirists who were in touch with college students interested in jazz, rebelliousness, and modern art.

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_____. *Tom Lehrer's Second Song Book*. New York: Crown, 1968. Additional songs by Lehrer, including lyrics, piano accompaniment, and guitar chords.

_____. *Too Many Songs by Tom Lehrer, with Not Enough Pictures by Ronald Searle*. New York: Pantheon, 1981. Lyrics with piano and guitar accompaniment for thirty-four songs, some of them not previously published.

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See also: Cohen, Leonard; Seeger, Pete.

Jerry Leiber

American rock songwriter and producer

In collaboration with composer Mike Stoller, Leiber wrote some of the most successful rhythm-and-blues songs of the early 1950's, which crossed over to become rock and roll.

Born: April 25, 1933; Baltimore, Maryland
Also known as: Jerome Leiber (full name)

Principal works

SONGS (as producer; with Mike Stoller): "She Cried," 1962 (recorded by Jay and the Americans); "Tell Him," 1963 (recorded by the Exciters); "Chapel of Love," 1967 (recorded by the Dixie Cups); "Leader of the Pack," 1967 (recorded by Shangri-Las); "Stuck in the Middle with You," 1973 (recorded by Stealers Wheel).

SONG (as songwriter; with Phil Spector): "Spanish Harlem," 1961 (recorded by Ben E. King).

SONGS (as songwriter; with Mike Stoller): "Real Ugly Woman," 1950 (recorded by Jimmy Witherspoon); "Hard Time," 1952 (recorded by Charles Brown); "Hound Dog," 1952 (recorded by Willie Mae "Big Mama" Thornton;

rerecorded by Elvis Presley, 1956); "K. C. Lovin'," 1952 (recorded by Little Willie Littlefield; rerecorded by Wilbert Harrison, 1959); "Black Denim Trousers and Motorcycle Boots," 1955 (recorded by the Cheers); "Riot in Cell Block #9," 1955 (recorded by the Robins); "Smokey Joe's Café," 1955 (recorded by the Robins); "Love Me," 1956 (recorded by Presley); "Ruby Baby," 1956 (recorded by the Drifters); "Jailhouse Rock," 1957 (recorded by Presley); "Loving You," 1957 (recorded by Presley); "Lucky Lips," 1957 (recorded by Ruth Brown; rerecorded by Cliff Richards and the Shadows, 1963); "Searchin'," 1957 (recorded by the Coasters); "Young Blood," 1957 (recorded by the Coasters); "Don't," 1958 (recorded by Presley); "Yakety Yak," 1958 (recorded by the Coasters); "Charlie Brown," 1959 (recorded by the Coasters); "Love Potion No. 9," 1959 (recorded by the Clovers); "Poison Ivy," 1959 (recorded by the Coasters); "Stand by Me," 1961 (written with and recorded by Ben E. King); "I'm a Woman," 1962 (recorded by Christine Kittrell; rerecorded by Peggy Lee, 1963); "On Broadway," 1963 (written with Barry Mann and Cynthia Weil; recorded by the Drifters); "Is That All There Is?," 1969 (recorded by Lee).

The Life

Jerome Leiber (LEE-bur) was born in Baltimore to a Polish immigrant; his father died when Leiber was five years old. His mother took the insurance money of one hundred dollars and opened a candy store, which later became a grocery store, in a Baltimore Jewish neighborhood that was near a black neighborhood. While making food deliveries, Leiber became interested in the music he heard being played in the black homes.

In 1945 he moved with his mother to California. At sixteen he started working at a music store, and he began writing rhythm-and-blues lyrics while searching for a composer. A drummer friend at high school told him about a boy his age who was studying composition, and his partnership with Mike Stoller began in the summer of 1950. By the following year they were writing songs for the Robins, who would later become the Coasters. In 1952, while still in their teens, Leiber and Stoller produced Big Mama Thornton's recording of their song "Hound Dog," which hit number one on the rhythm-and-blues charts, years before Elvis Presley heard it. Leiber was primarily the lyricist of the team, though he sometimes contributed melodic ideas to composer Stoller. They founded Spark Records in 1953, but they dissolved it three years later to return to the creative side of recording. When Presley discovered the duo's music, he wanted them to write for his films. In the decades that followed, Leiber and his partner produced enduring hits, many of which were memorialized in a 1995 Broadway revue, *Smokey Joe's Café*.

The Music

By his mid-twenties, Leiber and his partner Stoller were among the most successful songwriters in the record industry, their names appearing on more than forty million records. Rhythm-and-blues fans, they started their careers working with African American groups, primarily the Robins (Coasters), Thornton, and Wilbert Harrison. Leiber, who was considered an excellent blues singer himself, could have preceded Presley in bringing the rhythm-and-blues sound to white audiences, but he considered a white blues singer "inauthentic," and he refused to record.

"Hound Dog." This song helped Leiber and Stoller cross over into rock and roll (after it became a big rhythm-and-blues hit), and it also made them producers. Invited by Johnny Otis, one of the few white drummers in rhythm and blues, to write material for Thornton, Leiber and Stoller contributed "Hound Dog." When they attended the recording session, on August 13, 1952, they realized that the studio musicians were not getting the beat. The songwriters told Otis, who was running the control board for the session, that he would have to take over the drumming. This meant that Leiber and Stoller had to man the board, giving them total control over the sound, and thus Leiber became a record producer. Released in April of 1953, Thornton's recording hit number one in *Cash Box*, the rhythm and blues' equivalent of *Billboard*. Some suggested that Presley's 1956 version (in which Leiber had no part) toned down the suggestive lyrics, but mainly the alterations are adaptations of point of view, from a female singer to a male, a change that had occurred in lounge acts from which Presley first

heard the song. Freddie Bell and the Bellboys recorded the altered version a year before Presley did.

"Yakety Yak." A great deal of Leiber's success as a lyricist involves his comedic sense, which reflects not only his wit but the satiric flair of the first rock-and-roll generation that bought his songs. From parodies of B-film Western plots in "Along Came Jones" and of detective films in "Searchin,'" to the high-school class clowning of "Charlie Brown," Leiber developed the ability to tell a comic story in a three-minute song. One of the best of this type was "Yakety Yak." Lyrically, it was simple: Each verse begins with a barrage of parental nagging, which ends with the teenager's dismissive answer, "Yakety yak," followed by the parental voice admonishing, "Don't talk back!" This introduction of a dramatic element into popular song, while familiar to rhythm-and-blues listeners as a version of the call-and-response pattern of jazz music, was new to rock and roll.

"On Broadway." This Leiber-Stoller hit from 1963 demonstrates how easily the duo collaborated with other composers: The version which hit number nine on the *Billboard* Hot 100 was a Leiber-Stoller rewrite of a Barry Mann-Cynthia Weil song. Lyrically, it shows Leiber's talent for matching verbal to musical rhythms. The melody, which Stoller had simplifed, contained a musical phrase repeated three times, the third time with three additional notes. The irregular line length presents a hardship for the lyricist, who depends upon rhymes appearing at equal intervals. Leiber solved this problem by placing the third rhyme in its expected position and allowing the extra notes to echo the title, "On Broadway."

Musical Legacy

Leiber worked behind the scenes with some of the greatest names in popular music for more than half a century. Even production styles outside the Leiber-Stoller formula—such as Phil Spector's "wall of sound"—owed something to the duo's pioneer work in the recording studio. Spector, in fact, learned production by assisting Leiber and Stoller, and it was Spector who played guitar on the 1963 Drifters recording of "On Broadway."

In 1985 Leiber was inducted into the Songwriters Hall of Fame and in 1987 into the Rock and Roll Hall of Fame. Leiber and Stoller's role in influencing the direction of Peggy Lee's music in the late 1960's was commemorated in the 2005 compilation *Peggy Lee Sings Leiber and Stoller*. In 1995 the Broadway musical *Smokey Joe's Café* celebrated their hit songs.

John R. Holmes

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See also: Blackwell, Otis; Diamond, Neil; Lee, Peggy; Otis, Johnny; Presley, Elvis; Spector, Phil; Stoller, Mike.

John Lennon

English rock/pop singer, guitarist, and songwriter

Lennon's work with the Beatles in the 1960's defined the music, politics, and styles of a generation. His solo career in the 1970's further secured his legacy as one of the most widely known, respected, and beloved performers in contemporary popular music.

Born: October 9, 1940; Liverpool, England
Died: December 8, 1980; New York, New York

Also known as: John Winston Lennon (full name); John Ono Lennon
Member of: Beatles; Plastic Ono Band

Principal recordings

ALBUMS (solo): *Imagine*, 1971; *Mind Games*, 1973; *Walls and Bridges*, 1974; *Rock 'n' Roll*, 1975; *Double Fantasy*, 1980 (with Yoko Ono); *Milk and Honey*, 1984 (with Ono); *Menlove Avenue*, 1986.

ALBUMS (with the Beatles; songs written primarily with Paul McCartney): *Introducing the Beatles*, 1963; *Please Please Me*, 1963; *With the Beatles*, 1963; *Beatles for Sale*, 1964; *Beatles '65*, 1964; *The Beatles Story*, 1964; *A Hard Day's Night*, 1964; *Meet the Beatles*, 1964; *Something New*, 1964; *Beatles VI*, 1965; *Help!*, 1965; *Rubber Soul*, 1965; *Revolver*, 1966; *Yesterday . . . and Today*, 1966; *Magical Mystery Tour*, 1967; *Sgt. Pepper's Lonely Hearts Club Band*, 1967; *The Beatles*, 1968 (*The White Album*); *Abbey Road*, 1969; *Yellow Submarine*, 1969; *Hey Jude*, 1970; *Let It Be*, 1970.

ALBUMS (with the Plastic Ono Band): *Unfinished Music No. 1: Two Virgins*, 1968; *Unfinished Music No. 2: Life with the Lions*, 1969; *Wedding Album*, 1969; *John Lennon/Plastic Ono Band*, 1970; *Yoko Ono/Plastic Ono Band*, 1970; *Some Time in New York City*, 1972.

The Life

John Winston Lennon was born in Liverpool, England, in 1940. His father, a merchant seaman, was not present at his birth and would not be a significant presence in his formative years. His mother Julia entertained other male companions in her husband's absence, and eventually her sister, Mary "Mimi" Smith, petitioned for custody of John, citing the unwholesome nature of his mother's household. Smith was granted guardianship of John, whom she raised for most of his childhood. John attended public schools in Liverpool. An independent and often rebellious thinker, he received only average marks despite a keen, acerbic wit. However, he did display a strong aptitude for the arts; Lennon was well known in grammar school for his talents in writing and drawing and was granted admission to Liverpool College of Art in 1958.

Lennon did not complete a college degree, instead turning his focus to playing rock and roll. In the late 1950's he befriended Paul McCartney and George Harrison, and with them he formed two groups—the Quarrymen, then the Silver Beetles. They played gigs around Liverpool, including several at a club called the Cavern. In the early 1960's the band also performed extensively in Hamburg, Germany, before returning to Liverpool. Lennon blossomed as a guitarist and front man, and in 1963 the group—their name now amended and shortened to the Beatles—signed a major recording contract with Parlophone Records.

Between 1963 and 1970 the Beatles enjoyed unprecedented commercial success throughout the world, garnering a string of hit singles, million-selling albums, and sold-out tours. However, Lennon's 1969 marriage to Japanese artist Yoko Ono drove a wedge between Lennon and the other Beatles, and by the early 1970's he had formally split with the group and embarked on a successful solo career. He and Ono campaigned actively against U.S. involvement in Vietnam. Although Lennon lived in New York, the U.S. government initially threatened to deport him but later granted him a permanent visa. After releasing several albums, Lennon left the music business in 1975, opting to spend more time with Ono and their infant son Sean.

In 1980 John returned to music, releasing *Double Fantasy*, an album of songs he penned and performed with Ono. Although Lennon had made a number of media appearances shortly after the album's release, his much-celebrated comeback was short-lived. Lennon was shot and killed by a mentally ill fan, Mark David Chapman, in front of his New York apartment on December 8, 1980.

The Music

Although his Aunt Mimi tried to steer her young trustee toward a more conventional career, Lennon began listening to rock and roll and playing guitar while still in his early teens. His mother Julia, who had bought him his first instrument, died in a tragic accident when John was sixteen, an event he later claimed to be the most traumatic in his life. This contributed significantly to the bond he was forming at the time with schoolmate McCartney, whose mother had also died suddenly around the same time. In the mid-1950's the boys began practicing, then writing, then performing songs together. In 1958 guitarist George Harrison joined the group,

John Lennon. (AP/Wide World Photos)

which by 1960 had become one of the most popular in Liverpool, attracting fans to the Cavern Club with its raw, energetic live performances. After sharpening its chops in the bars of Hamburg, Germany, it returned to England in late 1962 as a polished and impressive act. After adding seasoned drummer Ringo Starr (born Richard Starkey), the Beatles signed with England's Parlophone Records and embarked on one of the most commercially successful careers ever enjoyed by any pop group.

"Love Me Do." Although Lennon and the Beatles released singles in England previous to this bluesy Lennon-McCartney composition, "Love Me Do" is generally recognized as the Beatles' first major chart success. The single reached number one on the British pop charts and merited the band an opportunity to record the British album *With the Beatles*. The song features Lennon on vocals and harmonica—an instrument he played on other early Beatles hits "Please Please Me" and "She Loves You."

"I Want to Hold Your Hand." The Beatles' breakthrough U.S. hit, "I Want to Hold Your Hand," another Lennon-McCartney collaboration, featured the snappy tempo and soaring harmonies that came to define the band's sound and captivate music fans throughout the world. The Beatles performed the song on CBS's *Ed Sullivan Show* in February, 1964, and it proved to be one of the most highly rated and widely discussed musical performances ever to air on television. The single became a number-one *Billboard* pop hit and ushered in the British invasion, which dominated the American musical charts for much of the decade.

"A Day in the Life." The concluding track on 1967's revolutionary album *Sgt. Pepper's Lonely Hearts Club Band*, "A Day in the Life" is the first Lennon composition to display the change in stylistic direction that was to define much of his subsequent music. Boldly experimental in both lyrical and musical execution, the song combines dreamlike lyrics with orchestral instrumentation and groundbreaking studio effects. It is heralded by many as the first significant work of the psychedelic era of pop music, a genre heavily influenced by the hallucinogenic drug culture of the Vietnam era. Its chorus, "I'd love to turn you on," became a mantra for the counterculture.

"Revolution." One of the most politically overt Beatles's songs, "Revolution" was released in two versions. A swinging tongue-in-cheek version appears on the 1968 album *The Beatles*, while a harder and more sonically abrasive alternate take appears on the B-side of the multimillion-selling single "Hey Jude." Memorable for its uncompromising irony, the song lampoons the overzealous, unfocused hippie idealism that had come to plague the protest movement by the late 1960's. Lennon's sardonic lyrics imply that although reinventing social and political norms is something to be encouraged, it comes with a level of commitment few are able to give it.

Plastic Ono Band. Perhaps Lennon's most critically acclaimed solo album, *John Lennon/Plastic Ono Band* contains a group of songs so personal and thematically unified that the album sounds more like an unabashed emotional autobiography than it does a mere pop record. Songs such as "Mother," "My Mummy's Dead," and "I Found Out" explore Lennon's intimate, often achingly personal feelings about family, friends, and the consequences of worldwide fame. Lennon is joined on the album by a distinctive lineup that includes Beatles drummer Starr and bassist Klaus Voorman, a friend of Lennon from his days as a struggling club musician in Hamburg.

Double Fantasy. Subtitled *A Heart Play*, 1980's *Double Fantasy* was the last album Lennon completed. Unique in structure, it features alternating companion tracks from Lennon and Ono. Although Lennon's cuts such as "Woman" and "(Just Like) Starting Over" are more fully realized and listener friendly, Ono's songs provide a provocative and often complementary counterpoint. Perhaps nowhere else in Lennon's extensive body of solo work do listeners find more ebullient and accessible tracks than "Beautiful Boy," a tribute to his son Sean that McCartney later called one of his favorite Lennon songs.

Musical Legacy

Although Lennon generally spurned awards, he was given many impressive accolades during his lifetime. Perhaps his most noteworthy was Member of the British Empire (MBE), which was granted to him by Queen Elizabeth II in 1965 in recognition of the distinction with which the Beatles had represented Great Britain as cultural ambassadors. Lennon later returned his MBE as a gesture of protest against Britain's support of U.S. policy during the Vietnam War, a gesture that made headlines and brought attention to his antiwar efforts. On the musical front, Lennon received several Grammy Awards and an Academy Award for his recordings.

Commercially, few musical artists have achieved an amount of success that even remotely compares to that of the Beatles. They are estimated to be the largest-selling recording group of all time, with several hundred million copies of their albums and singles sold. The Beatles chalked up an unparalleled string of number-one hits throughout the world between 1963 and 1971, and their records continue to sell briskly. They have more gold and platinum releases than any other recording artists in history, due largely to Lennon's poignant lyrics and mastery of melody and song structure.

Perhaps only Elvis Presley rivals Lennon and the Beatles in terms of influence on modern popular music. Few contemporary musicians can deny their debt to Lennon, who was among the first pop songwriters to regard the popular song as an effective vehicle for serious emotional and political expression. The singer-songwriter genre that dominated pop music during the 1970's is the direct offshoot of the sparse, emotionally bare approach to songwriting that characterized Lennon's early post-Beatles solo work. Echoes of Lennon's unabashed directness and haunting sense of melody can be heard in the music of performers as distinctive as James Taylor, Joni Mitchell, Prince, and Kurt Cobain.

A unique tribute to Lennon is Strawberry Fields, a monument located in New York City's Central Park. In recognition of Lennon's indelible mark on music and culture, former New York City mayor Ed Koch worked extensively with Ono on this touching memorial to Lennon, one of the few musical artists to be commemorated in such a moving way.

Gregory D. Horn

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text, appealing design, and ample selection of photographs.

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Sheff, David. *All We Are Saying: The Last Major Interview with John Lennon and Yoko Ono*. New York: St. Martin's Griffin, 2000. Includes the largely unexpurgated text of the extensive interviews Lennon and wife Ono granted to *Playboy* magazine shortly before his death.

See also: Everly, Don and Phil; Harrison, George; McCartney, Sir Paul; Martin, Sir George; Mitchell, Joni; Prince; Spector, Phil; Taylor, James; Waters, Roger; Webb, Jimmy.

Gustav Leonhardt

Dutch organist, harpsichordist, and conductor

Leonhardt used his impeccable scholarship and his energetic and passionate performance style to preserve and to promote early music.

Born: May 30, 1928; Graveland, Netherlands
Also known as: Gustav Maria Leonhardt (full name)

Principal recordings

ALBUMS (as organist/harpsichordist): *Blockflötenmusik auf originalinstrumenten um 1700*, 1970 (*Recorder Music with Original Instruments, 1700*); *J. S. Bach: Complete Harpsichord Concerti, Vol. 3*, 1972; *English Suites*, 1973; *Französische suiten*, 1975; *Die brandenburgische Konzerte*, 1976; *Hotteterre: Complete Wind Music*, 1977; *Domenico Scarlatti: Fourteen Sonatas for Harpsichord*, 1986; *Bach: Das wohltemperierte Klavier I*, 1989 (*The Well-Tempered Clavier I*); *Bach: Das wohltemperierte Klavier II*, 1989 (*The Well-Tempered Clavier II*); *J. S. Bach: Complete Harpsichord Concerti, Vol. 2*, 1989; *J. S. Bach: Goldberg Variations*, 1990; *J. S. Bach: Mass in B Minor*, 1990; *J. S. Bach: Matthäuspassion*, 1990 (*Passion According to St. Matthew*); *J. S. Bach: Organ Works*, 1990; *J. S. Bach: Six Sonatas for Violin and Harpsichord*, 1990; *Lully/Molière: Le Bourgeois Gentilhomme; Campra: L'Europe galante*, 1990; *Bach: Das Kantatenwerk, Vol. 44*, 1991 (*Complete Cantatas, Vol. 44*); *Forqueray: Suite in D; Suite in G*, 1992; *Henry Purcell: Odes to Queen Mary*, 1992; *J. S. Bach: Secular Cantatas*, 1992; *Jean-Philippe Rameau: Les Paladins*, 1992; *F. Valls: Missa Scala Aretina; H. I. F. Biber: Requiem*, 1993; *George Böhm: Keyboard Works*, 1993; *J. S. Bach: Art of Fugue*, 1993; *Jean Philippe Rameau: Pièces de clavecin en concert*, 1993; *North German Organ Music*, 1993; *C. P. E. Bach: Symphonies*, 1994 (by Carl Philipp Emanuel Bach); *Organ Music in France and Southern Netherlands*, 1994; *Bach: Harpsichord Concertos*, 1995; *Biber: Requiem; Steffani: Stabat Mater*, 1995; *Henry Purcell: Anthems and Hymns*, 1995; *The Arp Schnittger Organ at Saint Jacobi, Hamburg*, 1996; *J. S. Bach: Cantatas Nos. 27, 34, and 41*, 1996; *Historic Organs of Austria*, 1997; *J. S. Bach and C. P. E. Bach: Harpsichord Concertos in D Minor*, 1997; *J. S. Bach: Great Organ Works*, 1997; *Mozart: Sonatas for Piano and Violin*, 1997; *Telemann: Paris Quartets, 1-12*, 1997 (by Georg Philipp Telemann); *Veritas Portraits*, 1997; *Weckman, Froberger: Toccatas and Suites*, 1997 (by Johann Jacob Froberger and Matthias Weckman); *J. S. Bach: Italian Concerto; Chromatic Fantasy and Fugue; Toccatas and Suites*, 1998; *The Organ in the Renaissance and Baroque: Alpenländer*, 1998; *Bach: Inventions and Sinfonias*, 1999; *Bach: The Brandenburg Concertos, Vol. 1, Nos. 1, 2, and 3*, 1999; *Bach: The Brandenburg Concertos, Vol. 2, Nos. 4, 5, and 6*, 1999; *J. S. Bach: The French Suites*, 1999; *Bach: Harpsichord Concertos*, 2000; *L'Orgue Dom Bedos de Saint-Croix de Bordeaux*,

2001; *J. S. Bach: Organ Works*, 2002; *Toccate, canzoni, fantasia, capriccio, recercar*, 2003 (by Girolamo Frescobaldi and Louis Couperin); *William Byrd: Harpsichord Music*, 2005.

The Life

Gustav Maria Leonhardt (GOO-stahv mah-REE-ah LEH-on-hahrt) was born into a Dutch-Austrian family, between World War I and World War II. His childhood home was in Graveland, a country town with stately homes near Hilversum, in the province of North Holland, The Netherlands. His parents were accomplished amateur musicians with eclectic tastes in music, and they encouraged the study of music in their children. Gustav and his sister, Trudelies, were given lessons on the piano and on a harpsichord that their parents had bought for occasions when they played the chamber music of Johann Sebastian Bach and George Frideric Handel. During wartime when school was cancelled, having a harpsichord at home provided the young Leonhardt with an opportunity to learn to regulate and to play the instrument.

Leonhardt's father was on the governing board of the Concertgebouw Orchestra and of the De Nederlandse Bachvereniging (The Netherlands Bach Society) known for its performances of Bach's *St. Matthew Passion* (1727) it has given since 1922 in the Grote Kerk, Naarden. These performances under the direction of Anthon van der Horst were uncut, and he conducted from a facsimile of the original manuscript. Two organ continuo players were used, one of whom played from a thoroughbass rather than a written realization. This first experience of historical performing practice greatly impressed Leonhardt. A prolific composer and a prodigious keyboard player, van der Horst was Leonhardt's theory teacher in this early period. Recordings of Wanda Landowska played a part in shaping Leonhardt's interest in the harpsichord and his search for an expressive style of playing it.

Leonhardt spent his student years in Basel, Switzerland, and Vienna, Austria. He then returned to Holland, where he lived for many years in an eighteenth century canal house in Amsterdam. In 1979 he published a book about the house called *Het huis Bartolotti en zijn bewoners*. He married Marie, a violinist who was a native of Lausanne, Switzerland, and they had three daughters.

Leonhardt was on the faculty of the Sweelinck Conservatorium in Amsterdam, and he served as organist, first of the Waalse Kerk and later the Nieuwe Kerk in Amsterdam. During his twenty-five-year tenure at the Waalse Kerk, Leonhardt collaborated in the restoration of an important organ from the 1680's that had been rebuilt in 1734 by Christian Müller. Leonhard plays or conducts one hundred concerts per year, and he actively records new repertoire.

The Music

Having studied cello and piano in his early youth and theory with van der Horst in his teenage years, Leonhardt began his organ, harpsichord, and thoroughbass studies at the age of nineteen with Eduard Müller at the Schola Cantorum in Basel, where he received his soloist's diploma magna cum laude. Subsequently, he studied musicology and made his harpsichord debut in Vienna. Between 1952 and 1955, he was professor of harpsichord at the Vienna Music Academy, and he began a long teaching career at the Sweelinck Conservatorium in Amsterdam in 1954.

Recordings. Leonhardt began his extensive and influential recording career in the 1950's, both as a soloist playing the music of Bach and with the Leonhardt Baroque Ensemble, a group that included his wife, Marie Leonhardt, and Eduard Melkus on violins, Alice Hoffelner on viola, Nikolaus Harnoncourt on cello, and Michel Piguet on oboe. In 1954 the group recorded two Bach cantatas with Alfred Deller, for whom Leonhardt had great admiration. During his student years in Basel, Leonhardt had an English friend who owned a recording of Henry Purcell songs performed by Deller. Leonhardt was impressed by Deller's expressive singing and text delivery, and during a 1948 visit to London, the two friends boldly called to invite Deller to tea. Leonhardt subsequently asked Deller to make several radio recordings in Holland, and in 1954 a commercial recording was made in Vienna. The Leonhardt Consort, starting in 1955, went on to produce numerous concerts and recordings. The Library of Congress catalog lists more than 120 individual commercial recordings made by Leonhardt, not only as harpsichord, clavichord, fortepiano, and organ soloist but also as conductor. Many of these recordings were made on an-

tique instruments found in churches, in museums, and in private collections.

In chamber music performances and recordings, Leonhardt collaborated with virtually every early music performer of note, as well as many who were considered to be more in the mainstream. His close colleagues in Holland and Belgium included Anner Bijlsma, Elly Ameling, Max van Egmond, René Jacobs, Frans Bruggen, and the brothers Wieland, Sigiswald, and Barthold Kuijken.

Film Roles. Leonhardt played the role of Bach in Jean-Marie Straub's film "The Chronicle of Anna Magdalena Bach" (1967), directed by Danièle Huillet. The film won a British Film Institute Award, and it included an appearance by the noted cellist and conductor Harnoncourt in the role of the Prince of Anhalt-Cöthen.

Bach Recordings. Between 1971 and 1990, the Leonhardt Consort, working jointly with Harnoncourt's Concentus Musicus, recorded all the Bach cantatas. This massive undertaking successfully created the first substantial representation of the historically informed performance movement that influenced playing styles in the last thirty years of the twentieth century. Leonhardt also recorded all the major keyboard works of Bach as well as his own harpsichord transcriptions of some of Bach's compositions for strings. He published a study of Bach's *The Art of Fugue* (1751) and numerous musicological articles, and he was the coeditor of a publication of the complete keyboard music of Jan Pieterszoon Sweelinck and of Girolamo Frescobaldi.

Organist and Teacher. Leonhardt had a parallel career as an organist, serving two Amsterdam churches, the Waalse Kerk and the Niewe Kerk, and he made several recordings on historical European organs. While his primary instrument for recitals was the harpsichord, he also had command of the organ and the fortepiano. In later years, he explored the claviorganum, a keyboard instrument combining organ pipes and plucked strings.

Students from all over the world traveled to Holland to study with Leonhardt, sometimes waiting several years. He attracted students who went on to have noteworthy performing careers, among them Bob van Asperen, Alan Curtis, Richard Egger, John Gibbons, Ketil Haugsand, Christopher Hogwood, Ton Koopman, Martin Pearlman, Frederick Renz, Skip Sempe, Menno van Delft, and Glenn Wilson. Others traveled for short-term study, and dozens of young musicians played for him in master classes at conservatories, universities, and festivals in many countries. His insights and suggestions were valued by singers and instrumentalists of all types, because of his ability to clarify the nature of a piece of music and to encourage a player to focus on and project that nature in a performance. His use of such expressive words as spicy, luscious, wild, pathetic, and bliss in teaching belied his reserved personal manner. He was in steady demand as an adjudicator for harpsichord competitions.

An impressive polyglot, Leonhardt taught and lectured with ease in several languages. He was Horatio Appleton Lamb Professor of Music at Harvard University in 1969-1970, an honor that was also conferred on Béla Bartók in 1943. Leohardt was awarded honorary doctorates by several universities, including Harvard in 1991. In 1980 Leonhardt and Harnoncourt were jointly awarded the Erasmus Prize by the Praemium Erasmianum Foundation in recognition of their contributions to European culture, notably the recordings of the cantatas of Bach.

In later years, Leonhardt was in increasing demand as a conductor, both in Europe and abroad. Aside from the Leonhardt Consort, among the groups he conducted were the Orchestra of the Age of Enlightenment, La Petite Bande, and The Netherlands Bach Society. He conducted the inaugural concerts of the New York Collegium in 1998.

Musical Legacy

Leonhardt championed the cause of the music he played and respected rather than his own virtuosity. As a teacher and a conductor, he encouraged in his fellow musicians a sense of humility and curiosity about European music of the seventeenth and eighteenth centuries. He taught them how to breathe life into a repertoire that was, at the time, being performed in an abstract and largely intellectual manner. His particular insight into the concept of Baroque music as speech and the role of rhetoric and articulation in creating that speech set his playing of the harpsichord apart from that of his contemporaries.

Never a flamboyant showman, Leonhardt was sometimes criticized for his cool and detached

manner. He was a passionate performer: serious, witty, expressive, and thoroughly engaged with the music he played. He could clarify for a listener the contrapuntal and harmonic dimensions of a composer's creation, revealing its underlying structure as well as its elegant surface layers. His improvised ornamentation sounded spontaneous, and his keyboard playing had extraordinary rhythmic suppleness and variety.

As one of the founders of the historically informed performance movement of the twentieth century, Leonhardt helped to release music from the grip of overly dry scholarly interpretation and of Romantic self-indulgence, and his performances of lesser known works vastly increased the repertoire. Through collaborations with builders of early keyboard instruments, he also contributed to the revival of historical principles in instrument building.

Leonhardt's keen musicologist's mind and his lack of ostentation were as much a part of shaping his legacy as were his stunning abilities as a keyboard player. He taught respect for a composer's musical statement within its cultural context. Rather than assume that a puzzling element of a piece was a weakness, a mistake, or a copyist's error, he studied writings of the period, searching for the musical truth. Thus he discovered levels of subtlety, nuance, and design that won admiration for the music. His ability to use articulation and the concept of Baroque music as speech set a new standard in harpsichord playing throughout the world. However, his influence reached far beyond solo keyboard playing—his work with colleagues and students brought historically informed performance into the respected mainstream of classical music.

Frances Conover Fitch

Further Reading

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_____. "Johann Jakob Froberger and His Music." *L'Organo* 6 (1968): 15-38. A study of Froberger that elucidates wider trends and influences in European music of the seventeenth century.

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See also: Harnoncourt, Nikolaus; Hogwood, Christopher; Landowska, Wanda.

Alan Jay Lerner

American musical-theater lyricist and librettist

Lerner was a lyricist of extraordinary wit and intellect whose work memorably captured the romantic moods of his day.

Born: August 31, 1918; New York, New York
Died: June 14, 1986; New York, New York

Principal works

MUSICAL THEATER (lyrics and libretto): *Life of the Party*, 1942 (music by Frederick Loewe); *What's Up?*, 1943 (libretto with Arthur Pierson; music by Loewe); *The Day Before Spring*, 1945 (music by Loewe); *Brigadoon*, 1947 (music by Loewe); *Love Life*, 1948 (music by Kurt Weill); *Paint Your Wagon*, 1951 (music by Loewe); *My Fair Lady*, 1956 (music by Loewe); *Camelot*, 1960 (music by Loewe); *On a Clear Day You Can See Forever*, 1965 (music by Burton Lane); *Coco*, 1969 (music by André Previn); *Gigi*, 1973 (music by Loewe); *1600 Pennsylvania Avenue*, 1976 (music by Leonard Bernstein); *Carmelina*, 1979 (libretto with Joseph Stein; music by

Lane); *Lerner and Loewe: A Very Special Evening*, 1979 (music by Loewe); *Dance a Little Closer*, 1983 (music by Charles Strouse).

The Life

Alan Jay Lerner came from an affluent family. Shortly before Lerner's birth, his father, Joseph, abandoned his dental practice to join his brothers in expanding a small blouse factory into a national chain of profitable clothing stores. Lerner attended private schools, including the Bedales School in Hampshire, England, and Choate, in Connecticut, from which he graduated.

Lerner was one of three sons. Richard was his older brother, Robert his younger. Lerner was clearly a favorite. Lerner's father frequently sent a chauffeur to fetch the boy after school, take him to dinner and then to the fights at Madison Square Garden or to a Broadway musical. Lerner's father especially liked musical comedy, and father and son attended most of the musicals that played on Broadway.

Lerner graduated from Harvard University in 1939. An active member of Harvard's Hasty Pudding Club, which presented an original musical every year, Lerner was a major contributor to the club's *So Proudly We Hail* in 1938 and to *Fair Enough* in 1939. In 1938 he collaborated with Stanley Miller on *The Little Dog Laughed*.

Alan Jay Lerner (right) with Frederick Loewe. (AP/Wide World Photos)

A member of Harvard's boxing team, Lerner sustained injuries during a match that destroyed the retina in his left eye and damaged his other retina. Precluded from military service because of his limited vision, Lerner worked as an elevator operator at the National Broadcasting Company's offices in New York. During this period, he wrote scripts for *Your Hit Parade* and other radio shows.

Lerner's career as a lyricist began in earnest in 1942 when he met Frederick Loewe, a transplanted Viennese composer who had been collaborating with Earle T. Crooker, with whom he staged *Salute to Spring* that had a promising run with the St. Louis Municipal Opera in 1937. With World War II raging, Crooker joined the U.S. Navy, leaving Loewe in need of another collaborator. Then Lerner and Loewe met by chance in New York City, and they began a collaboration that enriched musical theater. When Lerner succumbed to lung cancer in 1986, he was working on the lyrics for *The Phantom of the Opera* (1986).

The Music

Early Collaborations with Loewe. The first Lerner and Loewe collaboration was on a musical adaptation of Barry Connor's *The Patsy* (1925) presented by a Detroit acting company as *Life of the Party*. It ran for nine weeks, hardly a record but surely a promising beginning, sufficient to encourage the pair to work together again on Arthur Pierson's book, *What's Up?* This musical made it to Broadway in 1943, playing for a respectable run of sixty-three performances. The next Lerner and Loewe collaboration, *The Day Before Spring*, opened in November, 1945, for a five-month run of 167 performances, eliciting favorable reviews.

Brigadoon. Despite these productions, Lerner and Loewe did not have a runaway hit until 1947 when their *Brigadoon*, a romantic fantasy set in the Scottish Highlands, had an initial Broadway run of 581 performances over an eighteen-month period. Drama critic George Nathan accused

Lerner of plagiarizing the play's basic story from Friedrich Wilhelm Gerstacker's *Germelshausen* (1902). The accusation was not substantiated, but it disturbed Lerner, who did acknowledge his debt to James M. Barrie in creating the play's general atmosphere.

Lerner wrote more than a half-dozen memorable songs for *Brigadoon*, notable among them "I'll Go Home with Bonnie Jean," "Come to Me, Bend to Me," "Almost Like Being in Love," "The Heather on the Hill," and "There But for You Go I." *Brigadoon* established Lerner and Loewe as dominant forces in American musical theater.

An American in Paris. In 1948 Lerner collaborated with Kurt Weill on *Love Life*, and in 1951 he worked with Burton Lane on a film version of *Royal Wedding* (1951), which paved the way for him to write the screenplay for the Arthur Freed production of *An American in Paris* (1951), which Vincente Minnelli directed. This screenplay brought Lerner his first Academy Award. Freed and Minnelli later collaborated with Lerner and Loewe on the film adaptation of Colette's *Gigi*, which received an astounding nine Academy Award nominations and won in every category.

Paint Your Wagon. Lerner and Loewe's musical about the California Gold Rush, *Paint Your Wagon*, had a respectable if not spectacular run in 1951. Lerner wrote the film version of the musical in 1968, by which time he and Loewe had temporarily ceased their collaboration. Lerner's screenplay, however, was so different from the Broadway version that a reunion was brought about in the hope that Loewe might help to rescue Lerner's script. Although Loewe declined to work on this rewrite (a task ultimately undertaken by André Previn), Lerner's reunion with Loewe in his Palm Springs home led the two to resume their fruitful collaboration.

My Fair Lady. Clearly the most successful Lerner and Loewe production was their adaptation in 1956 of George Bernard Shaw's *Pygmalion* (1913) retitled *My Fair Lady*. This play created two of Lerner and Loewe's most memorable characters, Professor Henry Higgins and Eliza Doolittle, a Cockney flower vendor. It broke all attendance records on Broadway and in London, and it was made into a film in 1964, winning eight Academy Awards in that year.

Camelot. Lerner, who at Harvard was a friend of his fellow undergraduate John Fitzgerald Kennedy (who would become president of the United States), collaborated with Loewe in 1960 on the Arthurian romance *Camelot*. Following the Kennedy assassination in 1963, this fantasy gained special meaning after Jacqueline Kennedy, the wife of President Kennedy who had just been assassinated, compared the brief Kennedy Administration to Camelot. Although the strain of producing *Camelot* temporarily caused a breach in Lerner's collaboration with Loewe, this rupture was eventually healed, and the two collaborated on later productions, among them the Academy Award-winning *Gigi*.

Musical Legacy

The names Lerner and Loewe are inextricably joined in the annals of musical drama. These two giants of musical comedy set the standard for others writing for the musical stage. Lerner brought to the collaboration a remarkable fluency with words and a bristling intellect that provided meaningful depth to his beguiling lyrics.

R. Baird Shuman

Further Reading

Citron, Stephen. *The Wordsmiths: Oscar Hammerstein II and Alan Jay Lerner*. New York: Oxford University Press, 1995. An illuminating comparative study of two of the giants of twentieth century musical theater.

Jablonski, Edward. *Alan Jay Lerner: A Biography*. New York: Henry Holt, 1996. A useful study by the biographer of Irving Berlin, George Gershwin, and other modern musicians. This chronicles Lerner's dependence on amphetamines and his eight marriages.

Lees, Gene. *Inventing Champagne: The Worlds of Lerner and Loewe*. New York: St. Martin's Press, 1990. A detailed account about the long and significant collaboration of the lyricist and composer whose musicals dominated Broadway for more than four decades.

_____. *The Musical Worlds of Lerner and Loewe*. Lincoln: University of Nebraska Press, 2005. Highly recommended account of the Lerner and Loewe collaboration, with a look at how their personal lives affected their work.

Shapiro, Doris. *We Danced All Night: My Life Behind the Scenes with Alan Jay Lerner*. New York: William Morrow, 1990. A personal assistant to and trusted confidant of Lerner for fourteen years, Shapiro tells about some of the stage luminaries (such as Rex Harrison and Julie Andrews) who worked with Lerner, and she reveals details about his struggles with drugs.

See also: Andrews, Dame Julie; Bernstein, Leonard; Chevalier, Maurice; Kern, Jerome; Loewe, Frederick; Prado, Pérez; Previn, Sir André; Weill, Kurt.

James Levine

American classical conductor

Levine transformed New York City's Metropolitan Opera Orchestra into a world-class ensemble and revitalized the Boston Symphony Orchestra.

Born: June 23, 1943; Cincinnati, Ohio
Also known as: James Lawrence Levine (full name)

Principal recordings

ALBUMS (as conductor): *Levine/Mahler: Symphonies No. 1 and 6*, 1977; *Puccini: La Bohème*, 1977; *Levine Conducts Mahler: Symphony No. 7*, 1980; *Puccini: Tosca*, 1980; *Mozart: Symphonies 40 and 41*, 1981; *Mozart: The Magic Flute for Children*, 1982; *Beethoven: The Five Piano Concertos*, 1983; *Berlioz: Les Troyens*, 1983; *Brahms: The German Requiem*, 1983; *Verdi: Don Carlos*, 1983; *Rossini: L'Italiana in Algeri*, 1986; *Donizetti: Lucia di Lammermoor*, 1988; *Mozart: Symphonies No. 35 and 36*, 1989; *Strauss: Concerto for Oboe in D Major*, 1989; *Berlioz: Symphonie Fantastique*, 1990; *Mozart: Le Nozze di Figaro*, 1990; *Donizetti: L'Elisir d'Amore*, 1991; *Wagner: Siegfried Idyll*, 1991; *Giuseppe Verdi: La Traviata*, 1993; *Verdi: Otello*, 1995; *Verdi: Rigoletto*, 1993; *Brahms: The Four Symphonies*, 1997; *George Gershwin: Porgy and Bess*, 1998; *Opera—Rossini: Barber of Seville (Highlights)*, 2000; *Strauss: Ariadne auf Naxos*, 2002; *Wagner: Der Ring des Nibelungen*, 2002.

The Life

James Lawrence Levine (leh-VIN) was born to Helen Goldstein, an actress, and Lawrence (Larry), who played the violin and was a dance-band leader. At age three, Levine could pick out themes on the piano; he began formal lessons in 1947. He gave his first piano recital at age six. When he was ten, Levine was soloist with the Cincinnati Symphony, performing Felix Mendelssohn's Piano Concerto No. 2 (1837). While developing his passion for the piano, Levine was introduced to opera at the Cincinnati Zoo Opera. The family attended performances of the Metropolitan Opera while it was on tour in Bloomington, Indiana, and it traveled regularly to New York City to attend performances. At age thirteen, Levine studied with pianist Rudolf Serkin at the summer Marlboro (Vermont) Music School and Festival. When a chorus master was needed for a student production of Wolfgang Amadeus Mozart's *Così fan tutte* (1790), Levine took the job. He later said this was the beginning of his career in opera.

The following summer Levine studied under pianist Rosina Lhevinne at the Aspen (Colorado) Festival and School of Music. He was a student for three summers, and in 1960 he became a performer as well. In 1961, at Aspen, he conducted his first opera, Georges Bizet's *The Pearl Fishers* (1863). That fall he moved to New York City and enrolled at the Juilliard School, studying conducting with Jean Morel and piano with Lhevinne. He was a finalist in the American Conductors Project, at which one of the judges was George Szell, conductor of the Cleveland Symphony Orchestra. Szell invited Levine to become an apprentice in Cleveland, teaching him conducting. Following his apprenticeship, Levine became assistant conductor of the orchestra. In addition, Levine founded, managed, and conducted a student orchestra at the Cleveland Institute of Music, and he taught at Aspen. In 1970 he left the Cleveland Symphony to guest-conduct orchestras in the United States and Europe. From 1973 to 1993, he directed the Ravinia Festival, the summer home of the Chicago Symphony.

The Music

Levine regularly conducted at the Salzburg Festival (1975-1993) in Austria and at the Bayreuth

Festival (1982-1998) in Germany. He has guest-conducted world-class symphony orchestras, including the Vienna and Berlin Philharmonic Orchestras. Noted for his minimalist conducting style, Levine quietly establishes a rapport with his musicians. He continues to appear as a piano soloist and piano accompanist in recitals of singers, including Christa Ludwig and Jessye Norman. Levine also performs in chamber music groups and has recorded more than two hundred works, symphonic and operatic. His principal accomplishments are with the Metropolitan Opera and the Boston Symphony Orchestra.

Metropolitan Opera. In June, 1971, Levine made his Metropolitan Opera debut, conducting Giacomo Puccini's *Tosca* (1900). Levine had a guest-conducting contract for the 1972-1973 season, and the next season was named principal conductor. He then transformed an orchestra that had suffered neglect under a series of guest conductors into a world-class ensemble, setting the standard for how opera is to be performed. His style both supports and challenges the musicians. Through rehearsing and working on technique and details of the score, Levine patiently and enthusiastically molded the musicians into an ensemble capable of playing for the concert hall. Consequently, the orchestra has performed around the world. His artistic vigilance reflects that of Arturo Toscanini, whom Levine greatly admires. Toscanini's dictum of playing the piece as the composer intended has been neglected by some, but not by Levine. Levine also revitalized the orchestra by including new works, some by Mozart and others by contemporary composers. In 1975 Levine was appointed music director and, in 1986, was named the first artistic director of the Metropolitan Opera.

Levine also earned the respect of singers. Baritone Sherrill Milnes remarked on Levine's keen insight into a singer's range and potential vocal problems. His concise, direct suggestions have helped singers, and many, among them soprano Kathleen Battle, paid tribute to him in a televised gala on April 27, 1996, celebrating Levine's twenty-five years at the Metropolitan Opera. Levine is also noted for developing American singers, including Neil Shicoff and Dawn Upshaw. At the Metropolitan Opera, Levine has conducted more than 2,260 performances of eighty operas.

Boston Symphony Orchestra. In 2002 Seiji Ozawa, music director of the Boston Symphony Orchestra, stepped down after twenty-nine years. Levine had appeared as guest conductor with the orchestra since April, 1972, and he had won the respect of Boston's audiences. Following a worldwide search, in 2001 Levine was named music director designate. Once he had completed contract obligations as chief conductor of the Munich Philharmonic (1999-2004) in Germany and had stepped down from artistic director at the Metropolitan Opera to music director, Levine assumed the directorship in Boston in the fall of 2004. He had already been working on programming, selecting new orchestra members, and doing what he excels in: transforming an orchestra. The Boston Symphony provided Levine the opportunity to commission and present new works, something he had not been able to do often at the Metropolitan Opera, and Boston audiences have been receptive to works by such contemporary composers as Elliott Carter and John Harbison. In addition, Levine has programmed concert versions of opera, including Giuseppe Verdi's *Don Carlos* (1867) and Richard Wagner's *Der Fliegende Hollander* (1843). As music director of the Boston Symphony Orchestra, Levine conducts at Tanglewood, the orchestra's summer home in Lenox, Massachusetts. At the Tanglewood Music Center, he coaches student conductors and works with the student orchestra. Levine, who finds working with students "incredibly rewarding," includes student musicians in Boston Symphony Orchestra concerts, and he conducts student players and singers in staged operas.

Musical Legacy

Levine re-created the Metropolitan Opera orchestra, and he found and nurtured such world-class singers as Battle and bass-baritone James Morris. Levine developed the orchestra to perform at more than a background level for the singers, and it eventually merited concert performances at Carnegie Hall and at European venues. He created the *Live from the Met* television opera series in 1977 for the Public Broadcasting System, bringing opera to a wider audience. In Boston, with his attention to detail and innovative programming, he renewed a legendary orchestra. He continues the legacy of Serge Koussevitzky by commissioning new works

to be introduced by the Boston Symphony Orchestra. With his artistic vigilance and appetite for challenge, Levine has encouraged superior performances from musicians and singers.

Marcia B. Dinneen

Further Reading

Dobkin, Matt. "Hey Baby, It's Jimmy." *New York* (January 16, 2006): 51. This article discusses Levine's conducting style and his rapport with musicians.

Driscoll, Paul F. "Double Duty." *Opera News* (July, 2005): 12-17. This article describes Levine's challenge of revitalizing the Boston Symphony Orchestra while continuing his deep involvement at the Metropolitan Opera.

Hart, Philip. *Conductors: A New Generation*. New York: Charles Scribner's Sons, 1979. This book includes a lengthy chapter on Levine and a critique of some of his recordings.

Marsh, Robert C. *Dialogues and Discoveries: James Levine, His Life and His Music*. New York: Charles Scribner's Sons, 1998. This resource includes a series of interviews with Levine, along with a discography covering Levine's recordings from 1979 to 1998 and a list of operas Levine conducted at the Metropolitan.

Tommasini, Anthony. "The Boston and the Met." *The New York Times*, May 30, 2004. This story provides details on the history of Levine's career and describes his enthusiasm for new challenges in Boston.

See also: Carter, Elliott; Cliburn, Van; Norman, Jessye; Puccini, Giacomo; Serkin, Rudolf; Szell, George; Toscanini, Arturo.

Jerry Lee Lewis

American rock singer, songwriter, and pianist

Lewis is celebrated for his energetic piano playing and fiery rock persona.

Born: September 29, 1935; Ferriday, Louisiana
Also known as: John Aaron Lewis (full name); the Killer

Principal recordings

ALBUMS: *Jerry Lee Lewis*, 1957; *Jerry Lee's Greatest*, 1961; *Country Songs for City Folks*, 1965; *The Return of Rock*, 1965; *Breathless*, 1967; *Soul My Way*, 1967; *Got You on My Mind*, 1968; *In Demand*, 1968; *Unlimited*, 1968; *All Country*, 1969; *Another Place, Another Time*, 1969; *Country Music Hall of Fame, Vol. 1*, 1969; *Country Music Hall of Fame, Vol. 2*, 1969; *She Still Comes Around (To Love What's Left of Me)*, 1969; *Old Tyme Country Music*, 1970; *She Even Woke Me Up to Say Goodbye*, 1970; *Taste of Country*, 1970; *Together*, 1970 (with Linda Gail Lewis); *The Golden Cream of the Country*, 1971; *Roots*, 1971; *There Must Be More to Love Than This*, 1971; *Touching Home*, 1971; *The Killer Rocks On*, 1972; *Rockin'*, 1972; *Southern Roots Radio Special*, 1972; *Who's Gonna Play This Old Piano*, 1972; *Would You Take Another Chance on Me*, 1972; *I-40 Country*, 1973; *The Session*, 1973; *Sometimes a Memory Ain't Enough*, 1973; *Southern Roots*, 1974; *Sunstroke*, 1974 (with Carl Perkins); *Boogie Woogie Country Man*, 1975; *I'm a Rocker*, 1975; *Odd Man In*, 1975; *Country Class*, 1976; *Country Memories*, 1977; *In Loving Memories*, 1978; *Jerry Lee Lewis Keeps on Rockin'*, 1978; *Jerry Lee Lewis*, 1979; *When Two Worlds Collide*, 1980; *My Fingers Do the Talkin'*, 1983; *I Am What I Am*, 1984; *I'm on Fire*, 1985; *Young Blood*, 1995; *Last Man Standing*, 2006.

The Life

Jerry Lee Lewis was born on September 29, 1935, to parents Elmo and Mamie Lewis in the small town of Ferriday, Louisiana. Lewis grew up in a conservative religious family, and he would find himself at constant odds with religious figures and religion throughout most of his life.

When the household acquired a piano, Lewis learned to play by ear. In addition to playing gospel songs, he spent hours listening to boogie-woogie, country, swing, and blues music on the radio. Lewis played along with all of the styles, showing an exceptional instrument proficiency and an aptitude for improvisation. At night, Lewis sneaked off to the African American blues club Haney's Big House to hear and to perform with other local musicians with whom he would have been forbidden to interact in the conservative separatist Southern culture of the 1940's.

Jerry Lee Lewis. (AP/Wide World Photos)

Lewis later enrolled in the Southwestern Assemblies of God University located in Waxahachie, Texas. His stay at the school was short-lived: He was expelled for playing a boogie-woogie version of a religious song during a church service. To earn money, Lewis returned to the Ferriday area of Natchez, Mississippi. There he played local nightclubs and sold vacuum cleaners door-to-door. This arrangement was cut short when the ambitious Lewis decided to pursue a career in music.

When Lewis moved to Nashville, Tennessee, in 1955, he was turned away from the Grand Ole Opry and rejected by numerous record executives, who said that the piano did not sell records. Upon hearing the music being produced by Sun Records, he packed up his belongings and headed west to the label's home, Memphis, Tennessee.

When Lewis arrived in Memphis, Elvis Presley's contract had been sold to RCA Records, and Sun Records was looking for its next superstar. Because the owner of Sun Records, Sam Phillips, was on vacation, Lewis auditioned for producer Jack Clement. The audition was a success, and Lewis soon signed a contract with Sun Records. With his piano-pounding fireworks and bad-boy attitude, Lewis was a perfect addition to Sun Records' stable of artists. He began playing piano for such rock-country legends as Billy Lee Riley and Carl Perkins.

By 1957 Lewis's success with "Whole Lotta Shakin' Goin' On" and "Great Balls of Fire" had made him popular with fans and in the country-rock business. His success, however, stalled. While he was on a European tour in 1957, the British press got word that Lewis had married his thirteen-year-old cousin, Myra Brown, and the bad publicity forced him to cancel the rest of the tour. Lewis returned to the United States, and he was shunned by most of the music industry. Deejays refused to play his records, and the budding superstar found himself forced to play nightclubs in order to make financial ends meet.

The 1960's and early 1970's were difficult for Lewis. He was released from his Sun Records deal in 1963, and he suffered a devastating personal blow when his son Steve drowned in a swimming pool. By 1970, Lewis's marriage was over, and he divorced Myra. Tragedy struck again in 1973 when Lewis's eldest son, Jerry Lee, died in a car crash. During this period, Lewis became addicted to alcohol and illegal drugs.

The 1980's proved to be good years for Lewis. In 1980 Lewis entered the Betty Ford Center, successfully completing a drug rehabilitation program. Lewis was later inducted into the Rock and Roll Hall of Fame, and he was portrayed in the successful biographical film *Great Balls of Fire* (1989). Now divorced from his sixth wife, Lewis tours and records.

The Music

Lewis grew up in a gospel music culture, and he performed with his cousins Mickey Gilley and Jimmy Swaggart at church events. In addition to his religious music exposure, Lewis was highly influenced by the radio performances of Hank Williams, Jimmie Rodgers, and Al Johnson.

"Whole Lotta Shakin' Goin' On." The subject matter and the title of this song were so suggestive that it almost was not released. Phillips was not sure the song would work, but Lewis pressured him to release it. Fortunately for Lewis, the gamble paid off, and Lewis's first hit single reached number three on the pop charts, number one on the rhythm-and-blues charts, and number one on the country charts. The song incorporates Lewis's signature manic piano playing complete with numerous glissandos, rhythm-and-blues bass line, and a brisk rock tempo. The piece is important because it showed the world that the guitar did not have a monopoly on rock.

"Great Balls of Fire." When this song was released on Sun Records, it reached number two on the pop charts, number three on the rhythm-and-blues charts, and number one on the country charts. The song even enjoyed international success, reaching the number-one spot in England. "Great Balls of Fire" embodies many of Lewis's attributes. Rocking piano licks, driving bass and drum rhythms, and controversial subject matter all added to the success of the 1957 single. The song's title references biblical scripture about the apostles speaking in tongues, a controversial subject matter.

"What's Made Milwaukee Famous (Has Made a Loser Out of Me)." Written by Glenn Sutton, this song took Lewis to the Top 10 on country-music charts with his version released in 1968. The song illustrates Lewis's slow acceptance back into the music world after his controversial marriage to Brown. Country-music fans welcomed him back to the spotlight faster than rock fans and the general public.

Set in a slow tempo, the song has a distinct blend of several musical styles: blues, gospel, and country. The instrumentation is traditional country, including fiddle, piano, bass, drums, steel and electric guitar, and it features female backing vocals. The song was recorded by other musicians, such as Lynn Anderson, Rod Stewart, Del McCoury Band, and Flogging Molly.

Musical Legacy

Lewis's pounding piano work, rebellious attitude, and outspoken demeanor secured him a place among the most influential rock musicians. Although fast piano playing and upbeat numbers anchor Lewis's music in the rock genre, he features other styles, such as gospel and country. His slurred Southern singing voice resonates with country and rock fans. In 2005 the Library of Congress chose "Whole Lotta Shakin' Goin' On" for permanent preservation in the National Recording Registry.

Delbert S. Bowers

Further Reading

Escott, Colin, and Martin Hawkins. *Good Rockin' Tonight: Sun Records and the Birth of Rock 'n' Roll*. New York: St. Martin's Griffin, 1992. A unique look at the pioneering record label, its artists, and its staff, as well as discovery of such greats as Lewis, Presley, Perkins, Johnny Cash, and Roy Orbison.

Friedlander, Paul, and Peter Miller. *Rock and Roll: A Social History*. New York: Westview Press, 2006. Covering the first thirty years of rock and its celebrities, this book looks at the rock music scene and traces the roots of rock.

Gordon, Robert, and Peter Guralnick. *It Came From Memphis*. New York: Atria Books, 2001. A look at the lesser known Memphis music artists who were important in shaping rock-and-roll history, with historical information on the city.

Lewis, Linda G. *The Devil, Me, and Jerry Lee*. New York: Longstreet Press, 1998. Lewis's rise to stardom is recounted eloquently by his sister. Unrestrained, this book offers a wealth of insight to Lewis, his family, and his friends.

Lewis, Myra. *Great Balls of Fire: The Uncensored Story of Jerry Lee Lewis*. New York: St. Martin's Press, 1989. The unabridged life of Lewis from childhood until 1989, by one of his wives.

Tosches, Nick. *Hellfire: The Jerry Lee Lewis Story*. New York: Grove Press, 1998. A look at the life of Lewis in a biography that features Tosches's excellent flair for prose.

See also: Blackwell, Otis; Cash, Johnny; Domino, Fats; Garfunkel, Art; Haley, Bill; Howlin' Wolf; Jagger, Sir Mick; Orbison, Roy; Perkins, Carl; Presley, Elvis; Professor Longhair; Reed, Jimmy; Rodgers, Jimmie; Sibelius, Jean; Williams, Hank.

John Lewis

American jazz pianist and composer

Lewis was instrumental in developing Third Stream music, a blend of European classical music and jazz improvisation. He found a creative outlet for his musical ideas in the influential Modern Jazz Quartet.

Born: May 3, 1920; La Grange, Illinois
Died: March 29, 2001; New York, New York
Member of: Modern Jazz Quartet; Orchestra U.S.A.

Principal works

FILM SCORES: *No Sun in Venice*, 1957 (with the Modern Jazz Quartet); *Odds Against Tomorrow*, 1959; *A Milanese Story*, 1962.

Principal recordings

ALBUMS (solo): *Modern Jazz Society*, 1955; *Afternoon in Paris*, 1956 (with Sacha Distel); *Grand Encounter*, 1956 (with others); *The John Lewis Piano*, 1956; *European Windows*, 1958; *Improvised Meditations and Excursions*, 1959; *John Lewis Presents Jazz Abstractions*, 1960 (with others); *Wonderful World of Jazz*, 1960; *Original Sin*, 1961; *Animal Dance*, 1962; *Essence*, 1962; *European Encounter*, 1962 (with Svend Asmussen); *P. O. V.*, 1975; *Sensitive Scenery*, 1976; *Evening with Two Grand Pianos*, 1979 (with Hank Jones); *Piano Play House*, 1979; *Kansas City Breaks*, 1982; *Bach Preludes and Fugues, Vol. 1*, 1984; *Bach Preludes and Fugues, Vol. 2*, 1984; *Bach Preludes and Fugues, Vol. 3*, 1984; *The Bridge Game*, 1984; *The Chess Game, Vol. 1*, 1987; *Delaunay's Dilemma*, 1987; *The Garden of Delight*, 1987; *The Chess Game, Vol. 2*, 1988 (with Mirjana Lewis); *Midnight in Paris*, 1988; *The American Jazz Orchestra*, 1989; *Evolution*, 1999; *Bach Preludes and Fugues, Vol. 4*, 2000.

ALBUMS (with the Modern Jazz Quartet): *The Quartet*, 1951; *The Artistry of the Modern Jazz Quartet*, 1952; *M. J. Q.*, 1952 (with the Milt Jackson Quintet); *The Modern Jazz Quartet*, 1952; *The Modern Jazz Quartet Plays for Lovers*, 1952; *The Modern Jazz Quartet Plays Jazz Classics*, 1952; *Modern Jazz Quartet, Vol. 1*, 1952 (with Milt Jackson); *Django*, 1953; *Modern Jazz Quartet, Vol. 2*, 1954; *Concorde*, 1955; *Fontessa*, 1956; *The Modern Jazz Quartet: 1957*, 1957; *One Never Knows*, 1957; *Third Stream Music*, 1957 (with others); *Odds Against Tomorrow*, 1959; *Pyramid*, 1959; *The Comedy*, 1960; *The Modern Jazz Quartet and Orchestra*, 1960; *Patterns*, 1960; *Lonely Woman*, 1962; *A Quartet Is a Quartet Is a Quartet*, 1963; *The Sheriff*, 1963; *Collaboration with Almeida*, 1964 (with Laurindo Almeida); *John Lewis Plays George Gershwin's Porgy and Bess*, 1964; *Jazz Dialogue*, 1965 (with the All-Star Jazz Band); *Place Vendôme*, 1966 (with the Swingle Singers); *Under the Jasmin Tree*, 1967; *Space*, 1969; *Plastic Dreams*, 1971; *Blues on Bach*, 1973; *In Memoriam*, 1973; *Little David*, 1974; *Reunion at Budokan*, 1981; *Echoes*, 1984; *Topsy: This One's for Basie*, 1985; *Three Windows*, 1987 (with the New York Chamber Symphony); *For Ellington*, 1988; *Rose of the Rio Grande*, 1989; *Celebration*, 1992; *Night at the Opera*, 1994.

ALBUMS (with Orchestra U.S.A.): *Jazz Journey*, 1963; *Orchestra U.S.A.: The Debut Recording*, 1963; *The Sextet of Orchestra U.S.A.*, 1965; *Sonorities*, 1965.

The Life

John Lewis was born in La Grange, Illinois, where his father was an optometrist and his mother pursued her interests as a trained singer of classical music. He was raised and received his early education in Albuquerque, New Mexico, and, at age seven, he began piano studies. His enthusiasm for jazz was enhanced when, in the late 1920's, he met the brilliant saxophonist Lester Young, who was on a tour of the Southwest. At the University of New Mexico, Lewis studied anthropology and music, and he formed a jazz band that played some of his early arrangements. When he was a senior, his education was interrupted when Pearl Harbor was bombed in December, 1941, and soon he began a three-year service in the U.S. Army. He played in a military band, and there he met the drummer Kenny Clarke, who had already had a distinguished musical career through his work with Louis Armstrong, Coleman Hawkins, and Ella Fitzgerald. Lewis collaborated with Clarke in forming a jazz ensemble, and when Clarke had to leave for

Heidelberg, Germany, they agreed to meet in New York after World War II.

Lewis intended to complete his degree at the University of New Mexico when he was discharged, but, following a teacher's advice, he enrolled in the Manhattan School of Music in 1945, and he began listening to the bebop musicians who were creating a new style in jazz. In 1946 he reunited with Clarke, who introduced him to Dizzy Gillespie, and Lewis and Clarke became part of Gillespie's big band. Lewis began as an arranger, but, after Thelonious Monk left, Lewis became the band's pianist. In 1947 Gillespie introduced Lewis's first major work, *Toccata for Trumpet and Orchestra*, in Carnegie Hall. Lewis toured with the Gillespie band in the United States and Europe, but he also played, for varying lengths of time, with a series of influential jazz musicians, including Young, Charlie Parker, and Illinois Jacquet. In 1948 he participated, as pianist and arranger, in the creation of Davis's important *Birth of the Cool* album.

In the early 1950's Lewis helped form the Modern Jazz Quartet, which evolved from the Gillespie band's rhythm section, and its principal members were Clarke, Lewis, and vibraphonist Milt Jackson. Clarke, Jackson, Lewis, and bassist Percy Heath later discovered that they enjoyed working with each other, and in August, 1951, they christened their group the Modern Jazz Quartet. Although the group had no official leader, Lewis was its musical director. They agreed to make the Modern Jazz Quartet different from all other combos. They wore tuxedos, and they played in concert halls rather than nightclubs. They wanted to revivify the respect that concert big bands enjoyed during the Swing Era. Through a series of concerts and recordings, the Modern Jazz Quartet gradually achieved great success, first in Europe and then in the United States. In 1955 Connie Kay replaced Clarke on drums, providing the group with a smoother, more uniform sound. Lewis's compositions constituted the basis of the Modern Jazz Quartet's success, but Jackson created such important pieces as "Bluesology" and "Bags's Groove" (Jackson's nickname was Bags). In 1957 European critics voted the Modern Jazz Quartet the group of the year.

Lewis's talents were not confined to the Modern Jazz Quartet. After receiving his master's degree in 1953, he began to explore jazz education and enhancement as well as new ways to develop jazz arranging and composition. From 1959 to 1982 he was music director of the annual Monterey Jazz Festival, and during summers in the late 1950's he was head of the School of Jazz at Music Inn in Lenox, Massachusetts. During this time he also conducted the Stuttgart Symphony Orchestra in a series of his compositions and arrangements. He composed film scores; music for a ballet, *Original Sin* (1961), danced by the San Francisco company; and music for a Broadway play, William Inge's *Natural Affection* (1963).

With Gunther Schüller, Gary McFarland, and others, Lewis helped found a movement in jazz and classical music called Third Stream. He was also an academic, holding teaching positions at the City College of New York and at Harvard University. With Gary Giddins and Roberta Swann he founded the American Jazz Orchestra in 1985, and in 1992 he participated with Gerry Mulligan and others in the Rebirth of the Cool sessions. Through reunions with the Modern Jazz Quartet and many concert appearances, he remained active in America and Europe until his death. He died in New York City in 2001, after a long battle with prostate cancer.

The Music

In music, Lewis was a man of many loves. He loved European classical music, especially from the Baroque period. He loved early jazz, from its beginnings through the swing era. In addition, he loved bebop and other avant-garde jazz. He once said that all his work was deeply rooted in jazz, and he experimented with European art music to create variety in his and the Modern Jazz Quartet's concerts and recordings. Two big bands were especially influential in realizing Lewis's jazz vision—those of Duke Ellington and Count Basie. Lewis attended an Ellington concert in 1939, and it revealed to him that jazz could be more than music for dancing: It could be dramatic, contemplative, exploratory, and exciting, while simultaneously expanding the listener's mind and emotions. After World War II, Lewis attended an Ellington concert in Carnegie Hall, in which Ellington played a new composition, "Fugue-a-ditty," whose use of Baroque counterpoint deeply impressed Lewis.

As a pianist, Lewis emulated Basie both as an instrumentalist and as a bandleader. Like Basie's,

Lewis's style was deceptively simple, mainly using single notes and silences to tell a story. For Lewis, improvisation was a graceful way of moving from note to note, phrase to phrase, and section to section. Basie's improvisations were generally integrated into his band's creative playing, and Lewis, too, believed in the virtues of collective improvisation. To those who complained that Lewis's playing was informed by Baroque or classical-era music, he responded that jazz itself was rooted in European melodies, harmonies, and rhythms, as was the classical American popular song, all of which provided material for Lewis's compositions and arrangements.

Django. This composition is among the most highly praised of those in Lewis's extensive oeuvre. National Public Radio selected it as one of the hundred most important American recordings of the twentieth century. Several jazz critics have called it a classic, and it is the piece most closely associated with Lewis and the Modern Jazz Quartet. Lewis composed "Django" in commemoration of the great Belgian-Gypsy guitarist Django Reinhardt, whom Lewis first heard and then befriended during World War II. Lewis was impressed by Reinhardt's unique style, a combination of Gypsy rhythms, unusual harmonies (devised by a left hand that had been deprived, through a fire, of the use of two fingers), and evocative melodies. When Reinhardt died tragically young in 1953, Lewis was inspired to transform his grief into a composition that has been characterized as a memento, a musical eulogy, a cortege, and a New Orleans-like funeral ceremony. The piece features a sensitive blend of sadness and joy, consolation and celebration, traditional and modern jazz, simplicity and complexity. It also has the ability to inspire excellent improvised solos, both by other musicians and by members of the Modern Jazz Quartet, who recorded it several times and always found fresh things to say about its themes. The Modern Jazz Quartet's first recording merited the prestigious Prix du Disque award, which Lewis accepted at the American Embassy in Paris. Some critics prefer the later version, in the *Pyramid* album.

Odds Against Tomorrow. Although Lewis composed other film scores, *Odds Against Tomorrow*, according to several critics, in both the musical and film communities, was the most accomplished. While his earlier score for the French film, *Sait-on jamais* (released in the United States as *No Sun in Venice*), contains an impressive triple fugue, "Three Windows," the film, which Lewis scored unseen, was a failure with the public and with Lewis, when he eventually saw it. On the other hand, Robert Wise's *Odds Against Tomorrow*, released in 1959, was a critical success, and it has grown in significance over the years. The film centered on a robbery scheme complicated by racial tensions between the characters played by Harry Belafonte and Robert Ryan. Belafonte, whose company produced the film, played a singer and vibraphonist. This time, Lewis saw the film before scoring it, and Wise guided him through the details of synchronizing, with the use of a click track, his score with the events in the motion picture. The result, which some termed one of the finest film scores of all time, contains set pieces, such as "No Happiness for Slater," that later became showcases for the Modern Jazz Quartet (Slater was the name of the Ryan char-

John Lewis. (AP/Wide World Photos)

acter). Schüller, the composer, conductor, and author, praised Lewis's score as creatively serving the purposes of the film's story while also being able to stand alone as absolute music.

Third Stream Music. In 1957, at a lecture at Brandeis University, Schüller coined Third Stream to describe music that synthesizes Western classical music with various ethnic music, such as jazz. Some liked the term, while others criticized it as a misnomer, since jazz and classical music were unblendable. Lewis, whose musical evolution led him to a heightened awareness of these two traditions, found his and others' experiments in this new trend congenial. The album *Third Stream Music* contains some of Lewis's experiments in this new genre. In his composition "Sketch," the Modern Jazz Quartet plays with the Beaux Arts String Quartet. Some praised the piece for bringing out the best in both the jazz and classical groups, whereas others believed that the classical musicians sounded uncomfortable in the jazz idiom and the Modern Jazz Quartet members failed to play like classicists. "Exposure" was an adaptation of a work that Lewis had originally composed for a United Nations film on refugees. In the album this piece is played by the Modern Jazz Quartet and a sextet, with carefully programmed roles for each instrumentalist. Some listeners suggested that this piece, despite its complexities, communicated the musicians' compassionate feelings for the downtrodden of the world.

The Comedy. For many years, Lewis had been intrigued by commedia dell'arte, a type of comedy developed in Renaissance Italy that used standard plots and stock characters, such as Columbine and Harlequin. He began his musical explorations of these characters as early as 1956, in the *Fontessa* album. What especially interested him in this historical form was that, like jazz, the performances were largely improvised. When Lewis completed and recorded his compositions constituting *The Comedy*, the work consisted of seven movements: Spanish Steps, Columbine, Pulcinella, Pierrot, La Cantatrice, Harlequin, and Piazza Novona. While some critics considered *The Comedy* the Modern Jazz Quartet's greatest single achievement, others found the composition ponderous and mechanical, with uninspired and inhibited improvisations.

Concorde. Although Lewis had experimented with the fugue for decades, many listeners regarded *Concorde* as significantly superior to his earlier compositions. In this piece, Lewis combined fugal techniques with polyphonic jazz so that the structural underpinnings supported the melodies and harmonies. Some critics believed that Lewis had largely succeeded in transforming and assimilating the Baroque language of the fugue into the jazz idiom. This album was not the end of Lewis's interest in the fugue. He wrote Fugue in A Minor for his collaboration with the guitarist Laurindo Almeida, and in the 1980's Lewis created a series of Bach adaptations, some of which he played alone and others of which he played with his wife, the harpsichordist Mirjana Lewis.

For Ellington. Ever since Lewis first heard Ellington play, he had been in awe of the composer-pianist. Throughout the 1940's he listened to Ellington's compositions, finding them "all masterpieces." In *For Ellington*, Lewis and the Modern Jazz Quartet paid homage to this great jazz composer. Lewis chose such Ellington standards as "Jack the Bear," "Prelude to a Kiss," "Ko-ko," and "Come Sunday," for reconception in terms of the Modern Jazz Quartet members' talents and Lewis's own improvisatory skills. It was a case of one master composer and improviser building on the works of another, and, like Isaac Newton, Lewis may have seen farther by standing on the shoulders of a giant.

Musical Legacy

Thoroughly schooled in classical European music and having played with such jazz immortals as Parker and Davis, Lewis was well prepared to create a unique body of work, especially through his arrangements and compositions for the Modern Jazz Quartet. More than any other group since World War II, the Modern Jazz Quartet, through its melodic inventiveness, its harmonic beauties, and its rhythmic subtleties, was able, through its many concerts, to please audiences in America and Europe for more than forty years. That legacy continues through the group's many recordings. This success is due in part to the craftsmanship and creativity of the group's musical director, as well as the collective improvisatory abilities of the members, especially between Lewis, with his Mozartean economy, clarity, and transparency, and Jackson, with his complex, soulful, and blues-informed playing. Like Basie's band, the Modern Jazz Quartet created

such a profound integration of ensemble playing that it was difficult to distinguish the spontaneous from the structured. Despite the musical intimacy achieved by Modern Jazz Quartet members, the group was not averse to experimenting with other musicians, for example, Oscar Peterson, Sonny Rollins, and Jimmy Giuffre. These collaborations helped to expand and deepen the group's creativity.

During the final decades of his life, Lewis was a symbol of how diverse and interpenetrative music had become, and he played a leading role in breaking down barriers between big band and small-group jazz, between traditional and avant-garde jazz styles, between European classical music and jazz, and between European and American musicians. His dedication to good music, no matter what its source and form, continued to motivate his many activities until just before his death, when he conducted a retrospective concert with the Lincoln Center Jazz Orchestra, founded to preserve and continue the legacy of such great jazz creators as Lewis.

Robert J. Paradowski

Further Reading

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_____. "John Lewis and the Modern Jazz Quartet." In *The Jazz Tradition*. New York: Oxford University Press, 1970. Williams analyzes the history of jazz through the careers of fifteen jazz giants, with one chapter focused on Lewis. Includes discographical notes.

See also: Basie, Count; Davis, Miles; Ellington, Duke; Jones, Hank; Kirk, Rahsaan Roland; Parker, Charlie; Peterson, Oscar; Reinhardt, Django; Rollins, Sonny.

György Ligeti

Romanian classical composer

Ligeti rejected the dogmatism of the 1960's avant-garde to embrace a cosmopolitan approach to composition, retaining ties to his native language and absorbing influences from non-Western music.

Born: May 28, 1923; Diciosânmartin (now Tîrnăveni), Transylvania, Romania
Died: June 12, 2006; Vienna, Austria
Also known as: György Sándor Ligeti (full name)

Principal works

CHAMBER WORKS: *Andante and Allegro*, 1950; *Balada şi joc*, 1950 (for two violins); *Six Bagatelles for Wind Quintet*, 1953; Sonata, 1953; String Quartet No. 1, 1954 (*Métamorphoses nocturnes*); String Quartet No. 2, 1968; *Ten Pieces*, 1968; *Chamber Concerto*, 1969-1970; *Hommage à Hilding Rosenberg*, 1982; *Trio*, 1982 (for violin, horn, and piano).

CHORAL WORKS: *Idegen földön*, 1946; *Three Weöres Songs*, 1947 (for voice and piano); *Lakodalmas*, 1950; *Hortobágy*, 1951; *Haj, ífjúság!*, 1952; *Inaktelki nóták, Pápáiné*, 1953; *Mátraszentimrei dalok, Éjszaka, Reggel*, 1955; *Aventures*, 1963; *Nouvelles Aventures*, 1965; *Lux aeterna*, 1966; *Síppal, dobbal, nádihegedüvel*, 2000 (for mezzo-soprano and four percussionists).

ELECTRONIC WORKS: *Glissandi*, 1957; *Artikulation*, 1958.

OPERA (music): *Le Grand Macabre*, 1978 (libretto by Michel de Ghelderode).

ORCHESTRAL WORKS: *Régi magyar társas táncok*, 1949; *Concert Românesc*, 1952; *Apparitions*, 1959; *Atmosphères*, 1961; *Requiem*, 1965; *Lontano*, 1967;

Ramifications, 1969; *Melodien*, 1971; *Clocks and Clouds*, 1973; *San Francisco Polyphony*, 1974; Piano Concerto, 1985-1988; Violin Concerto, 1992; *Hamburg Concerto*, 1998-1999, revised 2003 (for horn and chamber orchestra).

PIANO WORKS: *Induló*, 1942; *Allegro*, 1943; *Polifón etüd*, 1943; *Capriccio No. 1*, 1947; *Capriccio No. 2*, 1947; *Invention*, 1948; *Három lakodalmi tánc*, 1950; *Sonatina*, 1950; *Musica ricercata*, 1953; *Trios Bagatelles*, 1961; Études pour Piano, Book 1, 1985; Études pour Piano, Book 2, 1994; Études pour Piano, Book 3, 2001.

WRITINGS OF INTEREST: *Gesammelte Schriften*, 2007.

The Life

György Sándor Ligeti (LIHG-eh-tee) was born in Transylvania, the son of Sándor and Ilona, secular Hungarian Jews from Budapest. Because university study was restricted for students of Jewish background, Ligeti traded a career in science for one in music, entering Kolozsvár Conservatory. He studied with Ferenc Farkas and Pál Kadosa until 1943, when the Nazis sent Ligeti to a work camp in Szeged, Hungary. He eventually escaped, but his father and brother died in the concentration camps.

Ligeti entered the Liszt Academy in 1945 alongside György Kurtág and studied with Farkas, Pál Járdányi, Sándor Veress, and Lajos Bárdos. While a student, Ligeti met the poet Sándor Weöres and studied folk music in Romania. He joined the academy's faculty after graduation, but his compositional and personal pursuits were constrained by communist censorship and the extreme privation of postwar Budapest. During the revolution of 1956, Ligeti escaped from Hungary with his second wife, Vera, and they went to Vienna. In 1957 Karlheinz Stockhausen arranged a fellowship for him at the electronic studio of the West German Radio in Cologne. There Ligeti studied electronic and serial music, published articles in the German music journal *Die Reihe*, and composed. He stepped to the forefront of the avant-garde with the premiere of *Atmosphères*, which took first prize at the Donaueschingen Music Festival in 1961.

Although based in Vienna, Ligeti taught regularly in Stockholm and at the Darmstadt Summer Courses for New Music. He came to the attention of a mainstream audience when film director Stanley Kubrick excerpted four unlicensed works by Ligeti in the sound track to *2001: A Space Odyssey* (1968). Ligeti lived in Berlin off and on between 1969 and 1973, visiting the United States in 1971 as composer-in-residence at Stanford University. While Ligeti was in California, he was introduced to recent advances in computer music as well as to the work of Terry Riley, Steve Reich, and Harry Partch.

In 1973 Ligeti accepted a post in the Hamburg Hochschule für Musik und Theatre, where he taught for seventeen years and wrote his only completed opera, *Le Grande Macabre*. Three discoveries of the early 1980's profoundly influenced his later music: the polyrhythmic compositions of Conlon Nancarrow, Simha Arom's recordings of Central African polyphony, and fractal geometry.

Ligeti's growing importance was recognized when his Études pour Piano won the prestigious Grawemeyer Award in 1986. The 1989 South Bank Centre Festival in London paved the way for Sony Classical's groundbreaking decision (with support from Vincent Meyer) to issue Ligeti's complete oeuvre (the project was abandoned in 1999 but was continued by Teldec in 2001). Subsequent awards include the Ernst-von-Siemens Music Prize (1993), the UNESCO International Music Council Prize (1996), the Sibelius Prize (2000), the Kyoto Prize (2000), the Theodor W. Adorno Prize (2003), and the Polar Music Prize (2004). Complications from a neurological illness forced Ligeti to stop composing in 2002. He died in his home in Vienna on June 12, 2006, survived by his wife Vera and son Lukas, a composer and percussionist.

The Music

Ligeti's early works owe a great debt to Béla Bartók, but they were also influenced by Renaissance polyphony, Hungarian literature, and the Second Viennese School. Experience in the analog electronic studio affected Ligeti's treatment of orchestral timbre, while his study of serialism led him to search for precise but nondeterministic compositional methods. His micropolyphonic technique—the superimposition of highly chromatic canons, each with a different durational pattern—became a palpable sign of Ligeti's aesthetic: the "blossoming of isolated structural details into a transforming global structure."

A flirtation with the Fluxus movement, which advocated blending different artistic media, and

immersion in music-theatrical works occupied the early 1960's. Subsequent multimovement chamber and orchestral works included micropolyphonic, meccanico (machinelike), and kaleidoscopic textures and demonstrated the growing importance of the lament theme and nontempered tuning to Ligeti's evolving style.

His postopera chamber works for piano and harpsichord incorporated additive rhythmic principles, while the later works reflected an increasing rhythmic sophistication influenced by chaotic processes and non-Western music. Ligeti characterized his harmonic language in these works as nonatonal but nondiatonic. His final works combined new influences with his earliest concerns: the large work composed of short, succinct movements (*Hamburg Concerto*), the poetry of Weöres (*Sippal, dobbal, nádihegedüvel*), and strict canon (Étude No. 18).

Early Works. Ligeti's earliest songs and choral works show the influence of folk and Renaissance music, set to plaintive traditional or poetic Hungarian texts. Solo piano works are neo-Baroque (*Invention*) or neoclassical (*Capriccio No. 1 and Capriccio No. 2*) in style. Under communist strictures Ligeti wrote publicly performed choral works, including *Inaktelki nóták, Pápáiné* and *Mátraszentimrei dalok*, *Éjszaka, Reggel*, as well as compositions "for the desk drawer," such as the String Quartet No. 1. The eleven-part *Musica ricercata* for piano builds a new musical language from a single note. The first movement ends with two notes; each subsequent movement adds a pitch and a new style to close with a twelve-note ricercar dedicated to Girolamo Frescobaldi.

Lontano. The micropolyphonic technique of *Apparitions*, *Atmosphères*, and the kyrie of the *Requiem* came to fruition in *Lux aeterna* for sixteen-part chorus and its contrafact *Lontano*, for large orchestra, based on the same canon. *Lontano* begins on a single A-flat played almost inaudibly from which multiple canonic lines fan out, each with a unique durational series. Pillar tones and trichords trisect the twelve-minute form, with individual chromatic lines subsumed by a slowly rising, shimmering cloud, shaped by timbre, dynamics, and extreme registral shifts.

Chamber Concerto. The *Chamber Concerto* for thirteen musicians is based on a Baroque model, but it refines ideas explored in the String Quartet No. 2 and *Ten Pieces*. Whereas *Lontano* begins with a single pitch, the Chamber Concerto begins on a soft five-note cluster, elaborated by distinct lines with different rhythms. Sustained E-flat octaves announce a second half with varied texture and dynamics. The second movement is subdued, with varied series drawn from a repertoire of pitches. Clusters and energetic melodic lines disturb the initial calm, as each line descends toward a sustained close. The third movement features Ligeti's meccanico texture, reminiscent of ticking clocks which—as in *Poème symphonique* for a hundred metronomes—wind down separately to close. The final movement combines shimmering repeated patterns with clearly stated melodies that pass from horn to strings, oboe, and piccolo, capped by a humorous riposte from trombone.

Le Grand Macabre. Ligeti's first attempt at opera (a nonnarrative retelling of the Oedipus myth) stalled with the death of its commissioning director, Göran Gentele of the Royal Swedish Opera. Ligeti decided that rather than an "antiopera," he would compose an "anti-antiopera" based on the surreal, expressionistic *La Balade du grand macabre* by Flemish dramatist Michel de Ghelderode. The opera's theme of a decadent and barely functioning world on the brink of an apocalypse allowed Ligeti to incorporate musical allusions within "comic-striplike" musical and dramatic action. He wrote the libretto in German with Michael Meschke, who directed the Swedish premiere in April, 1978. The original two acts were revised in 1996 to produce a leaner, more dramatically satisfying four-act structure.

Trio. The *Trio* for violin, horn, and piano was widely hailed as a return to tradition, if not tonality proper. Its four movements achieve a new expressiveness and exploit the texture and intonation of natural horn on a modern double horn. A warped version of Ludwig van Beethoven's *Lebewohl* motive signals the traditional thematic logic and *aba* form of the first movement. In the second movement, an ostinato in aksak 3+3+2 meter recalls Bartók, and it also evokes the rhythmic drive of Latin American music. A third movement, recalling Beethoven, sketches a three-part march: A cyclic pattern with piano and violin in hocket is interrupted by the linear trio, with horn joining the reprise. The final Lamento was the first of Ligeti's

lament-ostinato movements, in which a lament topic reminiscent of Baroque and East European folk idioms forms the basis of continuous variations.

Études pour Piano. Ligeti's first book of piano études was widely praised for its deft combination of diverse influences. In the tradition of the nineteenth century étude, each foregrounds a compositional device and introduces one or more technical challenge. *Désordre* maps a recursively structured melody onto both white (right hand) and black (left hand) key collections, against the background of a steady eighth-note pulse. Both hands move out of phase as the cyclic melody repeats at different pitch levels, to reflect a chaotic process that Ligeti calls tempo fugue. Subsequent études combine open fifths, blocked-key technique, ostinato, and the lament topic, with musical (jazz pianist Bill Evans in *Arc-en-ciel*) and extramusical ("Warsaw Autumn" and Boris Vian in "Automne à Warsaw") allusions. The pieces in Études pour Piano, Book 2 demand high levels of performer virtuosity (the original version of No. 14 was published for player piano) and betray an even wider range of influences, from the music of the Indonesian gamelan ("Galamb Borong") to the computer phenomenon of Shepard tones ("Vertige"). Three of the four works in Études pour Piano, Book 3 are canons, but they all are based on modal themes and proceed in even-note values that, in the manner of a proportional canon, shift value and tempo to create formal divisions emphasized by terraced dynamics.

György Ligeti. (Hulton Archive/Getty Images)

Violin Concerto. The final version of the Violin Concerto continues the polyrhythmic and timbral explorations of the Piano Concerto, to produce a hybrid work indebted to Guillaume de Machaut and Dmitri Shostakovich in turn. A solo violin and viola tuned to match the seventh and fifth partials of the double bass respectively create piquant discrepancies in tuning, evident in the subtly beating arpeggios of the opening Praeludium. The second movement begins with an Aria adapted from *Six Bagatelles for Wind Quintet*, No. 3 followed by Hoquetus and Choral sections in which ocarinas, slide whistles, and the retuned strings gradually join soloist and orchestra. The third movement, Intermezzo, features a keening violin solo over a barely perceptible chromatic descent in strings, with echoes of String Quartet No. 1 and the ninth piano étude. The quiet beginning of the fourth movement, Passacaglia, builds to an intense climax that spans six and a half octaves and recalls the final scene of *Le Grande Macabre*. The final Appassionato combines the lament motive with spectral harmonies and rhythmic cycles in percussion and brass to culminate in a furious cadenza.

Musical Legacy

Ligeti eschewed all ideologies, but he held to a modernist aesthetic. Ligeti was criticized for retreating from progressive ideals after 1982, and he often spoke of feeling trapped between the strictures of the avant-garde and the past. He found a third way in non-Western indigenous music, which offered novel rhythmic and formal models and new types of intonation (and of tonality). Ligeti's music evinced nostalgia for the European classical tradition even as it acknowledged the pluralism and complexity of contemporary culture.

Ligeti was widely lauded for combining intellec-

tual sophistication with a respect for the sensual attributes of his materials, a perception supported by his writings and interviews. The championing of his music by leading performers such as pianist Pierre-Laurent Aimard and conductor Esa-Pekka Salonen contributed to the growing influence of his music.

Amy M. Bauer

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Richart, Robert. *György Ligeti: A Bio-Bibliography*. New York: Greenwood, 1990. An annotated bibliography of works by and about Ligeti.

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Toop, Richard. *György Ligeti*. London: Phaidon Press, 1999. This fine introduction to Ligeti's work sets it in the context of his avant-garde contemporaries.

Willson, Rachel Beckles. *Ligeti, Kurtág, and Hungarian Music During the Cold War*. Cambridge, England: Cambridge University Press, 2007. Situates Ligeti's work alongside that of his compatriot Kurtág from the perspective of Hungarian nationalist and Cold War politics.

See also: Bartók, Béla; Evans, Bill; Kodály, Zoltán; Nancarrow, Conlon; Partch, Harry; Reich, Steve; Schnittke, Alfred; Schreker, Franz; Shostakovich, Dmitri; Stockhausen, Karlheinz; Watts, André; Wolfe, Julia.

Gordon Lightfoot

Canadian folksinger, songwriter, and guitarist

An impressive singer and songwriter, Lightfoot produced more than three hundred songs that are firmly rooted in the folk-music idiom, with references to rock, blues, and country styles.

Born: November 17, 1938; Orillia, Ontario, Canada

Also known as: Gordon Meredith Lightfoot, Jr. (full name)

Principal recordings

ALBUMS: *Lightfoot!*, 1966; *The Way I Feel*, 1967; *Back Here on Earth*, 1968; *Did She Mention My Name*, 1968; *Sit Down Young Stranger*, 1970 (re-released as *If You Could Read My Mind*, 1970); *Summer Side of Life*, 1971; *Don Quixote*, 1972; *Old Dan's Records*, 1972; *Sundown*, 1974; *Cold on the Shoulder*, 1975; *Summertime Dream*, 1976; *Endless Wire*, 1978; *Dream Street Rose*, 1980; *Shadows*, 1982; *Salute*, 1983; *East of Midnight*, 1986; *Waiting for You*, 1993; *A Painter Passing Through*, 1998; *Harmony*, 2004.

The Life

Gordon Meredith Lightfoot, Jr., was born in the small Ontario town of Orillia in 1938. At an early age, he began singing in the church choir. He continued to sing as a young teenager, competing in music competitions sponsored by the local radio station. After graduation, he attended the Westlake College of Modern Music in Los Angeles for fundamental training in harmony.

Upon his return to Canada, Lightfoot moved to Toronto, and he gained experience performing in small venues. He became involved in folk music, and he began to attract the attention of some influential artists, including Peter, Paul, and Mary, Elvis Presley, and Marty Robbins, who had success with Lightfoot's early songs. Lightfoot quickly rose to the top of the folk music scene in Canada and the United States, performing concerts consisting of his own songs. As his recording career began to flourish, Lightfoot's fame spread throughout the 1960's,

reaching a peak in popularity with several hit songs in the 1970's and 1980's. Following a health scare in 2002, Lightfoot took some time off, but he returned to the stage and recording studio successfully in 2004.

He is the recipient of many awards, including seventeen Juno Awards, and he is a member of the Canadian Music Hall of Fame, the Canadian Country Music Hall of Fame, and the Canadian Songwriters Hall of Fame. In 2003 Lightfoot was made Companion of the Order of Canada.

The Music

Set in the genre of the American popular song, Lightfoot's compositions number more than three hundred songs, and more than two hundred have been recorded. Most of Lightfoot's songs can be classified into three broad categories: love ballads, historical epic ballads, and songs on the human condition.

Gordon Lightfoot. (Hulton Archive/Getty Images)

Lightfoot's texts stand as poetry, independent of his music. His lyrics are in rhyme and in simple meter. His subjects include the pain of unrequited love and observations on the human experience. Pastoral themes account for a large percentage of his output. Many texts function as social commentary, prophetic in warnings about waste and abuse of resources, particularly human resources. A few songs are intended to stoke a sense of national pride or to serve as educational reminders of historic events, events with which Lightfoot felt a personal connection. Lightfoot's songs usually reflect the typical folk-song form (verses and refrain). In some cases the epic nature of the text required a more sectional approach, but even there Lightfoot tended to reuse musical material.

Musically, the texture of the songs is the typical melody-accompaniment common to folk songs. The harmony is mostly diatonic, with some chromatic shading. Lightfoot's impressive singing ability, fostered by his years as a choral singer in his youth, allows for a long melodic line. His baritone vocal range gives him great melodic flexibility, with resonant lower notes and sweet-sounding upper notes.

Lightfoot accompanies his vocal melodies on the guitar, both six- and twelve-string varieties. In a Lightfoot song, the guitar functions as the harmonic background onto which the vocal melody is cast. Typically, the twelve-string guitar strums a repetitive, rhythmic figure of chords, while the six-string guitar is played fingerstyle, using a repeated arpeggio pattern with alternating bass notes and outlining the chords. Early in his career, Lightfoot formed a band consisting of a bass player and an additional guitar player, and he later added a keyboardist and a drummer. These instruments complemented the basic guitar accompaniment. Often the sound of an orchestral string section was included in recordings, and Lightfoot sometimes uses a synthesized version (played by the keyboardist) in live performances. The drums are usually employed for atmospheric purposes; Lightfoot tends to avoid the primal-beat concept of contemporary rock music.

Love Ballads. A prototypical Lightfoot love ballad, "If You Could Read My Mind" rose to the top of the U.S. charts in 1971. The text has a regular meter, and it is rhymed. The form is typical of popular songs, with verses and a refrain. It tells the story of an intimate relationship damaged by infidelity, expressed from the view of one member of the couple. The melody is provided by Lightfoot's baritone voice, and the accompaniment is multilayered: A six-string guitar played by Lightfoot provides the arpeggiated chordal pattern, while a second guitar weaves a virtuosic yet complementary solo line into the texture. There is a bass, providing harmonic and rhythmic clarity, and in performances a string section is synthesized. The tempo is quick, but the atmosphere of the song is soft and quiet. Other songs in this style are "Talkin' in Your Sleep" (1971), "Beautiful" (1972), "I'm Not Supposed to Care" (1976), and "Spanish Moss" (1976).

Historical Epic Ballads. Lightfoot is well known for his song "The Wreck of the *Edmund Fitzgerald*" (1976), which tells the story of one of the most tragic maritime disasters in U.S. history. The form of the song is simple: seven verses, each followed by a repeated instrumental refrain, with an instrumental introduction and ending. The text is rhymed, and it is in regular meter. The melody incorporates a short, repeated rhythmic figure, taken from one of the folk-song types of the maritime tradition, the sea chanty. The accompaniment, with loud drums and a blues-oriented solo electric guitar, contributes to the overall atmosphere, creating a musical picture of the great storm encountered by the ship and its crew on their fateful voyage. Other historical epic ballads by Lightfoot are "Ballad of the Yarmouth Castle" (1969), "Black Day in July" (1968), and "Canadian Railroad Trilogy" (1967), written on commission for the Canadian National Railroad in honor of its one hundredth anniversary.

Songs on the Human Condition. "Sundown" reached number one on the *Billboard* chart in the summer of 1974. The song departs from Lightfoot's usual style with its reference to the blues idiom, complete with an improvised guitar solo. Nevertheless, it retains the typical folk-song verse-and-refrain structure. The text is about loneliness. In "Sundown," Lightfoot indirectly criticizes the social climate of the 1970's sexual revolution, developing the poetic symbol of sundown into a metaphor for loneliness. The connection with the blues underscores the general apprehension portrayed in the song. Other songs on the human condition by Lightfoot are "Summer Side of Life" (1971), "Circle of Steel" (1972), "Don Quixote" (1972), and "Rainy Day People" (1974).

Musical Legacy

Lightfoot's performing career spans more than six decades, and during that time many performing artists have recorded his songs. In 2004 a group of Canadian performers collaborated on a tribute album, titled *Beautiful: A Tribute to Gordon Lightfoot*, each choosing one Lightfoot song for the project.

Richard Allen Roe

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See also: Cohen, Leonard; Denny, Sandy; Presley, Elvis; Taylor, James.

Little Richard

American rock singer, songwriter, and pianist

A 1950's rock and roller, Little Richard is noted for his hit songs ("Tutti Frutti" and "Long Tall Sally") and for his hard-driving performances, which included outlandish costumes, heavy make-up, and wild stage antics.

Born: December 5, 1932; Macon, Georgia
Also known as: Richard Wayne Penniman (birth name)

Principal recordings

ALBUMS: *Here's Little Richard*, 1957; *Little Richard*, 1958; *The Fabulous Little Richard*, 1959; *Clap Your Hands*, 1960; *Pray Along with Little Richard, Vol. 1: A Closer Walk with Thee*, 1960; *Pray Along with Little Richard, Vol. 2: I'm Quitting Show Business*, 1960; *King of the Gospel Singers*, 1962; *Little Richard Sings Spirituals*, 1963; *Little Richard Sings Gospel*, 1964; *Little Richard Is Back*, 1965; *The Wild and Frantic Little Richard*, 1965; *The Explosive Little Richard*, 1967; *Rock 'n' Roll Forever*, 1967; *Good Golly Miss Molly*, 1969; *Little Richard*, 1970; *Rock Hard Rock Heavy*, 1970; *Mr. Big*, 1971; *King of Rock and Roll*, 1971; *The Rill Thing*, 1971; *Friends from the Beginning: Little Richard and Jimi Hendrix*, 1972 (with Jimi Hendrix); *The Second Coming*, 1972; *You Can't Keep a Good Man Down*, 1972; *Talkin 'bout Soul*, 1974; *Keep a Knockin'*, 1975; *Little Richard Sings*, 1976; *Lifetime Friend*, 1986; *Shake It All About*, 1992.

The Life

Born in the Deep South with several Baptist preachers for relatives, Little Richard found his roots in gospel music and in religion. He was always singing as a child, and he performed in a family gospel group. In addition, he studied the Bible, and he wanted to be a preacher. Little Richard learned to play the saxophone in school, and he learned to play piano from the flamboyant performer Esquerita (Eskew Reeder), whose outrageous outfits and pompadour hairstyle Little Richard imitated. Still in his teens, he toured in Georgia with various bands, and he made some recordings as early as 1951. His first great success was in 1955, recording "Tutti Frutti" and other hits with the producer Robert "Bumps" Blackwell at Specialty Records.

For the next two years, Little Richard was successful, but in 1957, in the middle of an Australian tour, he decided to quit show business to pursue his interests in religion. He made several gospel albums, and, except for appearing in some gospel concerts with Mahalia Jackson, he stayed away from the stage until 1962, when he went on tour in England and started performing rock and roll in his traditional flamboyant manner.

During his comeback, which produced no new major hits, he became dependent on drugs and alcohol. In 1977, declaring that rock and roll was demoniac, he again gave up show business for religion. However, he began performing again in the late 1980's, appearing on television and in the 1986 film *Down and Out in Beverly Hills*. In 1986 he was in the first group inducted into the new Rock and Roll Hall of Fame, and in 1993 he won a Grammy Lifetime Achievement Award.

The Music

Coming from a gospel tradition, Little Richard brought "shouting" into his performances. He was known for pounding the piano, singing at top speed, and yelling "whoo-oo." He also favored wild stage behavior and outrageous costumes and make-up.

"Tutti Frutti." At his first recording session with Blackwell, Little Richard was not impressive, singing gospel and blues in an inhibited way. Concerned, Blackwell called a lunch break, during which Little Richard started playing "Tutti Frutti," a song of his own that he had not planned to record. He played it with such wild abandon that Blackwell had him record that instead. The song begins with the nonsense phrase "awop bop-a-loo mop alop bam boom." In its original version, this was followed by some off-color lyrics that Blackwell had a local songwriter clean up. It was its driving intensity, and not the lyrics, that made the song a hit. The song was covered by both Elvis Presley and Pat Boone, and these performances by white artists helped open the door to playing the work of a black performer such as Little Richard on white radio stations.

"Long Tall Sally." "Long Tall Sally" originated in three lines written by a fan, a girl named Enortis Johnson, who wanted Little Richard to turn it into a song. Though initially reluctant, Little Richard and Blackwell did build a song around the lines about Uncle John ducking into an alley with Sally to get away from his wife, Aunt Mary. According to Blackwell, he pushed Little Richard to sing the key phrase—"ducked back in the alley"—as fast as possible, so that it would be hard for a singer such as Boone to cover it. Although Boone and many others did cover it, it was Little Richard's original version that went highest in the charts, despite the reluctance of some white radio stations to play it. It became Little Richard's second big hit.

Atlantic City Pop Festival. In August, 1969, Little Richard appeared at one of the many pop festivals that year, closing the show after a performance by Janis Joplin. Joplin put on such a frenetic, apparently unsurpassable performance that the organizers suggested to Little Richard that he not go on. Little Richard insisted, and he worked the crowd into a frenzy with his act, which included appearing in a sparkly glass suit and singing an old 1950's hit, "Lucille." He ended up throwing his shoes and other parts of his expensive outfit into the crowd, something he often did at his concerts. Although Little Richard's appearance was a triumph, it indicated that he was part of an earlier era. Significantly, later that month, he did not appear at the famous music festival at Woodstock, the iconic festival that defined 1960's music.

Little Richard. (AP/Wide World Photos)

Musical Legacy

Little Richard was a leading figure in the first generation of rock, when it was still called rock and roll and when its leading instrument was the piano and not the guitar. His boisterous piano playing and wild vocals, along with his stage antics and outrageous costumes, are another part of his legacy. This new approach to music became more fully formed in the rebellious and irreverent 1960's, and in the 1970's, such bands as Kiss, featuring extreme make-up and costumes, followed in his footsteps. On a musical level, both the Beatles and the Rolling Stones paid homage to Little Richard's musical influence. Little Richard was noted for helping to bring the sound of black rhythm and blues and gospel into the mainstream of popular music, becoming one of the first black musicians to win a large white audience.

Sheldon Goldfarb

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Little Richard and people who knew him. It focuses on his inner conflict between religion and rock and roll. Includes illustrations and discography.

See also: Burke, Solomon; Domino, Fats; Dorsey, Thomas A.; Haley, Bill; Hendrix, Jimi; Jackson, Mahalia; Jagger, Sir Mick; Joplin, Janis; Lennon, John; McCartney, Sir Paul; Pickett, Wilson; Presley, Elvis; Professor Longhair; Redding, Otis; Seeger, Bob; Valens, Ritchie; Vincent, Gene.

LL Cool J

American rapper

LL Cool J was one of the first hip-hop stars to reach mainstream popularity, and his music helped establish Def Jam Records, the first label dedicated to hip-hop.

Born: January 14, 1968; Bay Shore, Long Island, New York
Also known as: James Todd Smith (birth name)

Principal recordings

ALBUMS: *Radio*, 1985; *Bigger and Deffer*, 1987; *Walking with a Panther*, 1989; *Mama Said Knock You Out*, 1990; *Fourteen Shots to the Dome*, 1993; *Mr. Smith*, 1995; *Phenomenon*, 1997; *G. O. A. T. Featuring James T. Smith: The Greatest of All Time*, 2000; *Ten*, 2002; *The DEFinition*, 2004; *Todd Smith*, 2006; *Todd Smith, Pt. 2: Back to Cool*, 2007.

WRITINGS OF INTEREST: *I Make My Own Rules*, 1997 (with Karen Hunter); *L. L. Cool J's Platinum Workout*, 2006 (with Dave Honig).

The Life

LL Cool J (ehl ehl kewl jay) was born James Todd Smith. He began rapping at age nine, and he started making demo tapes under the name LL Cool J (for Ladies Love Cool James). In 1984 LL Cool J dropped out of high school after his song "I Need a Beat" caught the attention of Rick Rubin and Russell Simmons of the newly formed Def Jam Records, which they released as the label's first single. In 1985 his first album, *Radio*, produced several hits, and it was certified platinum. His 1987 follow-up, *Bigger and Deffer*, was even more successful, being certified double platinum and producing the first rap ballad, "I Need Love," which reached number one on the rhythm-and-blues charts. He suffered a minor setback with his 1989 album, *Walking with a Panther*, but he reestablished himself with 1990's *Mama Said Knock You Out*. The popularity of this recording led to a performance at Bill Clinton's 1993 presidential inauguration ceremony. *Fourteen Shots to the Dome*, released in 1993, took a turn toward the West Coast gangsta style.

LL Cool J expanded beyond music into acting and fashion in the early 1990's, appearing in the films *The Hard Way* (1991) and *Toys* (1992) and in the television situation comedy *In the House*. In 1996 he helped launch the FUBU clothing line, and later he started the upscale Todd Smith line.

LL Cool J returned to the recording studio in 1995 to work on the double-platinum *Mr. Smith*, which also brought him a Grammy Award for Best Rap Solo Performance in 1996 for the song "Hey Lover," featuring Boyz II Men. In 1997 he released *Phenomenon* and his autobiography *I Make My Own Rules*.

The Music

LL Cool J was one of the first hip-hop artists to structure his work in pop style, with distinct verses and refrains. While his early music had a distinctive pop appeal, he is also known as a champion of the hardcore rap style that eschews traditional party themes and sounds in favor of more confrontational ones. "Mama Said Knock You Out" is an example of this approach. Throughout his career LL Cool J has effectively utilized hardcore rap, party rap, and even ballads, adapting effectively to the many changes in the genre over the past decades.

"Rock the Bells." The most successful song from LL Cool J's debut *Radio*, "Rock the Bells" rose to number seventeen on the rhythm-and-blues charts. It is hardcore bragging typical of rappers establishing themselves in the business. The backing track contains samples from Trouble Funk's "Pump Me Up," Bob James's "Take Me to Mardi Gras," and AC/DC's "Flick of the Switch."

"Goin' Back to Cali." This was the first single from LL Cool J's third album, *Walking with a Panther*. It peaked at number twelve on the rhythm-and-blues charts and number thirty-one on the *Billboard* Hot 100. It was also featured on the sound track to the film *Less than Zero* (1987). The backing track was a slow jam featuring a jazzy horn section. The lyrics talk about cars and women, presaging themes common in West Coast rap. The rock band Sevendust covered the song for the compilation *Take a Bite Outta Rhyme: A Rock Tribute to Rap*.

"Mama Said Knock You Out." The title track to the 1990 album marked a departure from the sound that made LL Cool J popular. Rather than the upbeat music and party lyrics, "Mama Said Knock You Out" is hardcore. The backing track includes samples from Sly and the Family Stone's "Trip to Your Heart" and "Sing a Simple Song" and from James Brown's "Funky Drummer." The song is in many ways a rebuttal to those who proclaimed that LL Cool J's career was over after the failure of his previous album. The opening lyrics cut across a fake news report of LL Cool J's comeback, admonishing the listener not to call it a comeback because he has not gone anywhere. The song received the Grammy Award for Best Rap Solo Performance in 1992, and it has been covered by a diverse group of performers, from rapper Busta Rhymes to hardcore band Hoods and thrash metal band Scatterbrains. It appears in the video game *Def Jam: Fight for NY* and the film *Kangaroo Jack: G'Day USA* (2004), and it was the theme song for professional wrestler Samoa Joe on the television series *Ring of Honor*.

"Father." The third single from *Phenomenon*, "Father" was the best-performing single from the album, climbing to number one on the rap chart, number twelve on the rhythm-and-blues chart, and number eighteen on the *Billboard* Hot 100. Semi-autobiographical, the song describes the abuse LL Cool J and his family members suffered at the hands of his father, and in it he laments growing up without a father figure. The backing track includes a sample from George Michael's "Father Figure" accented by a choir.

Musical Legacy

Along with Run-DMC, Kurtis Blow, and Public Enemy, LL Cool J paved the way for such hip-hop artists as Jay-Z, the Notorious B.I.G., and Sean Combs. His appealing pop-song approach and street-tough image helped open the door for hip-hop to be accepted by mainstream listeners. He helped to establish the legacy of Def Jam Records, one of the first record labels dedicated to hip-hop music, by providing its first single and album. In addition, LL Cool J paved the way for Jay-Z and Sean Combs to become hip-hop artists-turned-entrepreneurs. His work with the FUBU and Todd Smith clothing lines was an early example of the hip-hop artist branching out into other elements of culture.

LL Cool J. (AP/Wide World Photos)

Eric S. Strother

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See also: Brown, James; Combs, Sean; D. M. C.; Hammer, M. C.; Jay-Z; Latifah, Queen; Simmons, Joseph "Run"; Stone, Sly.

Sir Andrew Lloyd Webber

English musical-theater and film-score composer

Lloyd Webber created theatrical pieces that combine the seemingly incompatible musical approaches of classical opera, rock, and English music hall songs into unified, provocative, and exceedingly popular productions.

Born: March 22, 1948; London, England

Principal works

CHORAL WORK: *Requiem Mass*, 1985 (for chorus and orchestra).

FILM SCORES: *Gumshoe*, 1971; *The Odessa File*, 1974.

MUSICAL THEATER (music): *The Likes of Us*, composed 1965, first performed 2005 (lyrics by Tim Rice); *Joseph and the Amazing Technicolor Dreamcoat*, 1968 (lyrics by Rice); *Jesus Christ Superstar*, 1971 (lyrics by Rice); *Jeeves*, 1975 (lyrics by Alan Ayckbourn; based on stories by P. G. Wodehouse); *Evita*, 1978 (lyrics by Tim Rice); *Tell Me on a Sunday*, 1980 (lyrics by Don Black); *Cats*, 1981 (lyrics by Richard Stilgoe and Trevor Nunn; based on T. S. Eliot's poetry collection *Old Possum's Book of Practical Cats*); *Song and Dance*, 1982 (lyrics by Black); *Starlight Express*, 1984 (lyrics by Stilgoe; based on Wilbert Vere Awdry's Railway series books); *The Phantom of the Opera*, 1986 (lyrics by Charles Hart and Stilgoe; based on Gaston Leroux's novel); *Aspects of Love*, 1989 (lyrics by Black and Hart; based on David Garnett's novel); *Sunset Boulevard*, 1993 (lyrics and libretto by Christopher Hampton and Black; based on the 1950 film); *Whistle Down the Wind*, 1998 (lyrics by Jim Steinman; libretto by Webber, Patricia Knop, and Gale Edwards; based on the 1961 film); *The Beautiful Game*, 2000 (lyrics by Ben Elton; libretto by Webber and Elton); *The Woman in White*, 2004 (lyrics by David Zippel; libretto by Charlotte Jones; based on Wilkie Collins's novel).

SONGS (music; lyrics by Tim Rice unless otherwise stated): "Down thru' Summer," 1967; "Probably on Thursday," 1967; "Believe Me I Will," 1968; "What a Line to Go out On," 1972; "Christmas Dream," 1974; "It's Easy for You," 1977; "Magdalena," 1977; "Friends for Life," 1994 ("Amigos para siempre," Barcelona Olympic Games anthem; lyrics by Don Black).

Principal recordings

ALBUM: *Variations*, 1978.

The Life

Andrew Lloyd Webber is the son of composer William Lloyd Webber, who taught composition at the Royal College of Music, and Jean Lloyd Webber, author, singer, violinist, and teacher at the Royal College of Music. Andrew began playing the violin when he was three, and at the age of nine he composed and published, in the magazine *Music Teacher*, a suite of six pieces. Andrew's Aunt Viola, a professional actress and singer, encouraged his interest in theater. Together they built a toy theater for which he created productions. His aunt also took him to see her shows and to experience events happening backstage.

Lloyd Webber became a Queen's Scholar at Westminster and entered Oxford, where he studied history. His love for theater, however, led him to forsake school and join with the young lyricist, Tim Rice. They wrote a number of popular songs, and in

1968 they created *Joseph and the Amazing Technicolor Dreamcoat* for performance at Colet Court preparatory school. The piece was a fifteen-minute retelling of the biblical story of Joseph and his coat of many colors. Later the piece was recreated as a full-length musical and opened in London's West End. It was a success, and Lloyd Webber was established as a professional theater artist.

Lloyd Webber and Rice would continue as a team into the early 1970's, creating such works as J*esus Christ Superstar*. In 1972 Lloyd Webber married Sarah Hugill, and the couple had two children: Imogene and Nicholas. In 1976 Lloyd Webber and Rice composed *Evita*, which became a major hit in London and on Broadway in 1978. Now an international figure and a man of increasing wealth, Lloyd Webber formed a financial company, the Really Useful Group, in 1977, and through this company he bought the Palace in London in 1983. He would go on to acquire six more London theaters, including the Theatre Royal Drury Land and the London Palladium.

In 1983 Lloyd Webber divorced his first wife, and in 1984 he married the singer and dancer Sarah Brightman, who played leads in some of his shows. In 1990 Lloyd Webber divorced Brightman and in 1991 married Madeleine Gordon, with whom he had three more children: Alastair, William, and Isabella. In 1992 he was knighted and in 1997 he was created a baron of the realm.

Sir Andrew Lloyd Webber. (AP/Wide World Photos)

The Music

Lloyd Webber began his musical career in partnership with lyricist Rice, and the two wrote a number of popular songs recorded on singles labels. In 1965, when Lloyd Webber was seventeen and Rice twenty-one, they created their first musical, *The Likes of Us*, which was not performed until 2005. In 1968 the team created *Joseph and the Amazing Technicolor Dreamcoat*, which was the success that launched Lloyd Webber's career. One year later the two young men put together *Jesus Christ Superstar* and became internationally famous.

Jesus Christ Superstar. Rice and Lloyd Webber's controversial retelling of the last days of Christ was first released as a concept album and then staged in New York, where it played for eighteen months. While billed as a rock opera, *Jesus Christ Superstar* contains music of a classical quality, especially the score that accompanies the Crucifixion scene. There is no doubt that *Jesus Christ Superstar* made the rock musical an acceptable form in the commercial theater. When the production opened at the Palace Theatre in London in 1972, it ran for eight years and became England's longest running show. The Broadway production won five Tony Awards, including Best Music. There have been several revivals and tours, including a 1992 American tour that ran for five years.

Early Film Scores. In the early 1970's Lloyd Webber composed scores for two major films: *Gumshoe* (1971) and *The Odessa File* (1974). In 1975 he composed, with Alan Ayckbourn as lyricist, the musical *Jeeves*, based on the novels of P. G. Wodehouse. *Jeeves* ran for only three weeks, but revised as *By Jeeves*, it had respectable runs in London and New York.

Evita. In 1976 Lloyd Webber rejoined Rice to create *Evita*, presenting the life of Evita Perón, who rose from an unknown struggling actress to become the wife of the president of Argentina. *Evita*, featuring the song "Don't Cry for Me, Argentina," was a major hit in London and transferred to Broadway, starring Patti LuPone, in 1979. Both productions ran for many years, and Lloyd Webber was firmly established as England's foremost musical-theater composer.

Variations. Musical theater was not Lloyd Webber's only contribution. In 1978 he created the album *Variations*, a set of musical variations based on Niccolò Paganini's Caprice in A Minor. The album, featuring rock musicians and his brother, cellist Julian Lloyd Webber, made number two on England's popular album chart. Further variety came in 1985 when, for his father's funeral, he composed *Requiem Mass*, for which he won a Grammy Award.

Cats. In 1981 Andrew Lloyd Webber turned to T. S. Eliot's poems in *Old Possum's Book of Practical Cats* and composed, in conjunction with Trevor Nunn, a musical that ran for more than twenty years in London. The New York production of *Cats* ran for fourteen years, setting a Broadway record only to be broken by Lloyd Webber's later work, *The Phantom of the Opera*. In addition to the United States and England, *Cats* has been presented around the world, including in Hungary, Austria, Canada, Japan, Mexico, Holland, Spain, Poland, Russia, and Australia. The songs "Gus: The Theatre Cat" and "Macavity" were popular with audiences, but the song "Memory" is embraced internationally by music lovers, even those who have never seen *Cats*. Lloyd Webber followed *Cats* in 1984 with *Starlight Express*, which was not especially well received, but in 1986 came what many consider to be Lloyd Webber's major work.

The Phantom of the Opera. Starring his second wife, Sarah Brightman, as Christine, *The Phantom of the Opera* is based upon the novel by Gaston Leroux about a deformed musical genius who lives in the bowels of the Paris Opera House and lures female audience members to his embrace and their death. *The Phantom of the Opera*'s music may be said to take a serious turn toward opera. The song "Music of the Night," for instance, could be described as an aria, with four-four meter, which moves from D-flat major to E major. It requires the singer to possess a low baritone range and also a strong falsetto. The song may sound romantic, but it has a sinister implication, for it is sung by the Phantom after he lures the beautiful and innocent Christine into his deadly lair. Other well-received songs in the musical are "All I Ask of You," "Wishing You Were Somehow Here Again," and the title song, "The Phantom of the Opera." The New York production set a record as Broadway's longest-running show. Like *Cats*, *Phantom of the Opera* has been produced throughout the world.

Later Works. After *Phantom of the Opera*, Lloyd Webber wrote more musicals, among them *Whistle Down the Wind*, *The Beautiful Game*, and *The Woman in White*. Of these, only *The Woman in White* enjoyed some success.

In addition to theater, Lloyd Webber's works have appeared in film, including *Jesus Christ Superstar* (1973) and *Evita* (1996), starring Madonna. A video of *Cats* was made in 1998. In 1999 came the film of *Joseph and the Amazing Technicolor Dreamcoat*. *The Phantom of the Opera* was released as a motion picture in 2004.

Musical Legacy

Lloyd Webber is the most successful and popular composer for the musical theater of the late twentieth century, with productions that had records for longest-running shows in New York and London. His management company, the Really Useful Group, owns many of London's important theaters, and he is also a significant figure in the British and American film industries. Among his many honors are seven Tony Awards, six Laurence Olivier Awards, three Grammy Awards, an Academy Award, an International Emmy, and the Kennedy Center Honors. He has shown other composers the way in uniting popular, rock, and classical music.

August W. Staub

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See also: Rice, Sir Tim; Sondheim, Stephen.

Frank Loesser

American musical-theater composer and lyricist

Loesser was a prolific lyricist and composer who found success on Broadway as well as in film music and in independent song writing. His music is noted for clever lyrics and for the employment of classical musical elements such as fugue and counterpoint.

Born: June 29, 1910; New York, New York
Died: July 28, 1969; New York, New York
Also known as: Frank Henry Loesser (full name)

Principal works

MUSICAL THEATER (music and lyrics): *Where's Charley?*, 1948 (libretto by George Abbott); *Guys and Dolls*, 1950 (libretto by Abe Burrows and Joe Swerling); *The Most Happy Fella*, 1956 (libretto by Frank Loesser); *Greenwillow*, 1960 (libretto by Loesser); *How to Succeed in Business Without Really Trying*, 1961 (libretto by Burrows, Jack Weinstock, and Willie Gilbert); *Perfectly Frank*, 1980 (libretto by Kenny Solms).

SONGS: "In Love With the Memory of You," 1931; "Heart and Soul," 1938; "Two Sleepy People," 1938; "Praise the Lord and Pass the Ammunition," 1942; "Roger Young," 1943; "What Do You Do in the Infantry?," 1943; "Baby, It's Cold Outside," 1949.

The Life

Born in New York City into a family of German-Jewish heritage, Frank Henry Loesser (fraynk LEH-sur) had music in his life from the start. His father, Henry Loesser, taught piano, and his older half brother, Arthur Loesser, a renowned pianist, taught at the respected Cleveland Institute of Music in Ohio for many years. Despite the prevalence of musical talent in his family, Loesser was never formally trained. When his father died unexpectedly in 1926, Loesser entered the work force, and he held a variety of jobs, including restaurant reviewer, process server, and city editor for a newspaper. Despite his wide variety of employment, Loesser in-

tended to succeed as a lyricist in Tin Pan Alley. He signed several contracts with music publishers early in his career that were eventually terminated.

In 1936 Universal Studios offered him a six-month contract, and Loesser moved to Hollywood. Although that partnership was not enduring, Paramount Pictures offered Loesser a contract the following year, thus launching his career in film music. He remained with Paramount Pictures until 1949. During his first year in Hollywood, Loesser married Mary Alice Blankenbaker, better known by her stage name, Lynn Garland, whom he had met in New York. They had two children, Susan and John. Lynn became an important partner in Loesser's business, helping him to demonstrate his songs, to test lyrics, and to cast and produce some of his Broadway musicals. In 1942 Loesser enlisted in the Army, and he spent three years writing songs for the troops and military radio broadcasts, all the while continuing to write for Hollywood.

By the late 1940's, Loesser was ready to try his hand at Broadway. He found success there as well, and for many years he split his time between California and New York. In 1950 Loesser started his own publishing company, Frank Music Corporation, as a means to control and to publish his own work. Eventually the company grew to support other songwriters, such as Richard Adler, Jerry Ross, and Meredith Willson. Loesser and Lynn divorced in 1956, as he began a new relationship with Jo Sullivan, who was playing a leading role in *The Most Happy Fella*. He and Jo, who stayed together for the remainder of Loesser's life, had two children, Hannah and Emily. In 1969 Loesser, an avid smoker, succumbed to lung cancer in New York City.

The Music

Loesser's work is recognized for its witty lyrics and clever musical devices. Loesser's first song, "In Love with the Memory of You," with music by William Schuman, was published in 1931, and that led to a decade-long career as a lyricist. During that time he wrote many songs that rose to the top of the charts to become classics, including "Heart and Soul" and "Two Sleepy People." In the early 1940's, Loesser began to compose his own music for his lyrics. Although Loesser did not formally follow in the path of his classically trained family, he could not avoid the influence of classical music in his composing. One of his creations, "Baby, It's Cold Outside," which won an Academy Award in 1948, demonstrates his use of classical conventions. The song is a duet that uses extensive counterpoint between the two voices, an unconventional device in most popular music. When Loesser began to write for Broadway, he brought the same sophisticated style of composition to his scores. His effective, effortless way of merging classical techniques with popular style and outstanding lyrics led to the enduring popularity of Loesser's music.

"Praise the Lord and Pass the Ammunition." Although Loesser spent the first decade of his career as a lyricist, he often wrote music to accompany his lyrics to demonstrate them to the publisher or studio until a composer could be chosen to write the final music. In 1942 Loesser, pressed by colleagues and friends, tried his hand at writing music. His first attempt, "Praise the Lord and Pass the Ammunition," was a huge success, and it encouraged Loesser to continue composing. The song was based on an incident during the Japanese at-

Frank Loesser. (AP/Wide World Photos)

tack on Pearl Harbor, and its accessible melodic line as well as its heroic lyrical tale greatly appealed to the public during the time of crisis, as the United States was entering World War II. Although "Praise the Lord and Pass the Ammunition" is by far the most noteworthy, it marks the first of many songs that Loesser wrote during World War II in support of the military. Among other popular hits are "What Do You Do in the Infantry?" and "Roger Young." However, "Praise the Lord and Pass the Ammunition" is significant because it marked Loesser's transition to composer.

Guys and Dolls. Although Loesser brought his first work as a composer to Broadway in 1948 with *Where's Charley?*, he made a name for himself in 1950 with the premiere of *Guys and Dolls*. Based on a book by Damon Runyon, the plot revolves around the lives and love affairs of tinhorn gamblers and members of the Salvation Army. The original production overflowed with talented collaborators: Abe Burrows and Joe Swerling wrote the book, Michael Kidd choreographed, and George S. Kaufman directed.

Musically speaking, Loesser's score is full of showstoppers, and several of the songs, such as "If I Were a Bell," have become standards. A notable feature of the score for *Guys and Dolls* is Loesser's use of classical-music conventions: He employs counterpoint, a practice almost entirely foreign to the Broadway stage at that time. His "Fugue for Tinhorns," which opens the musical, is a perfect example of Loesser's use of complex musical conventions as well as wit. The piece is not a fugue but a simple round form. This musical humor correlates perfectly with the gamblers singing "Fugue for Tinhorns," because they are pretending to be sophisticated. In this way, Loesser's music brilliantly aids in the depiction of the personalities of the characters.

When *Guys and Dolls* premiered at the Forty-sixth Street Theatre, it received unanimously positive reviews, and it claimed the 1951 Tony Award for Best Musical. It continues to be a cherished piece of musical theater, performed frequently by college and amateur theaters. It enjoyed two Broadway revivals, in 1976 and 1992.

The Most Happy Fella. This musical was one of the crowning achievements of Loesser's life and work. Beginning in 1952, he labored on the project for four years, writing the book, music, and lyrics. Loesser adapted the book from a play by Sidney Howard. While there are still humorous moments in *The Most Happy Fella*, it is essentially a drama about the genuine love that grows between Tony and his mail-order bride, Rosabella, despite their human flaws and mistakes.

Over the years, critics have been tempted to refer to *The Most Happy Fella* as an operatic work since a great majority of the dialogue is sung, not spoken, though Loesser was insistent that it is a musical. The score contains a mixture of catchy show tunes such as "Standing on the Corner" and of Italian, operatic-sounding music such as "Rosabella." When the musical premiered in 1956, some criticized its operatic sound and the juxtaposition of that sound to the standard Broadway style. Loesser's use of various styles once again aided in the depiction of his characters. Not surprisingly, the use of counterpoint can be found in the score as well as in songs such as "Abbondanza" and the reprise of "I Like Ev'rybody."

How to Succeed in Business Without Really Trying. Based on a guide to the business world by Shepherd Mead, *How to Succeed in Business Without Really Trying* was Loesser's most successful Broadway production, enjoying more than fourteen hundred performances after its premiere in 1961. Once again, Burrows was involved, in directing and in writing the book. Bob Fosse was in charge of the musical staging, and his stylized movement was an essential element of the success of the show. The plot follows the endeavors of the young J. Pierrepont Finch as he attempts to rise to the top of the World Wide Wicket Company.

In comparison with his other Broadway productions, Loesser's score produced few songs that became popular hits independent of the musical. Humor and satire are truly the focus of *How to Succeed in Business Without Really Trying*, and Loesser used his mastery of musical humor to enhance the production rather than draw attention to the music itself. The production won several Tony Awards, including for Best Musical, and in 1962 it was awarded the Pulitzer Prize for Drama.

Musical Legacy

During his lifetime, Loesser wrote the lyrics and music to hundreds of songs. While many of his

songs for film have endured, he made his greatest contribution to the Broadway stage. His work introduced a more complex artistic style that shaped the development of the Broadway musical. By challenging the standard compositional approaches of Broadway, Loesser opened the door for later composers to further expand and develop the genre.

Claire D. Maiers

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See also: Arlen, Harold; Kern, Jerome; Styne, Jule; Willson, Meredith.

Frederick Loewe

German musical-theater composer

Loewe composed musicals that were closer to the traditions of the European operetta than to the jazz and pop styles popular in the United States.

Born: June 10, 1901; Berlin, Germany
Died: February 14, 1988; Palm Springs, California

Principal works

MUSICAL THEATER (music; lyrics and libretto by Alan Jay Lerner unless otherwise stated): *Saint Louis*, 1937; *Salute to Spring*, 1937 (lyrics and libretto by Earle T. Crooker); *Great Lady*, 1938 (lyrics and libretto by Crooker and Lowell Brentano); *Life of the Party*, 1942; *What's Up?*, 1943 (libretto by Alan Jay Lerner and Arthur Pierson); *The Day Before Spring*, 1945; *Brigadoon*, 1947; *Paint Your Wagon*, 1951; *My Fair Lady*, 1956 (based on George Bernard Shaw's play *Pygmalion*); *Camelot*, 1960 (based on the legend of King Arthur); *Gigi*, 1973; *The Little Prince*, 1974.

The Life

Frederick Loewe (loh) was the son of a noted Austrian singer, Edmund Loewe, and his wife, Rosa, a Viennese actress. Loewe was born on June 10, 1901, in Berlin, where his father was performing. Loewe spent his early years in Germany, but the Austrian influences of his parents made him feel more Austrian than German.

Because his parents traveled widely to meet their professional commitments, Loewe lived from age five to age thirteen in a Prussian military academy that he hated. By age eight, when he began to show an affinity for music, playing by ear most of the musical numbers his father was rehearsing, he was enrolled in Stern's Conservatory, where he was

the youngest student. Although he was constantly teased by older students, he learned to defend himself, and he distinguished himself as a musician.

A gifted pianist, Loewe was a solo player with the Berlin Symphony Orchestra at age thirteen. By the time he was fifteen, he had written a song about the girl with the best legs in Berlin, "Katrina," which was popular in Germany. The sheet music sold a remarkable two million copies, although his substantial royalties were quickly consumed by Germany's runaway inflation.

Despite his remarkable achievements, Loewe felt like an unwanted child. He was forced to spend the Christmas holidays alone in his dormitory, an experience that made him resentful. During World War I, from 1914 until 1918, food was scarce, and in an interview Loewe said that he was hungry for those four years.

Loewe came to New York with his father, who was performing, in 1925, and he decided to stay. He supported himself as a prizefighter and a riding instructor until his musical skills enabled him to earn a living playing the piano and the organ. He played musical accompaniments for silent films, often composing on the spot pieces that he felt were appropriate to what was happening on the screen.

At one point, deciding he should see the West, he went to Montana, where he earned his living by delivering mail on horseback to remote places. By 1931 he was back in New York, married to Ernestine Zwerlein, and enjoying improved prospects. He was writing songs for Broadway musicals, including "Love Tiptoed Through My Heart," which was featured in *Petticoat Fever* (1935).

At about that time, Loewe began to collaborate with lyricist Earle T. Crooker. They placed their song "A Waltz Was Born in Vienna" in *The Illustrators' Show* (1936). In 1937 their *Salute to Spring* opened in St. Louis, but it failed to reach Broadway. Their next collaboration, *Great Lady*, opened on Broadway in 1938, but it was not well received, closing shortly after it opened. With the onset of World War II, Crooker enlisted in the U.S. Navy, and Loewe met Alan Jay Lerner.

Loewe, invited to rework some of the songs from *Salute to Spring*, asked Lerner, sixteen years his junior, to write new lyrics. The result was a musical, *Life of the Party*, that closed before it could reach Broadway, but the collaboration continued with another musical, *What's Up?*, that made it to Broadway, running for sixty-three performances. In 1945 Lerner and Loewe brought *The Day Before Spring* to Broadway, where it played for 167 performances. Although the musical was not a notable success, and the production lost money, its run encouraged the collaborators.

From this humble beginning, the Lerner-Loewe collaboration was born, and it lasted for some three decades, during which the pair collaborated on such highly successful musicals as *Brigadoon*, *Paint Your Wagon*, *My Fair Lady*, and *Camelot*. *My Fair Lady*, which ran for 2,717 performances, had the longest run of any Broadway show in its day.

Loewe suffered a heart attack in 1959, so after working on *Camelot* he decided to retire. He lived in retirement for a decade before being lured back into collaborating on a musical, *Gigi*, the film version of which received nine Academy Awards and a Tony Award for best score, but it was not a financial success.

The final Lerner-Loewe collaboration, *The Little Prince*, also failed financially, although it was an artistic success. Loewe retired again, living for nearly fifteen more years and dying on February 14, 1988, after suffering a heart attack at his home in Palm Springs, California.

The Music

Brigadoon. Lerner and Loewe's early success came in 1947 with *Brigadoon*, a musical with such memorable songs as "The Heather on the Hill," "Come to Me, Bend to Me," and "Almost Like Being in Love." *Brigadoon* is a fantasy set in a Scottish hamlet that comes to life for just one day every century. The dreamlike quality of its music delighted audiences. The play had a run of 581 well-attended performances. In 1954, it was made into a film starring Gene Kelly.

Paint Your Wagon. Following *Brigadoon*, Lerner collaborated with other musicians, but in 1951, he and Loewe resumed their collaboration with *Paint Your Wagon*, a musical about the California Gold Rush. It lasted for a disappointing 289 performances on Broadway, but one song from it, "They Call the Wind Maria," was a hit, bringing them a great deal of money in royalties. In 1969 the musical was made into a film starring Lee Marvin and Clint Eastwood. The film version, which cost twenty mil-

lion dollars to produce, underwent considerable revision by Lerner, and it included five new songs written by André Previn. Despite brisk sales of the film's sound track, the film was not a financial success.

My Fair Lady. Finally, in 1956, Lerner and Loewe enjoyed their greatest success with *My Fair Lady*, an adaptation of George Bernard Shaw's *Pygmalion* (1916), the story of a linguist convinced that he can, in a short time, teach a poor flower girl to replace her Cockney accent with cultivated English and become a refined lady. The basic idea for the musical came to the collaborators in 1952, but they could not figure out how to adapt it, so they separated for two years before coming up with an idea for making the adaptation succeed artistically.

My Fair Lady, starring Rex Harrison and Julie Andrews, was a rousing success. The critical appraisals of the play following its opening on March 15, 1956, were universally enthusiastic. The play won a Tony Award for best musical. It contained some of the most memorable songs of the twentieth century, including "Get Me to the Church on Time," "I Could Have Danced All Night," "I've Grown Accustomed to Her Face," "With a Little Bit of Luck," and "On the Street Where She Lives."

Eight years after its Broadway opening, *My Fair Lady* was made into a popular film starring Harrison in his Broadway role and Audrey Hepburn (with her songs sung by Marni Nixon and dubbed in) playing Eliza Doolittle. The film, which ran just short of three hours, garnered eight Academy Awards, but its high production costs made it a financial failure.

Camelot. The next Lerner-Loewe collaboration, *Camelot*, a musical about King Arthur and the Round Table based on T. H. White's novel, *The Once and Future King* (1958), had a strange trajectory. The initial reviews of it were scathing, but some of the cast, along with Lerner and Loewe, were scheduled to appear on *The Ed Sullivan Show*, with the cast members singing a few numbers from the play.

The results were astounding: The morning after the Sullivan show was aired, people flocked to the box office to buy tickets, and the show became an immediate success, largely through that brilliant marketing strategy. As a musical it was technically strong, but the Sullivan show gave it the exposure required to make it a resounding popular success.

The Little Prince. The final Lerner and Loewe collaboration was on *The Little Prince*, a musical version of Antoine de Saint-Exupéry's heartwarming 1943 novel that had completely captivated Loewe. Lerner and Loewe's score, simple and direct, captured the spirit of the original story, but the musical production, once it was out of its composers' hands, was overdone, becoming an artistic disaster. *The Little Prince*, through no fault of their own, was Lerner and Loewe's most significant failure.

Musical Legacy

Loewe wrote some of the most beguiling music ever to be heard in American theater. In a departure from most of the composers writing for theater from the late 1930's until the 1970's, Loewe was not greatly influenced by jazz or the music of the black community, with its strong overtone of spirituals.

Unlike many composers who came to the United States from Europe, Loewe—twenty-four when he arrived in New York—was fairly well set in his musical ways. His heritage was more closely related to the light operettas of his native Germany and Austria than they were to American music. In his musical scores, Loewe built on the traditions with which he had grown up. His work was more comparable to the operettas of Sigmund Romberg than to the musicals of Richard Rodgers and Oscar Hammerstein II.

R. Baird Shuman

Further Reading

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See also: Andrews, Dame Julie; Chevalier, Maurice; Hammerstein, Oscar, II; Kern, Jerome; Lerner, Alan Jay; Previn, Sir André; Rodgers, Richard; Romberg, Sigmund.

Alan Lomax

American musicologist, producer, and author

A driving force in the folk and blues boom of the 1950's and 1960's, Lomax discovered such artists as Leadbelly, Pete Seeger, and Muddy Waters. By recording them, he preserved folk songs from England, Scotland, Ireland, the Caribbean, Spain, Italy, and the United States.

Born: January 31, 1915; Austin, Texas
Died: July 19, 2002; Safety Harbor, Florida

Principal recordings

ALBUMS (as producer): *The Grey Goose*, 1934 (with James Baker and John Avery Lomax); *The Gypsy Davey*, 1940 (with Woody Guthrie); *Sod Buster Ballads: Folk Songs of the Early West*, 1941 (with the Almanac Singers, including Pete Seeger and Guthrie); *Afro-American Spirituals, Work Songs, and Ballads*, 1942 (with others); *Listen to Our Story: A Panorama of American Ballads*, 1947 (with others); *Negro Prison Songs from the Mississippi State Penitentiary*, 1947; *Alan Lomax Presents Folk Song Saturday Night*, 1950 (with others); *Darling Corey*, 1950 (with Pete Seeger); *Irish Folk Songs*, 1950 (with Seamus Ennis); *Mountain Frolic*, 1950; *Take This Hammer: Huddie Ledbetter Memorial Album*, 1950; *English Folk Songs*, 1954 (with Peter Kennedy); *French Folk Songs*, 1954; *Spanish Folk Music*, 1954; *Alan Lomax Sings Great American Ballads*, 1958; *American Song Train*, 1958 (with others); *Music and Song of Italy*, 1958 (with Diego Carpitella); *Texas Folk Songs*, 1958 (with Guy Carawan and John Cole); *Blues in the Mississippi Night*, 1959 (with others); *American Folk Songs for Children*, 1960 (with others); *Sounds of the South*, 1960 (with others); *Animal Songs*, 1961 (with Kennedy); *The Child Ballads, Vol. 1*, 1961 (with Francis James Child); *The Child Ballads, Vol. 2*, 1961 (with Child); *Folk Songs of the Ozarks*, 1961 (with others); *Georgia Sea Islands, Vol. 1*, 1961; *Georgia Sea Islands, Vol. 2*, 1961; *Heather and Glen*, 1961; *Jack of All Trades*, 1961 (with Kennedy); *Negro Church Music*, 1961; *Sailormen and Servingmaids*, 1961 (with Kennedy); *Songs of Christmas*, 1961 (with Kennedy); *Songs of Courtship*, 1961 (with Kennedy); *Songs of Seduction*, 1961 (with Kennedy); *White Spirituals*, 1961; *Brown Girl in the Ring*, 1962; *Hootenanny 2*, 1963 (with others); *Hootenanny 3*, 1963 (with others); *Raise a Ruckus and Have a Hootenanny with Alan Lomax and the Dupree Family*, 1963 (with the Dupree Family); *The Wayfaring Stranger*, 1963 (with Burl Ives); *Animal Songs*, 1964 (with Kennedy); *Italian Folk Songs*, 1965 (with Carla Bianco); *Andalusia*, 1969; *The Spanish Basques*, 1969; *Woody Guthrie Remembered*, 1971 (with others); *Cowboy Songs of the Old West*, 1994 (with Ed McCurdy); *The*

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WRITINGS OF INTEREST: *Negro Folk Songs as Sung by Leadbelly*, 1936 (with John Avery Lomax); *American Ballads and Folk Songs*, 1941 (with John Avery Lomax); *Our Singing Country*, 1941 (with John Avery Lomax); *American Folk Song and Folklore*, 1942 (with Sidney Robertson Cowell); *Folk Songs of the United States*, 1942; *Cowboy Songs and Other Frontier Ballads*, 1945 (with John Avery Lomax); *Folk Song: U.S.A.*, 1947 (with John Avery Lomax); *The People's Songbook*, 1948 (with Waldemar Hille); *Tribal Voices in Many Tongues*, 1949; *Mister Jelly Roll*, 1950; *Columbia World Library of Folk and Primitive Music*, 1955-1964; *Folk Songs of North America*, 1960; *Folk Songs of Great Britain*, 1961; *Hard-Hitting Songs for Hard-Hit People*, 1967; *Folk Song Style and Culture*, 1968 (with Edwin E. Erickson); *The Penguin Book of American Folk Songs*, 1968; *Three Thousand Years of Black Poetry: An Anthology*, 1970 (with Raoul Abdul); *The Land Where the Blues Began*, 1993; *Alan Lomax: Selected Writings, 1934-1997*, 2003 (with Ronald D. Cohen).

The Life

Alan Lomax (LOH-max) was the son of John Avery Lomax, a onetime banker who became a preeminent collector of cowboy songs and Southwestern American folklore, and Bess Baumann Brown. Growing up in Texas, Lomax listened to the songs in his father's collection, he became an advocate of America's folk-music traditions. Lomax often acted as his father's assistant. Subsequently, the Lomax family moved to Washington, D.C., so Lomax's father could work full time for the Library of Congress. With his father, Lomax began collecting folk music for the Library of Congress, lugging a five-hundred-pound recording machine through the South and West, as they collected the songs of cowboys, plantation workers, prisoners, and others who were rarely heard. Lomax attended Choate and spent a year at Harvard, but he left in 1933 to enroll at the University of Texas, from which he graduated in 1936. Later, he did graduate work in anthropology at Columbia University.

Lomax was appointed to head the Archive of American Folk Song (now the American Folklife Center), which he and his father helped establish at the Library of Congress. He married Elizabeth Lyttleton Harold in February, 1937, and they went to Haiti for their honeymoon to do field research; they soon had a daughter. Later that year, he joined his father, who was an honorary curator for the Library of Congress, as the first federally funded employee of that government office. In 1939 Lomax began a weekly radio program on CBS Radio, *American School of the Air*, and then he was given a network program, *Back Where I Come From*. In 1948 he was the host of *On Top of Old Smokey*, a radio show on the Mutual Broadcasting System.

In the early 1940's, Lomax made extensive recordings of songs and stories by Woody Guthrie, both for the Library of Congress and for commercial release on RCA Victor as *Dust Bowl Ballads*. In 1941 he made the first recordings of McKinley Morganfield, a cotton picker and blues singer better known by his nickname, Muddy Waters.

After leaving the Library of Congress, Lomax continued his career as a musicologist, author, radio broadcaster, filmmaker, concert and record producer, and television host. He made films about dance with Forrestine Paulay, a movement analyst, in the 1970's. He wrote, directed, and produced a documentary, *The Land Where the Blues Began*, in 1985, and he wrote, directed, narrated, and produced *American Patchwork*, a series of programs on American traditions shown on public television in the early 1990's. For such efforts, he was awarded the National Medal of the Arts.

In the 1990's, he started work on the vast Alan Lomax Collection, which presented songs that he collected throughout his entire career, with Rounder Records. He traveled globally, making documentary recordings, and he founded the Association for Cultural Equity at Hunter College in New York City, now directed by his daughter, Anna Lomax Wood. In 1986 he received the National Medal of Arts from the National Endowment for the Arts, and in 1993 he received the National Book Critics Circle award for nonfiction for his book, *The Land Where the Blues Began*.

He married his second wife, Antoinette Marchand, in 1961. After suffering a massive stroke in 1996, Lomax largely retired. In 2002 he died at the age of eighty-seven in a nursing home in Safety Harbor, Florida.

The Music

Collecting Southern Folk Music. Thomas Edison's widow gave Lomax's father an old-fashioned Edison cylinder machine, so that he might record Negro tunes for a forthcoming book of American ballads. In the summer of 1933, Lomax accompanied his father on a trip for the Library of Congress, during which they recorded a prisoner in Angola, Louisiana, named Huddie Ledbetter, known as Leadbelly.

Lomax's father helped secure Leadbelly's release in 1934, and Lomax produced Leadbelly's albums *Negro Sinful Songs* (1939) and *The Midnight Special* (1940), prison songs performed with the Golden Gate Quartet. Lomax and his father held part of the copyright to Leadbelly's song "Goodnight Irene," and the royalties they received when the Weavers' recording of it became a huge pop hit in 1950 helped finance their research trips.

Lomax also recorded hours of interviews with the New Orleans jazz composer Jelly Roll Morton in the 1930's, an early oral-history project that resulted in a classic twelve-volume set of recordings and an influential book on early jazz, *Mister Jelly Roll* (1950). The result of this music "archaeology" was the songs they gathered for the book *American Ballads and Folk Songs*.

The Caribbean and Florida Coast. During the 1930's, Lomax was on the road regularly, gathering songs across rural America and in the Caribbean. He recorded gospel songs, Cajun fiddle tunes, country blues, calypsos, New Orleans jazz, Tex-Mex music, and Haitian voodoo rituals. The Great Depression and labor-organizing songs he collected were released in 1967 as *Hard-Hitting Songs for Hard-Hit People*.

In 1935 Lomax traveled with the writer Zora Neale Hurston and the folklorist Mary Elizabeth Barnicle to collect music from the Georgia Sea Islands and along the Florida coast. The music of black migrant workers in the Sea Islands led Lomax and Barnicle to the Bahamas in 1935. While recording work songs from sponge fishermen on Andros Island, Lomax interviewed them about their jobs. When he returned to Nassau, the capital of the Bahamas, he was expelled by officials who believed he was stirring up worker unrest.

Working ceaselessly, Lomax and his partner released more song collections in the ensuing years, including *Cowboy Songs and Other Frontier Ballads*, *Negro Folk Songs as Sung by Leadbelly*, *Our Singing Country*, and *Folk Song: U.S.A.* Lomax and his father changed the popular perception of folk music from archival nostalgia into a living expression of the common man and contemporary culture. In the process, they unearthed musical artists whose work would become enduring contributions to the musical landscape of the United States.

The War Years. In 1943 the Library of Congress had decided it could no longer fund the Lomax father-and-son song-gathering expeditions, which were mostly done on a shoestring budget. Lomax joined the U.S. Army, where he was assigned to the U.S. Office of War Information, the wartime propaganda agency, and to the Army's Special Services until the end of World War II. As a civilian, he continued his prewar activities, exploring the origins of the blues with Sonny Boy Williamson, Memphis Slim, and Big Bill Broonzey; hosting a folk music series *On Top of Old Smokey* for the Mutual Network; and supporting the developing folk music revival by signing on as the director of folk music at Decca Records.

Europe. During the era of McCarthyism, from the late 1940's to the late 1950's, when left-wing performers were blacklisted because of their political views, Lomax left the country. He received a Guggenheim Fellowship to study British folk music, and he lived in England from 1950 to 1957. He compiled an archive of British folk songs, and he created programs for English radio and television. From 1951 to 1957, he served as the editor for the Columbia Records World Library of Folk and Primitive Music, and he released his findings on the ten-album *Folk Songs of Great Britain*. Lomax also collected folk music in Spain in 1953-1954 and in Italy in 1955, helping to spur folk revivals in those countries. Those collecting trips also resulted in two ten-part BBC radio series, on Spanish and Italian folk music. From 1955 to 1964, Columbia Records issued the eighteen-volume *Columbia World Library of Folk and Primitive Music*, a pioneering survey of world music that included songs from French Africa, Indonesia, Korea, Formosa, and Venezuela. *Folk Songs of the United States*, a five-album set, was drawn from Lomax's field recordings for the Library of Congress.

Back to the South. When he returned to the United States, Lomax revisited the Deep South, where he continued documenting African American culture. Along the way, he discovered country bluesman Mississippi Fred. On a 1962 trip to the Caribbean, Lomax recorded calypsos, Indo-Caribbean chaupai songs, work songs, children's songs, and steel-band music. He left an archive of Caribbean music at the University of the West Indies, which also shared in the royalties on recordings.

University Career. Lomax became a research associate in Columbia University's department of anthropology and Center for the Social Sciences in 1962, where he began research in cantometrics and choreometrics. These are systems for notating and studying music and dance to discover broad patterns correlating musical styles to other social factors, from subsistence methods to attitudes about sexuality. He was associated with Columbia University until 1989, when he moved his work to Hunter College.

World Travel. Funded by numerous grants, Lomax continued to travel the world, documenting music in Spain, Africa, France, the Caribbean, the West Indies, and various prisons around the world. The results of these trips have been steadily released by Rounder Records, which has produced more than a hundred albums. In 1966 Lomax began to work in film, and he accumulated enough footage to make several documentary films, including the 1990 public television series *American Patchwork*.

The Global Jukebox. In the 1980's, Lomax began work on the Global Jukebox, a database of thousands of songs and dances cross-referenced with anthropological data. With video, text, and sound, the Global Jukebox lets users trace cross-cultural connections and seek historical roots. The MacArthur Foundation and the National Science Foundation gave Lomax grants to create the Global Jukebox, and in 1989 he set up the Association for Cultural Equity at Hunter College to work on the project.

In 2004 public television told the story of some of his extensive travels with its documentary *Lomax the Song Hunter* (2004), a Dutch film directed by Rogier Kappers and produced by Joost Verhey for MM Filmprodukties in coproduction with Netherlands Programmes Service. When director Kappers visited him in 2001, Lomax could no longer speak because of the effects of a stroke, so Kappers portrayed him through the commentary of family, friends, and colleagues. The director retraced, in an identical van, Lomax's journeys made decades earlier in Scotland, Spain, and Italy, to film the songs and dances of people he recorded in those places. The documentary, which has won several awards, was aired on the public television series *POV* in 2006.

Musical Legacy

In a 1991 interview with Charles Kuralt, Lomax spoke of his work and how it changed the lives of the artists he recorded:

> The incredible thing was, when you could play this material back to the people, it changed everything for them. They realized that their stuff and they were just as good as anybody else. Then I found out that what I was really doing—and what my father was really doing—was giving an avenue for these people to express themselves and their side of the story.

Lomax dedicated his entire life to collecting and recording the world's folk music. From the time he left his position at the Library of Congress in 1942 through the end of his long and productive career as an internationally known folklorist, author, radio broadcaster, filmmaker, concert and record producer, and television host, Lomax amassed one of the most important collections of ethnographic material in the world. Acting on his belief that folklore and expressive culture are essential to human continuity and adaptation, he made it his lifelong goal to create a public platform for their continued use and enjoyment as well as a scientific framework for their further understanding. His efforts ensured that people everywhere could share the priceless heritage of music. Lomax's groundbreaking work allowed hundreds of performers to carry folk tradition into the twenty-first century, and he preserved the flavor and integrity of the original work.

Lomax's substantial collection of sound recordings, motion picture recordings, photographs, journals, field notes, and other material was acquired by the Library of Congress in 2004. The Alan Lomax Collection comprises the unparalleled ethnographic documentation collected by Lomax over a

period of sixty years, and it joins the material collected during the 1930's and early 1940's for the Library's Archive of American Folk Song. In 1997 Rounder Records began issuing its Alan Lomax Collection, a series of more than a hundred albums recorded by Lomax in the Deep South, the Bahamas, the Caribbean, the British Isles, Spain, and Italy. A recording Lomax made in Mississippi in 1959 of a prisoner, James Carter, singing the work song "Po' Lazarus," opens the Grammy Award-winning sound track of the 2000 film *O Brother, Where Art Thou?*

Martin J. Manning

Further Reading

Lomax, Alan. *The Land Where the Blues Began*. New York: New Press, 2002. In this memoir, Lomax surveys the blues, introduces some of the genre's great artists, and reveals the soul of American black music: its history, its poetry, and its connections to African culture. The book earned a National Book Critics Circle Award for nonfiction in 1993.

_____. *Selected Writings, 1934-1997*. Edited by Ronald D. Cohen. New York: Routledge, 2005. Drawing on the Lomax Archives in New York, this book brings together articles from the 1930's onward. It is divided into four sections, each capturing a distinct period in the development of Lomax's career: the original years as a collector and promoter; the period from 1950 to 1958 when Lomax was recording throughout Europe; the folk-music revival years; and finally his work in academia.

Porterfield, Nolan. *Last Cavalier: The Life and Times of John A. Lomax, 1867-1948*. Urbana: University of Illinois Press, 1996. Although the book is a biography of Lomax's father, there is information on Lomax's early years and his start as a folklorist on his father's expeditions for the Library of Congress.

See also: Guthrie, Woody; House, Son; Ives, Burl; Jefferson, Blind Lemon; Johnson, Robert; Leadbelly; Ritchie, Jean; Sandburg, Carl; Seeger, Charles; Seeger, Pete; Seeger, Ruth Crawford; Waters, Muddy.

Lyle Lovett

American country singer, guitarist, and songwriter

Lovett is an influential force on the songwriting scene, with his assortment of humorous, quirky, cynical songs and heartfelt, sensitive ballads. His musical range extends far beyond a country band setting, incorporating big band jazz, soul, and gospel elements.

Born: November 1, 1957; Klein, Texas
Also known as: Lyle Pearce Lovett (full name)
Member of: Lyle Lovett and His Large Band

Principal recordings

ALBUMS (solo): *Lyle Lovett*, 1986; *Pontiac*, 1987; *Joshua Judges Ruth*, 1992; *I Love Everybody*, 1994; *The Road to Ensenada*, 1996; *Step Inside This House*, 1998; *Doctor T and the Women*, 2000; *My Baby Don't Tolerate*, 2003; *Smile: Songs from the Movies*, 2003.

ALBUMS (with Lyle Lovett and His Large Band): *Lyle Lovett and His Large Band*, 1989; *Live in Texas*, 1999; *It's Not Big It's Large*, 2007.

The Life

Bernell and William Pearce Lovett welcomed their only child, Lyle Pearce Lovett (LUH-veht), into the world on November 1, 1957. He grew up on his family's farm in Klein, Texas, a town founded by German immigrant Adam Klein, Lovett's great-grandfather. After spending most of his childhood on the farm, Lovett graduated from high school and began his postsecondary studies at Texas A&M University. He completed his academic career with degrees in German and journalism, having spent time studying abroad in Rothenberg, Germany. During college Lovett began singing and writing songs, and when his early demo recordings wound up in the hands of MCA executive Tony Brown, Lovett was soon signed to MCA Records in 1984.

In 1993 Lovett made national headlines by announcing his marriage to actress Julia Roberts. The marriage was fairly short-lived, however, and the two divorced in 1995. In addition to his musical career, Lovett has acted in many films, including

The Player (1992) and *Short Cuts* (1993), both directed by Robert Altman.

The Music

Lyle Lovett. Lovett's self-titled debut album is a country record that foreshadows the increase in genre-borrowing that would mark many of his subsequent releases. Such tunes as "This Old Porch" and the popular "Closing Time" represent the straightforward, well-crafted country style, while "Cowboy Man" and "God Will" represent the humorous, unpredictable songwriting that provides Lovett with his eccentric reputation. The album was produced by Brown and featured many Nashville session musicians providing a solid foundation, with backing vocals from Rosanne Cash and guitar and backing vocals from Vince Gill.

Pontiac. *Pontiac* picked up where *Lyle Lovett* left off, though more heavily influenced by blues and jazz, again balancing well-crafted country songs ("If I Had a Boat," "L.A. County") with quirky jazz-blues selections ("She's No Lady," "M-O-N-E-Y"). Most reviews of *Pontiac* labeled it an improvement over Lovett's debut, a musically shifting yet thematically cohesive set of songs that left critics desirous of upcoming material. Lovett absorbed this praise and nurtured his inclination to incorporate a wide array of musical influences into his country background. His career, however, would be marked by consistently high critical praise and the marketing uncertainty of whether Lovett should be presented as a country or pop artist.

Lyle Lovett. (AP/Wide World Photos)

Lyle Lovett and His Large Band. Lovett formed a big band for his third release, *Lyle Lovett and His Large Band*. From the opening notes of the Clifford Brown instrumental that begins the record ("The Blues Walk"), it is clear that Lovett had no intention of performing within the boundaries of a single musical genre. The first original Lovett tracks on the record—"Here I Am," "Cryin' Shame," and "Good Intentions"—are all swinging numbers complete with brass hits and witty Lovett lyrics. The second half of the record is quite different in that it returns to a more country-influenced sound for such tunes as "I Married Her Just Because She Looks Like You" and "Nobody Knows Me." Lovett's career is one of musical risk-taking, and the formation of his Large Band was a critical and popular success.

Joshua Judges Ruth. In pure Lovett fashion, *Joshua Judges Ruth* departed from both the jazz influence of *Lyle Lovett and His Large Band* and the country influence of *Lyle Lovett*. This release was a set of blues-gospel songs that included "I've Been to Memphis," "Church," and "She Makes Me Feel Good." These blues tunes are contrasted with vocal-dominated ballads such as "Baltimore" and "North Dakota," making for an album with less outward humor and stylistic variation.

I Love Everybody. The next three releases—*I Love Everybody*, *The Road to Ensenada*, and *Step Inside This House*—all follow the Lovett path of dramatically changing paths with every record. *I Love Everybody* is a collection of previously written Lovett material, featuring the witty, unconventional country-influenced songwriting that was largely absent from *Joshua Judges Ruth*. Songs most representative of this album's style include "Skinny Legs," "Fat Babies," "Creeps Like Me," and "Penguins."

The Road to Ensenada. *The Road to Ensenada* brought the return of Lovett's traditional country influence that had not consistently been heard since his self-titled debut. The album is consistent from beginning to end, with standout tracks "Don't Touch My Hat," "Her First Mistake," "That's Right (You're Not from Texas)," and "Private Conversation."

Step Inside This House. *Step Inside This House* is a collection of rare country covers that was surely a personal restatement of his dedication to country music (along with the country leanings of *The Road to Ensenada*). Artists whose work is covered on *Step Inside This House* include, among others, Townes Van Zandt, Robert Earl Keen, and Steve Fromholz.

Later Albums. *Live in Texas* and *It's Not Big It's Large* reunited the Large Band, with *Live in Texas* showcasing the talent of the Large Band members on a collection of Lovett's greatest hits. Lovett's stylistically diverse *My Baby Don't Tolerate* features a combination of country, gospel, and jazz-blues songs rather than a concentration on one style. Lovett also composed, arranged, and performed on the sound track to Robert Altman's film *Dr T and the Women*.

Musical Legacy

Lovett's legacy falls in line with fellow songwriters Randy Newman and Tom Waits. All three have penetrated into uncharted musical territories in creating settings for their exceptional lyrical talents. Lovett's desire to incorporate many musical styles into his country-music upbringing (big band, gospel, folk, blues, rock) has made him an influential figure to all musicians who wish to cross musical boundary lines and take stylistic chances with their work. Lovett has won four Grammy Awards: Best Country Album in 1996 for *The Road to Ensenada*, Best Country Male Vocal in 1989 for *Lyle Lovett and His Large Band*, Best Country Performance for Duo-Group with Vocal in 1994 for Asleep at the Wheel's *Blues for Dixie*, and Best Pop Vocal Collaboration in 1994 for "Funny How Time Slips Away," a duet with soul legend Al Green.

Eric Novod

Further Reading

Bogdanov, Vladimir, Chris Woodstra, and Stephen Thomas Erlewine. *All Music Guide to Country: The Definitive Guide to Country Music*. San Francisco: Backbeat Books, 2003. A comprehensive guide to country-music recordings, with more than thirty Lovett references.

Evans, Nick, and Jeff Horne. *Song Builder: The Life and Music of Guy Clarke*. Roeland Park, Kans.: Amber Waves, 2002. Lovett wrote the foreword to this book about one of his musical influences.

Reid, Jan. "The Improbable Rise of Lyle Lovett." *Texas Monthly* 26, no. 10 (October, 1998): 94. A Lovett interview discussing his country-music influences and songwriting style.

_____. *The Improbable Rise of Redneck Rock*. New ed. Austin: University of Texas Press, 2004. This book on Texas country-roots-rock musicians offers a brief section on Lovett.

Wilkinson, Alex. "Homeboy: The World of Lyle Lovett." *New Yorker*, March 1, 2004. An in-depth interview with Lovett about his music and life in Klein, Texas.

See also: Brown, Clifford; Green, Al; Lang, K. D.; Newman, Randy; Van Zandt, Townes; Waits, Tom; Wynette, Tammy.

Alvin Lucier

American experimental composer

Lucier is a seminal figure in the history of electronic music, expanding traditional concepts by exploring the musicality of natural sound phenomena and by using technologies intended for scientific study to musical ends.

Born: May 14, 1931; Nashua, New Hampshire
Also known as: Alvin Augustus Lucier (full name)

Principal works

EXPERIMENTAL WORKS: *Fragments for Strings*, 1961; *Action Music*, 1962; *Music for Solo Performer*, 1965; *Chambers*, 1968; *Vespers*, 1968; *I Am Sitting in a Room*, 1970; *The Queen of the South*, 1972; *Outlines of Persons and Things*, 1975; *Still and Moving Lines of Silence in Families of Hyperbolas*, 1975 (revised as *Eleven Solos and a Duet*, 1984; comprising twelve pieces: clarinet; marimba;

viola; voice; xylophone; violin duets; flute; glockenspiel; cello; horn; vibraphone; violin solo); *Music on a Long Thin Wire*, 1977; *Clocker*, 1978; *Directions of Sounds from the Bridge*, 1978; *Solar Sound*, 1979; *Music for Pure Waves, Bass Drums, and Acoustic Pendulums*, 1980; *Sferics*, 1980; *Sound on Paper*, 1985; *Silver Street Car for the Orchestra*, 1988; *Nothing Is Real (Strawberry Fields Forever)*, 1990; *Spira Mirabilis*, 1994; *Opera with Objects*, 1996; *Skin, Meat, Bone*, 1997 (with Robert Wilson); *Wave Song*, 1997; *Diamonds*, 1999; *Piper*, 2000; *Ovals*, 2001; *Ever Present*, 2002; *Just Before Dark*, 2002; *The Exploration of the House*, 2005; *Music with Missing Parts*, 2007.

The Life

Alvin Augustus Lucier (loo-SYAY) was born in Nashua, New Hampshire, in 1931. He was named after his father, a classically trained violinist and a lawyer who was elected mayor of Nashua in 1937. His mother, Kathryn Lemery Lucier, played popular songs on the piano. Some of Lucier's earliest musical memories are of his mother and father playing music together.

Lucier studied drums beginning around age nine, performing with the school band and later as a substitute in the New Haven Symphony. His early interest was jazz, including the big bands of Stan Kenton and Count Basie.

He attended Portsmouth Priory preparatory school in Rhode Island, and upon graduation he entered Yale University in 1950, where he became interested in classical music, studying composition with Richard Donovan, David Kraehenbuehl, and Quincy Porter. He received a bachelor of arts degree from Yale College in 1954, and he briefly attended the Yale School of Music from 1955 to 1956.

In 1958 Lucier entered a master's degree program at Brandeis University, studying with Arthur Berger, Irving Fine, and Harold Shapero. In 1959 he attended the Tanglewood courses, studying composition with Aaron Copland and Lukas Foss.

He completed his master of fine arts degree at Brandeis in 1960, and he was awarded a Fulbright fellowship to study in Italy, where he spent two years. He enrolled in the Benedetto Marcello Conservatory in Venice, and he studied with Giorgio Federico Ghedini. During the second year, Lucier moved to Rome to study with Boris Porena. He attended the Darmstadt International Summer Courses for New Music in Germany, where he was first exposed to the music of John Cage and David Tudor.

In 1963 Lucier was invited to join the Brandeis University faculty as a choral director. In that position, he performed and recorded works by Earle Brown, Morton Feldman, Robert Ashley, Pauline Oliveros, and others. In 1970 Lucier joined the faculty of Wesleyan University as the John Spencer Camp Professor of Music.

The Music

Lucier's earliest music, composed while a student at Yale University, was written in the style of Igor Stravinsky. During his time in Italy, Lucier delved into the compositional approaches of the European avant-garde, composing *Fragments for Strings* for string quartet and *Action Music* for piano. He also experimented with tape music, composing at the electronic music studios in Milan. Upon his return to the United States, Lucier realized that the European styles in which he had been studying and composing were not his natural aesthetic voice.

Inspired in part by his colleagues, Tudor and Cage, Lucier reinvented himself with a composition for amplified brainwaves, *Music for Solo Performer*. In 1966 Lucier formed an electronic music group with composers Robert Ashley, David Behrman, and Gordon Mumma called the Sonic Arts Union, and together they developed a uniquely American style of live electronic music. They toured widely until 1976. Lucier's subsequent work continued to explore sound phenomena, such as *Vespers*, which used Sondol echolocation devices to musical ends.

In the mid-1970's, Lucier returned to composing for acoustic instruments, applying his approach to sonic phenomena in a series of works called *Still and Moving Lines of Silence in Families of Hyperbolas*. Other pieces from this era came closer to gallery installations than standard concert pieces, such as *Music for Pure Waves, Bass Drums, and Acoustic Pendulums*, which used sweeping sine tones to cause Ping-Pong balls hanging in front of bass drums to move wildly, striking the drumheads in indeterminate rhythms based on their unique vibratory properties.

Since the 1990's, Lucier has followed his exploratory path, writing pieces that consider the sonic properties of resonant vessels such as the teapot, in *Nothing Is Real (Strawberry Fields Forever)*, and that examine acoustic interference patterns with bagpipes, in *Piper*.

Music for Solo Performer. Composed in 1965, *Music for Solo Performer* was a self-proclaimed conceptual turning point in Lucier's work. While teaching at Brandeis University, Lucier was approached by Edmond Dewan, a scientist who had developed equipment that could be used to amplify brainwaves, and Dewan asked Lucier if he would compose a piece of music using the equipment. Lucier's colleagues encouraged him to make a tape piece with prerecorded brainwaves, but he decided instead to perform live, placing percussion instruments throughout the venue with speakers behind them. During the performance, as Lucier sat motionless in a chair with electrodes attached to his head, the highly amplified low-frequency pulses of his alpha waves caused the percussion instruments to sound. This was an early example of what would later be called biofeedback music. This meditative, nonreactive approach to music characterizes much of Lucier's work, singular in the otherwise overtly expressive 1960's American arts scene.

I Am Sitting in a Room. This piece begins with a recording of Lucier's voice intoning the words, "I am sitting in a room, different than the one you are in. . . ." The recording was played back into the same room, and it was rerecorded fifteen times. With each iteration, the resonant frequencies of the room are gradually reinforced, filtering the original speech through the room's acoustics to eventual incomprehensibility. Lucier returned to this conceptual ground, composing *The Exploration of the House* and *Music with Missing Parts*, both of which record live orchestras playing standard repertoire, then project and recycle the recording into the space until the sounds reinforce the acoustic properties of the concert venue while blurring the original recording.

Still and Moving Lines of Silence in Families of Hyperbolas. This collection of pieces marked Lucier's return to composing for acoustic instruments, and it charted an approach that he continued to explore. Using sine wave oscillators, Lucier has acoustic instruments play notes that are slightly above or below the pure tones, creating rhythmic beating patterns normally associated with being out of tune. This interaction of the sound waves gives the pieces their rhythmic character and their sense of spatiality, as the colliding waves occasionally create the illusion of sounds spinning around a listener.

Musical Legacy

Lucier's work has influenced musicians and composers from many genres. His aesthetic exploration of the physics of sound and his use of scientific principles and instruments for musical purposes have had wide-reaching implications for music performance and composition. By eliminating the need for a composer to express sound, and instead attempting to reveal its mysteries, Lucier has expanded upon philosophical tenets put forth by his colleague, Cage, and Lucier has taken those conceptual advancements to further conclusions.

Andrew Raffo Dewar

Further Reading

DeLio, Thomas. *Circumscribing the Open Universe: Essays on Cage, Feldman, Wolff, Ashley, and Lucier*. Lanham, Md.: University Press of America, 1984. Thought-provoking and creative analyses of works by Lucier and his contemporaries.

Lucier, Alvin. "Origins of a Form: Acoustical Exploration, Science, and Incessancy." *Leonardo Music Journal* 8 (1999): 5-11. Important article by the composer on his role in the development of live electronic music.

_____. *Reflections: Interviews, Scores, Writings*. Cologne, Germany: MusikTexte, 1995. Comprehensive collection of interviews, scores, and essays by the composer.

Lucier, Alvin, with D. Simon. *Chambers*. Middletown, Conn.: Wesleyan University Press, 1980. An early anthology of scores and writings by the composer.

Mumma, Gordon. "Alvin Lucier's *Music for Solo Performer*." *Source* 2 (1968): 68-69. An historic article by a member of the Sonic Arts Union, who discusses a pivotal Lucier work.

See also: Basie, Count; Cage, John; Copland, Aaron; Stravinsky, Igor.

Witold Lutosławski

Polish classical composer

An important Polish composer, Lutosławski is best known for his lush orchestral sound, his command of gesture and proportion, and introducing aleatoric, or chance, principles within a tightly controlled formal environment.

Born: January 25, 1913; Warsaw, Poland, Russian Empire (now in Poland)
Died: February 7, 1994; Warsaw, Poland

Principal works

CELLO WORK: *Sacher Variation*, 1975.

CHAMBER WORKS: *Symphonic Variations*, 1938; Trio, 1945 (for oboe, clarinet, and bassoon); *Mala suita*, 1950 (*Little Suite*); *Preludia taneczne*, 1954 (*Dance Preludes*; for clarinet and piano); *Gry weneckie*, 1961 (*Venetian Games*); String Quartet, 1964; *Epitaph*, 1979 (for oboe and piano); Double Concerto, 1980 (for oboe, harp, and chamber orchestra); *Mini Overture*, 1982 (for brass quintet); Partita, 1984 (for violin and piano); *Chain II*, 1985 (for violin and chamber orchestra); *Przezrocza*, 1989 (*Slides*); *Subito*, 1992 (for violin and piano).

CHORAL WORKS: *Lacrimosa*, 1937 (for soprano, optional chorus, and orchestra); *Trois Poèmes d'Henri Michaux*, 1963 (*Three Poems by Henri Michaux*; for chorus and orchestra).

ORCHESTRAL WORKS: *Suita Warszawska*, 1946 (*Warsaw Suite*); Symphony No. 1, 1947; Overture for Strings, 1949; Concerto, 1954; *Muzyka zalobna*, 1958 (*Funeral Music*; for string orchestra); Three Postludes, 1963; Symphony No. 2, 1967; *Livre*, 1968; Cello Concerto, 1970; Preludes and Fugue, 1972 (for thirteen solo strings); *Mi-parti*, 1976; *Novelette*, 1979; *Grave: Metamorphoses*, 1981 (for cello and string orchestra); *Chain I*, 1983; Symphony No. 3, 1983; *Chain II*, 1986; *Chain III*, 1986; *Fanfare for Louisville*, 1986 (for woodwind, brass, and percussion); Partita, 1988 (for violin and orchestra); Piano Concerto, 1988; Interlude, 1989; *Prelude for G.S.M.D.*, 1989; Symphony No. 4, 1992.

PIANO WORKS: *Wariacje na temat Paganiniego*, 1941 (*Variations on a Theme of Paganini*); *Melodie Ludowe*, 1945 (*Folk Melodies*); *Bukoliki*, 1952 (*Bucolics*).

VOCAL WORKS: *Piesni walki podziemnej*, 1944 (*Songs of the Underground Struggle*; for voice and piano); *Dwadziescie koled*, 1946 (*Twenty Polish Christmas Carols*; for voice and piano); *Children's Songs*, 1949 (for violin, voice, and piano); *Tryptyk Slaski*, 1951 (*Silesian Triptych*; for soprano and orchestra); *Five Songs*, 1957 (for soprano and piano); *Paroles tissées*, 1965 (*Woven Words*; for tenor and chamber orchestra); *Les Espaces du sommeil*, 1975 (*Spaces of Sleep*; for baritone and orchestra); *Chantefleurs et chantefables*, 1991 (for soprano and chamber orchestra).

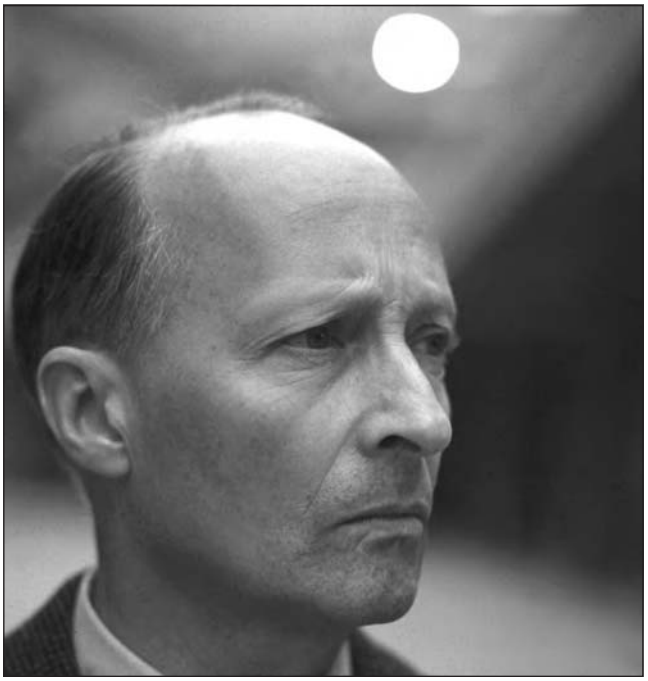
The Life

The younger son of Jósef Lutosławski and Maria Olszewska, Witold Lutosławski (VEE-tohlt loo-toh-SWAWF-skee) at an early age lost his father. Having demonstrated musical talent, he began taking piano lessons at the age of six, first with Helena Hoffman and later with Jozef Smidowicz, and he also studied the violin with Lidia Kmitowa, followed by composition studies with Witold Maliszewski, both privately and at the Warsaw Conservatory. In the early 1930's he studied mathematics at the University of Warsaw. Upon his graduation from the Warsaw Conservatory, he intended to further his composition studies in Paris, a tradition for Polish composers going back to Frédéric Chopin, since the musical scene in Poland had not much to offer, especially in contemporary music. Instead, because of the political situation in Poland, he went through military training and German imprisonment, escaping back to Warsaw. At the time the city was culturally deprived by wartime occupation, and he experienced a period of hardship, playing piano in cafés, as this was the only way to make a living from music. After the war Lutosławski married Maria Danuta Bogusławska, and they settled in a small, noisy apartment in Warsaw in 1946. Lutosławski supported them at first by composing utilitarian music for Polish radio, as well as scores for theater and film, an activity he continued until 1960 and that sustained him also during the years of Communist censorship (1949-

1954), when his Symphony No. 1 was banned as formalist and decadent. He continued to develop his contemporary idiom mostly in secrecy. He was active in the Polish Composers' Union and a co-organizer of the Warsaw Autumn Contemporary Music Festival. After 1955, having already traveled briefly to the West for festivals and conferences, his reputation abroad started gaining momentum, and his *Funeral Music* was performed widely in Europe and the United States. By 1961 his international success was rapidly growing with many important performances (especially of *Venetian Games*) and guest lectures.

Lutosławski was not drawn to teaching, considering himself weak in that area, and he never held a permanent teaching appointment, but he participated in several composition festivals and workshops, most notably at Tanglewood in the Berkshires of Massachusetts, at the Royal Swedish Academy of Music, at the University of Texas at Austin, and in Arhus, Denmark. During the 1970's and 1980's, he gave several guest lectures on his music around the world. Many universities have granted Lutosławski honorary doctorate degrees, including, among others, the universities of Warsaw, Chicago, Cambridge, Jagiellonian in Kraków, and McGill in Montreal. Though he was always involved in conducting his own music, as far back as the early radio and film scores, starting in 1963 Lutosławski embarked on an international conducting career of his own music that took him to France, Czechoslovakia, The Netherlands, Norway, Austria, and the United States, leading such prestigious orchestras as the Los Angeles Philharmonic, San Francisco Symphony, BBC Symphony, London Sinfonietta, Orchestre de Paris, and others. He also remained active as a pianist, and the piano always featured prominently in his compositions.

Lutosławski enjoyed wide success and received many prizes and honors. Among his accolades were the UNESCO Prize (1959, 1968); the French order of Commandeur des Arts et des Lettres (1982); the Royal Philharmonic Society Gold Medal (1986); the Koussevitzky Prize (1964, 1976, 1986); the Maurice Ravel Prize (1971); the Jean Sibelius Prize (1973); and the Award of the Polish Composers' Union (1959, 1973). In the last year of his life, Lutosławski was awarded the highest state prize in Poland, the Order of the White Eagle. Beginning in 1990 the National Philharmonic in Warsaw has held the Lutosławski International Competition for Composers.



Witold Lutosławski. (Hulton Archive/Getty Images)

The Music

Constant development and shifts in Lutosławski's stylistic nuances throughout his career reveal a maturing musical language, manifested by marked differences among the works in his oeuvre. Nevertheless, his body of work maintains a remarkably cohesive unity of personal character and individuality. Partly because of his earlier cultural isolation from the Western avant-garde, and partly because of personal choice, he did not surrender to musical trends or schools, maintaining a healthy mix of tradition and innovation, guided by his refined artistic sense. His works are balanced between form and content, driven by a strong dramatic sense, both intellectual and enjoyable at the same time. His form is usually in two large sections, and often there is a catastrophic climax that determines what will happen to the material.

Lutosławski's output can be divided into several periods, in regard to his stylistic devel-

opment and ways of organizing pitch material. While his control of all other parameters was always tight and mature, even in his early works, it is interesting to note that it was in the realm of pitch organization that the composer constantly evolved. As he discovered new techniques, he did not abandon his old ways but rather incorporated the new into the existing and intensified the contrast for formal reasons.

Early Works. Among these, pieces such as *Symphonic Variations*, Symphony No. 1, and Overture for Strings are mostly neoclassical. He then developed a clear, fresh tonality inspired by Polish folklore and clearly related to late Béla Bartók, manifested in his *Little Suite*, *Dance Preludes*, and Concerto. The high level of discipline exemplified in these pieces explains the composer's relatively small output during these years. The use of opposing, unrelated harmonic areas for dramatic potential was a principle he used throughout his life.

Dodecaphonic Pieces. Lutosławski's *Five Songs* and *Funeral Music* belong to his serial-technique-dominated period. *Funeral Music* is clearly a culmination of sorts. It was composed for the tenth anniversary of Bartók's death and took Lutosławski four years to complete, marking an artistic crisis for the composer, mostly spent deciding on his own relationship to the twelve-tone technique. His solution eventually involved treating the twelve tones as a harmonic field, with tight intervallic control, without letting go of his earlier sense of proportion, in this piece manifested with formal designs around a golden section. From then on, another common technique was to segregate pitch sets into a harmonic and melodic set, each with a different number of elements. Lutosławski was always aware of the total chromatic set of pitches, but he generally rejected the idea of using ordered sets (tone rows). One could argue that this concept of tone collections rather than tone rows transferred to the vertical dimension was the inspiration for his controlled aleatoric principle, his next and most important innovation.

Controlled Aleatorism Period. Beginning with *Venetian Games*, Lutosławski's compositional technique, influenced by the works of John Cage, adopted an element of controlled chance in rhythmic structure, which, unlike Cage, did not relinquish tight control of musical parameters to the performers, but merely allowed for some limited freedom in the order or density of pitches played, always within a precise temporal framework.

Symphony No. 2 *and* Livre. These works represent a summary of his attempts to develop his own formal model. Formally, these works are mostly organized in two parts: an introduction followed by the development of the main idea. With this stylistic milestone, Lutosławski reached a maturity within his own work and a stylistic stability for the rest of his composing life that built upon synthesizing his different technical resources into his late style. Most of his subsequent works were set for large forces, fully chromatic, finely orchestrated in a manner suggesting French impressionist composers and formally emerging from an opposition between aleatory and metrical textures.

The Chain Principle. The work *Mi-parti* exhibits another structural concept typical for Lutosławski, based on the introduction of several interlocking themes that create a chain structure. This formal principle is clearly present in three consecutively numbered works titled *Chain*, and the composer found it useful in writing concerti-type pieces, where he could maximize the opposition between a soloist and an ensemble and maintain more than one musical narrative.

Chantefleurs et chantefables. Orchestral song cycles hold a special place in Lutosławski's oeuvre. The composer set poems by the French surrealist Robert Desnos twice (the other one being *Spaces of Sleep*), drawn by the poet's arresting simplicity of language. Lutosławski's settings are colorful, demonstrating his mastery of handling the fragile equilibrium between the vocal and orchestral texture.

Musical Legacy

Lutosławski has secured a prominent place among twentieth century composers because of his artistic integrity and honesty and because of the technical command of his own compositional language. His sense of proportion and dramatic conflict generate an incredibly fluid yet tightly controlled form. His sensitivity to sound as an entity directly relate to and affect all other aspects of form. His ability to unite all these complex elements organically into a musical dialectic that is not based on preexisting syntactical systems is what distinguishes Lutosławski from a number of his peers

who embraced, even if skillfully so, trends of their times. His music, however, is not perceived as removed from the tradition in which he was nourished. That is because he transcended his heritage by renewing and developing its very essence: the idea of a dramatic form that comes from opposition and conflict, the idea of a division into unequal yet complementary forces striving to reunite, and the very essence of treating material organically for its own sake, in a unique way every time.

Yiorgos Vassilandonakis

Further Reading

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Rae, Charles Bodman. *The Music of Lutosławski*. London: Omnibus Press, 1999. An in-depth biographical and analytical look into Lutosławski, covering all of his works, addressed to the musically educated reader. Rae's insight is enhanced by access to the composer and his sketches.

Skowron, Zbigniew, ed. *Lutosławski Studies*. Oxford, England: Oxford University Press, 1999. A collection of essays by prominent Lutosławski scholars, writing on various topics and works of the composer.

Stucky, Stephen. *Lutosławski and His Music*. Cambridge, England: Cambridge University Press, 1981. The quintessential comprehensive study of Lutosławski's music by Cornell professor and renowned composer Stucky. Includes analyses, diagrams, excerpts, and a comprehensive list of available scholarship on Lutosławski in several languages.

See also: Argerich, Martha; Bartók, Béla; Cage, John; Koussevitzky, Serge; Mutter, Anne-Sophie; Schreker, Franz.

Loretta Lynn

American country singer and songwriter

Born into a hardscrabble life, Lynn used her background to infuse her songs with emotions that were appreciated by fans of country music as well as pop music.

Born: April 14, 1935; Butcher Hollow, Kentucky
Also known as: Loretta Webb (birth name)

Principal recordings

ALBUMS: *Loretta Lynn Sings*, 1963; *Before I'm Over You*, 1964; *Ernest Tubb and Loretta Lynn*, 1965 (with Ernest Tubb); *Hymns*, 1965; *Songs from My Heart*, 1965; *A Country Christmas*, 1966; *I Like 'Em Country*, 1966; *You Ain't Woman Enough*, 1966; *Don't Come Home a Drinkin' (with Lovin' on Your Mind)*, 1967; *Ernest Tubb and Loretta Lynn Singin' Again*, 1967 (with Tubb); *Singin' with Feelin'*, 1967; *Fist City*, 1968; *Here's Loretta Lynn*, 1968; *Who Says God Is Dead!*, 1968; *If We Put Our Heads Together*, 1969 (with Tubb); *A Woman of the World*, 1969; *Your Squaw Is on the Warpath*, 1969; *Loretta Lynn Writes 'Em and Sings 'Em*, 1970; *Wings upon Your Horns*, 1970; *Coal Miner's Daughter*, 1971; *I Wanna Be Free*, 1971; *Lead Me On*, 1971 (with Conway Twitty); *One's on the Way*, 1971; *We Only Make Believe*, 1971 (with Twitty); *You're Lookin' at Country*, 1971; *Alone with You*, 1972; *God Bless America Again*, 1972; *Here I Am Again*, 1972; *Louisiana Woman, Mississippi Man*, 1973 (with Twitty); *Story*, 1973 (with Tubb); *Country Partners*, 1974 (with Twitty); *Back to the Country*, 1975; *Blue-Eyed Kentucky Girl*, 1976; *I Remember Patsy*, 1977; *Lookin' Good*, 1980; *Two's a Party*, 1981 (with Twitty); *Making Love from Memory*, 1982; *Lyin' Cheatin' Woman Chasin' Honky Tonkin' Whiskey Drinkin'*, 1983; *Loretta Lynn*, 1984; *Just a Woman*, 1985; *Making Believe*, 1988 (with Twitty); *I'll Just Call You Darlin'*, 1989; *Who Was That Stranger*, 1989; *Peace in the Valley*, 1990; *Loretta Lynn Sings Patsy Cline's Favorites*, 1992; *The Old Rugged Cross*, 1992; *Hey Good Lookin'*, 1993; *Honky Tonk Angels*, 1993 (with Dolly Parton and Tammy Wynette); *An Evening with*

Loretta Lynn, 1995; *Still Country*, 2000; *Van Lear Rose*, 2004.

WRITINGS OF INTEREST: *Loretta Lynn: Coal Miner's Daughter*, 1976 (autobiography; with George Vecsey).

The Life

Loretta Lynn was born Loretta Webb, the second of eight children, in Butcher Hollow, Kentucky, a small coal-mining town. Her parents were Clara, who was of Cherokee descent, and Melvin, who was a coal miner and part-time farmer of Cherokee and Scotch-Irish descent. The family was poor but happy. Because Clara loved to sing, on Saturday nights the family listened to the Grand Ole Opry on the radio, and Lynn memorized all the songs. She attended a one-room schoolhouse and left after completing the eighth grade. When Lynn was thirteen, she baked a pie for a social to raise money to purchase new windows for the school. At that social, Mooney (a nickname related to his bootlegging activities) Lynn outbid other admirers for the pie she had baked, winning the opportunity to walk her home. With her parents' permission, they were married when she was fifteen.

After working for about seven months at various jobs locally and in Wabash, Indiana, Mooney moved Lynn to Custer, Washington, some three thousand miles away. From the start the marriage was rocky, primarily because of Mooney's drinking, womanizing, and physical abuse of Lynn (although she acknowledged that she also attacked him). The couple had four children in Washington: Betty, Jack, Ernest, and Clara.

Lynn and Mooney worked at a variety of jobs until Mooney persuaded her to learn how to play the guitar he had bought her for her eighteenth birthday. She also began to read country-music magazines and write her own songs. Although she was reluctant to sing in public, Mooney tried to persuade a bandleader at a local club to let Lynn sing with the band. Although the bandleader declined the offer, he did provide her an audition for a radio show he hosted. She was a hit, becoming a regular on his show. With the money she made from the radio show and from singing at a nightclub on Saturday nights and at a local Grange Hall, she bought a new guitar, wrote more songs, and formed her own band, the Trail Blazers. After winning a television talent contest in Tacoma, Washington, she was contacted by Zero Records and made her first record, "I'm a Honky-Tonk Girl." To promote the record, she and Mooney packed up the kids and traveled eighty thousand miles, visiting radio stations and disc jockeys before they got to Nashville, Tennessee, and the Grand Ole Opry in 1962.

Lynn signed a contract with Decca Records, and she continued touring. While on tour in 1964, she had twin girls, Peggy and Patsy. Since the 1960's she has had tremendous success in country music, and she has also branched out in other fields. She owns a chain of Western clothing stores, and at one time she and Mooney owned a rodeo. The couple owned most of Hurricane Mills, a town near Nashville, and they lived in a plantation-style mansion there. Mooney died from complications of diabetes on August 6, 1996.

The Music

Finding a Voice. Although she had grown up singing and listening to country music on the Grand Ole Opry, Lynn's musical career began when her husband bought her a thirty-dollar guitar for her eighteenth birthday. After she learned to play the guitar and had written some songs, Mooney, who was convinced that his wife could make it in show business, took her to a club that featured country-and-western music. The bandleader had her audition for his radio show, and she won a spot. A second break occurred when she entered and won a television talent show for country singers which was hosted by Buck Owens.

The television exposure led Zero Records to sign her to a contract. The first song she recorded was her own, although originally it had been intended to be sung by Kitty Wells, reigning Queen of Country Music. Of course, since Lynn had never met Wells, the song, "I'm a Honky-Tonk Girl," had not been recorded. It became Lynn's first hit, but not until she and Mooney promoted the song by visiting a number of radio stations, urging them to play her record.

When the couple got to Nashville, Lynn recorded some "demo tapes" and submitted them to record companies. Because Owen Bradley of Decca Records (now MCA) liked one of the songs, "Fool Number One," so much, he signed Lynn in order to get the song, which was then recorded by Brenda

Loretta Lynn. (AP/Wide World Photos)

Lee. Bradley believed that Lynn sounded too much like Wells. Lynn realized that she had to work on developing a distinctive style. She wrote songs for Doyle and Teddy Wilburn's Sure-Fire music publishing company, and she befriended some important country performers, notably Patsy Cline. Lynn subsequently made some guest appearances on the Grand Ole Opry, and she became a regular cast member in 1962.

Lynn toured and recorded songs, becoming Decca Records's number-one female recording artist. In 1967 *Billboard* named her Female Country Artist of the Year, and the following year she received a similar award from the National Association of Record Manufacturers. "You Ain't Woman Enough" and "Fist City" won awards for her songwriting.

Collaborations and Success. Ernest Tubb, a legendary country singer and fellow Decca artist, approached Lynn about recording duets. "Sweet Thang" and several other hits resulted from this collaboration. Her recording of the autobiographical "Coal Miner's Daughter" was such a hit that the song was later made into a film starring Sissy Spacek in 1980. (Spacek, who sang Lynn's songs, won every major Best Actress Award, including the Academy Award, for her performance.) In 1971 Lynn's duet with Conway Twitty won the Country Music Association Vocal Duo of the Year award, and Lynn was Female Vocalist of the Year. The following year, breaking the gender barrier, she was named Entertainer of the Year by the Country Music Association.

During the 1970's, Lynn enjoyed great success. Her duets with Twitty and Tubb won several awards, from the Country Music Association and from the Academy of Country Music. Her duets were extremely successful, because of the "chemistry" created with another singer and because the songs often related to her personal life. She was the Academy of Country Music's Artist of the Decade in 1979, and two years later the National Songwriters Association inducted her into the Songwriters Hall of Fame.

Music and Business. Despite the accidental death of her son Jack Benny Lynn in 1984, Lynn continued to make personal appearances. However, between 1984 and 2000, only five of her songs made the country charts. In 1988 she was inducted into the Country Music Association Hall of Fame. Four years later, she and Mooney decided to stop touring and move to Branson, Missouri, where other country artists had established theaters. Lynn performed there in the Loretta Lynn Theater. After Mooney's death in 1996, Lynn stopped performing for a while, but in 1997 she went back to the Grand Ole Opry for an appearance. She did some shows in Florida, and then after doing a gospel album for Heartland Records in 1997 she went back on the road, performing in the Middle East during the Gulf War. In 2001 she recorded a single, "I Can't Hear the Music Anymore," as a tribute to Mooney, who had uttered the words shortly before his death.

Musical Legacy

Lynn wrote many of her songs, some with strong feminist themes, although she did not consider herself a feminist. "The Pill," "One's on the Way, and "Pregnant Again" addressed women's rights to control their own bodies. "Fist City" and "Don't

Come Home a Drinkin' (With Lovin' on Your Mind)" addressed the issues of domestic violence and women's sexual rights. Because of the success of the book and film *Coal Miner's Daughter*, Lynn became a recognizable personality, and she often appeared on television, in magazines (*Newsweek* had her on the cover of its June 18, 1973, issue), and in newspapers (the *New York Post* had a feature on her life in its August 16, 1975, issue). In 1981 readers of the *Ladies' Home Journal* voted her one of the 100 Most Important Women.

Lynn's folksy manner, her gospel roots, and her ability to bare her emotions in a song made her a legend in the world of country music. After Lynn, other female country singers became increasingly willing to sing about difficult subjects that had been ignored in the past.

Thomas L. Erskine

Further Reading

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Krishef, Robert K. *Loretta Lynn*. Minneapolis, Minn.: Lerner, 1986. This short biography focuses on Lynn's personality, her charitable work, and her relations with her family and newcomers to show business.

Lynn, Loretta, with George Vecsey. 2d ed. *Loretta Lynn: Coal Miner's Daughter*. Cambridge, Mass.: Da Capo Press, 2001. This book was the basis for the film starring Spacek as Lynn. It provides a good discussion of Lynn's early years in Appalachia, and Lynn comments on her husband, her kids, her health, death threats, her fans, and other topics. Included is a diagram of the bus in which she tours.

Lynn, Loretta, with Patsi Bale Cox. *Still Woman Enough*. New York: Hyperion, 2002. This book picks up where *Loretta Lynn: Coal Miner's Daughter* left off, and it provides details on her tumultuous relationship with her husband, on her experience with domestic violence, on her reaction to Mooney's death, and information about her children's lives and careers. Includes a list of awards and a discography.

Zanderbergen, George. *Nashville Music: Loretta Lynn, Mac Davis, Charlie Pride*. New York: Crestwood House, 1976. This resource includes a short biography supplemented by photographs, anecdotes, and comments by Lynn.

See also: Cline, Patsy; Dorsey, Thomas A.; Parton, Dolly; Tubb, Ernest; Twitty, Conway; Wynette, Tammy.

M

Yo-Yo Ma

Chinese American cellist

A cello virtuoso, Ma has won international acclaim for his brilliant technique, rich tone, and artistic sensitivity in concert performances and recordings.

Born: October 7, 1955; Paris, France

Principal recordings

ALBUMS: *Beethoven: Sonatas for Cello and Piano Nos. 1 and 2*, 1982; *Bach: The Unaccompanied Cello Suites*, 1982; *Brahms: Sonatas for Cello and Piano*, 1985; *Elgar: Cello Concerto, Op. 85*, 1985; *Beethoven: Cello Sonata No. 4, Variations*, 1986; *Beethoven: Complete Sonatas for Piano and Cello*, 1987; *Boccherini: Cello Concerto*, 1987; *Bolling: Suite for Cello and Jazz Trio*, 1987; *Japanese Melodies*, 1987; *Schumann: Cello Concerto*, 1988; *Dvorak: Great Cello Concertos*, 1989; *Portrait of Yo-Yo Ma*, 1989; *Shostakovich: Trio No. 2*, 1989 (for violin, cello, and piano); *Saint-Saëns: Concertos*, 1991; *Tchaikovsky: Variations on a Rococo Theme*, 1991; *Yo-Yo Ma, Bobby McFerrin: Hush*, 1992 (with Bobby McFerrin); *Faure: Piano Quartets Nos. 1 and 2*, 1993; *Chopin: Polonaise Brillante*, 1994; *Appalachia Waltz*, 1996; *Goldenthal: Fire Water Paper, a Vietnam Oratorio*, 1996; *Lieberson: King Gesar*, 1996; *From Ordinary Things*, 1997; *Tan Dun: Symphony 1997 (Heaven Earth Mankind)*, 1997; *Liberty*, 1997; *Music for Strings and Piano Left*, 1998; *Soul of the Tango: The Music of Astor Piazzolla*, 1998; *Tavener: The Protecting Veil, Wake Up . . . and Die*, 1998; *Lulie the Iceberg*, 1999; *Simply Baroque*, 1999; *Solo*, 1999; *Phantasmagoria (The Fantasy Album)*, 2000.

The Life

Yo-Yo Ma (yoh yoh mah) was born into a musical family. His father, Hiao-Tsiu Ma, was a violinist, conductor, and musicologist who had taught at Nanjing University but emigrated to Paris in 1936. His mother, Marina, was a vocalist who left China for France in 1949. They were married in Paris, where Ma's older sister, Yeou-Cheng, and Ma were born. Yeou-Cheng studied violin and piano. At the age of four, Ma began learning the cello, and soon he had memorized the unaccompanied Bach suites (1717-1723). Violinist Isaac Stern recognized Ma's talent, becoming a mentor and a friend. Ma made his public debut at the age of five at Paris University. The family soon moved to New York.

At the age of seven, Ma performed on television with conductor Leonard Bernstein in a concert at the Kennedy Center for the Performing Arts in Washington, D.C. Stern arranged for Ma to study with the great cellist and teacher Leonard Rose at the Juilliard School of Music's preparatory division from 1964 to 1971. When Ma was fifteen, he made his Carnegie Recital Hall debut. A fellow music student and pianist, Emmanuel Ax, heard that concert, and at Juilliard Ma heard Ax play Maurice Ravel's *Gaspard de la nuit* (1909). Impressed with each other's talent, they began a lasting friendship, eventually becoming an internationally renowned music duo.

In 1972 Ma entered Harvard University, where he studied liberal arts. His music mentor at Harvard was Leon Kirchner. For four summers, he attended pianist Rudolf Serkin's Marlboro Festival in Vermont. He graduated from Harvard in 1976. In 1978 Ma married Jill Hornor, a violinist. Their first child, Nicholas, was born in 1983, and a daughter, Emily, was born in 1985.

Ma won the coveted and prestigious Avery Fisher Prize in 1978, and he began his celebrated career, performing and recording chamber and solo works with the world's leading musicians, orchestras, and conductors. He has also performed and recorded nonclassical music, such as jazz, bluegrass, Brazilian, and electronic.

In 1998 Ma founded the Silk Road Project to study the cultural traditions along that ancient trade route. In 2006 Ma won the Léonie Sonning Music Prize, Denmark's top music award. By 2007 Ma had recorded more than seventy-five albums and won fifteen Grammy Awards.

The Music

Beethoven and Brahms Sonatas. After meeting at Juilliard and becoming close friends, Ax and Ma played at a fundraiser in 1971 for Ma's father's ensemble, the Children's Orchestra of New York, and in 1973 they performed together again at the Marlboro Music Festival. In 1979 they formed a partnership to give concerts together and collaborate on recordings. In 1982 they released their first recording, *Beethoven: Sonatas for Cello and Piano Nos. 1 and 2*, which was well-received. Later they released *Brahms: Sonatas for Cello and Piano* and *Beethoven: Cello Sonata No. 4, Variations*. The Beethoven album received a Grammy Award in the Best Chamber Music Performance category. In 1991 they recorded Brahms's piano quartets with Isaac Stern and Jamie Laredo. In 1992,Ax and Ma recorded Brahms's remaining cello sonatas. Both recordings won Grammy Awards in the Best Chamber Music Performance category. During the 1995-1996 season, they celebrated the twentieth anniversary of their partnership with a concert tour and a concert, "An Evening of Hausmusik," on public television's *Live from Lincoln Center*.

Yo-Yo Ma. (AP/Wide World Photos)

The Unaccompanied Cello Suites. Because of their technical difficulty and emotional depth, Bach's six suites are usually not recorded by a cellist until later in life. However, Ma had learned these pieces as a child, so in 1983, while still in his twenties, he recorded the suites. The three-record set earned him rave reviews and his first Grammy Award, for the Best Classical Instrumental Solo Album.

Yo-Yo Ma Inspired by Bach. Ma released the Bach suites again, with a series of six films interpreting Bach's music from the perspective of other disciplines. For this project, *Yo-Yo Ma Inspired by Bach*, Ma collaborated with garden designer Julie Messervy for the first film, *The Music Garden* (1997). In the second film, *The Sound of the Carceri* (1997), director François Girard used the engravings of the eighteenth century architect Giovanni Battista Piranesi for a computer-generated backdrop. Choreographer Mark Morris made the third film, *Falling Down Stairs* (1997). The fourth film, *Sarabande* (1997), was a fictional work by director Atom Egoyan. The fifth film, *Struggle for Hope* (1997), was a collaboration with the Japanese Kabuki actor, Tamasaburo Bando. Ice-skating champions Jane Torvill and Christopher Dean helped created the sixth film, *Six Gestures* (1997).

Jazz, Tango, and Bluegrass. With sincere respect for all kinds of music, Ma explored numerous nonclassical styles and traditions. He performed with legendary jazz violinist Stéphane Grappelli at Carnegie Hall in 1988, and in 1989 they made a recording of Cole Porter's music. In 1992 Ma and improvisational singer Bobby McFerrin released *Hush*, a unique thirteen-track recording combining McFerrin's impressionistic jazz-pop scat vocals with Ma's formalized, classical cello playing. The album was an immediate success, remaining on the *Billboard* classical crossover chart for two years. In 1998 Ma released *Soul of the Tango: The Music of Astor Piazzolla*, featuring the tangos of the late Argentine composer Piazzolla, Ma also played Piazzolla's "Libertango" in the music video for director Sally Potter's feature film, *The Tango Lesson*

(1997). To prepare for the recordings, Ma traveled to Buenos Aires to learn the music firsthand in tango clubs. In 1999 *Soul of the Tango: The Music of Astor Piazzolla* won the Grammy Award for the best classical crossover album. In 1996 Ma released *Appalachia Waltz*, with classical-bluegrass bassist Edgar Meyer and Appalachia-country fiddler Mark O'Connor. For Ma it meant a complete cultural change in terms of style, intonation, and rhythm. Whereas rubato and the bending of time are common in classical music, the Appalachian music required absolute rhythmic precision and little vibrato.

Tan Dun: Symphony 1997 (Heaven Earth Mankind). This recording is the premiere performance of a work commissioned for the reunification of Hong Kong with mainland China. Although other sections of this piece are very tonal, the cello solo is extremely dissonant and in a fully modernist Western idiom. In terms of the traditional Chinese eight timbres, the cello's association with the "wood" category serves to bridge this movement with traditional Chinese elements in the work as a whole. As the two most prominent musicians of Chinese ancestry living outside of China, Ma and Tan represented the presence of the Chinese diaspora at the ceremonial event. Ma played on Tan's sound track for the film *Crouching Tiger, Hidden Dragon* (2000). They collaborated again in 2003, with Ma as soloist with the Boston Symphony Orchestra in the world premiere of Tan's *The Map Concerto for Cello, Video, and Orchestra*.

Silk Road Music. Based on the premise that music is transnational, Ma established the Silk Road project in 1998, with ethnomusicologist Theodore Levin as executive director. After much travel and research, they had collected music by composers from Central Asia, China, and Mongolia. In 2000 they invited musicians to the Tanglewood Music Center in Massachusetts for a workshop. In addition to those from the West, there were musicians from Mongolia, Iran, China, Uzbekistan, Tajikistan, and other countries. In this crosscultural exchange, musicians learned to play other instruments as well as new music. For instance, Ma played the Mongolian morin khuur (horse-head fiddle). Possibly a precursor of the viol family, this instrument has onlytwo strings, tuned to F and B-flat, and no fingerboard. Many of the musicians later formed the Silk Road Ensemble to give concerts and workshops worldwide. The group released its first recording, *Silk Road Journeys: When Strangers Meet*, in 2001. In October, 2007, Ma and the Silk Road Ensemble's concert tour in China and Hong Kong included performances and cultural-exchange workshops.

Musical Legacy

Ma's Silk Road Project has helped bridge cultural differences among countries, and it fostered new artistic and multicultural connections. On September 21, 2006, the International Day of Peace, U.N. Secretary-General Kofi Annan appointed Ma a U.N. Messenger of Peace.

Through his commissions of new works and collaborations with artists and composers from diverse media and styles, Ma has revitalized classical music and significantly expanded the cello repertoire. Composers whose works he has premiered include: John Williams, Leon Kirchner, Richard Danielpour, Bright Sheng, Elliott Carter, Dun, Stephen Albert, Chen Yi, Ennio Morricone, Christopher Rouse, Osvaldo Golijov, and John Harbison. He has been an avid supporter and performer of jazz and the music of Appalachia and South America.

Ma has also influenced new generations of young musicians worldwide through his master classes, work at music camps, and personal mentoring. In 2002 the U.S. Department of State appointed Ma as a CultureConnect Ambassador to officially teach and train thousands of students worldwide. Ma has worked to create more programs for family audiences, starting a family music series at Carnegie Hall. He has also brought music to young audiences in his appearances on children's programs such as *Arthur*, *Mister Rogers' Neighborhood*, and *Sesame Street*.

Winner of several Grammy Awards, Ma has become a best-selling recording artist, and he has attained the status of an international celebrity. In 2001 he was on *People* magazine's Sexiest Men Alive list. In 2002, Ma received a National Medal of the Arts; in a performance at the end of the award ceremony at Constitution Hall in Washington, D.C., he was accompanied by Condoleezza Rice (then U.S. National Security Adviser) on piano.

Alice Myers

Further Reading

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Ma, Marina, and John A. Rallo. *My Son, Yo-Yo*. Hong Kong: Chinese University Press, 1995. Biography of Ma by his vocalist mother covers events from his birth until he entered Harvard at the age of seventeen. Includes accounts of family conversations and Ma's musical development. Illustrated, including many family photographs.

Pincus, Andrew L. "Yo-Yo Ma: Marco Polo Totes a Cello." In *Musicians with a Mission: Keeping the Classical Tradition Alive*. Boston: Northeastern University Press, 2002. This book is based on extensive interviews through the years with six musicians who have significantly helped to revitalize music. This chapter describes Ma's contributions, including his support of new composers, his Silk Road project, his mentoring, his concerts, and his television projects. Illustrated. Bibliographic notes and index.

See also: Barenboim, Daniel; Carter, Elliott; Casals, Pablo; du Pré, Jacqueline; Golijov, Osvaldo; Grappelli, Stéphane; McFerrin, Bobby; Morricone, Ennio; Piazzolla, Astor; Previn, Sir André; Ravel, Maurice; Serkin, Rudolf; Stern, Isaac; Tan Dun; Taylor, James; Williams, John.

Sir Paul McCartney

English rock singer, songwriter, bassist, and guitarist

As a member of the Beatles, McCartney wrote rock songs that were intelligent, provocative, and worthy of critical analysis. With the help of producer George Martin, McCartney and the Beatles expanded the boundaries of rock music, experimenting with studio technology, classical instrumentation, and non-Western musical forms.

Born: June 18, 1942; Liverpool, England
Also known as: James Paul McCartney (full name)
Member of: The Beatles; Wings

Principal recordings

ALBUMS (solo): *The Family Way*, 1967 (with the George Martin Orchestra); *McCartney*, 1970; *Ram*, 1971 (with Linda McCartney); *Thrillington*, 1977 (instrumental version of his album *Ram*; released under the pseudonym Percy Thrillington); *McCartney II*, 1980; *Tug of War*, 1982; *Pipes of Peace*, 1983; *Give My Regards to Broad Street*, 1984; *Press to Play*, 1986; *Flowers in the Dirt*, 1989 (with Elvis Costello); *CHOBA B CCCP*, 1991; *Liverpool Oratorio*, 1991 (with Carol Davis); *Off the Ground*, 1993; *Strawberries Oceans Ships Forest*, 1994 (released under the pseudonym the Fireman); *Flaming Pie*, 1997; *Standing Stone*, 1997; *Rushes*, 1998 (released under the pseudonym the Fireman); *Run Devil Run*, 1999; *Working Classical: Orchestral and Chamber Music by Paul McCartney*, 1999 (with the London Symphony Orchestra and Loma Mar Quartet); *Liverpool Sound Collage*, 2000; *Driving Rain*, 2001; *Chaos and Creation in the Backyard*, 2005; *Ecce Cor Meum*, 2006 (*Behold My*

Heart); *Memory Almost Full*, 2007; *Electric Arguments*, 2008 (released under the pseudonym the Fireman).

ALBUMS (with the Beatles): *Please Please Me*, 1963; *With the Beatles*, 1963; *Beatles for Sale*, 1964; *The Beatles' Second Album*, 1964; *Beatles '65*, 1964; *The Beatles' Story*, 1964; *A Hard Day's Night*, 1964; *Introducing the Beatles*, 1964; *Meet the Beatles*, 1964; *Something New*, 1964; *Beatles VI*, 1965; *Help!*, 1965; *Rubber Soul*, 1965; *Revolver*, 1966; *Yesterday . . . and Today*, 1966; *Magical Mystery Tour*, 1967; *Sgt. Pepper's Lonely Hearts Club Band*, 1967; *The Beatles*, 1968 (*The White Album*); *Abbey Road*, 1969; *Yellow Submarine*, 1969; *Let It Be*, 1970.

ALBUMS (with Wings): *Wild Life*, 1971; *Band on the Run*, 1973; *Red Rose Speedway*, 1973; *Venus and Mars*, 1975; *Wings at the Speed of Sound*, 1976; *London Town*, 1978; *Back to the Egg*, 1979.

The Life

James Paul McCartney was born on June 18, 1942, in Liverpool, England, to James and Mary McCartney. A second son, Michael, was born in 1944. His father worked as a cotton salesman, and his mother was a nurse. McCartney learned to enjoy music at an early age, and he taught himself to play piano and guitar. An avid musician, his father played piano in a local Liverpool band. Tragically, McCartney's mother died of breast cancer in 1956. With the help of the extended McCartney family, his father did his best to keep his young sons cared for and loved.

On July 6, 1957, McCartney met John Lennon at St. Peter's Parish Church, in the Woolton section of Liverpool, when Lennon's band the Quarry Men were performing there. After discovering that they liked the same music, McCartney and Lennon quickly established a friendship. Lennon was impressed with McCartney's ability to tune a guitar and to memorize the lyrics of several songs. Forming a group as the Beatles, they played in Hamburg, Germany, in 1960, and at the Cavern Club in Liverpool in 1961. By 1963 the Beatles (comprising McCartney, Lennon, George Harrison, and Ringo Starr) were on their way to unprecedented success. By the end of the 1960's, the Beatles had changed the face of rock and popular music, although they were falling apart.

McCartney married Linda Eastman on March 12, 1969. With the breakup of the Beatles in 1970, McCartney continued as a solo artist. As vegetarians, McCartney and his wife were strong supporters of animal rights. In 1996 they were honored with a special award by the People for the Ethical Treatment of Animals (PETA) for their tireless work against cruelty to animals. Over the years, both of them were involved with charities and social causes. McCartney founded the Liverpool Institute for Performing Arts in the mid-1990's. In addition to music, he gained critical acclaim for his painting.

Tragically, McCartney's wife died of breast cancer in 1998. He married Heather Mills in 2002. After a highly contentious separation, the couple divorced in 2008.

The Music

McCartney and John Lennon rightfully are considered one of greatest songwriting partnerships in the history of popular music. As a team, they constantly challenged each other. While they did not always write songs together, they would consult each other. Each became a sounding board for the other. In this creative environment, the pair wrote some of the most respected popular music of the twentieth century.

McCartney continued to be a popular recording artist after the breakup of the Beatles. According to the *Guinness Book of World Records*, McCartney is the most successful popular songwriter in the history of music. He has cowritten or written more than fifty Top 10 singles. Along with producing solo albums, McCartney has challenged himself by writing classical music.

Beatlemania and Beyond. By 1963 the Beatles had become the number-one group in England. With Brian Epstein as their manager, the Beatles launched their first U.S. tour in 1964. With such songs as "Love Me Do," "Please Please Me" and "I Want to Hold Your Hand," the Beatles placed repeatedly on the record charts. The group became even more popular with the release of Richard Lester's film *A Hard Day's Night* in 1964. Over the next few years the Beatles would release such remarkable recordings as *Rubber Soul*, *Revolver*, *Sgt. Pepper's Lonely Hearts Club Band*, *The Beatles (The White Album)*, *Abbey Road*, and *Let It Be*. By the time

Sir Paul McCartney. (Hulton Archive/Getty Images)

the group disbanded, they had changed not only popular music but also popular culture.

A Hard Day's Night. With this album, the Beatles reached the zenith of their early years. The songs written for this album by Lennon and McCartney showed significant growth. The album became the sound track for the film of the same name. Primarily written by McCartney, "Can't Buy Me Love" went to number one in March of 1964. Remarkably, on April 4, 1964, the Beatles had the top five singles on the *Billboard* charts, with "Can't Buy Me Love" at number one, "Twist and Shout" at number two, "She Loves You" at number three, "I Want to Hold Your Hand" at number four, and "Please Please Me" at number five. In the film *A Hard Day's Night*, the four lads from Liverpool came across as intelligent, charming, witty, and lovable, and their image struck a positive chord with millions of devoted fans.

"Yesterday." McCartney stated that this tune came to him after waking up from a dream. The touching ballad was recorded with McCartney playing acoustic guitar and Martin employing a string quartet for background music. "Yesterday" has become one of the most recorded songs in the history of music, appearing in two thousand versions. The song was included on the Beatles album *Help!*

Revolver. For this 1966 album, the Beatles crafted more sophisticated songs and made innovative use of studio technology. Many critics consider this is their favorite Beatles album. Three memorable songs—"Eleanor Rigby," "Here, There, and Everywhere," and "Got to Get You into My Life"—were largely written by McCartney.

Sgt. Pepper's Lonely Hearts Club Band. If the *Revolver* album showed how much the Beatles had matured as musicians since their days as the lovable "moptops," this album shattered all expectations. Thanks to the efforts of Martin, the Beatles translated their ideas into a musical language that had not been heard before on a rock album. While the songwriting team still remained intact, it was McCartney who was becoming the stronger musical force. Of the thirteen tracks on the album, McCartney was the primary songwriter on eight of them, including the title song, "With a Little Help from My Friends," "Getting Better," "When I'm Sixty-Four," and "Lovely Rita." The album ends with the powerful song "A Day in the Life." For this song, Lennon wrote the verse and the chorus, while McCartney was responsible for the bridge. *Sgt. Pepper's Lonely Hearts Club Band* remains one of the most influential rock albums ever made.

Going Solo. After the breakup of the Beatles, McCartney sought security in family life. In 1970 he released the solo album *McCartney*, which he recorded in his home studio. While the album was hugely popular—and especially the song "Maybe I'm Amazed"—critics were taken aback by its casual approach. McCartney produced the album and played all the instruments. The criticism stung, and he became defensive about his musical choices. The far more ambitious solo album *Ram* included his wife and three other musicians. Popular with the public, *Ram* included the Beatlesque "Uncle Albert/Admiral Halsey," which became a number-one hit in America. Even with such potent songs as "Too Many People" and "Dear Boy," *Ram* exhibited a relaxed style.

Wings. For his next creative venture, McCartney formed a new band, Wings. They released their first album, *Wild Life*, in late 1971. While this album was considered a failure, it included the touching ballad "Dear Friend," which addresses the lost friendship between McCartney and Lennon. During the 1970's, Wings produced several popular albums. The 1973 album *Band on the Run* was a critical and commercial high point.

Although McCartney's musical output since the breakup of the Beatles has been uneven, he never lost his ability to write striking songs. Some of the memorable songs of his solo years can be found on such albums as *Tug of War* (1982), *Flowers in the Dirt*, *Flaming Pie*, *Chaos and Creation in the Backyard*, and *Memory Almost Full*. During the 1990's, McCartney challenged himself by writing classical pieces. In 2007 his classical album *Ecce Cor Meum* won best album at the Classical Brit Awards.

Band on the Run. For this album, McCartney, his wife, and Denny Laine traveled to Lagos, Nigeria, to record. (The other members of Wings decided against continuing with the band.) While recording in Lagos was a harrowing experience, the resulting album became a commercial and a critical success. The album was well received, even by critics who previously had criticized McCartney for wasting his musical talents. Several songs on the album are outstanding examples of McCartney's mastery of songcraft, including "Band on the Run," "Jet," "Helen Wheels," "Let Me Roll It," and "Nineteen Hundred and Eighty-Five."

Memory Almost Full. The mature McCartney is in a profoundly meditative mood for this 2007 album. Ever the distinguished craftsman, he has written some of his finest solo material for *Memory Almost Full*. Mortality on his mind, McCartney takes stock of where he has been and what he values in life. Reminiscent of the song cycle found on *Abbey Road*, the album finishes with such haunting songs as "That Was Me," "Feet in the Clouds," "House of Wax," and "The End of the End."

Musical Legacy

The Beatles were inducted into the Rock and Roll Hall of Fame in 1988, and McCartney was honored in 1999. He received a Lifetime Achievement Award from the Academy of Recording Arts and Sciences in 1990. In 1992 McCartney was awarded by Sweden the first Polar Music Prize, considered the Nobel prize for music. For his "services to music," he was knighted by Queen Elizabeth II in 1996. On May 26, 2008, McCartney was awarded an honorary doctorate in music from Yale University, as the citation noted, for his "musical genius."

McCartney has played an integral part in shaping not only popular music but also popular culture. As a member of the Beatles and as a solo artist, he altered the musical landscape, proving that rock music is an art form worthy of respect and critical consideration.

Jeffry Jensen

Further Reading

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Sandford, Christopher. *McCartney*. New York: Carroll and Graf, 2006. A thoroughly engaging portrait of the man behind the music by a rock journalist who considers McCartney a musical visionary.

Spitz, Bob. *The Beatles: The Biography*. New York: Little, Brown, 2005. A riveting account of what it was like to be a Beatle, beginning with the group's early days fueled by drugs and ending with agonizing disagreements.

See also: Costello, Elvis; Domino, Fats; Everly, Don and Phil; Galway, Sir James; Harrison, George; Jackson, Michael; Jamerson, James; Jones, Quincy; Lee, Peggy; Lennon, John; Martin, Sir George; Paul, Les; Perkins, Carl; Rice, Sir Tim; Willson, Meredith; Wonder, Stevie.

Bobby McFerrin

American popular music, musical theater, and jazz vocalist and songwriter; classical conductor

McFerrin, with his masterful vocal range, diction, and intonation, promotes the voice as an instrument.

Born: March 11, 1950; New York, New York
Also known as: Robert McFarien (birth name)
Member of: Voicestra

Principal works

MUSICAL THEATER: *Bobby McFerrin's Voicestra on Broadway*, 1990.

Principal recordings

ALBUMS: *Bobby McFerrin*, 1982; *The Voice*, 1984; *Spontaneous Inventions*, 1985; *Elephant's Child*, 1987 (with Jack Nicholson); *Don't Worry, Be Happy*, 1988; *Simple Pleasures*, 1988; *How the Rhino Got His Skin/How the Camel Got His Hump*, 1990 (with Nicholson); *Medicine Man*, 1990; *Play*, 1990 (with Chick Corea); *Hush*, 1991 (with Yo-Yo Ma); *Many Faces of Bird*, 1991 (with others); *Sorrow Is Not Forever—Love Is*, 1994 (with others); *Bang! Zoom*, 1995 (with the Yellowjackets); *Paper Music*, 1995 (with the Saint Paul Chamber Orchestra); *The Mozart Sessions*, 1996 (with Corea); *Circlesongs*, 1997 (with Voicestra); *Mouth Music*, 2001; *Beyond Words*, 2002.

The Life

Robert McFarien's parents, Robert and Sara, were opera singers, and opera was the music most often played in their household. McFerrin (mk-FEHR-rihn) was first trained as a pianist, and he studied at the preparatory division of the Juilliard School. By the mid-1970's he was working as an accompanist and as a pianist and singer in popular groups. During this period, he formed the Bobby Mac Jazz Quartet. By 1977 improvised singing had become McFerrin's main interest. McFerrin continued his studies in California at Sacramento State College and later at Cerritos Junior College in Norwalk, where he wrote arrangements for the college's big band.

In 1979 McFerrin worked with the famous singer and lyricist Jon Hendricks in New York. After a period of time in New Orleans, where he worked with a modern jazz group, Astral Project, McFerrin moved to San Francisco, where he met actor and comedian Bill Cosby. Cosby arranged for McFerrin to debut at the Playboy Festival in Hollywood in 1980. A year later McFerrin had another great success at the Kool Jazz Festival in New York. During the same year he was a member of a vocal group heard on tenor saxophonist Pharoah Sanders's album *Journey to the One*.

During the mid- to late 1980's, McFerrin began to mix solo work with improvised and composed dialogues in his concerts. Often he was joined by musicians from various styles, among them Wynton Marsalis, Wayne Shorter, Robin Williams, Manhattan Transfer, Chico Freeman, and Herbie Hancock. The result of the collaboration with Hancock was a recording of "'Round Midnight" for the 1986 film of the same title. In 1984 and 1985 McFerrin won the *Down Beat* poll for Best Male Vocalist, and in 1986 he won the Grammy Award for Best Male Jazz Vocalist. His first international big success came in 1988 with the song "Don't Worry, Be Happy."

Voicestra, an ensemble featuring twelve singers with experiences ranging from classical and jazz to musical-theater backgrounds, was founded by McFerrin in 1986. Its purpose was to explore interactive group singing. The music performed by the ensemble is completely improvised and captures all different aspects of the performance.

During the 1990's McFerrin began to focus on conducting, and in April of 1994 he joined the Saint Paul Chamber Orchestra as its creative chair. His conducting activities with the orchestra include subscription series, tours, and special concerts. McFerrin has also been active in the development of Connect, the orchestra's educational and outreach program.

The Music

In the early 1980's, McFerrin's music began to evolve in a new direction, departing from the one fostered by his mentor Hendricks. Hendricks was famous for inventing Vocalese, a singing style in which Hendricks would write new lyrics for al-

ready existing jazz-bebop songs, and the songs would be performed by his group in three-part voice harmony. An example of this style is found in a recording of McFerrin with Manhattan Transfer, "Another Night in Tunisia," in which the soloist sings an already written text instead of the typical scat syllables.

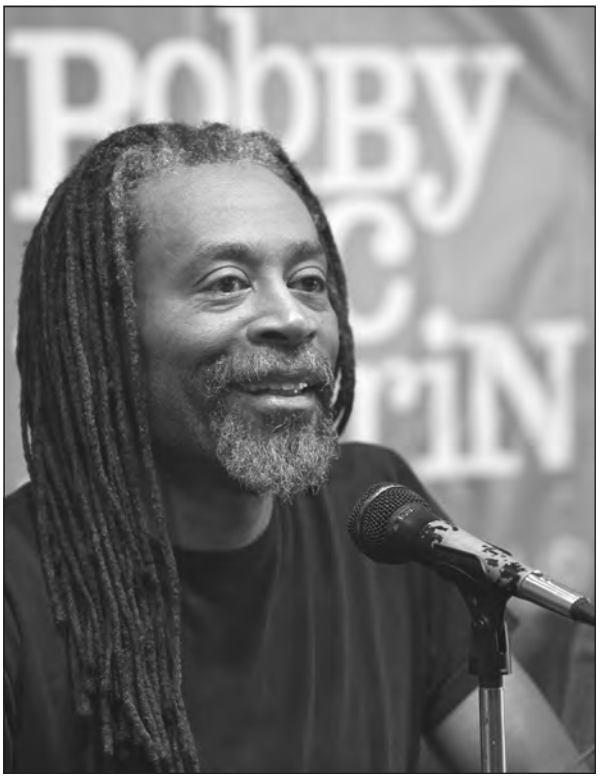
Improvisation. As McFerrin advanced this style, he started singing mostly improvised lines, while at the same time exploring timbre, attack, and resonance within established harmonies. In addition, he worked with various meters and repetitive rhythmic patterns to create these sounds with his whole body. (While performing and singing a bass line, McFerrin positions his body in a way that suggests he is holding the instrument and playing it.)

In order to achieve diversity on many levels in one song, McFerrin uses a variety of vocal styles. The unaccompanied songs are usually structured from consecutive parts of multipartite texture (percussion, bass, solo voice, inner-harmony voices) and application of various kinds of vocal sounds. The latter encompasses anything from popping noises and grunts to swooping falsetto. McFerrin's range covers D to F-sharp, and his control in all registers is remarkable. Often, McFerrin will involve audiences in his performances, asking them to repeat a rhythmic pattern or sing a simple melodic line. In the lyrics to his song "I'm My Own Walkman," McFerrin expresses the idea that everyone is capable of making his or her own music, without relying on outside elements to experience the power of music.

Debut. In 1982 McFerrin recorded his debut album, *Bobby McFerrin*. On it, McFerrin was supported by a rhythm section, led by the pianist Victor Feldman, and the song "You've Really Got a Hold on Me" features the vocalist Phoebe Snow. *Spontaneous Inventions* features Hancock, Hendricks, Manhattan Transfer, Shorter, and Williams. For his arrangement of "Another Night in Tunisia," McFerrin won a Grammy for Best Jazz Vocal and Best Vocal Arrangement in 1986.

The Voice. McFerrin's groundbreaking album was *The Voice*, recorded on a tour in Germany in 1984. During this time, McFerrin began performing solo in his concerts, and this album marked a milestone in jazz history: For the first time a jazz singer recorded an album without any accompaniment or support from other musicians. This album was lauded for McFerrin's virtuosic performance, his voice alternating between low and high registers in quick succession.

"Don't Worry, Be Happy." A last-minute addition to McFerrin's album, *Simple Pleasures*, recorded in 1988, this song was the first a cappella piece to become widely popular, reaching number one on the *Billboard* Hot 100 chart. For the production of the song's eight tracks, only McFerrin's voice was used, without instruments or percussion. Each track of McFerrin's voice was layered on top of the others. The song's structure includes the main melody, a secondary melody running in thirds, inner voices consisting of an ostinato rhythm and creating an additional harmonic structure, a bass line, and an independent rhythm, which is produced with mouth percussion. The title of the song was taken from a quote by the spiritual master Meher Baba. The song won a Grammy Award for Song of the Year, and the album won two: Record of the Year and Best Pop Vocal.



Bobby McFerrin. (AP/Wide World Photos)

Medicine Man *and* Play. In the following years, McFerrin recorded a number of albums highlighting his various talents. In 1990 *Medicine Man* was produced; in it McFerrin is featured as an orchestrator and a vocalist, and for the first time his vocal ensemble, Voicestra, and his father are featured on two songs, "Sweet in the Morning" and "Discipline."

The result of six concerts McFerrin performed with Chick Corea at Carnegie Hall and at Washington, D.C.'s Wolf Trap Amphitheater was the album *Play*. The artists designed the concerts to present the most basic form of music making, with childlike spontaneity. McFerrin's first classical album, *Paper Music*, followed in 1995. In it, McFerrin serves as a singer and as a conductor, with the St. Paul Chamber Orchestra.

The Mozart Sessions. Following the previous classical album, McFerrin and Corea recorded Wolfgang Amadeus Mozart's Piano Concerto No. 20 in D Minor (1785) and Piano Concerto No. 23 in A Major (1786) in 1996. The interpretation of the two concerti was supposed to revive the long-abandoned art of improvising, which was typical and traditional for Mozart's style. Corea plays his own cadences and adds material to the piano part (often he will play orchestra parts that are not notated in the piano score and embellish the melody in unexpected sections), and he and McFerrin perform individual improvisations before the first movement of each concerto, leading the listener into the piece. Both musicians express their artistic styles while improvising, not trying to adjust to the compositional style. McFerrin and Corea, with the Orchestra of St. Luke's, were featured in a concert titled Classic Innovations. McFerrin performed in and conducted the concert, which also featured cellist Yo-Yo Ma, jazz pianist Marcus Roberts, violinist Mark O'Connor, and double bassist Edgar Meyer.

Later Works. The first album completely made with Voicestra is *Circlesongs*, a solo and group exploration that evolved into McFerrin's version of chant and religious music. Every moment in a composition is created anew, and there are no preconceptions to the direction of music.

McFerrin's album *Beyond Words* includes collaboration with Corea, Taylor McFerrin, Richard Bona, Omar Hakim, and Cyro Baptista. In it, every piece is inspired by various world music styles, and, as the title suggests, no lyrics have been written. In 2000 McFerrin was a featured guest on the album *Cosmopoly* by Swiss harpist Andreas Vollenweider. The album falls into category of New Age music, and it shows McFerrin's ability to explore every musical style.

Musical Legacy

Through his experimentation in every aspect of music performance, mainly those of vocal production, McFerrin set a new level for vocal performance, while closing the gaps between jazz and classical musicians. Although musicians from jazz and classical have always influenced each other, artists from both streams have been inspired by McFerrin's innovative melding of the two genres. An active advocate for music education, McFerrin led a workshop at Carnegie Hall in April, 2008, titled Instant Opera! Its purpose was to develop and to create an original and improvised a cappella work with twenty singers from a variety of musical backgrounds.

Daniela Candillari

Further Reading

Gourse, Leslie. *Louis' Children: American Jazz Singers*. New York: Cooper Square Press, 2001. This book is based on various interviews with musicians who have been influenced by Louis Armstrong, a pioneer of vocal jazz. Among the artists covered are McFerrin, Cassandra Wilson, and Tony Bennett.

Randel, Don Michael. *The Harvard Biographical Dictionary of Musicians*. Cambridge, Mass.: Belknap Press of Harvard University, 1996. This wonderful reference offers biographical information on five thousand people—composers, performers, and instrument makers—who made significant contributions to music. It includes a short biography of McFerrin.

Zwerin, Michael. *The Parisian Jazz Chronicles: An Improvisational Memoir*. New Haven, Conn.: Yale University Press, 2005. Written in an improvised style, this memoir covers the development of jazz music, and it includes a quote from McFerrin.

See also: Corea, Chick; Hancock, Herbie; Ma, Yo-Yo; Shorter, Wayne.

Roger McGuinn

American singer, guitarist, and songwriter

A major figure in folk rock, McGuinn and his band, the Byrds, were an effective American challenge to the British Invasion of the early 1960's.

Born: July 13, 1942; Chicago, Illinois
Also known as: James Joseph McGuinn III (full name)
Member of: The Byrds

Principal recordings

ALBUMS (solo): *Roger McGuinn*, 1973; *Peace on You*, 1974; *Roger McGuinn and Band*, 1975; *Cardiff Rose*, 1976; *Thunderbyrd*, 1977; *McGuinn-Hillman*, 1981 (with Chris Hillman); *Back from Rio*, 1990; *Born to Rock 'n' Roll*, 1991; *Treasures from the Folk Den*, 2001.

ALBUMS (with the Byrds): *Mister Tambourine Man*, 1965; *Turn! Turn! Turn!*, 1965; *Fifth Dimension*, 1966; *Younger than Yesterday*, 1967; *The Notorious Byrd Brothers*, 1968; *Sweetheart of the Rodeo*, 1968; *Ballad of Easy Rider*, 1969; *Dr. Byrds and Mr. Hyde*, 1969; *Preflyte*, 1969; *(Untitled)*, 1970; *Byrdmaniax*, 1971; *Farther Along*, 1971; *The Byrds*, 1973; *Never Before*, 1989.

ALBUMS (with McGuinn, Clark, and Hillman): *McGuinn, Clark, and Hillman*, 1979; *City*, 1980; *Return Flight I*, 1992; *Return Flight II*, 1994; *Three Byrds Land in London*, 1997.

The Life

James Joseph McGuinn (mk-GWIHN) III was born in Chicago to James and Dorothy McGuinn. Initially impressed by Elvis Presley, McGuinn got his first guitar at fourteen, and immediately upon graduating from high school, he played briefly with the Limelighters, the Chad Mitchell Trio, and finally Bobby Darin.

When the Beatles achieved overwhelming popularity, McGuinn moved to California, and eventually he formed the Byrds with David Van Cortlandt Crosby and Harold Eugene "Gene" Clark. They were the first significant interpreters of Bob Dylan's songs, beginning with their version of "Mr. Tambourine Man." The band developed a distinctive sound, with McGuinn's Rickenbacker guitar as the centerpiece, and they had success with a series of albums throughout the 1960's and 1970's. The membership of the Byrds underwent various reconfigurations, and it was among the first rock bands to experiment with country music. Because of his involvement with Subud, a spiritual group, McGuinn changed his name to Roger in 1965. Beginning in 1973, he released several solo albums before reuniting with two former Byrds to record as McGuinn, Clark, and Hillman, and in 1995 he started producing folk-based albums, which are available on the Internet.

The Music

Mr. Tambourine Man. By the 1965 release of its first album, *Mr. Tambourine Man*, the band had developed a polished sound (with the use of some studio musicians). The title song went to the top of the pop charts, and it established the band's commercial and critical viability.

Turn! Turn! Turn! The band's second album, *Turn! Turn! Turn!*, produced another major hit, and it featured the increasingly strong songwriting of both Clark and McGuinn. The album revealed the band's ability to take traditional folk songs and work them into rock hits, the most surprising of which was "Oh! Susannah." *Fifth Dimension*, released the next year, featured another major hit in "Eight Miles High," a psychedelic anthem with a remarkable guitar solo inspired by John Coltrane's saxophone style. Although the album has other notable songs, it was too experimental for wide popularity.

Younger than Yesterday. *Younger than Yesterday* (1967) marked another departure, with four country-influenced songs and two more stellar hits, "So You Want to Be a Rock 'n' Roll Star" and Dylan's "My Back Pages." During this period, tensions in the band increased, and after its appearance at the Monterey Pop Festival Crosby was fired. The recording of *The Notorious Byrd Brothers*, during which drummer Michael Clarke left, was tempestuous, but it did result in other successful singles, such as "Goin' Back" and "Wasn't Born to Follow."

Sweeheart of the Rodeo. Searching for band members and a sense of direction, McGuinn added Gram Parsons, and he released the first true coun-

try rock album, *Sweetheart of the Rodeo*. This featured a pair of Dylan tracks, "You Ain't Goin' Nowhere" and "Nothing Was Delivered." In spite of strong performances by McGuinn and bassist Christopher Hillman, Parsons became the dominant voice and leader of this new version of the band. More tension followed, with Parsons and later Hillman leaving. McGuinn hired three new players, and he produced *Dr. Byrds and Mr. Hyde*, a commercial disaster in spite of two excellent Dylan songs and a number of solid country offerings. Two of the songs were used for the sound track of the film *Candy* (2006), but the band appeared to have reached its end.

Easy Rider *through* The Byrds. McGuinn contributed a couple more songs to the sound track of *Easy Rider* (1969), and later, with the release of *Ballad of Easy Rider*, the band regained some popularity and considerable critical success. Once more, the collection featured another Dylan song as well as various country and folk songs. *Untitled* showcased one of McGuinn's most enduring songs, "Chestnut Mare," a piece he had been developing for a number of years.

Released in 1971, *Byrdmaniax* was dismal. Orchestration was added without the band's knowledge, and later that same year, in an attempt to regain its popularity, the band released another weak effort, *Farther Along*. A reunion with the other original band members produced *The Byrds*, which included no Dylan songs but two by Neil Young.

Solo Career. McGuinn embarked on a solo career, playing on Dylan's Rolling Thunder Review tour and issuing seven albums of varying quality: *Roger McGuinn*, *Peace on You*, *Roger McGuinn and Band*, *Cardiff Rose*, *Thunderbyrd*, *Back from Rio*, and the compilation *Born to Rock and Roll*. In the late 1970's, he released three records with former Byrd bandmates: *McGuinn, Clark, and Hillman*; *City*; and *McGuinn-Hillman*. In 1995 McGuinn became involved in a project to preserve folk music, and he has released a collection of privately produced albums featuring traditional folk tunes and live recordings from his entire career.

Musical Legacy

McGuinn was an innovator in early 1960's rock and roll. After leaving Darin's employ, he knew that the popularity of folk music would wane, and he was among the first musicians to create an effective American response to the dominance of British rock and roll. His melding of folk lyrics with rock rhythms became instantly recognizable, and it opened the door for many imitators, few as accomplished as he.

Technically, McGuinn was also an innovator, discovering a way to enhance the sound of a Rickenbaker twelve-string guitar through banjo-style picking and the addition of a compressor. This created a distinctive ringing sound that became the trademark of the Byrds and his solo work. He was also one of the first to work with a Moog synthesizer, and he included experimental songs on nearly every album. Additionally, McGuinn became a premier interpreter of Dylan's songs, bringing Dylan's music to a wide audience.

David W. Madden

Further Reading

Hoskyns, Barney. *Waiting for the Sun*. New York: St. Martin's Press, 1996. In this comprehensive, yet partisan, history of Southern California rock and roll, McGuinn figures prominently as the leader of the Byrds, but no consideration is given to his solo career.

Menck, Ric. *The Byrds' Notorious Byrd Brothers (33 1/3)*. New York: Continuum, 2007. The book recounts the stormy relationships in the band and the sessions that eventually led to one member being fired and another quitting. Menck examines the band's history and its conflicting personalities, and he presents a track-by-track analysis of the album.

Rogan, Johnny. *The Byrds: Timeless Flight Revisited, the Sequel*. London: Rogan House, 1998. In this authoritative biography of the band, a leading Byrds expert examines the lives of each of the members, centering on McGuinn as founder and leader of the band for ten years. An indispensable resource.

Unterberger, Richie. *Turn! Turn! Turn! The Sixties Folk-Rock Revolution*. San Francisco: Backbeat Books, 2002. This is a copiously researched, richly detailed history of the evolution of the folk-rock genre. While the study covers a range of performers, the Byrds and Dylan receive extended treatment as the seminal influences on this time in the evolution of rock and folk.

Walker, Michael. *Laurel Canyon: The Inside Story of Rock and Roll's Legendary Neighborhood*. New York: Faber & Faber, 2006. This book traces the migration of scores of Los Angeles musicians to a rustic neighborhood north of Sunset Boulevard, where residents escaped the city and collaborated with and influenced one another. McGuinn and Hillman figure significantly in these reminiscences from a host of sources.

See also: Coltrane, John; Dylan, Bob; Lennon, John; McCartney, Sir Paul; Odetta; Parsons, Gram; Presley, Elvis; Seeger, Pete; Young, Neil.

Marian McPartland

English jazz pianist, violinist, and composer

One of the first female jazz pianists at a time when the field was dominated by men, McPartland made jazz accessible through her performances, her recordings, and her radio show, Piano Jazz.

Born: March 20, 1918; Windsor, England
Also known as: Margaret Marian Turner (birth name); Marian Page

Principal recordings

ALBUMS: *At the Hickory House*, 1954; *After Dark*, 1956; *With You in Mind*, 1957; *Marian McPartland Plays the Music of Leonard Bernstein*, 1960; *Bossa Nova and Soul*, 1963; *Ambiance*, 1970; *A Delicate Balance*, 1971; *A Sentimental Journey*, 1972 (with Jimmy McPartland); *Maestro and Friend*, 1973 (with Joe Venuti); *Marian McPartland Plays the Music of Alec Wilder*, 1973; *Now's the Time*, 1977; *From This Moment On*, 1978; *Let It Happen*, 1978; *Portrait of Marian McPartland*, 1979; *Alone Together*, 1981 (with George Shearing); *Personal Choice*, 1982; *Willow Creek and Other Ballads*, 1985; *Marian McPartland Plays the Benny Carter Songbook*, 1990; *Live at Maybeck Recital Hall, Vol. 9*, 1991; *With Guest Lee Konitz*, 1991 (with Lee Konitz); *In My Life*, 1993; *Marian McPartland Plays the Music of Mary Lou Williams*, 1994; *Silent Pool*, 1996; *Just Friends*, 1998 (with others); *Reprise*, 1999; *On Fifty-second Street*, 2000; *Twilight World*, 2008.

The Life

Margaret Marian Turner began her musical education on the violin, but she soon switched to the piano. She studied classical music at the Guildhall School in London, and when realized that she preferred jazz, she took Marian Page as her stage name. During World War II, while entertaining the troops, McPartland met and subsequently married an American cornet player, Jimmy McPartland. They performed together in his Dixieland band, but the professional relationship was short-lived. They divorced, although they remained friends and later remarried. In the 1950's, McPartland played briefly at Birdland, a jazz club in New York City, but she is better remembered for her time at the Hickory House, from 1952 to 1960, working mostly with Joe Morello on drums and Bill Crow on bass. Later, she had the distinction of being the first woman to perform with Benny Goodman's band.

In 1971 McPartland formed her own record company called Halcyon, and she often helped other women get recorded. She now records for Concord Records. McPartland has given numerous workshops and clinics, often for young people with limited exposure to jazz, and she has performed at festivals to showcase the contributions of women. In 1979 McPartland began a new venture, one for which she is noted, her *Piano Jazz* radio show. Each week she invites a noted musician to come on the show and explain various aspects of technique. The highlight of the program occurs when the two pianists showcase their skills in duets.

The Music

McPartland's style was influenced by Fats Waller, George Shearing, Alec Wilder, Teddy Wilson, and especially Bill Evans. She plays well in all jazz styles, but she especially favors ballads. This fondness is evident in her compositions, which are notable for their lyrical quality. She is no stranger to classical music, as evidenced by her many improvisations in the styles of various composers. She is equally comfortable playing solos, duets, or working in a jazz combo.

Among McPartland's recordings are her numer-

Marian McPartland. (Hulton Archive/Getty Images)

ous interpretations of jazz standards and her own pieces. She has made hundreds of recordings; some consist of her performances from her *Piano Jazz* show and others are reissues of earlier albums.

On Fifty-second Street. This recording, featuring music from McPartland's early years at the Hickory House, showcases her mastery of jazz standards, including "A Foggy Day," "The Lady Is a Tramp," and "Embraceable You." Here, McPartland demonstrates not only her deft command of the piano but also her keen ability as a leader of a jazz combo, which, in this recording, includes Morello on drums and Vinnie Burke and Bob Carter on bass. The primary focus is on the melody, often executed as arpeggios, in the right hand and extended tertian harmonies in the left.

Alone Together. This 1981 recording features McPartland and her fellow Englishman George Shearing acting as true partners, much like the format of her radio show. This performance has something for everyone: down-and-dirty blues ("Born to Be Blue"), ballads ("To Bill Evans"), Latin jazz ("O Grande Amor"), and improvisation ("Improvisation on a Theme of Carl Edward Jefferson"). In addition, her own composition, "There'll Be Other Times," is another ballad work that focuses on modes and Debussy-inspired whole-tone and pentatonic scales. This trait frequently surfaces in many of McPartland's compositions, probably influenced by her classical training.

Live at Maybeck Recital Hall, Vol. 9. There is a wide variety of styles in this performance, including a good balance of standards, modern jazz, and McPartland's compositions. One of the most interesting in the last category is "Theme from Piano Jazz," which shows McPartland is not afraid to experiment. This piece is immediately familiar when heard by fans of her NPR show. With its fast seventh chord arpeggios and progressive quartal harmonies, this work clearly shows McPartland's familiarity with the music of John Coltrane and other later jazz composers. "Twilight World," included here, is one of her best compositions, with its primary focus on timbre, again reflecting Debussy. This work, found on several other recordings as well, is true to McPartland's style, with its melody-based right hand and chordal left. It is also typical of her compositions in its use of a colorful, semiprogrammatic title. McPartland also performs "My Funny Valentine," which might be considered a cliché in the jazz world. However, McPartland manages to produce an inventive interpretation while remaining true to the original Richard Rodgers and Lorenz Hart tune.

Musical Legacy

McPartland continues to perform, record, and present jazz workshops to people of all ages, including novices and experienced improvisers. She has showcased new talent and established performers on her award-winning radio show with gracefulness and graciousness. Genuinely pleased and even surprised by her success, McPartland frequently promotes the music of her friends and colleagues. She will be remembered as a champion of women in jazz.

Ann Glazer Niren

Further Reading

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Gourse, Leslie. *Madame Jazz: Contemporary Women Instrumentalists*. New York: Oxford University Press, 1995. This book contains a chapter on McPartland, as an important female figure in jazz.

McPartland, Marian. *Marian McPartland's Jazz World: All in Good Time*. Urbana: University of Illinois Press, 2003. McPartland offers portraits of fellow jazz artists, including Goodman, Morello, Evans, and Mary Lou Williams.

Shipton, Alyn. *Handful of Keys: Conversations with Thirty Jazz Pianists*. New York: Routledge, 2004. The chapter devoted to McPartland gives a good overview of her life.

See also: Coltrane, John; Costello, Elvis; Debussy, Claude; Evans, Bill; Goodman, Benny; Waller, Fats.

Madonna

American singer and songwriter

Madonna set stylistic trends in music and fashion, her concert tours are notable for their innovative production values and spectacle, and her elaborate music videos set precedents for the MTV era.

Born: August 16, 1958; Bay City, Michigan
Also known as: Madonna Louise Ciccone (birth name)

Principal recordings

ALBUMS: *Madonna*, 1983; *Like a Virgin*, 1985; *True Blue*, 1986; *Who's That Girl?*, 1987; *You Can Dance*, 1987; *Like a Prayer*, 1989; *I'm Breathless*, 1990; *Erotica*, 1992; *Bedtime Stories*, 1994; *Something to Remember*, 1995; *Evita*, 1996; *Ray of Light*, 1998; *Music*, 2000; *American Life*, 2003; *Confessions on a Dance Floor*, 2005; *I'm Going to Tell You a Secret*, 2006; *Hard Candy*, 2008.

The Life

The third of eight children, Madonna Louise Ciccone (she later added Veronica as a second middle name) grew up in the suburbs of Detroit with parents Silvio "Tony" Ciccone and Madonna Louise Fortin. Her father was an engineer in the Chrysler factory, and her mother died from breast cancer at age thirty in 1963, when Madonna was still a child.

Madonna's original ambition was to be a ballet dancer, which she pursued while attending Rochester Adams High School (where she was also a cheerleader and strong student). Though she continued her studies at University of Michigan, she left following her sophomore year and moved to New York to pursue dance full time. She took a series of jobs—from working at a doughnut shop to posing as a nude model—while performing with various dance troupes.

The first big break came in 1979, when she landed a role in the Patrick Hernandez Revue, known primarily for its disco smash "Born to Be Alive." After embarking on his tour (which included time in Paris), Madonna met musician Dan Gilroy, and they formed the rock band Breakfast Club. That band was short lived, leading her to form her next group, Emmy, in 1980. Emmy was successful in local clubs, and it interested representatives from record companies.

Madonna signed a contract with Sire Records in 1982, and she committed to building her career as a recording artist. In 1985 she married actor Sean Penn, though the relationship ended in divorce in 1989. Madonna dated actor Warren Beatty, rapper Vanilla Ice, and basketball player Dennis Rodman.

With personal trainer Carlos Leon, Madonna had her first child, Lourdes Maria Ciccone Leon, in 1996; the couple broke up the following year. Madonna's second child, Rocco John Ritchie, was born in 2000, and she married the child's father, filmmaker Guy Ritchie, later that year. In 2006 the couple adopted a baby from Malawi, and he was named David Banda Mwale Ciccone Ritchie. In

2008 Madonna and Ritchie divorced. Madonna follows the tenets of Kabbalah, which follows some of the spiritual traditions of Judaism.

The Music

Signing with Sire Records, a division of Warner Bros., in 1982, gave Madonna the momentum to gain a national reputation. Her first two singles, "Everybody" and "Physical Attraction," started moving up the dance charts late that year and into 1983 (to coincide with her self-titled debut). Her third track, "Holiday," reached the Top 40, and its follow-up tracks, "Borderline" and "Lucky Star," were in the Top 10 by 1984. Her next seventeen singles placed in the Top 10.

Like a Virgin. *Like a Virgin* was noted for its sexual innuendo in the title and its propulsive dance beats courtesy of Chic's Nile Rodgers. The album also featured a string of smash singles, from "Material Girl" (backed by a glamorous music video filled with colorful costume changes) to the equally upbeat "Dress You Up" and "Into the Groove."

True Blue. In 1985 Madonna appeared in the film *Desperately Seeking Susan*, a performance that helped sales for her third record, *True Blue*. It was liked by fans and critics alike, and the slow but stormy "Live to Tell" went to number one, followed by "Papa Don't Preach." ("Papa Don't Preach" had a music video that featured Madonna playing a character who is breaking the news of an out-of-wedlock pregnancy to her father.)

Her next film, *Shanghai Surprise* (1986), in which she costarred with her husband Penn, was poorly received. Following that trend was her film *Who's That Girl?* (1987), although she went on a massive tour to support the sound track (known primarily for the hit "Causing a Commotion"). When the tour stopped in Italy, Pope John Paul II advised fans to boycott her concert because of its sexually suggestive material and its negative references to religion.

Like a Prayer. The artist took a much-needed break after the tour, releasing the remix project *You Can Dance*, and she focused on her impending divorce from Penn. In 1989 she released *Like a Prayer*, backed by an international tour. The project is best regarded for its title cut, with its provocative music video featuring burning crosses and an interracial kiss on a church altar. Undaunted by the outrage caused by the video, Madonna made *Dick Tracy* (1990), starring with Beatty, and she released the greatest-hits project, *The Immaculate Collection*. Between studio recordings, Madonna made the concert documentary *Truth or Dare* (1991), and she had a part in the film *A League of Their Own* (1992).

Sex *and* Erotica. In 1992 Madonna released the book *Sex*, showing several suggestive images of the entertainer posed with other celebrities. It was generally panned by book reviewers, but the accompanying compact disc, *Erotica*, with Madonna singing in a sensuous style, generated considerable interest. Some dedicated fans were less supportive of this project and its follow-up, *Bedtime Stories*, in 1994. In 1996 Madonna starred in the film *Evita*, and her nearly flawless portrayal of Eva Perón earned her a Golden Globe for Best Actress in a Musical or Comedy. Taking another creative turn, Madonna released a dance-oriented album in 1998, *Ray of Light*, which was followed by the electronic sounds of *Music* in 2000.

Later Work. Madonna worked with her husband Ritchie on *Swept Away* (2002), which was not well received, and her album *American Life*, which included the singer rapping, was a critical disappointment. Returning to her dance roots of the early 1980's and the electronic style that made *Ray of Light* and *Music* popular, Madonna released *Confessions on a Dance Floor* (which featured the dance single "Hung Up," known for its sample of ABBA's "Gimme! Gimme! Gimme!"). The project led to 2007's *The Confessions Tour* DVD and compact disc, and it marked her return to worldwide popularity and commercial and critical success. In 2008 Madonna adopted a hip-hop beat in *Hard Candy*, which featured Justin Timberlake, Timbaland, and Pharrell Williams.

Musical Legacy

With her diverse blend of pop arrangements, dance beats, and ballads, Madonna has a reputation for being ahead of the trends and for setting the standards for other artists. Madonna presents her music in recordings as well as in the form of videos, with vivid story lines and lavish productions. With her experience in music videos, the singer utilized her dramatic talents in films, which have met with varying degrees of critical acclaim. Thriving on the concert stage, Madonna builds each tour with innovative, impressive, and unpredictable production

values. Beyond the music, Madonna has set trends in fashion, popularizing over the years lace, bustiers, fishnet stockings, and jewelry (notoriously wearing a crucifix around her neck). Madonna has remained firm in her convictions, even though her outspoken views on sexuality, gender, ethnicity, and other matters have garnered her criticism.

Andy Argyrakis

Further Reading

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Clerk, Carol. *Madonna Style*. London: Omnibus Press, 2007. This coffee table book is full of photographs tracing Madonna's ability to set fashion trends, from the early 1980's through the 2000's.

Fouz-Hernandez, Santiago. *Madonna's Drowned Worlds: New Approaches to Her Cultural Transformations, 1983-2003*. Hampshire, England: Ashgate, 2004. An assessment of Madonna's impact on American pop culture, especially in the context of gender, religion, sexuality, and ethnicity.

Madonna. *Sex*. New York: Warner Books, 1992. This controversial book about sexuality features Madonna posed in a variety of provocative positions and representing a variety of orientations.

Morton, Andrew. *Madonna*. London: Michael O'Mara Books, 2001. A celebrity biographer examines Madonna's life, from her childhood and Catholic upbringing through her various projects as an entertainer. He assesses the controversies created throughout her career, and he relates anecdotes about her friendships and relationships with a colorful cast of celebrities.

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Victor, Barbara. *Goddess: Inside Madonna*. New York: Cliff Street Books, 2001. The author interviewed Madonna's father, stepmother, grandmother, extended family members, and friends to present this portrait of the pop star, with details from her private life to her highly public life. The text exhaustively covers her career, including her entrance into the musical arena, her tours, and her roles in film.

See also: Babyface; Blackwell, Otis; Harry, Deborah; Lee, Peggy; Lloyd Webber, Sir Andrew; Nicks, Stevie; Prince; Smith, Michael W.; Smith, Patti; Streisand, Barbra; Styne, Jule; Summer, Donna; Wonder, Stevie.

Gustav Mahler

Austrian classical composer

As a composer, Mahler enlarged and deepened the expressive power of the symphony, and his compositions served as a bridge between Romanticism and modernism. As a conductor, he expanded the repertoire and improved opera productions, both artistically and musically.

Born: July 7, 1860; Kalischt, Bohemia, Austrian Empire (now Kaliště, Czech Republic)
Died: May 18, 1911; Vienna, Austro-Hungarian Empire (now in Austria)

Principal works

ORCHESTRAL WORKS: Symphony No. 1 in D Major, 1888 (*Titan*); Symphony No. 2 in C Minor, 1895 (*Resurrection*; for mixed chorus and orchestra); Symphony No. 3 in D Minor, 1897 (for solo voice, female chorus, male chorus, and orchestra); Symphony No. 4 in G Major, 1900; *Das klagende Lied*, 1901 (for mixed chorus and orchestra); Symphony No. 5, 1904; Symphony No. 6 in A Minor, 1906 (*Tragic*); Symphony No. 7 in E Minor (*Walk by Night*), 1908; Symphony No. 8 in E-flat Major, 1910 (*Symphony of a Thousand*; for mixed chorus and orchestra; Symphony No. 9 in D Major, 1912; Symphony No. 10 in F-sharp Minor, 1924 (*Adagio*).

PIANO WORK: Piano Quartet in A Minor, 1878.
VOCAL WORKS: *Drei Lieder*, 1880 (*Three Songs*; for tenor and piano); *Lieder eines fahrenden Gesellen*, 1885 (*Songs of a Wayfarer*; for voice and piano or orchestra); *Lieder und Gesänge*, 1890 (fourteen songs for voice and piano); *Lieder aus "Des Knaben Wunderhorn,"* 1896 (*The Youth's Magic Horn*; for voice and piano or orchestra); *Rückert Lieder*, 1902 (for voice and piano or orchestra); *Kindertotenlieder*, 1904 (*Songs on the Death of Children*; for voice and orchestra); *Das Lied von der Erde*, 1911 (*The Song of the Earth*; for two voices and orchestra; based on Hans Bethge's poetry collection *The Chinese Flute*).

The Life

Gustav Mahler (GEW-stahv MAH-lur) was the second of fourteen children born to Bernhard and Marie Mahler, but the first of only six who survived to adulthood. He later described himself as "thrice homeless": a Bohemian in Austria, an Austrian among Germans, and a Jew throughout the world. He spent his childhood and youth in Jihlava, Moravia (called Iglau by Germans), where, at an early age, he heard military and folk music that he reproduced on his accordion and piano. Through formal studies he quickly mastered the piano, giving his first public recital at the age of ten. By the time he was fifteen his prodigious musical knowledge and pianistic proficiency gained him admittance to the Vienna Conservatory, where he continued his piano studies while growing increasingly enamored of composition. Influenced by such composers as Johann Sebastian Bach, Ludwig van Beethoven, and Richard Wagner, he created works for piano quintet and piano quartet, and he began composing an opera. He also took courses in history, philosophy, and music at the University of Vienna, and he published a piano-duet arrangement of Symphony No. 3 of Anton Bruckner, whose lectures he attended.

After leaving the conservatory in 1879, he worked as a music teacher while composing the cantata *Das klagende Lied*, the first work that contained passages indicative of his developed style. Unable to earn a living from teaching and composing, he began a conducting career in the summer of 1880 at a theater in Bad Hall, Austria. For the next decade Mahler's career as a conductor prospered as he assumed progressively more prestigious positions at a series of opera houses, including Laibach (now Ljubljana), Olmütz (now Olomouc), Kassel, Prague, Leipzig, and Budapest. His discovery of *Des Knaben Wunderhorn* (*The Youth's Magic Horn*), a collection of folkish texts, provided him with material for most of his songs. In turn, his songs influenced the symphonies he was beginning to compose.

His first long-term appointment was at the Hamburg Opera, from 1891 to 1897. Because of his heavy duties as a conductor, he was able to compose only in the summers, during which he completed his Symphony No. 2 in C Minor and Symphony No. 3 in D Minor. The premiere of Symphony No. 2 in Berlin in 1895 was his first great public success. However, this success was tempered by personal tragedy when his youngest brother committed suicide. The earlier deaths of his parents meant that he had to support his two remaining sisters. He very much wanted to become the director of the Vienna Court Opera (Hofoper), whose director was ill, but his Jewish background created an obstacle in heavily Roman Catholic Vienna. He removed this impediment by being baptized a Catholic in February, 1897. Two months later, he was appointed the Hofoper's kapellmeister.

During his decade-long tenure at the Vienna Court Opera, he made an already excellent institution even better. In 1901 he had a home built in the Austrian Alps where he spent summers composing several of his symphonies and the *Songs on the Death of Children*. In 1902 he married Alma Schindler, the talented daughter of an artist and nineteen years his junior; they had two daughters, Maria (born in 1902) and Anna (born in 1904). Maria's death at the age of five, along with increasingly hostile criticisms of his opera productions and orchestral compositions, led Mahler to move to New York City, where he conducted the Metropolitan Opera and New York Philharmonic orchestras. In 1911, at the end of an exhausting concert season, he fell seriously ill and returned to Vienna, where he died prematurely at age fifty.

The Music

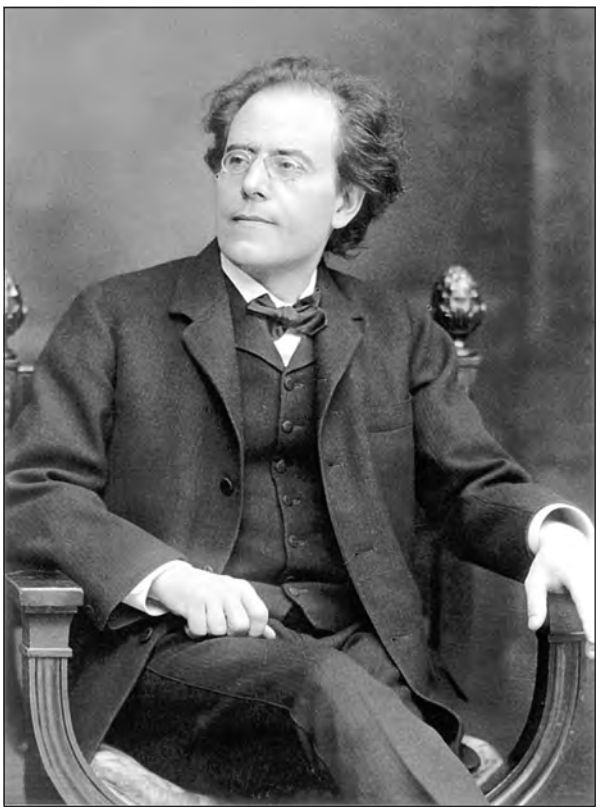
Although Mahler achieved fame as an opera conductor, he was most passionate about his compositions of songs and symphonies. Some scholars

have characterized him as a song symphonist, since several of his symphonies make use of the human voice, and those that do not often have their themes rooted in his songs. Mahler felt that, as a symphonist, he must create new worlds of sound, for example, in Symphony No. 6 cowbells were an important part of the musical texture he was creating. With his intimate knowledge of traditional and nontraditional instruments, he was able to find correlatives for specific emotions in melodies, harmonies, and rhythms, from the most profound despair in Symphony No. 9 in D Major to the joyful, heaven-storming music of Symphony No. 8 in E-flat Major. Even though some scholars emphasize the great diversity in Mahler's compositions, others believe that this diversity exists within an underlying unity, since all his works are informed by what he called the "mystic force of love."

Early Works. Apart from his juvenilia, Mahler's musical evolution really began with *Das klagende Lied*, in which he felt that he had discovered his individualistic style. The subject is the rivalry of two brothers for the hand of a queen. Its music exhibits Brucknerian and Wagnerian influences, though these have been incorporated into Mahler's unique orchestral voice. His next work, *Songs of a Wayfarer*, has been called the masterpiece of Mahler's early years. It is a song cycle whose unity derives from the theme of "artist as hero." Mahler used themes from some of these songs in his Symphony No. 1 in D Major. Some scholars interpret this symphony as autobiographical, saturated with Mahler's ironic attitude toward death (in the third movement's funeral march) and his triumphant affirmation of life (in the fourth movement).

The Wunderhorn Works. Scholars have often grouped together Mahler's second, third, and fourth symphonies together because his musical settings of poems from the *Wunderhorn* anthology formed the basis of several of their movements, for example, the *Ulricht* (primeval light) movement of Symphony No. 2 and *O Mensch! Gib Acht!* (oh man! pay attention) in Symphony No. 3. Also influential in these symphonies was the Christianity that Mahler had embraced, though his faith was filtered through his personal struggles to make sense of the eschatological last things—death, judgment, hell, and heaven. For example, in the first movement of Symphony No. 2, which originally bore the title *Todtenfeier* (funeral rites), Mahler viewed death with what he called "a spiritual eye," but in the finale he created an apocalyptic vision of Judgment Day followed by the resurrection of the dead. Symphony No. 3, in which he created a musical representation of his hierarchical cosmology, moves from inanimate nature through the plant, animal, and human worlds to the angelic world, which he ecstatically depicted as the most sublime force in the universe. Similarly, Symphony No. 4 ends with a childlike treatment of "the heavenly life," based on a Bavarian folk song, "Heaven Is Full of Violins."

Middle-Period Trilogy. A common characteristic of the fifth, sixth, and seventh symphonies is the absence of the human voice, but Mahler was still able to mine his songs for themes in this trilogy. For example, the Adagietto of Symphony No. 5 is related to the second song of his *Kindertotenlieder*. Symphony No. 6 in A Minor, sometimes called the *Tragic*, deals with somber themes, and the coda to its finale contains the much-debated hammer



Gustav Mahler. (Library of Congress)

blows. Mahler intended them to have "a supernatural, crushing effect," since they down his hero like a felled tree. Many critics consider Symphony No. 7 in E Minor the weakest of the nine, or a problem piece, but Mahler thought it one of his best. The night-music movements have led some to subtitle this symphony *Walk by Night*, while others believe that Mahler constructed it around the poetic idea of nocturnal nature. The movements progress through various shades of darkness toward the light of the finale.

Symphony No. 8 in E-flat Major. This was an immense success in Mahler's lifetime, requiring a gigantic group of instrumentalists and singers and acquiring the label *Symphony of a Thousand*, bestowed on it by a contemporary concert agent for its Munich premiere, which had 858 singers and 171 instrumentalists. The work is a combination of a medieval Catholic hymn, *Veni Creator Spiritus* ("Come Holy Spirit, Creator"), and the final scene from Johann Wolfgang von Goethe's *Faust*, which deals with Faust's redemption. Through his passionate understanding of these texts, Mahler was able to unify these apparently disparate parts. He called his Symphony No. 8 "my Mass," and he thought of it as his gift to the Austrian nation.

Das Lied von der Erde. *Das Lied von der Erde*, which Mahler composed after he learned that he had heart disease, represents in music his struggles to discover the true meaning of life, and this struggle informed both his conception and articulation of this song symphony based on Chinese poems. He superstitiously refrained from calling it Symphony No. 9, because he believed that no great composer lived beyond nine symphonies. Themes of farewell, death, and resignation haunt this work, as they do in what came to be called his Symphony No. 9 in D Major, which turned out to be his final completed work. Mahler left orchestral sections and drafts of movements for his Symphony No. 10 in F-sharp Minor. but it remained unfinished at the time of his death. The performance versions created by others lack the master's touch, particularly the finale, which some feel would have been his most remarkable achievement.

Musical Legacy

The preservation of Mahler's oeuvre began with his earnest supporters. For example, after Mahler's death, conductor-composer Bruno Walter conducted the first performances of *Das Lied von der Erde* and Symphony No. 9, and he helped keep Mahler's music alive by programming the other symphonies in his concerts and recordings. During the Nazi period Mahler's works could not be played in Germany and Austria, and they were largely ignored in the rest of the world. After World War II, because of advocates such as Jewish composer-conductor Leonard Bernstein, Mahler's music found an ever-widening audience, and now his compositions are part of the standard repertoire of most symphony orchestras.

Mahler also influenced composers, who saw him as the precursor of modern music. For example, Arnold Schoenberg revered Mahler as "a saint," and Mahler's influence can be heard in Schoenberg's *Gurrelieder*. Mahler's music also affected the next generation of composers. Benjamin Britten in England and Dmitri Shostakovich in the Soviet Union knew and loved Mahler's works and made use of them in some of their compositions.

Mahler also had his critics. For instance, Igor Stravinsky, whose views on music were radically different, found Mahler's compositions unappealing. Others characterized Mahler's music as overblown and mawkish. However, even his critics had to admit that his accomplishments not only represented his own time, when Romanticism modulated into modernism, but also foreshadowed the Age of Anxiety.

In public, Mahler refused to explain his music programmatically, but scholars have discovered copious evidence in his personal papers that he used his music to express personal, philosophical, and religious ideas dear to him. Alma Mahler saw her husband's music as ethical and mystical, symbolic of the modern human being's status as a lonely creature looking for God. Mahler, too, believed that his music stood for something preeminently human, and this profound humanity means that his music will endure.

Robert J. Paradowski

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See also: Berg, Alban; Berio, Luciano; Bernstein, Leonard; Britten, Benjamin; Golijov, Osvaldo; Ives, Charles; Klemperer, Otto; Norman, Jessye; Salonen, Esa-Pekka; Schoenberg, Arnold; Shostakovich, Dmitri; Sibelius, Jean; Solti, Sir Georg; Steiner, Max; Stokowski, Leopold; Thomas, Michael Tilson; Walter, Bruno; Webern, Anton von.

Miriam Makeba

South African singer and songwriter

Makeba introduced South African folk songs into the African jazz musical style that swept Europe and the United States in the 1950's, and her appearances spotlighted declining conditions for black South Africans during the years of apartheid.

Born: March 4, 1932; Prospect, South Africa
Died: November 10, 2008; Castel Volturno, Caserta Province, near Naples, Italy
Also known as: Miriam Zenzi Makeba (full name); Mama Africa

Principal recordings

ALBUMS: *Miriam Makeba*, 1960; *The Many Voices of Miriam Makeba*, 1962; *The World of Miriam Makeba*, 1963; *The Voice of Africa*, 1964; *The Click Song*, 1965; *An Evening with Belafonte/Makeba*, 1965 (with Harry Belafonte); *Makeba Sings*, 1965; *All About Miriam*, 1966; *Comme une symphonie d'amour*, 1966; *The Magic of Makeba*, 1966; *The Magnificent Miriam Makeba*, 1966; *Pata Pata*, 1967; *Keep Me in Mind*, 1970; *Country Girl*, 1975; *Sangoma*, 1988; *Welela*, 1989; *A Promise*, 1974; *Eyes on Tomorrow*, 1991; *Sing Me a Song*, 1994; *Meet Me at the River*, 1996; *Country Girl*, 1997; *Folk Songs from Africa*, 1997; *Homeland*, 2000; *Sabelani*, 2001; *Reflections*, 2004.

WRITINGS OF INTEREST: *The World of African Song*, 1972 (edited by Jonas Gwangwa and E. John Miller, Jr.); *Makeba: My Story*, 1987 (with James Hall).

The Life

Born to a Swazi mother and Xhosa father, Miriam Zenzi Makeba (MIH-ree-uhm mah-KEH-bah) was eighteen days old when she was imprisoned with her mother, who was found guilty of brewing beer. South Africa's apartheid government was established in 1948, and with the Group Areas Act, it separated housing for all South Africans based on race. Required relocation and separation of job opportunities based on race forced Makeba to leave school at the age of sixteen to work full time as a domestic servant.

Her first marriage resulted in the birth of a daughter, Bongi. In 1948 Makeba began singing in Johannesburg, and she was touring and performing full time throughout southern Africa by 1950. Performances in the United States, including an appearance on television's *The Steve Allen Show*, helped make Makeba a star. Through her long-standing friendship with Harry Belafonte, she met Duke Ellington, Pearl Bailey, and other well-known jazz musicians and performers.

Makeba performed for and was received by leaders all over the world, among them Haile Selassie of Ethiopia, Fidel Castro of Cuba, and John F. Kennedy of the United States. Makeba married two famous figures, South African jazz trumpeter Hugh Masekela and, later, Black Power activist Stokely Carmichael. The latter association harmed her career in the United States, causing revocation of her U.S. residency permit in 1968. She relocated to the coastal African nation of Guinea, as a guest of the President Sékou Touré, until his death in 1984. In Guinea she served as a U.N. diplomatic delegate, speaking against South African oppression of blacks. In 1987 she participated in Paul Simon's *Graceland* tour, and she eventually returned to South Africa after thirty-one years in exile. She died on November 10, 2008, of an apparent heart attack after performing at a concert in Italy.

Miriam Makeba. (AP/Wide World Photos)

The Music

South Africa, 1948-1959. In 1948 Makeba began her South African singing career in a band called the Cuban Brothers. In 1950 she joined the *African Jazz and Variety* touring review as a member of the Manhattan Brothers, sponsored by Gallotone Records. The record company created an all-women singing group the Skylarks, and Makeba performed in the cast of the touring jazz opera *King Kong* (1959). Makeba earned recognition for her powerful voice with a repertoire that included folk songs in tribal languages, jazz standards, and original songs. While touring, Makeba was invited to perform in a 1959 documentary called *Come Back, Africa*, in which she sang two songs that would change her life forever.

Lives of professional black South African musicians during the apartheid era included dangerous travel and frequent incarceration because of the strict regulations on permits and on segregation in all activities. While traveling to Venice, Italy, to receive an award for the film, Makeba had her South African citizenship revoked, and she was exiled from 1959 until 1990. Her recordings were banned, rendering her music illegal inside South Africa.

United States, 1959-1968. Makeba's recording career in the United States included more than twenty albums featuring her original music. She is most noted for the 1967 song and album entitled *Pata Pata*, which reflected the South African dance style of her youth, and the hit "The Click Song," a wedding song that includes vocal clicks found in the Xhosa language.

As a star performer in Belafonte's shows and as a successful recording artist for RCA, Reprise, and Mercury recording studios, Makeba embodied a new musical style known as African jazz. The music reflected Makeba's early touring repertoire, and it was supported with powerful vocals and African instrumentalists. The release of *An Evening with Belafonte/Makeba* signaled the international integration of music and politics with an album that in-

cluded in the liner notes strong language of support for the liberation of black South Africans. As Belafonte's protégé, Makeba became the first African to receive a Grammy Award, for the album *An Evening with Belafonte/Makeba*, in 1966.

Citizen of the World, 1968-1990. During her years in Guinea she earned the nickname Mama Africa, and in 1977 she performed at Festac, a festival of arts for black people from all over the world. She persuaded Stevie Wonder to accept his Grammy Award in Nigeria by satellite, again bringing national attention to the plight of black South Africans. Makeba continued performances and contacts with American musicians and activists. In Europe her concerts continued, and in 1988 she released *Sangoma* with Warner Bros. Records, which consisted entirely of Xhosa folk songs and which was dedicated to her mother's role as a sangoma, a highly regarded African healer.

In 1987 Makeba toured with Simon, demonstrating her commitment to interracial unity and to her African heritage. In 1990 she was permitted to return to South Africa, and she collaborated musically with Dizzy Gillespie, Nina Simone, and Hugh Masekela.

South Africa, 1990. At home in South Africa, Makeba performed in the film version of the musical *Sarafina!* (1992). Shot in Soweto and Johannesburg, the film portrayed the student-driven Soweto Riots of 1976. She appeared in the film *Amandla!* (2003), highlighting the role of music and musicians in the struggle for South African social justice. Her career as a international performer continued until 2005, when she began farewell performances to formally end her role as a public figure.

Musical Legacy

Makeba's music and her presence at international conferences helped to expose apartheid's oppressive tactics. Her recordings brought the folk music of the Xhosa and other tribal cultures into the mainstream, and her integration of Western, jazz, and tribal folk music defined a new genre known as African jazz.

In a career that spanned six decades, Makeba continued to earn worldwide recognition for her international service as well as for her musical accomplishments. She won the Dag Hammarskjold Peace Prize in 1996, Otto Hahn Peace Medal in Gold in 2001, and she shared (with Sophia Gubaidulina) the Polar Music Prize in 2002. In 2004 she was voted number thirty-eight on the list of the Top 100 Great South Africans. In 2004 she was appointed South African President Thabo Mbeki's Goodwill Ambassador to the United Nations, she was awarded the Gold Class Commander of the Legion of Honor from French President Jacques Chirac.

Susan W. Mills

Further Reading

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Johnson, Brett. "Mama Afrika." *Vibe* 8, no. 7 (September, 2000). In this article, Makeba discusses the changes in South Africa's political landscape as well as the challenges the country faces during reconstruction.

Makeba, Miriam. *My Story*. New York: New American Library, 1987. Makeba's autobiography includes personal information about her family life, about social conditions in South Africa during the apartheid era, and about her performing career, from its start until 1987.

Williamson, Nigel. "Mama Said." *Folk Roots* 22, no. 1 (July 1, 2000): 33-35. This article profiles Makeba, focusing on the long years she spent in exile during apartheid, and her homecoming.

See also: Belafonte, Harry; Ellington, Duke; Gillespie, Dizzy; Masekela, Hugh; Simon, Paul; Simone, Nina; Wonder, Stevie.

Henry Mancini

American film-score composer

An Academy Award-winning film composer, Mancini incorporated jazz and popular music into his compositions, abandoning the classical Hollywood practice of primarily using symphonic music for scores.

Born: April 16, 1924; Cleveland, Ohio
Died: June 14, 1994; Los Angeles, California

Also known as: Enrico Nicola Mancini (full name); Hank Mancini

Principal works

FILM SCORES: *The Raiders*, 1952; *All American*, 1953; *Ain't Misbehavin'*, 1955; *A Day of Fury*, 1956; *Touch of Evil*, 1958; *Breakfast at Tiffany's*, 1961; *Days of Wine and Roses*, 1962; *Experiment in Terror*, 1962; *Charade*, 1963; *The Pink Panther*, 1963; *Dear Heart*, 1964; *A Shot in the Dark*, 1964; *The Great Race*, 1965; *Arabesque*, 1966; *Two for the Road*, 1967; *I Girasoli*, 1970; *The Night Visitor*, 1971; *The Thief Who Came to Dinner*, 1973; *That's Entertainment!*, 1974; *The White Dawn*, 1974; *Once Is Not Enough*, 1975; *The Return of the Pink Panther*, 1975; *The Pink Panther Strikes Again*, 1976; *Revenge of the Pink Panther*, 1978; *Ten*, 1979; *A Change in Seasons*, 1980; *Mommie Dearest*, 1981; *Trail of the Pink Panther*, 1982; *Victor Victoria*, 1982; *Curse of the Pink Panther*, 1983; *The Man Who Loved Women*, 1983; *The Thorn Birds*, 1983 (television); *The Great Mouse Detective*, 1986; *The Glass Menagerie*, 1987 (television); *Physical Evidence*, 1989; *Skin Deep*, 1989; *Ghost Dad*, 1990; *Switch*, 1991; *Son of the Pink Panther*, 1993.

Principal recordings

ALBUMS: *The Music from "Peter Gunn,"* 1959; *Music from Mr. Lucky*, 1960; *Our Man in Hollywood*, 1963; *A Merry Mancini Christmas*, 1966; *Mancini Plays the Theme from "Love Story,"* 1970; *Henry Mancini Conducts the London Symphony Orchestra in a Concert of Film Music*, 1976; *Cinema Italiano: Music of Ennio Morricone and Nino Rota*, 1991.

The Life

At the age of eight, Enrico Nicola Mancini (mahn-SEE-nee) began his music training with his father, who taught him piccolo and flute. After the family moved from Cleveland, Ohio, to the steel town of West Aliquippa, Pennsylvania (near Pittsburgh), in 1936, Mancini took up the piano. A year later he joined the Pennsylvania All-State Band. During that time, Mancini became interested in jazz, particularly the swing style of Glenn Miller's and Benny Goodman's big bands, and he taught himself arranging. His formal training in orchestration, arranging, and theory started at the age of fourteen, when he studied with theater conductor and arranger Max Adkins in Pittsburgh. After high school he continued his education at the music school of Carnegie Institute of Technology in Pittsburgh. In 1942 he was accepted at the Juilliard Graduate School of Music in New York, but he had studied there less than a year when he was drafted in the Army for a tour of duty in Europe.

During his service, first with Air Force and then with infantry military bands, Mancini met musicians from Miller's Army Air Corps Band. They were instrumental in providing Mancini with a position as pianist and arranger for the newly formed Glenn Miller Orchestra under the direction of Tex Beneke in 1946. During his residence with the orchestra, Mancini met Ginny O'Connor, a member of the Mello-Larks, who sang with the orchestra and whom he married in 1947. When O'Connor became a session singer in Los Angeles in the same year, Mancini moved with her to Los Angeles, where he worked freelance as an arranger and composer for radio shows, bands and nightclub performers until 1952. At the same time, he took courses at the Westlake School of Music, and he privately studied composition with Ernst Krenek, Mario Castelnuovo-Tedesco, and Alfred Sendry. An engagement of the Mello-Larks for a short film featuring Jimmy Dorsey was the springboard for Mancini, who was hired as the arranger for the film, to work at the Universal-International Studios music department. He joined the staff in 1952, working under music director Joseph Gershenson and alongside such experienced composers as Frank Skinner, Herman Stein, David Tamkin, and Hans Salter. In 1958 Mancini had the opportunity to score Orson Welles's *Touch of Evil*. Shortly after, after being laid off from a financially ailing Universal Studio, he signed up with Blake Edwards—a director, formerly employed at Universal—to score the music for a television series.

The Music from "Peter Gunn." The sound track for this television series became so popular that Mancini also wrote the music to Edwards's next television series, *Mr. Lucky*, yet another success.

From that time to the late 1980's, Mancini regularly scored an average of three to four films a year. Among this copious output are more than twenty-five film scores for Edwards, culminating in *Victor*

Victoria. Mancini was not able to complete its musical-theater adaptation, which premiered on Broadway in 1995, because he died of pancreatic cancer in 1994.

For his work, Mancini was nominated for eighteen Academy Awards (receiving four: two for Best Score and two for Best Song) and for seventy-two Grammy Awards (receiving twenty, including the Lifetime Achievement Award in 1995). In addition, he received several career achievement awards.

The Music

The Universal Years. Mancini's career as a film composer began in 1952, when he was hired for a two-week assignment to cowrite music for the Abbott and Costello comedy *Lost in Alaska* (1952). After that, he was promoted to staff member of the Universal music department. During the next six years he composed or co-composed (often uncredited) the scores for around ninety films, from which music was reused for fourteen films as stock music. These films were primarily B-pictures, belonging to the Western, musical, comedy, mystery, or monster film genres. During these assignments, Mancini familiarized himself with a clichéd use of film music. Besides such assembly-line assignments, his affinity for swing jazz and his previous involvement with the Miller orchestra made him the right choice to adapt the music and compose the tune "Too Little Time" for Anthony Mann's biopic *The Glenn Miller Story* (1953). Two years later, Mancini was asked to write additional music for a similar film, *The Benny Goodman Story* (1955). Another important film Mancini was able to work on as an uncredited second composer—next to the experienced Frank Skinner—was Douglas Sirk's melodrama *Imitation of Life* (1959).

In 1958 Mancini scored his first important film, Orson Welles's *Touch of Evil*. Mancini abandoned the usual studio orchestra configuration, and he concentrated his forces on a big band lineup with an emphasis on percussion instruments. The music in *Touch of Evil* describes the locale (a U.S. town near the Mexican border) and mood (criminal), and it also depicts the psychology of the leading characters. These purposes manifest themselves in the opening of the film, during the notorious three-and-a-half-minute-long take. The unmistakably Afro-Cuban-influenced music, with cutting brass chords and the superimposition of other diegetic music (rock and roll and swing), prepares the audience for the sudden explosion of a car bomb.

Scoring Style. Mancini used Afro-Cuban and cha-cha music again in his first feature film collaboration with Blake Edwards. The fifteen-minute party scene in *Breakfast at Tiffany's* (1961) is underscored with four different Latin tunes showcasing extended jazz solos. *Breakfast at Tiffany's* can be regarded as Mancini's first composition exhibiting the scoring practices that would become his trademark. Mancini generally prefers a multithematic to a leitmotivic or monothematic approach for the overall musical design of a score. He also exhibits an affinity for popular music, eliminating nearly completely symphonic film scoring. Furthermore, Mancini explored novel concepts on how music interacted with the image, through simple melodic construction, unambiguous harmonic progression, and economical, lucid orchestration. All these features are responsible for the cool, light touch Man-

Henry Mancini. (© Bettmann/CORBIS)

cini's music conveys, representing and shaping an urban, sophisticated, upper-class zeitgeist of the 1960's. Instead of creating complex through-composed cues (a praxis that many film composers of the 1950's, such as Elmer Bernstein and Bernard Herrmann, carried out), Mancini modeled his scores on popular song structures and jazz tunes. Jazz ballads with a bossa nova rhythm accompany romantic scenes (*The Pink Panther*), cool jazz-influenced upbeat numbers accompany urban scenes (*Breakfast at Tiffany's*) or suspense scenes (*The Pink Panther*) and—as already stated—Afro-Cuban big band tunes accompany party scenes and tension scenes. The most notable feature that Mancini explored, however, was the interpolation of a memorable song with a cantabile melody in many of his films, beginning with "Moon River" in *Breakfast at Tiffany's*, the title tune in *Days of Wine and Roses*, *Charade*, *Dear Heart*, and *Two for the Road*, and "Meglio Stasera" in *The Pink Panther* as well as "The Sweetheart Tree" in *The Great Race*. Other films have instrumental, songlike themes such as *A Shot in the Dark*, *Arabesque*, and *I Girasoli* (Sunflower). These songs were not only placed into a film for the purpose of a new musico-dramaturgical approach to film scoring, but also for commercial purposes, as vehicles to produce and promote albums of the film sound tracks.

The Mancini Sound. Much of the Mancini sound was achieved by utilizing a uniquely personal orchestration. Unlike most other Hollywood film composers, Mancini orchestrated the major part of his music himself. He preferred warm string pads, sustained French horn chords, sharp staccato brass interjections, and colorful woodwind sections. He often scored passages for two alto flutes, for solo bass flute, for solo trombone, for small jazz vocal ensemble (as in *Breakfast at Tiffany's*, *Charade*, and *Two for the Road*), and for ethnic-sounding instrument combinations (as in *Experiment in Terror* and *Arabesque*). He also featured vibraphone chords (often at the ends of cues), harp arpeggios, unembellished piano melodies, and sparse harmonic accompaniment. The jazz solos that Mancini incorporated into his scores were usually performed by a few selected musicians (such as trumpeters Pete and Conte Candoli and saxophonist Plas Johnson), whom the composer would rehire repeatedly. Based on this formula, Mancini composed music for more than seventy films. Most memorable are his scores for *That's Entertainment!*, *The Return of the Pink Panther*, Edwards' musical *Victor Victoria*, the television miniseries *The Thorn Birds* (with flutist Jean-Pierre Rampal as soloist), and *The Glass Menagerie* (directed by Paul Newman).

Musical Legacy

Mancini was instrumental in changing the direction of film scoring at the beginning of the 1960's. He used jazz and popular music as the base of his compositions, and to a large extent he avoided the cliché tropes with which jazz was associated in the 1940's and 1950's, such as crime, nightlife, drugs, and prostitution. He also embedded a song in the narrative fabric of a nonmusical film, accenting key plot moments, and he used song structure as the paradigm for many of his scores. In the early 1960's, Mancini was not the only composer moving toward a different aesthetic in film scoring. Composers such as Michel Legrand, Lalo Schifrin, Neal Hefti, Quincy Jones, and Johnny Mandal increasingly began using jazz- and pop-oriented orchestration, integrating pop songs at prominent places in the film, and utilizing idioms from popular music as the foundation for their scores.

Mancini was not only a prolific film composer but also a conductor, performing primarily his music and that of other film composers up to fifty times a year, for more than six hundred performances throughout his career. Beginning in the late 1950's, he reworked many of his film scores for recording, resulting in an output of ninety albums. His first album, *The Music from "Peter Gunn"* (1959), proved to be successful, topping the charts in February, 1959, and going gold. Other album hits were *Music from Mr. Lucky*, *Our Man in Hollywood*, *A Merry Mancini Christmas*, *Mancini Plays the Theme from "Love Story,"* *Henry Mancini Conducts the London Symphony Orchestra in a Concert of Film Music*, *Cinema Italiano: Music of Ennio Morricone and Nino Rota*, and more.

Michael Baumgartner

Further Reading

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See also: Andrews, Dame Julie; Bergman, Alan; Bernstein, Elmer; Eddy, Duane; Goodman, Benny; Grusin, Dave; Herrmann, Bernard; Jones, Quincy; Legrand, Michel; Mercer, Johnny; Miller, Glenn; Tormé, Mel; Valens, Ritchie; Williams, John; Zimmer, Hans.

Bob Marley

Jamaican reggae singer, guitarist, and songwriter

Marley and his group, the Wailers, allowed local Jamaican artists to transcend the island sound of ska and move toward the globally recognized genre of reggae.

Born: February 6, 1945; Nine Mile, St. Ann Parish, Jamaica
Died: May 11, 1981; Miami, Florida
Also known as: Robert Nesta Marley (full name)
Member of: Bob Marley and the Wailers

Principal recordings

ALBUMS (with the Wailers): *Soul Rebel*, 1971; *African Herbsman*, 1973; *Burnin'*, 1973; *Catch a Fire*, 1973; *Natty Dread*, 1974; *Rasta Revolution*, 1974; *Birth of a Legend*, 1976; *Rastaman Vibration*, 1976; *Exodus*, 1977; *Reflection*, 1977; *Babylon by Bus*, 1978; *Kaya*, 1978; *Bob Marley and the Wailers*, 1979; *In the Beginning*, 1979; *Survival*, 1979; *Uprising*, 1980; *Confrontation*, 1983.

The Life

Robert Nesta Marley (MAHR-lee) was born to Norval Sinclair Marley, a white Jamaican, and Cedella Booker, a black Jamaican. Marley's father was a plantation overseer, but he was rarely at home. To some extent, he did support his family financially. When Marley was ten years old, his father died, and his mother moved with her son to Kingston to find work. Marley was often teased because of his mixed racial parentage; this would play a part in his music later.

At fourteen, Marley left school to become an apprentice welder. It was at this time that he began pursuing music. During this period, Marley met Jimmy Cliff, and Marley was introduced to Cliff's record producer, Leslie Kong. Marley recorded his first record with Kong, but he soon split with Kong. He changed his musical style from ska to reggae with his band the Wailers. Originally the Wailing Wailers, they signed with Coxsone Dodd's label, and the group topped the charts in Jamaica in 1964.

In 1966 Marley married Rita Anderson, and in that same year he converted to Rastafarianism. Al-

though the Wailers had started a record label, Tuff Gong (after Marley's nickname), they primarily recorded with JAD Records until 1974, when the band broke up. Marley went on to record under the name Bob Marley and the Wailers, but the band was composed of different members.

By 1975 Marley had topped the *Billboard* charts in the United States, and he was a success internationally as well. In 1976 Marley became more political. He agreed to play at the Smile Jamaica Concert, which was designed to unite the violently feuding political parties of Jamaica. Two nights before the concert, Marley, his wife, and his bassist were shot. Despite his injuries, Marley did perform the concert. Marley returned to Jamaica for another political peace concert in 1978 after being charged with possession of marijuana while recording in England. In 1979 Marley worked to raise awareness of the plight of Africans with his music and support.

Marley's health began to fail in 1977. Diagnosed with skin cancer, he refused to have his affected toe amputated. Stating Rastafarian religious beliefs for his refusal, Marley went untreated until after he collapsed while jogging in 1980. By the time Marley had decided to be treated, the cancer had spread throughout his body. His last concert was played in Pittsburgh, Pennsylvania, in September of 1980. Marley was awarded the Jamaican Order of Merit in April of 1981. A month later, he was hospitalized in Miami, where he succumbed to cancer.

The Music

Marley began his musical career in Kingston, teaming with Neville "Bunny" Livingston and Peter McIntosh. He began in the music industry as a solo act, recording for Kong. His first recording featured the song "Judge Not," which was released on the Beverley Records label. After the rest of the recordings he had made for Kong failed to get airtime, Marley moved back to working with a group. McIntosh and Livingston joined him to create the Wailing Wailers.

The Wailing Wailers. The Wailing Wailers were introduced to Dodd, a prestigious sound system man, by drummer Alvin Patterson. Sir Coxsone, as Dodd was called, auditioned the group, and he eventually produced their single "Simmer Down," accompanied by ska greats the Skatelites, on his Coxsone's Studio One label. The song held its position at the top of the Jamaican charts for the first two months of 1964. At the time, the Wailing Wailers consisted of Marley, McIntosh, Livingston, Junior Braithwaite, Cherry Smith, and Beverly Kelso. The group's early ska influence led it to release about thirty tracks during its Studio One years, 1964 to 1967. The songs were musically and lyrically influenced by the Rude Boy (American gangster film imitators and hooligans of the Jamaican streets) and dancehall cultures.

Rastafarianism. The important turning point for Marley musically, and perhaps the downfall of the ska genre, occurred in 1966. When Marley returned to Jamaica after visiting his mother, who had moved to Delaware, the Rastafarian movement was flourishing. Marley was soon swept up in the fervor. Marley, McIntosh, and Livingston re-formed as the Wailers; they moved their sound toward the slower reggae beat. With this move, they ran into a conflict with Dodd, who was still supporting the ska sound and Rude Boy culture anthems.

The Wailers' new sound was significant in converting popular music from ska to rocksteady and later to reggae. Along with the beat, the topics of the group's songs began to change. Without Rude Boy culture, Marley moved to songs about social conflict and unity, and this would eventually make him famous. Adding Aston and Carleton Barrett as the rhythm section, the Wailers produced such songs as "400 Years," "Small Axe," and "Soul Rebel" in this style with the recording expertise of producer Lee "Scratch" Perry.

Beyond Jamaica. Marley became a writer for popular American singer Johnny Nash. This led to Marley's first success outside Jamaica, when Nash covered his song, "Stir It Up," in 1972. In 1972 Marley signed with Chris Blackwell of Island Records. Blackwell recognized Marley's unique ability to bring reggae out of the backwaters of Jamaican music and into the global market. He funded the group's next album, *Catch a Fire*, in 1973. Blackwell also sent the Wailers on tour in England and the United States. However, Livingston became disillusioned with the touring lifestyle, and he refused to go on the U.S. tour. The group would record its last album, *Burnin'*, before McIntosh and Livingston would leave the group the next year. Marley and McIntosh had written and recorded "I Shot the Sheriff" on *Burnin'*, which Eric Clapton

covered in 1974. The success of the song would help promote Marley's next album.

Natty Dread. After the loss of two core members, Marley reformed the Wailers as Bob Marley and the Wailers. He added the I-Threes as the backup vocalists, one of which was his wife Rita. In 1974 they recorded *Natty Dread*; an album that marks Marley's departure from his former bandmates and his coming completely into his own style. *Natty Dread* ran the gambit of topics, and the title track itself is an ode to the Rastafarian movement. Perhaps the most famous song on the album is "No Woman, No Cry," which speaks about the harsh life of the Kingston ghettos. Marley also provided political commentary on the album, with such songs as "Them Belly Full (But We Are Hungry)" and "Revolution." *Natty Dread* was significant because it showcased Marley as a solo performer and defined him as one of the best songwriters of his generation.

Rastaman Vibration. Marley's next album was his most successful album at release, climbing into the Top 10 of the *Billboard* 200 charts in 1976. Notable songs from this album include "Roots, Rock, Reggae" and "War," which quotes Ethiopian Emperor Haile Selassie I. His next album, *Exodus*, includes perhaps the most famous and influential reggae song ever recorded, the powerful "One Love/ People Get Ready." It has gone on to become an unofficial theme song for supporters of peace and unity causes. *Kaya*, which was recorded at the same time *as Exodus*, was released the next year. Both albums feature songs from the Studio One years.

Survival. Marley's next album was meant to be the first of a trilogy. *Survival* was a politically charged album in which Marley pleads for African unity. Many of its songs, such as "Africa Unite," became important anthems to African independence movements at the time. *Uprising*, Marley's last album released before his death, was a spiritual endeavor. It ended with the folk tune "Redemption Song," a statement of Marley's mortality. The posthumously released *Confrontation* includes works that were unreleased by Marley during his lifetime. Its most famous song is "Buffalo Soldier," about the African American cavalry units of the nineteenth century American West.

Bob Marley. (AP/Wide World Photos)

Musical Legacy

Marley was inducted into the Rock and Roll Hall of Fame in 1994. In 1998 *Time* proclaimed *Exodus* the album of the century. *Rolling Stone* lists *Catch a Fire*, *Burnin'*, *Exodus*, *Natty Dread*, and *Legend* (a compilation released in 1984) in its 500 Greatest Albums of All Time. Numerous covers have been made of Marley's songs, many in his genres of ska and reggae. However, his music transcends categories, and it has influenced artists in genres from hip-hop to country. Marley was a foundational contributor to reggae, which was defined in his confrontational although encouraging words. He helped transform Jamaican music into world music.

Marley's heartfelt lyrics and voice—encouraging people to set aside their differences—led to his immense popularity. He continues to be popular today because his songs bring out the best of the human experience. Marley influenced such diverse musicians and groups as Rancid, OutKast, Eric Clapton, and U2.

Perhaps Marley's most significant legacy is the bridges he built between musical genres, encouraging other artists to be wide-ranging in their work.

The musical connections between rock and punk, punk and ska, and hip-hop and rock can be traced to Marley's transcending of traditional genres. Without Marley, it is doubtful that such mixed-pedigree bands as No Doubt could have risen to popularity. Marley made dreadlocks a popular statement, and he was one of the first to become an activist, with his politically empowering songs.

Daniel R. Vogel

Further Reading

Boot, Adrian. *Bob Marley: Songs of Freedom*. New York: Viking Studio Books, 1995. This is one of the few sources of information sanctioned by the Marley estate. It has a good collection of photographs and covers his life from beginning to end.

Farley, Christopher John. *Before the Legend: The Rise of Bob Marley*. New York: Amistad, 2006. This book primarily talks about the early years of Marley's life. It concentrates on the beginnings of his musical career, and it covers the period of Marley's transition between ska and reggae.

Marley, Rita. *No Woman, No Cry*. New York: Hyperion, 2004. Written by his wife, this book takes a more critical look at Marley and his lifestyle while he lived with her. Primarily her own story, this work covers some of the tribulations of Marley during his career, and it offers a firsthand account of his life.

Moskowitz, David. *The Words and Music of Bob Marley*. Westport, Conn.: Praeger, 2007. This book goes through the lyrics and history behind Marley's songs. It presents a good timeline, so readers may put Marley's expressions in a chronological order and match them with current events at the time.

White, Timothy. *Catch a Fire: The Life of Bob Marley*. New York: Holt, Rinehart, and Winston, 1983. This well-researched biography accurately explains the roots of Rastafarianism, the Kingston ghettos, and the problems of Africa, which Marley often sang about. This book gives the reader a sense of where Marley was coming from in his songwriting.

See also: Blow, Kurtis; Bono; Cliff, Jimmy; Gil, Gilberto; Tosh, Peter.

Wynton Marsalis

American jazz composer and trumpeter

Through his recordings, books, and television appearances, Marsalis has revitalized interest in traditional jazz.

Born: October 18, 1961; New Orleans, Louisiana
Also known as: Wynton Learson Marsalis (full name)
Member of: Art Blakey and the Jazz Messengers; the Wynton Marsalis Septet

Principal works

ORATORIO (music): *Blood on the Fields*, 1994.

Principal recordings

ALBUMS (solo): *All American Hero*, 1980; *Wynton*, 1980; *Wynton Marsalis*, 1981; *Think of One*, 1983; *Hot House Flowers*, 1984; *Baroque Music: Wynton Marsalis, Edita Gruberova, Raymond Leppard, and the English Chamber Orchestra*, 1985 (with others); *Black Codes (From the Underground)*, 1985; *J. Mood*, 1985; *Live at Blues Alley*, 1986; *Marsalis Standard Time, Vol. 1*, 1986; *Carnaval*, 1987; *Standard Time, Vol. 2: Intimacy Calling*, 1987; *Baroque Music for Trumpets*, 1988 (with the English Chamber Orchestra); *Levee Low Moan: Soul Gestures in Southern Blue, Vol. 3*, 1988; *The Majesty of the Blues*, 1988; *Thick in the South: Soul Gestures in Southern Blue, Vol. 1*, 1988; *Uptown Ruler: Soul Gestures in Southern Blue, Vol. 2*, 1988; *Crescent City Christmas Card*, 1989; *Standard Time, Vol. 3: The Resolution of Romance*, 1990; *Trumpet Concertos*, 1990; *Twenty-four*, 1990; *Blue Interlude*, 1991 (with the Wynton Marsalis Septet); *Citi Movement*, 1992 (with the Wynton Marsalis Septet); *In This House, on This Morning*, 1992 (with the Wynton Marsalis Septet); *On the Twentieth Century*, 1993 (with Judith Lynn Stillman); *Joe Cool's Blues*, 1994 (with Ellis Marsalis); *In Gabriel's Garden*, 1996; *Jump Start Jazz*, 1996 (with the Lincoln Center Jazz Orchestra); *Standard Time, Vol. 5: The Midnight Blues*, 1998; *At the Octoroon Balls: String Quartet No. 1*, 1999 (with the Orion String Quartet); *Big Train*, 1999; *Elefantes*, 1999

(with Arturo Sandoval); *Fiddler's Tale*, 1999; *The Marcias Suite*, 1999; *Reeltime*, 1999; *Standard Time, Vol. 4: Marsalis Plays Monk*, 1999; *Standard Time, Vol. 6: Mr. Jelly Lord*, 1999; *Sweet Release and Ghost Story*, 1999 (with the Lincoln Center Jazz Orchestra); *All Rise*, 2002; *Angel Eyes*, 2003; *The Magic Hour*, 2004; *Unforgiveable Blackness: The Rise and Fall of Jack Johnson*, 2004; *From the Plantation to the Penitentiary*, 2007; *Two Men with the Blues*, 2008 (with Willie Nelson).

ALBUMS (with Art Blakey and the Jazz Messengers): *Live at Montreaux and Northsea*, 1980; *Album of the Year*, 1981; *Art Blakey in Sweden*, 1981; *Straight Ahead*, 1981; *Keystone Three*, 1982.

WRITINGS OF INTEREST: *Sweet Swing Blues on the Road*, 1994; *Jazz in the Bittersweet Blues of Life*, 2001.

The Life

Wynton Learson Marsalis (WIHN-ton LEER-suhn mahr-SAHL-ihs) grew up in a musical family. His father, Ellis, is a well-known jazz pianist, and several of his brothers (Branford, Delfayo, and Jason) are professional musicians. Marsalis studied both classical music and jazz from an early age; by the age of fourteen, he was playing in various groups around New Orleans and had been invited to play with the New Orleans Philharmonic. After high school, Marsalis attended the Juilliard School of Music for a brief time before becoming a member of Art Blakey and the Jazz Messengers in 1980. A few years later, Marsalis left to form his own quintet, and he has been leading his own groups ever since.

While Marsalis has spent much of his time since 1980 touring and playing with small groups, as he recounts in his books *Sweet Swing Blues on the Road* and *Jazz in the Bittersweet Blues of Life*, he is perhaps best known for his work with Jazz at Lincoln Center in New York City. He cofounded the group and has been its director since its inception. Through this, he has helped bring traditional jazz back into the public eye.

Marsalis's position with Jazz at Lincoln Center has allowed him to profess his philosophies on music and culture to a large audience, and some of these views have made Marsalis a controversial figure. His positions on the role of race in the history and reception of jazz and on what types of music constitute jazz have made him unpopular with some critics and other jazz musicians.

The Music

Marsalis has performed both a classical and a jazz repertoire in addition to composing several works for jazz ensemble. In his jazz performances as well as in his compositions, he considers himself to be a proponent of classical jazz, favoring such artists as Louis Armstrong, John Coltrane, and early Miles Davis and eschewing free jazz and fusion. These influences can often be heard clearly in his performances. His classical tastes tend to encompass a wide range of styles, though he is usually the soloist in whatever he plays.

Blood on the Fields. Marsalis's oratorio *Blood on the Fields*, written for large jazz band and three vocalists (two males and one female), was first performed by the Lincoln Center Jazz Orchestra on April 1, 1994, then subsequently recorded by Columbia Records. In 1997 it became the first jazz work to win the Pulitzer Prize.

The entire work is massive, lasting more than three hours and consisting of more than twenty-one movements. The story follows two African slaves,

Wynton Marsalis. (AP/Wide World Photos)

Jesse and Leona, from the boat that brings them to the New World to their attempted escape. (It is not clear whether or not they succeed.) This plot contributes significantly to the unification of the work, with the music designed to represent as many different aspects of classical jazz as possible. For example, the sections in which the character of Juba sings sound similar in style to that of certain New Orleans groups, particularly the Dirty Dozen Brass Band. The first movement starts off with a trumpet solo reminiscent of Armstrong's, and then it develops into a style of playing resembling avant-garde art music. The first two-thirds of the work appear to be through-composed, with little improvisation; it is only after Jesse learns that he needs to change his attitude that the music opens up, allowing the players more freedom (especially in the section entitled "Back to Basics.")

Blood on the Fields represents many of Marsalis's philosophies, especially on the issue of race in America. He uses a pastiche of musical styles rather than a unified style, and he relates the music to the text, suggesting extramusical meaning (as heard in "Back to Basics," when the listener believes that Jesse is on the right track). *Blood on the Fields* provides insight into Marsalis's philosophies.

Baroque Music for Trumpets. Though best known for his jazz playing, Marsalis has also been praised for his performances of classical music. His recording of Michael Haydn's Concerto for Trumpet and Orchestra in D Major (1779) that appears on *Baroque Music for Trumpets* exhibits strong technique and a keen sense of rhythm. In addition, his tone is gorgeous throughout his range, showing no breaks or strain, even in the high notes. More controversial is the musicality of his performance; some find it to be mechanical and dull, while others believe it is highly emotionally charged.

Marsalis Standard Time, Vol. 1. This album won the Grammy Award for Best Jazz Instrumental Performance Group, and in it Marsalis plays with Marcus Roberts on piano, Bob Hurst on bass, and Jeff "Tain" Watts on drums. The tile plays an important role in the album: each of the tunes is a standard, and the concept of time appears in the form of shifts and changes applied to the rhythm (offsetting the beat and melodic emphases) and meter (altering the large-scale organization of phrases and time signatures).

Marsalis and the rest of his quartet enjoy playing with the metric expectations of the typical jazz listener in "Caravan," which is evident from the opening of the work, when Marsalis delays the entry of some of the eighth notes in the first phrase. While the rhythm changes only slightly in the chorus, so the tune is easily recognized, once the solos begin, the rhythmic and metric ambiguity increases significantly. Often, this is accomplished by playing a short phrase (less than a measure long) multiple times in sequence without the usual rests in between that would allow the melody to keep its original metric shape. Occasionally (especially in Roberts's solos), the soloist will change the tempo of his own line while the rhythm section stays at the original tempo, thereby creating a metric mixture for a brief portion of the piece. Indeed, the quartet's rhythmic play helps distinguish its performances from other jazz ensembles.

Musical Legacy

Marsalis's influences on jazz education, and music education in general, will be felt for years to come. He had made contributions in his involvement with various public television shows, with numerous master classes, and with the development of young jazz musicians.

Marsalis has composed several works for jazz ensembles of various sizes that will be standards in the repertoire. In particular, his jazz oratorio, *Blood on the Fields*, which won the first Pulitzer Prize given to a jazz work, will become a staple in the large jazz ensemble literature.

His position with Jazz at Lincoln Center in New York City has allowed him to promote his roles as educator, composer, and performer. In return, Marsalis's talent and charisma have provided Jazz at Lincoln Center with a powerful advocate for classical jazz. For his trumpet playing, Marsalis has won numerous Grammy Awards, for classical and jazz recordings, which have been influential for promising young trumpet players.

Elizabeth Scoggin

Further Reading

Gourse, Leslie. *Wynton Marsalis: Skain's Domain, A Biography*. New York: Schirmer Books, 1999. This book covers all aspects of Marsalis's life, personal and professional, in an unbiased and

scholarly fashion. It is particularly useful in learning about his early years and his life outside music. Includes illustrations, discography, videography, and select bibliography.

Marsalis, Wynton. *Marsalis on Music*. New York: W. W. Norton, 1995. This book, designed for children and produced as a companion to the public television series of the same name, presents Marsalis's approach to teaching music. Includes illustrations, select musical dictionary, and compact disc of musical examples.

Marsalis, Wynton, and Frank Stewart. *Sweet Swing Blues on the Road*. New York: W. W. Norton, 1994. This book is a combination of pictorial essay and stream-of-consciousness writing about Marsalis's music, his life on the road, and his overall philosophies. No index.

Marsalis, Wynton, and Carl Vigeland. *Jazz in the Bittersweet Blues of Life*. New York: Da Capo Press, 2001. This book is written as a memoir with flashbacks, focusing on the tours Marsalis made with his septet and covering many aspects of his life, both musical and extramusical. No index.

Marsalis, Wynton, with Selwyn Seyfu Hinds. *To a Young Jazz Musician: Letters from the Road*. New York: Random House, 2004. Despite the title, the content of this book is not designed for children. In the book, Marsalis expounds on his music and life philosophies and he responds to critics on the topics of race and jazz styles. No index, but the table of contents presents a summary of each chapter.

Zabor, Rafi, and Vic Garbarini. "Wynton vs. Herbie: The Purist and the Crossbreeder Duke It Out." In *The Jazz Musician*, edited by Mark Rowland and Tony Scherman. New York: St. Martin's Press, 1994. This article, which originally appeared in *Musician* magazine, reveals the reasons why Marsalis is considered controversial. Marsalis and Herbie Hancock are interviewed, and they comment on each other's positions.

See also: Armstrong, Louis; Blakey, Art; Coltrane, John; Davis, Miles; Hancock, Herbie; McFerrin, Bobby.

Frank Martin

Swiss classical composer

Martin developed a highly original compositional style that incorporated numerous influences, ranging from Johann Sebastian Bach, French Impressionism, serial techniques, and folk music.

Born: September 15, 1890; Geneva, Switzerland
Died: November 21, 1974; Naarden, Netherlands

Principal works

BALLET: *Das Märchen vom Aschenbrödel*, 1942 (libretto by Marie-Eve Kreis; based on *Cinderella* by Wilhelm and Jacob Grimm).

CHAMBER WORKS: Sonata No. 1, Op. 1, 1915; Piano Quintet, 1919; *Trio sur des mélodies populaires irlandaises*, 1926; Sonata No. 2, 1932; *Quatre pièces brèves*, 1934 (*Four Short Pieces*); Ballade for Flute, 1939; Ballade for Trombone and Tenor Saxophone, 1940; Eight Preludes, 1950; String Quartet, 1968.

CHORAL WORKS: *Les Dithyrambes*, 1918 (lyrics by Pierre Ronsard); *Le Vin herbé*, 1942 (lyrics by Joseph Bédier); *Golgotha*, 1949 (text from the Bible); Ballade for Voice, 1950 (lyrics by August Wenzinger and Paul Baumgartner); *Ode à la musique*, 1962 (lyrics by Guillaume de Machaut); Mass, 1963; Requiem, 1973.

OPERAS: *La Nique à Satan*, 1933 (*Thumbing Your Nose at Satan*; libretto by Albert Rudhardt); *Ein Totentanz zu Basel im Jahre*, 1943 (*A Dance of the Dead in Basel*; libretto by Mariette de Meyenbourg); *Le Mystère de la nativité*, 1959 (based on *Le Mystère de la passion* by Arnoul Greban); *Monsieur de Pourceaugnac*, 1963 (based on the play by Molière).

ORCHESTRAL WORKS: *Symphonie burlesque sur des mélodies populaires savoyardes*, 1916; Piano Concerto No. 1, 1936; Symphony, 1938; *Petite symphonie concertante*, Op. 54, 1946; Concerto for Seven Wind Instruments, 1949; Harpsichord Concerto, 1952; Violin Concerto, 1952; Piano Concerto No. 2, 1970.

The Life

Frank Martin was the youngest of ten children born to a clergyman in Geneva, Switzerland. He

displayed musical talents from an early age, playing the piano and composing. In 1906 he studied privately with Joseph Lauber in Geneva, learning the conservative Germanic style. Later studies with Hans Huber and Frederic Klose furthered his conservative musical upbringing. Martin developed a close relationship with the conductor Ernest Ansermet, who mentored the younger composer. Ansermet played a considerable role in Martin's musical development, and he conducted premieres of many of Martin's works.

Martin left Geneva in 1919, moving to Zürich, then in 1921 to Rome, and finally in 1923 to Paris. While in Paris, he became indoctrinated into mainstream European music of the early twentieth century. In 1926 he enrolled in the Jacques Dalcroze Institute in Geneva, eventually becoming an instructor. Martin also taught at the Geneva Conservatory, and he was director at the Technicum Moderne de Musique.

After World War II, he moved to Amsterdam with his third wife, Maria Boeke, a flutist, in part to escape the demands he faced in Switzerland. In 1956 they moved to the suburb of Naarden, where Martin devoted himself to composing for the remainder of his life. He was active with commissions until his death at eighty-four.

The Music

Martin was an eclectic composer, adopting musical traits from figures as diverse as Arnold Schoenberg and Claude Debussy. Stylistically, his music is difficult to place because of the wide array of influences and because of a long period of maturation. Martin's compositions include nearly all genres, and they consistently reflect the highest quality.

The early works display Martin's veneration for Johann Sebastian Bach along with influences of César Franck and Gabriel Fauré. These works are characterized by smooth voice leading and an emphasis on harmony and counterpoint. By the 1930's, Martin had adopted a serial technique that differed from Arnold Schoenberg's in its more confined approach. Martin's mature works are driven by a gliding harmony, in which chords result from well-crafted lines. Strong thematic motives are absent, replaced by a steady, if austere, chromaticism. Tonality, though present in his music, is often blurred, and a piece seldom ends in the same key in which it was begun.

Mass. Though the mass was completed in 1926, it premiered in 1963 and was not published until 1972. Martin believed that his sacred works were personal communications between himself and God. Consequently, he withdrew these works until later in his life. Despite its early date of composition, the mass exhibits traits that characterized Martin's mature style, with its melodic beauty and sublimely colorful harmonies. Martin's counterpoint is flawless, resulting in a rich harmonic flavor.

Le Vin herbé. Martin was approached by Robert Blum in 1938 to create a choral piece for his small madrigal group. The resulting work, completed in 1941, was a secular oratorio generally considered Martin's breakthrough. The text is based on Joseph Bédier's *The Romance of Tristan and Iseult* (1900). Scored for twelve voices with piano and string accompaniment, the voices supply both solo and choral parts. The choir provides commentary on the soloists' dialogue. Martin employs serial techniques liberally, joining melodic rows with triadic harmonies. Tone rows are presented in one voice at a time, often in equal note values, with little or no development. He also uses parlando to present the text, a technique he probably derived from Debussy's opera *Pelléas et Mélisande* (1902) and continued to develop in later vocal works.

Petite symphonie concertante. Commissioned by Paul Sacher and premiered by him in 1946, the work is scored for solo harp, harpsichord, and piano with double string orchestra. Martin blends a personal brand of neoclassicism with twelve-tone melodic content. The opening is a slow introduction with an expressive melody leading into an allegro section that develops each of the solo instruments singularly and in combination. A lively march follows, leading to a grand finale.

Piano Concerto No. 2. Finished in 1968 and first performed in 1970 with Paul Badura-Skoda as the soloist with the Vienna Philharmonic, the concerto represents a resurgence in Martin's popularity in that city. The work begins with twelve-tone passages, leading to a rhythmic fugato. The second movement is a passacaglia, and the finale is a scherzo. The work is technically demanding on the soloist with its dense counterpoint and rhythmic vi-

tality. Martin maintains traditional thematic development and tonality within a modernistic setting.

Musical Legacy

Martin excelled in almost every musical genre, writing high-quality masses, concerti, operas, instrumental and chamber works, and vocal music. His style reflected many of the modernist trends of the twentieth century, but his music never relinquished its Romantic roots. He adopted Schoenberg's twelve-tone system, but he adapted it to his style by using it largely as a melodic tool. Though his works tend to lack lyric melodic characteristics, his harmonic and contrapuntal writing places him among the best composers of the time. Despite his teaching and performing activities, Martin never developed a following or established a school of composition. Because of his unique style—one that could not be pigeonholed into any trend—it is difficult to assign his music to any musical lineage. His compositions have been compared to similar works by composers such as Igor Stravinsky and Paul Hindemith.

Brian Doherty

Further Reading

Ansermet, Ernest, and Frank Martin. *Correspondence, 1934-1968*. Neuchâtel: A la Baconnière, 1976. Presents valuable insight on Martin's views of his music and the works of others and a unique perspective into his life through a collection of letters written over a thirty-four year period.

King, Charles W. *Frank Martin: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1990. Exhaustive bibliography of biographic and analytical works about Martin. Includes a discography, worklist, and brief biographical sketch.

See also: Debussy, Claude; Hindemith, Paul; Schoenberg, Arnold; Stravinsky, Igor; Szigeti, Joseph; Wenzinger, August.

Sir George Martin

English rock pianist and arranger

An extraordinary record producer, Martin worked with the Beatles, encouraging the group to experiment with a variety of instruments and enhancing their songs with distinctive arrangements and innovative electronic studio manipulation.

Born: January 3, 1926; London, England
Also known as: George Henry Martin (full name)

Principal recordings

ALBUMS (with the Beatles): *Please Please Me*, 1963; *With the Beatles*, 1963; *Beatles for Sale*, 1964; *The Beatles' Second Album*, 1964; *Beatles '65*, 1964; *The Beatles' Story*, 1964; *A Hard Day's Night*, 1964; *Introducing the Beatles*, 1964; *Meet the Beatles*, 1964; *Something New*, 1964; *Beatles VI*, 1965; *Help!*, 1965; *Rubber Soul*, 1965; *Revolver*, 1966; *Yesterday . . . and Today*, 1966; *Magical Mystery Tour*, 1967; *Sgt. Pepper's Lonely Hearts Club Band*, 1967; *The Beatles*, 1968 (*The White Album*); *Abbey Road*, 1969; *Yellow Submarine*, 1969; *Let It Be*, 1970.

The Life

Born to an impoverished family, George Henry Martin formed a band at the age of fifteen after attending a BBC Symphony Orchestra concert at his school. Despite his desire to pursue an artistic career, he enlisted in the Royal Navy, serving as an officer and a pilot until 1947. Following his military service, Martin attended the prestigious Guildhall School of Music until 1950, where he studied oboe and piano.

After graduation, Martin briefly worked for the BBC Music Library before becoming the assistant to Oscar Preuss, head of EMI's Parlophone Records. When Preuss retired in 1955, Martin was appointed to oversee the label at the young age of twenty-nine. While he began his career at EMI recording classical music, Martin also produced regional music, original cast albums, and various comedy records. In 1962 he was introduced to the Beatles, and he hesitantly offered them a recording contract. Despite his initial reservations at the group's seeming lack of musical promise, Martin later recounted that he

was initially impressed by both the sense of humor and the charm of the band members and their manager, Brian Epstein. Martin served as the sole producer of the Beatles for the majority of the group's career, providing guidance by means of his own classical training and acting as an arranger and keyboardist for the group. In addition, Martin contributed orchestral underscore to a number of films, including *Yellow Submarine* (1968), *The Family Way* (1966), and *Live and Let Die* (1973).

Martin later became a crucial proponent of the monumental Beatles Anthology project of the 1990's, and he directed his son Giles in the remixing of eighty minutes of Beatles music that served as the sound track for the Cirque du Soleil stage show, *Love*, commercially released in 2006.

The Music

As the producer of the Beatles, Martin contributed to their distinctive sound at every stage of their career. His role in the band's success became apparent in 1965, when he overdubbed his original music for string quartet onto the Paul McCartney track "Yesterday." During the creative height of the Beatles' output, Martin contributed extensively by composing original music, creating tailored arrangements, providing advice regarding instrument selection, and pioneering studio manipulation for some of their most celebrated songs.

Rubber Soul. With the Beatles' sixth studio album, *Rubber Soul* (1965), Martin's contribution began to rise, corresponding to the increasingly introspective and varied nature of the material he was provided by the group. In the case of the reminiscent ballad "In My Life," Martin satisfied John Lennon's desire for a Baroque-like quality by composing an ornate keyboard solo in the vein of Johann Sebastian Bach, which he performed himself. While he originally played the striking interlude on a Hammond organ, he eventually chose to record it at half-speed on a Steinway piano and speed it electronically, creating a unique timbre that combined the rich tone of the piano and the agility of the harpsichord. The Beatles would later revisit a Bach-like serenade in their renowned single "Penny Lane" (1967), utilizing a trumpet solo that Martin helped McCartney to realize after the songwriter was inspired by a performance of Bach's Brandenberg Concerto No. 2.

Revolver. Following the success of *Rubber Soul*, the Beatles sought to achieve new artistic heights with their next studio album, *Revolver* (1966). Martin facilitated the creative forces of the band in realizing their musical potential. In the case of the psychedelic sermon "Tomorrow Never Knows," he chose to record George Harrison's guitar solo backward through a Leslie speaker, also taping Lennon's voice track through the amplifier in order to achieve an omnipresent quality that matched the lyrics. The producer famously supplied music for string octet in the track "Eleanor Rigby," achieving an eerie quality that he later attributed to the influence of film composer Bernard Herrmann. Throughout the song, the strings both counter and accompany McCartney's vocal melody, adding chilling melancholy by doubling the voice when the priest wipes dirt from his hands as he departs from the lonely heroine's grave.

Sgt. Pepper's Lonely Hearts Club Band. With Martin's assistance, the Beatles next recorded the album that many consider to be their magnum opus, *Sgt. Pepper's Lonely Hearts Club Band* (1967). Some rock historians consider this the first concept album, and the striking cover art depicts the Beatles in psychedelic garb standing alongside icons of both high and popular culture, including Edgar Allan Poe, Karl Marx, Bob Dylan, and Marilyn Monroe. With the careful assistance of producer Martin, the band had set a new artistic precedent, replacing the single with the album as musical entity. Among Martin's memorable contributions to the work are the electronically manipulated sound collage of Lennon's "Being for the Benefit of Mr. Kite" and the clarinet trio employed in McCartney's "When I'm Sixty-Four." Notable is his atonal orchestral crescendo in the album's final track, "A Day in the Life," followed by an E major chord (played on three pianos) that he allowed to ring out for more than a minute by increasing the recording level as the piano resonated. The gesture arguably serves as the most experimental moment of the Beatles' entire musical career.

Musical Legacy

In addition to serving as the producer of the Beatles, Martin worked with a number of celebrated artists, including Gerry and the Pacemakers, Peter Sellers, and Sophia Loren. By 1963 he had produced

thirty-seven number-one hits, a testament to his success prior to the Beatles.

Ultimately, Martin is inextricably linked to the Beatles' musical legacy. Often dubbed "the fifth Beatle," he earned the title through not only production but also collaboration. Composing arrangements that accompanied some of the group's most celebrated songs, the producer balanced the amateur musical knowledge of the band with his own academic training. Through his expertise, the musical language of high culture began to penetrate the band's repertory, resulting in albums such as *Sgt. Pepper's Lonely Hearts Club Band*, a landmark work of music production that obscured the boundaries between popular and art music.

Erica K. Argyropoulos

Further Reading

Lewisohn, Mark. *The Beatles Recording Sessions*. New York: Harmonie Books, 1988. Provides a detailed chronicle of the recording sessions of the Beatles.

Markowitz, Rhonda. *The Greenwood Encyclopedia of Rock History: Folk, Pop, Mods, and Rockers, 1960-1966, Vol. 2*. Westport, Conn.: Greenwood Press, 2006. Examines Martin within the larger context of Beatles history, recognizing his contribution to the success of the group.

Martin, George, and Jeremy Hornsby. *All You Need Is Ears*. New York: St. Martin's Press, 1979. Martin describes his career as a producer with the Beatles and other artists, including Peter Sellers and Gerry and the Pacemakers.

Martin, George, and William Pearson. *With a Little Help from My Friends: The Making of Sgt. Pepper*. Boston: Little, Brown, 1994. Martin provides a song-by-song account of the creative process involved in the making of the album, including the vast amount of studio manipulation required to realize the musical vision set forth by the Beatles.

Roylance, Brian, Julian Quance, Oliver Craske, Roman Milisic, and Derek Taylor, eds. *The Beatles Anthology*. San Francisco: Chronicle Books, 2000. A landmark history of the Beatles comprised of personal interviews with the band members and their surrounding circle, including Martin.

See also: Dylan, Bob; Harrison, George; Herrmann, Bernard; Lennon, John; McCartney, Sir Paul.

Bohuslav Martinů

Czech classical composer

A renowned Czech composer, Martinů created music remarkable for its clarity, driving rhythms, and range of emotion. His compositions reflect the influence of the music of different historical periods and of different countries.

Born: December 8, 1890; Polička, Bohemia (now in Czech Republic)
Died: August 28, 1959; Liestal, Switzerland

Principal works

BALLETS (music and libretto): *Istar*, 1921 (based on the book by Julius Zeyer); *Kdo je na světě nejmocnější?*, 1922 (*Who Is the Most Powerful in the World?*); *Vzpoura*, 1925 (*The Revolt*); *La Revue de cuisine*, 1927 (*The Kitchen Revue*); *Špalíček*, 1933 (*The Chap-Book*); *The Strangler*, 1948 (libretto by Robert Fitzgerald).

CHAMBER WORKS: Cello Concerto No. 1, 1930 (revised 1939); Four Nocturnes for Cello and Piano, 1931; Violin Sonata No. 2, 1931; Piano Quartet, 1942; Five Madrigal Stanzas for Violin and Piano, 1943; Violin Sonata No. 3, 1944; *Czech Rhapsody*, 1945 (for violin and piano); Oboe Concerto, 1955; Sonatina for Clarinet and Piano, 1956; Duo No. 2 for Violin and Cello, 1958.

CHORAL WORKS: *Polní mše*, 1939 (*Field Mass*); *Gilgameš*, 1955 (*The Epic of Gilgamesh*).

OPERAS (music and libretto): *Veselohra na mostě*, 1935 (*Comedy on the Bridge*; based on the play by Václav Kliment Klicpera); *The Marriage*, 1952 (based on the play by Nikolai Gogol); *What Men Live By*, 1952 (based on the story by Leo Tolstoy); *Recké pasije*, 1956 (*The Greek Passion*; based on the novel by Nikos Kazantzakis).

ORCHESTRAL WORKS: Symphony No. 1, 1942; Symphony No. 4, 1945; Symphony No. 5, 1946; Symphony No. 6, 1953; *The Frescoes of Piero della Francesca*, 1955; *The Parables*, 1958.

PIANO WORKS: Double Concerto for Two String Orchestras, Piano, and Timpani, 1940; Piano Concerto No. 4, 1956 (*Incantations*); Piano Concerto No. 5, 1958 (*Fantasia concertante*).

The Life

Bohuslav Martinů (BOH-hew-slav MAHR-tih-new) spent the first twelve years of his life with his family in the tower of the Church of St. Jacob, in the eastern Bohemia town of Polička. His father rang bells for services and served as a fire watchman from the tower, in addition to his primary occupation as a cobbler.

Martinů started school and violin lessons in 1897, and he made excellent progress on the instrument. His first solo performance took place in 1905, and people in the town raised money to send him to the Prague Conservatory the following year. Martinů's academic life at the conservatory was unsuccessful, ending in his expulsion in 1910. In spite of this failure, the exposure to the musical community in Prague and urban life in general had a profound effect on Martinů's career. Several significant works published in 1910 marked the beginning of Martinů's substantial oeuvre.

Martinů continued to compose through World War I, avoiding direct involvement in that conflict for health reasons, and he supported himself by teaching violin and performing with the Czech Philharmonic. During the early 1920's, he studied composition with Josef Suk in Prague before traveling to Paris to become a student of Albert Roussel. Beyond his lessons with Roussel, Martinů was influenced during this time by jazz and by the music of Claude Debussy, Igor Stravinsky, and Les Six (a group of six composers in France who rebelled against the heavy Romantic style of composition).

Bohuslav Martinů. (Hulton Archive/Getty Images)

In 1931 Martinů married Charlotte Quennehen, a dressmaker in Paris. During the 1930's, Martinů was interested in various Renaissance and Baroque forms as well as in Czech folk music. The summer of 1938 was the last time that Martinů would be in Czechoslovakia during his lifetime. Nazi victories prevented his return to his homeland, and he and his wife were eventually forced out of France, making their way to New York in 1941. Martinů composed and taught in the United States until 1953, when he moved to Paris and then Nice. The next few years Martinů held teaching positions in New York and Rome, and he settled in Switzerland in 1957. After two years of poor health, Martinů died of stomach cancer on August 28, 1959. Two decades later, in 1979, Martinů's remains were relocated to Polička.

The Music

In his youth, Martinů admired two composers from his own country, Antonín Dvořák and Leoš Janáček. Martinů learned orchestration techniques from Suk, and he was guided away from programmatic writing by Roussel. Igor Stravinsky's neoclassical music encouraged Martinů's leanings toward older historical styles. Debussy's use of orchestral timbres also played an important role in Martinů's compositions. The music of the Baroque and Renaissance periods appealed to Martinů, although he sometimes struggled philosophically with the implications and stylistic requirements of certain forms, such as the symphony. The majority of Martinů's output is tonal in nature, although his pieces can be extremely dissonant, particularly those written in the 1920's and 1930's.

The Kitchen Revue. Martinů's one-act jazz ballet, titled *The Kitchen Revue*, represents an important fusion of classical and popular elements in his music. The 1920's were an important time of experi-

mentation for Martinů, particularly in his use of jazz. Martinů drew comparisons between jazz rhythms and those of Slovak folk melodies, which strengthened the appeal of this growing idiom. Scored for clarinet, bassoon, trumpet, violin, cello, and piano, this four-movement work is characterized by constantly changing meters, Stravinsky-like gestures, and the juxtaposition of elements as varied as neoclassical melodies and typical big band dances. The ballet premiered in 1927, and Martinů looked back on it later in life as one of his best compositions.

First Piano Quartet. Martinů's Piano Quartet was completed in 1942, soon after his arrival in the United States. The string and piano parts are fairly evenly matched in all three movements. The piano takes priority in the first movement. In the particularly moving second movement, the piano almost drops out entirely as the strings sustain a melancholy mood throughout. The spinning final movement features a more even distribution of material among instruments.

The Epic of Gilgamesh. Typically categorized as an oratorio or cantata, Martinů refused to assign a conventional term to *The Epic of Gilgamesh*, describing it simply as an epic. It is based on the epic poem describing the ancient Babylonian king Gilgamesh. Martinů adapted Reginald Campbell's translation of the poem into a proper libretto. This large choral work for soloists, speaker, and chorus features music that combines medieval vocal writing with more contemporary orchestration. Martinů finished the piece in 1955, near the end of his life.

Musical Legacy

Martinů's demand as a teacher in the United States and throughout Europe stamped his influence on the musical world. His prolific compositional career spanned a wide array of genres and styles, including the symphony, opera, song, ballet, chamber, and solo music; and he drew on musical ideas from Baroque, classical, modernist, jazz, and folk sources.

Paul E. Killinger

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Evans, Peter. "Martinů the Symphonist." *Tempo* 55/56 (Autumn/Winter, 1960): 19-26. In a fairly technical essay, Evans examines Martinů's symphonic work both in the physical scores and in the composer's overall aesthetic approach to the genre.

Racek, Jan, and Jiří Vysloužil. "Problems of Style in Twentieth Century Czech Music." *The Musical Quarterly* 51, no. 1 (January, 1965): 191-204. This article outlines the major Czech musical figures usually associated with nationalism or modernism, and it offers insight into some of the political and social factors that play into the country's musical history.

Šafránek, Miloš. *Bohuslav Martinů*. London: Dennis Dobson, 1946. Written by Šafránek while Martinů was alive, this book offers a thorough biography as well as analyses of several of the composer's significant works.

_____. "Martinů's Musical Development." *Tempo* 72 (Spring, 1965): 11-15. Šafránek offers an overall aesthetic picture of the composer's career, and he briefly describes some of Martinů's music in a variety of genres, without an in-depth analysis of the score.

See also: Bartók, Béla; Debussy, Claude; Hogwood, Christopher; Janáček, Leoš; Stravinsky, Igor; Theremin, Léon.

Hugh Masekela

South African jazz composer, singer, and trumpet player

Masekela fused American jazz music with South African song styles, creating his own genre of music appreciated by jazz and world music fans alike. One of the earliest musicians to leave South Africa, he led a diaspora of African musicians to South African jazz and world acclaim.

Born: April 4, 1939; Witbank, South Africa
Also known as: Hugh Ramopolo Masekela (full name)
Member of: The Jazz Epistles

Principal recordings

ALBUMS (solo): *Trumpet Africane*, 1962; *Americanization of Ooga Booga*, 1966; *The Emancipation of Hugh Masekela*, 1966; *Grr*, 1966; *Hugh Masekela's Latest*, 1967; *Lasting Impressions of Hugh Masekela*, 1968; *Masekela*, 1968; *The Promise of a Future*, 1968; *Home Is Where the Music Is*, 1972; *I'm Not Afraid*, 1973; *Masekela Introducing Hedzoleh Soundz*, 1973 (with Hedzoleh Soundz); *The Boy's Doin' It*, 1975; *Colonial Man*, 1976; *Melody Maker*, 1977; *Main Event*, 1978 (with Herb Alpert); *Technobush*, 1984 (with Kalahari Band); *Waiting for the Rain*, 1985; *Tomorrow*, 1986; *Uptownship*, 1988; *Beatin' Aroun' de Bush*, 1992; *Hugh Masekela and Union of South Africa*, 1994 (with Union of South Africa); *Reconstruction*, 1994; *Stimela*, 1994; *Johannasburg*, 1995; *Black to the Future*, 1998; *Note of Life*, 1999; *Sixty*, 2000; *Live at the B.B.C.*, 2002; *Time*, 2002; *Umoja: Spirit of Togetherness*, 2002; *Revival*, 2005; *Pola*, 2008.

ALBUMS (with the Jazz Epistles): *Jazz Epistle Verse 1*, 1960; *Jazz in Africa, Vol. 1: Jazz Epistles*, 1994.

WRITINGS OF INTEREST: *Still Grazing*, 2004.

The Life

Born during the early days of World War II, Hugh Ramopolo Masekela (hyew ma-seh-KEH-lah) spent his first six years in a town alive with the sounds of wedding choirs and brass bands, and the radios and gramophones in his neighbors' homes played American jazz. Masekela heard percussion music in the boots issued to coal-mine workers and street sweepers, who danced in them on the streets and in the parks. Masekela's grandmother ran a shebeen, an illegal bar where black South Africans gathered to drink liquor during the apartheid-era prohibition of alcohol for blacks. At the shebeen, he heard migrant workers sing the sad folk and traditional songs of their many ethnic homelands.

In the 1950's, Masekela attended St. Peter's Boarding School, in Alexandra Township, run by Father Trevor Huddleston, who sponsored Masekela's first band, called the Huddleston Jazz Band. Masekela went on to play for the *African Jazz and Variety* touring show in several Southern African cities. In 1960 Masekela had formal music study at the Manhattan School of Music in New York City. Dizzy Gillespie, Theolonious Monk, Harry Belafonte, and fellow South African Miriam Makeba were among the successful musicians who influenced and supported Masekela in those days. During his life, he was married three times, once to Makeba, and he is the father of three children.

The Music

Masekela performed in recording sessions for numerous jazz musicians, eventually recording his own arrangements and compositions. As a soloist and bandleader, he recorded twenty albums between 1966 and 2007 with several record labels, including his own Chisa label. He enjoyed a long and successful career performing and opening for musicians Stevie Wonder, Herb Alpert and Belafonte. After a rigorous schedule of traveling and touring throughout the world, he returned to South Africa in 1991. Though he started as a jazz musician, his music reflects many of the influences, songs, and sounds of his early days in the streets and the township.

Early Works. In 1958 Masekela created orchestrations and played in the orchestra for the musical *King Kong* (1959). In 1959 he moved to Capetown and joined the trio Jazz Epistles headed by Abdulla Ibrahim, then known as Dollar Brand. In 1960 the album *Jazz Epistle Verse I* was released by Gallo Records. In the United States, he played trumpet on several jazz recordings, including *The Many Voices of Miriam Makeba*, and he eventually recorded his first feature album *Trumpet Africaine*.

In 1964 he formed a quartet and added vocals that expressed his many childhood influences and memories. With this hybrid sound and his own band, he released the album *Americanization of Ooga Booga*. Favorable reviews noted that Gillespie, John Coltrane, and Freddy Hubbard had influenced Masekela, but the original sound of "township bop" was quickly becoming Masekela's trademark. After television appearances and the establishment of his own record label Chisa, Masekela released the instrumental single "Grazin' in the Grass," a number-one hit in 1968, bolstering Masekela and his new sound into the mainstream of jazz music.

Hugh Masekela. (AP/Wide World Photos)

Graceland Tour. After the touring and recording years of the 1970's, Masekela moved to Botswana, a neighboring country to South Africa. There, he started the Botswana International School of Music with Khabi Mngoma. Nevertheless, Masekela was forced to leave Botswana in 1985 after a massacre by the South African Defense Force killed close friends in a political raid. In 1987 Masekela persuaded Paul Simon to put together a South African touring band for Simon's album *Graceland*. The Graceland Tour featured South African musicians, Ladysmith Black Mambazo, Makeba, and musicians from Masekela's band. The tour created awareness about the apartheid oppression in South Africa, although there was much controversy about Simon's work in South Africa during an international ban on performances there.

Sarafina! In 1988 the musical *Sarafina!* (1987) opened on Broadway after a long and successful run at Johannesburg's famous Market Theatre. The musical portrayed the Soweto uprising in 1976 from the perspective of a young black girl, and it featured Masekela both as a composer and as a performer. Cast members were brought from South Africa's townships, and Masekela supervised the young performers for two years as the show toured the United States. In 1992 the film version, starring Whoopi Goldberg, was released. The Broadway musical received five Tony Award nominations, and it became yet another milestone in the South African awareness projects for which Masekela was becoming well known. Singers from the cast were also featured on his album *Uptownship*, which soared to the top of the jazz charts.

Still Grazing. After returning to South Africa in 1991, Masekela's retrospective albums became his focus. *Still Grazing* was released in 2004, and it featured hits such as "Grazin' in the Grass" and "Stimela (Coal Train)" along with tracks compiled from six albums released during Masekela's formative years of 1966 to 1974. The album's release coincided with the autobiographical book of the same title, and Masekela has continued releasing retrospective recordings and touring in and out of South Africa with his own band and other South African musical acts.

Musical Legacy

Masekela launched an entire generation of South African musicians onto the international stage, a contribution as important as his own compositions and performances. From the day he received Louis Armstrong's secondhand trumpet in a charity campaign to send instruments to South African youth, and through his years playing with internationally known musicians and in a variety of musical styles, Masekela developed his own brand of world music, sometimes known as "township jazz."

Masekela was featured in the film *Amandla!* (2002), a documentary that demonstrated the power of music during the apartheid years. The struggle, as it is called among South Africans, was kept alive and eventually ended in part because of audiences being brought to awareness of South Africa's injustices and horrendous racism through the music of Masekela and that of the musicians he influenced, mentored, and copied.

Susan W. Mills

Further Reading

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Masekela, Hugh, and D. Michael Cheers. *Still Grazing*. New York: Crown, 2004. This autobiography of Masekela chronicles his life from his birth in South Africa until 2004. It outlines all of Masekela's musical groups and albums, and it includes several photographs.

Muller, Carol. *South African Music: A Century of Traditions in Transformation*. New York: ABC-CLIO, 2004. This primer on South African music in the twentieth century includes migration information about Masekela and other South African musicians, as well as a chapter on the Graceland Tour controversy.

Shipton, Alyn. *A New History of Jazz: Revised and Updated Edition*. New York: Continuum, 2007. An overview of jazz history, that features Masekela and South African jazz music in the "Jazz as World Music" chapter.

See also: Alpert, Herb; Armstrong, Louis; Belafonte, Harry; Cahn, Sammy; Coltrane, John; Gillespie, Dizzy; Makeba, Miriam; Monk, Thelonious; Simon, Paul; Wonder, Stevie.

Johnny Mathis

American popular music songwriter and singer

A popular singer with soaring album sales, Mathis is known worldwide for his rich, velvety-smooth voice, with which he emphasizes long sustained notes and heavy vibrato.

Born: September 30, 1935; Gilmer, Texas
Also known as: John Royce Mathis (full name)

Principal recordings

ALBUMS: *Johnny Mathis*, 1957; *Warm*, 1957; *Wonderful Wonderful*, 1957; *Merry Christmas*, 1958; *Swing Softly*, 1958; *Faithfully*, 1959; *Heavenly*, 1959; *Open Fire, Two Guitars*, 1959; *Johnny's Mood*, 1960; *I'll Buy You a Star*, 1961; *Romantically*, 1963; *The Sweetheart Tree*, 1965; *Up, Up, and Away*, 1967; *Those Were the Days*, 1968; *Close to You*, 1970; *Love Story*, 1971; *The First Time Ever (I Saw Your Face)*, 1972; *Song Sung Blue*, 1972; *I'm Coming Home*, 1973; *Killing Me Softly with Her Song*, 1973; *Me and Mrs. Jones*, 1973; *The Heart of a Woman*, 1974; *Feelings*, 1975; *When Will I See You Again*, 1975; *I Only Have Eyes for You*, 1976; *That's What Friends Are For*, 1978 (with Deniece Williams); *You Light Up My Life*, 1978; *The Best Days of My Life*, 1979; *A Special Part of Me*, 1984; *Right from the Heart*, 1985; *In the Still of the Night*, 1989; *All About Love*, 1996; *Mathis on Broadway*, 2000; *Winter Wonderland*, 2005.

The Life

John Royce Mathis (MATH-ihs) was the fourth of seven children born to Clem and Mildred Mathis. While young, Johnny and his family moved to San Francisco, where Clem shared with Mathis a great love for music, teaching him songs and musical routines and enrolling him for voice lessons at the age of thirteen. Mathis attended George Washington High School, where he was known for his singing and for his athletic ability. He excelled at high jumping, hurdling, and basketball. In 1954 Mathis attended San Francisco State College, where he set the high jump record for that school.

After singing in various nightclubs in San Francisco, Mathis was asked by Columbia Records to travel to New York to record music. He recorded an album of jazz-oriented renditions in March, 1956. After Columbia Records placed him under the supervision of producer Mitch Miller, Mathis recorded two popular hits in the fall of 1956, "Wonderful! Wonderful!" and "It's Not for Me to Say." In 1957 he recorded his first number-one hit, "Chances Are." The first "greatest hits" album in the music industry, *Johnny's Greatest Hits*, was recorded by Mathis in 1958.

During the 1960's, Mathis concentrated on making albums, and he became Columbia Records' most successful album artist. In 1978 he recorded his second number-one hit, "Too Much, Too Little, Too Late," a duet with Deniece Williams. Mathis continued to produce and to sell albums through the 1980's and 1990's. After 2000, he began limiting

his concert appearances to between fifty and sixty per year.

The Music

Mathis is noted for his nasal tenor voice soaring to hit the high notes. Early in his career, he recorded numerous singles that are still popular and frequently requested on radio stations, but his height of popularity came as an album artist. He recorded dozens of albums that reached gold and platinum status, with seventy-three albums making the *Billboard* charts. His romantic songs offer the promise of romance that can exist forever.

Wonderful Wonderful. The second album recorded by Mathis, *Wonderful Wonderful*, contained twelve songs, none of which were his first few singles. Featuring an orchestra under the direction of Percy Faith, this album is a substantial recording. In singing Cole Porter's "Looking at You" and "All Through the Night" and Johnny Mercer's "Day In, Day Out" and "Early Autumn," Mathis demonstrates a voice in control, perfectly tuned and vibrantly full of life. "Too Close," "Looking at You," and "Day In, Day Out" were arranged by Bob Price, while Faith arranged the other nine.

Johnny's Greatest Hits. With crystal-clear diction, Mathis in this 1958 album delivers a number of popular romantic ballads with beautiful artistry. The musical arrangements are well constructed. The 1958 album begins with "Chances Are," one of Mathis's most successful songs. In this album, the song has an elegant arrangement that includes harp, piano, and strings accompanying the flawless voice of Mathis. His embracing sensitivity is captured in "The Twelth of Never," featuring a great arrangement for the harp. Mathis passionately sings "All the Time," handling the tempo changes without error.

Mathis celebrates the pure joy of true love in his rendition of "Wonderful! Wonderful!" The upbeat melody continues throughout the song. His singing of the love ballad "Wild Is the Wind" is enhanced by superb chord changes and subtle tempo changes. Accompanied by an elegant arrangement with the piano, Mathis croons "It's Not for Me to Say" with his deep affection for his one true love. Stirring the emotions of adoring listeners with his incredible voice, *Johnny's Greatest Hits* stayed on the *Billboard* Hot 100 chart for an incredible 490 weeks.

The Christmas Music of Johnny Mathis. Consisting of fifteen selections from holiday tunes performed by Mathis over several decades, this 1993 album demonstrates his consistent singing style, regardless of current crazes or fads in the music industry. Using his smooth style and warm approach, Mathis brings such Christmas favorites as "It's Beginning to Look a Lot Like Christmas," "Have Yourself a Merry Little Christmas," "It's the Most Wonderful Time of the Year," "Sleigh Ride," and "Silver Bells" into the hearts of the listeners. This album is a definitive compilation of Christmas songs by Mathis, one of nine Christmas albums that he has recorded.

The Essential Johnny Mathis. This 2004 compilation contains most of the songs for which Mathis is famous, the forty tracks covering 1956 through 2000. Most of his early hits are performed under the direction of Ray Conniff, while others are arranged and conducted by Faith and Gene Page. One Christmas song, "Sleigh Ride," is included. He also sings his versions of a variety of songs from Broadway shows, including *Gypsy*, *Cats*, and *West Side Story*. His popular duet with Williams, "Too Much, Too Little, Too Late," is beautifully arranged and performed.

Musical Legacy

Mathis is noted for his superb artistry, his musicianship, his articulation, his song interpretations, his remarkable professionalism, and his shy, innocent charm. As he sings from deep within his soul, he projects a warm, sincere sensitivity that permeates the soul of the listener. A legendary performer, Mathis has communicated through his timeless music during six different decades with all audiences worldwide.

The work of Mathis spans several genres, including jazz, soft rock, traditional pop, soul, rhythm and blues, and Latino. He has recorded more than 110 albums, and sold more than 350 million records, making him one of the largest album sellers of all time. He has been awarded three Grammys, he is a member of the Grammy Hall of Fame, he has taped twelve television specials, he has made more than three hundred television guest appearances, and he has a star on the Hollywood Walk of Fame. In 2003 he was awarded the Lifetime Achievement Award of the Academy of Recording Arts and Sciences.

Alvin K. Benson

Further Reading

Bloom, Ken. *The American Songbook: The Singers, Songwriters, and the Songs*. New York: Black Dog & Leventhal, 2005. Features the personal and professional history, the great songs, and the important contributions of more than two hundred artists, including Mathis.

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Hadleigh, Boze. *Sing Out! Gays and Lesbians in the Music World*. New York: Barricade Books, 1997. One chapter is devoted to an overview of Mathis's life and his great musical career, with comments about his sexual orientation.

Jasper, Tony. *Johnny: The Authorised Biography of Johnny Mathis*. London: W .H. Allen, 1983. An in-depth look into the life of Mathis, including information about his relationship with his parents, his recording sessions, his character, and his friends and family. Includes a comprehensive discography.

See also: Burke, Johnny; David, Hal; Dozier, Lamont; Mercer, Johnny; Porter, Cole; Willson, Meredith.

Dave Matthews

American rock singer, songwriter, and guitarist

Matthews is noted for his percussive guitar-playing style, his unusual vocal timbre, and his penchant for incorporating a variety of stylistic influences to create his distinct sound.

Born: January 9, 1967; Johannesburg, South Africa
Also known as: David John Matthews (full name)
Member of: The Dave Matthews Band

Principal recordings

ALBUMS (solo): *Some Devil*, 2003.

ALBUMS (with Dave Matthews Band): *Remember Two Things*, 1993; *Under the Table and Dreaming*, 1994; *Crash*, 1996; *Before the Crowded Streets*, 1998; *Everyday*, 2001; *Busted Stuff*, 2002; *Stand Up*, 2005.

The Life

David John Matthews was born to physicist John Matthews and architect-painter Val Matthews in Johannesburg, South Africa, in 1967. In 1969 he relocated to suburban New York with his parents and three siblings. By age nine, Matthews had developed an ardent interest in music, and he began taking guitar lessons. Matthews returned to Johannesburg following his father's untimely death in 1977, immersing himself in the works of local musicians while attending school.

In 1986 Matthews returned to the United States in order to avoid compulsory South African military service, which conflicted with the family's religious philosophy. Matthews eventually settled in Charlottesville, Virginia, where he worked as a bartender at Miller's, a pub frequented by prominent local musicians. Eager to develop his song sketches yet apprehensive about performing in public, he elicited the help of several of these artists, including percussionist Carter Beauford, violinist Boyd Tinsley, saxophonist Leroi Moore (who died in August, 2008), and bassist Stefan Lessard, who formed the Dave Matthews Band. Matthews cofounded ATO Records in 2000, and he is active as a singer, guitarist, and songwriter. He moved to Seattle, Washington, with his wife, Ashley, and their three children.

The Music

Matthews's musical style is noted for its eclecticism, drawing from Latin, African, jazz, folk, and rock influences, among others. While broadly described by many as a rock artist, Matthews and his music defy categorization. Within the context of the Dave Matthews Band as well as solo performance, Matthews's music emphasizes complex, syncopated rhythmic patterns and frequent improvisation. Rhythmically, Matthews approaches the acoustic guitar as a percussion instrument, preferring syncopated attack patterns by way of closed harmonies rather than by way of open-chord strumming. This, combined with occasional scat singing and other vocalized percussive sounds, complements the busy, asymmetrical drum pat-

terns of Beauford and funk-inspired bass lines of Lessard. The improvisatory element, immediately obvious in live performance, can also be heard in the studio. Collaborators typically bring their ideas to the songwriting process, treating the studio as a sort of extended jam session in expanding and refining Matthews's initial sketches.

Early Works. Although Matthews had been performing with the Dave Matthews Band since 1991, no commercial recording was available until *Remember Two Things*. A mix of studio and live recordings, this album depicted the band in its purest form, with few effects mixed in the studio and no contributions from musicians outside of the core membership of the group. Songs here provided a basis for future work, as diverse stylistic influences were immediately apparent, from the Middle Eastern-influenced "Minarets" and a cover of Bob Dylan's folk ballad, "Christmas Song," to the lengthy, syncopated, and highly improvisatory epic, "Seek Up." Several of the songs from this album were revised for later release.

"Ants Marching." This was one of the band's first major hits, a standard that Matthews performs. It was reworked from *Remember Two Things* to appear on the album *Under the Table and Dreaming*. Typical of much of Matthews's output, the song employs a moderate tempo, syncopated rhythmic patterns, falsetto, percussive guitar textures and vocalizations, and a pronounced improvisatory character that often varies in performances.

"Crash into Me." First released on the *Crash* recording in 1996, this is arguably the Dave Matthews Band's most well-known song. While many typical musical features can be heard, the saxophone and violin take on subordinate roles, used primarily to add color to the overall texture. While some vocal improvisation is utilized in live performance, the song remains fairly consistent with the original recording.

"The Space Between." This *Everyday* ballad represented a drastic stylistic departure. Notable are the absence of the acoustic guitar in favor of an electric, the somewhat simple rhythmic patterns, the nearly nonexistent saxophone and violin lines, and the prevalence of synthesizer effects. The result was more pop-oriented than previous work, and, along with other material from the album, it signaled a trend of experimentation with electronic and computer-generated studio effects which continued on *Stand Up*.

"Bartender." In the tradition of works such as "Seek Up," this tumultuous *Busted Stuff* offering was originally scheduled for release on a discarded (now bootleg) collection dubbed *The Lillywhite Sessions* by fans in reference to former producer Steve Lillywhite. Notable are the song's melancholy lyrics and extended, improvisatory coda, both of which in live performance continue to morph in terms of pitch content and solo-improvisatory characteristics.

"Gravedigger." This live standard was originally released on Matthews's first original solo album, *Some Devil*, in 2003. While much of the album departs from work with the band in terms of timbre and rhythmic characteristics of the accompaniment, this song is often performed with Matthews's voice accompanied by only an acoustic guitar, an approach to performance that dates back to the early days of his career.

Musical Legacy

Matthews has sold more than thirty million albums. Matthews and the Dave Matthews Band have been nominated for and have won numerous awards, including a Grammy Award for Best Rock Performance by a Duo or Group with Vocal for the song "So Much to Say" in 1997 and a Grammy Award for Best Male Rock Vocal Performance for "Gravedigger" in 2004. Matthews is consistently listed among the top-grossing live acts for any given year. Matthews and the Dave Matthews Band follow the jam band tradition of such groups as the Grateful Dead, Phish, and Blues Traveler. They share with those groups a lenient policy on bootleg recordings, an improvisatory and audience-participatory performance aesthetic, and a fervent following of fans.

Gary W. Burdette

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Mettler, Mike. "Profile: Dave Matthews." *Guitar Player* 30, no. 8 (August, 1996): 29-30. A presentation of Matthews's stylistic approach to the acoustic guitar, with a brief biographical and historical account. The article focuses primarily on the *Crash* recording session.

See also: Anastasio, Trey; Dylan, Bob; Fleck, Béla; Garcia, Jerry; Harris, Emmylou; Santana, Carlos; Simon, Paul.

Curtis Mayfield

American soul singer, guitarist, and songwriter

Mayfield's fluid guitar work and sweet falsetto tenor voice helped popularize soul music across racial barriers. His lyrics in the soul genre spoke to the social, economic, and political ills of late twentieth century America.

Born: June 3, 1942; Chicago, Illinois
Died: December 26, 1999; Roswell, Georgia
Also known as: Curtis Lee Mayfield (full name)
Member of: The Impressions

Principal recordings

ALBUMS (solo): *Curtis*, 1970; *Roots*, 1971; *Rapping*, 1972; *Superfly*, 1972; *Back to the World*, 1973; *Got to Find a Way*, 1974; *Sweet Exorcist*, 1974; *Let's Do It Again*, 1975; *There's No Place Like America*, 1975; *Give Get Take and Have*, 1976; *Never Say You Can't Survive*, 1977; *Short Eyes*, 1977; *Do It All Night*, 1978; *Heartbeat*, 1978; *Something to Believe In*, 1979; *The Right Combination*, 1980; *Honesty*, 1982; *We Come in Peace*, 1985; *The Return of Superfly*, 1990; *Take It to the Streets*, 1990; *Love Is the Place*, 1996; *New World Order*, 1996; *Give It Up*, 1998; *Man of Inspiration*, 1998.
ALBUMS (with the Impressions): *The Impressions*, 1963; *Keep on Pushing*, 1964; *The Never Ending Impressions*, 1964; *People Get Ready*, 1965; *Ridin' High*, 1966; *The Fabulous Impressions*, 1967; *This Is My Country*, 1968; *Young Mods' Forgotten Story*, 1969; *Check out Your Mind*, 1970; *The Vintage Years*, 1976 (with Jerry Butler).

The Life

Curtis Lee Mayfield grew up in Chicago, Illinois. As a child he formed a gospel singing group, the Modern Jubilaires, with Jerry Butler, another Chicago singer who would become a soul singer in his own right. After that group dissolved, Mayfield formed another gospel group called the Alphatones. When he was fifteen, he left high school to join the soul group the Roosters. This group already included Butler and Arthur and Richard Brooks. Two years later, Sam Gooden joined, and they renamed themselves the Impressions. Mayfield taught himself to play guitar, tuning the strings to the black keys of the piano, known as open F-sharp tuning. The Impressions released their first single, "For Your Precious Love," on Vee-Jay Records in 1958. In 1960 Mayfield and Butler released another single, "He Will Break Your Heart," which featured Mayfield playing guitar. By 1961, after Butler had left the group, Mayfield was the primary songwriter and de facto leader of the Impressions. The group without Butler signed with ABC-Paramount and released a Top 20 hit titled "Gypsy Woman." Not long afterward, the Impressions and Mayfield released several singles and albums produced and written by Mayfield. Many of the singles reached high into the soul and rhythm-and-blues charts and on the pop charts as well, including songs that addressed civil rights and other social-justice issues.

At the same time Mayfield was working as the staff producer for Okeh Records and writing songs for some of that label's artists. He also formed two of his own record labels: Windy C and Mayfield Records. Both of these labels featured artists performing songs penned by Mayfield. In 1968 he created a third record label, called Curtom, that was

distributed by Buddah Records. In 1970 Mayfield left the Impressions and released four albums in quick succession. The fourth was the sound track to the blaxploitation film *Superfly* (1972). This album put Mayfield at center stage in the world of popular music.

Mayfield continued recording and performing throughout the 1970's and 1980's. He scored the film *Claudine* and wrote the song "On and On," recorded by Gladys Knight and the Pips in 1974. In 1975 he wrote the title song for the film *Let's Do It Again*, and he scored the Aretha Franklin film *Sparkle* in 1976. In 1977 he scored and acted in the film *Short Eyes* (1977). Mayfield signed with Boardwalk Records in 1981 and recorded an album, *Love Is the Place*, and from it two singles made it to the Top 20 on the rhythm-and-blues charts. He joined the Impressions in 1986 for a reunion tour.

Curtis Mayfield. (AP/Wide World Photos)

His right leg was amputated in 1988 because of diabetes, and further tragedy struck in 1990 when a piece of stage lighting fell on him, paralyzing him from the neck down. After a long period of recovery, Mayfield returned to recording and performing, releasing *New World Order* in 1996. Mayfield died on December 26, 1999.

The Music

Keep on Pushing. The Impressions' second album with Mayfield as the driving force features many black-pride songs for which Mayfield became noted. Anthemic in nature, the title track was one of Mayfield's signature tunes. The album reached number four on the black album charts and number eight on the pop charts.

People Get Ready. This work showcased Mayfield's songwriting and arranging talents. The gospel-influenced title track was another in his string of freedom songs and featured Mayfield's guitar playing, lead singing, and the Impressions' incredible vocal harmonies.

Curtis. Released in 1970, *Curtis* was Mayfield's first solo work. A natural progression from his work with the Impressions both lyrically and musically, the album featured lush orchestration, solid percussion that harked back to African beats, a new funkiness, and socially aware lyrics that in Mayfield's hopeful voice brought light to the despair and struggle he saw all around him. The band behind Mayfield was a solid rock-funk force that interacted seamlessly with Mayfield's lead guitar.

Superfly. Mayfield's masterpiece was also his best-selling work. Funky and soulful, the guitar work on this album was as powerful as the lyrics. The lyrics reflected Mayfield's views on the drug abuse and the woes that were decimating African American society. Bleak and angry, Mayfield's message was considerably less hopeful than in his previous work.

Musical Legacy

Mayfield's legacy is political as well as musical in nature. His songwriting blazed musical trails not often traveled in African American and pop music of the 1960's and 1970's, mixing funk, string lead guitar solos, and sweet, forceful harmonies. His lyrics pushed popular black music into political and social commentary, as Bob Dylan pushed rock music in a similar direction. His early 1970 albums were groundbreaking in their portrayal of African American life. His compositions for the Impressions, especially the songs "People Get Ready" and "This Is My Country," are arguably the rhythm-and-blues forerunners of the social commentary to come from the Temptations and Marvin Gaye.

Ron Jacobs

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Werner, Craig. *Higher Ground: Stevie Wonder, Aretha Franklin, Curtis Mayfield, and the Rise and Fall of American Soul*. New York: Three Rivers Press, 2005. A triple biography by one of soul music's better historians, this book contrasts and describes the lives and careers of Mayfield and the others. He places the music in the social context of the 1960's and assesses the influence of gospel music.

See also: Dylan, Bob; Franklin, Aretha; Gaye, Marvin; Hendrix, Jimi; LaBelle, Patti.

Dame Nellie Melba

Australian classical and opera singer

A celebrated operatic soprano, Melba was a major recording artist of the first decade of the twentieth century, and her numerous recordings are among the earliest in the legacy of singing on record.

Born: May 19, 1861; Richmond, Australia
Died: February 23, 1931; Sydney, Australia
Also known as: Helen Porter Mitchell (birth name)

Principal works

OPERATIC ROLES: Gilda in Giuseppe Verdi's *Rigoletto*, 1887; Ophelia in Ambroise Thomas's *Hamlet*, 1888; Lucia in Gaetano Donizetti's *Lucia di Lammermoor*, 1888; Juliette in Charles Gounod's *Romeo et Juliet*, 1891; Marguerite in Gounod's *Faust*, 1895; Brunhilde in Richard Wagner's *Siegfried*, 1896; Violetta in Verdi's *La Traviata*, 1902; Desdemona in Verdi's *Otello*, 1908; Mimi in Giacomo Puccini's *La Bohème*, 1911.

The Life

Nellie Melba, born Helen Porter Mitchell, had parents who were musically inclined and provided her with piano and singing lessons in her youth. At the age of eighteen, she began operatic study with Pietro Cecchi. In 1882 she had a brief and unsuccessful marriage with Charles Armstrong, with whom she had a son, George, born in 1883. An extraordinarily ambitious young woman, Melba had natural vocal flexibility and instinctive musicality.

In 1886 she moved to Europe for further vocal training with Mathilde Marchesi, who also encouraged her to change her stage name to Nellie Melba. (Melba was selected in tribute to her native city of Melbourne.) In 1888 she began her operatic career, and her success was immediate. By the turn of the century, Melba had become widely known as one of the greatest operatic stars of her generation. A consistently successful career spanned both sides of the Atlantic. Melba was knighted by King George V in 1918. Her farewell concert took place in London in 1926, when the singer was sixty-five years old. After her retirement, she moved back to Australia, and she became president of the Melba Memorial Conservatorium in Melbourne.

Melba died suddenly in 1931, after five weeks of an unexplained illness. (Her doctor suggested that she had contracted an infection from eating watercress in London, although this does not seem credible.) She was a hero in her native country, and more than five thousand Australians attended her funeral.

The Music

Melba's creative output can be studied through her operatic roles and studio recordings. In fact, she is one of the first major vocal artists whose legacy

is preserved through early audio recording technology.

Early Career. After study with Marchesi in London, Melba made her operatic debut on October 13, 1887, at the Théatre de la Monnaie in Brussels as Gilda in Giuseppe Verdi's *Rigoletto* (1851). In the following year, she appeared at Covent Garden as Lucia in Gaetano Donizetti's *Lucia di Lammermoor* (1835) and at the Paris Opéra as Ophelia in Ambroise Thomas's *Hamlet* (1868). The critics and public welcomed her with rave reviews, complimenting her beautiful tone quality and excellent vocal technique.

Maturity. In 1903 Melba sang Lucia at the Metropolitan Opera in New York, and her success in that role began an association with the Metropolitan Opera that lasted until 1910. In America she also sang for Oscar Hammerstein's Manhattan Opera and in Chicago. Now in the prime of her career, Melba became particularly well known for her portrayal of the Charles Gounod heroines: Marguerite in *Faust* (1859) and Juliet in *Roméo et Juliette* (1867). She was prepared for both roles by the composer. A brief and unsuccessful stint into the realm of Wagnerian opera, specifically Brünnhilde in *Siegfried* (1876), found Melba in a repertoire too heavy for her light soprano, forcing her into four months of vocal rest. In her final years, she began to concentrate increasingly on the role of Mimi in Puccini's *La Bohème* (1896). She sang her final concert at Covent Garden in London on June 8, 1926.

Dame Nellie Melba. (Library of Congress)

Recorded Legacy. Melba's legacy is preserved primarily through her recordings. In 2002 Naxos released the complete Gramophone Company recordings of Melba on four compact discs. These sessions were derived from her 1904 London recordings. In 2004-2005 Naxos released the complete American Victor Recordings of 1909-1910 on an additional three compact discs. Together, these seven compact discs preserve 148 recordings, and they collectively comprise the vast majority of Melba's recorded legacy.

The London recordings are broken into three distinct sessions. The 1904 recordings were made for the London-based Gramophone & Typewriter company. Most of these recordings are either accompanied by or conducted by Landon Ronald. Highlights include recordings of Mimì's arias and a delicately wrought rendition of George Frideric Handel's "Sweet Bird That Shunn'st the Noise of Folly" from *L'allegro* (1740). A second round of recordings occurred in London and Paris, from 1908 to 1913. By this time, recording quality had improved immensely, and these sessions offer a better aural portrait of the great Melba before her vocal decline. Her Gounod and Massenet recordings from this era are particularly cherished. A final disc captures performances from 1921 to 1926. While quality has improved by this time, the recordings reveal an aged diva in the final days of her career.

The 1909-1910 American sessions offer several items of interest, particularly the *Lucia di Lammermoor* and *Hamlet* mad scenes; more Puccini record-

ings, with a riveting "Vissi d'arte" from *Tosca* (1900); and the "Depuis le jour" from Gustave Charpentier's *Louise* (1900) is perhaps her finest singing on record. The American sessions showcase Melba's greatness, and they are perhaps the best recordings available from the prime of her career.

Musical Legacy

The public was infatuated with Melba during her lifetime, and her recordings provide only an echo of what the true Melba must have been. During her career, critics noted the purity and evenness of her voice from bottom to top, and some of her recordings exemplify these attributes. Melba's voice had the remarkable ability to captivate her audience, although she was not a strong actress. Melba toast and the Peach Melba dessert were named in her honor. She ranks with Enrico Caruso as one of the most important figures in the early history of opera on record.

Matthew Ryan Hoch

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Steane, J. B. "Nellie Melba." In *Singers of the Century*. Portland, Oreg.: Amadeus Press, 1996. This is an excellent short essay on Melba's career and recorded legacy, from the point of view of an esteemed *London Times* voice critic.

See also: Caruso, Enrico; Flagstad, Kirsten; Puccini, Giacomo.

Lauritz Melchior

Danish operatic tenor

Regarded as one of the most preeminent heldentenors of the twentieth century, Melchior was known especially for his performances of the heavy Wagnerian roles. He was the leading Wagnerian tenor at the Metropolitan Opera from 1926 to 1950, as well as at other major opera houses in Europe and the Americas.

Born: March 20, 1890; Copenhagen, Denmark
Died: March 18, 1973; Santa Monica, California
Also known as: Lauritz Lebrecht Hommel Melchior (full name)

Principal works

OPERATIC ROLES: Silvio in Ruggero Leoncavallo's *Pagliacci*, 1913; Tannhäuser in Richard Wagner's *Tannhäuser*, 1918; Canio in Leoncavallo's *Pagliacci*, 1919; Samson in Camilla Saint-Saëns's *Samson et Dalila*, 1919; Sverkel in Johan Peter Emilius Hartmann's *Liden Kirsten*, 1920; Parsifal in Wagner's *Parsifal*, 1924; Siegmund in Wagner's *Die Walküre*, 1924; Turiddu in Pietro Mascagni's *Cavalleria rusticana*, 1924; John of Leyden in Giacomo Meyerbeer's *Le Prophète*, 1928; Jean van Leyden in Giacomo Meyerbeer's *Le Prophète*, 1929; Tristan in Wagner's *Tristan und Isolde*, 1929; Radames in Giuseppe Verdi's *Aida*, 1930; Florestan in Ludwig van Beethoven's *Fidelio*, 1933; Lohengrin in Wagner's *Lohengrin*, 1950; Otello in Verdi's *Otello*, 1960.

The Life

Lauritz Lebrecht Hommel Melchior (LOW-rihtz leh-BREKT HOH-mehl MEHL-kyohr) was born to Jørgen Conradt Melchior, the owner and coprincipal of a private school, and Julie Sofie Møller, a mother of six who died less than a month after the birth of Lauritz. He started his formal vocal studies at the age of eighteen under Poul Bang and received theatrical training from Peter Jerndorff. In 1913, he made his debut in the baritone role of Silvio in Ruggero Leoncavallo's *Pagliacci* at the Royal Theater in Copenhagen. In 1917, following the advice of the American contralto Madame Charles (Sarah) Cahier, he studied with the noted Danish tenor Vilhelm Herold and made his second debut at the same theater in 1918 as a tenor in the title role of *Tannhäuser* (1845), by Richard Wagner. He also studied with Victor Beigel in London, Ernst Grenzebach in Berlin, and Anna Bahr-Mildenburg in Munich.

Melchior had several important debuts in 1924, singing the role of Siegmund in Wagner's *Die Walküre* (1870) at Covent Garden in London, and the role of Parsifal in Wagner's opera of the same name at the Festival House in Bayreuth. In 1926, he made his first appearance in the United States as Tannhäuser at the Metropolitan Opera in New York. Besides frequent appearances at Covent Garden (1924-1939), Bayreuth (1924-1931), and the Metropolitan Opera (1926-1950), he also performed regularly at the State Operas of Berlin (1924-1934) and Hamburg (1927-1930), as well as in Philadelphia (1929-1948), Buenos Aires (1931-1943), Boston (1934-1942), San Francisco (1934-1945), and Chicago (1934-1945).

The Music

Throughout his career, Melchior sang more than thirty-five roles in more then eleven hundred staged performances. Among the most notable collaborators in his Wagnerian performances were sopranos Frida Leider, Kirsten Flagstad, Helen Traubel, and Lotte Lehmann, as well as conductors Arturo Toscanini, Bruno Walter, Wilhelm Furtwängler, and Sir Thomas Beecham. Besides his many Wagnerian roles, he sang Radames in *Aïda*, the title role of Otello in Giuseppe Verdi's opera, Canio in Leoncavallo's *Pagliacci* (1892), John of Leyden in Giacomo Meyerbeer's *Le Prophète* (1849), Samson in Camilla Saint-Saëns's *Samson et Dalila* (1877), Florestan in Ludwig van Beethoven's *Fidelio* (1805), Turiddu in Pietro Mascagni's *Cavalleria rusticana* (1890), and Sverkel in Johan Peter Emilius Hartmann's *Liden Kirsten* (1846).

Melchior also appeared in thousands of concerts; his repertoire included operatic and musical-theater pieces as well as Scandinavian, German, English, and American songs. He retired from opera in 1950 but continued to appear in concert and on radio and television. One of his final performances was in a 1960 radio broadcast of the first act of *Die Walküre* with the Danish Radio Symphony Orchestra in 1960, which was performed as part of a celebration of his seventieth birthday.

Early Works. Before his debut as a tenor in 1918, Melchior performed baritone or bass roles in Denmark, including Douphol and Germont in Verdi's *La Traviata*, Brander in Charles Gounod's *Faust*, Morales in Georges Bizet's *Carmen*, Ottokar in Carl Maria von Weber's *Der Freischütz*, and Antonio in Wolfgang Amadeus Mozart's *Le Nozze di Figaro* (1786; *The Marriage of Figaro*). He also made several recordings as a baritone on Danish HMV (His Master's Voice) between 1913 and 1915.

Lauritz Melchior. (Library of Congress)

Tannhäuser. A romantic opera in three acts composed and written by Richard Wagner, *Tannhäuser* is based on two separate medieval legends and the song contest on the Wartburg. The title role marked Melchior's debut as a heldentenor (a tenor who specializes in Wagnerian roles) at the Royal Theater in Copenhagen in 1918 as well as his first appearance at the Metropolitan Opera in New York in 1926. He performed both the Dresden (1845) and Paris (1861) versions, for a total of more than 140 performances in the major opera houses in Denmark, Norway, Germany, Austria, Spain, France, Argentina, England, and the United States.

Tristan. Wagner's composition of *Tristan und Isolde* was inspired by his relationship with Mathilde Wesendonck and by the philosophy of Arthur Schopenhauer. A music drama in three acts based on a romance by Gottfried von Strassburg, *Tristan und Isolde* (c. 1210) is considered by many to be one of Wagner's most important works. Melchior made his debut in the male title role at the Gran Teatre del Liceu in Barcelona in 1929 and subsequently sang it 222 times; it was the role he most frequently performed.

Lohengrin. A romantic opera in three acts created in the years 1845 to 1848 by Wagner to his own libretto, Lohengrin centers on the legend of the Holy Grail set in Antwerp during the tenth century. Melchior made his debut of the title role at the Hamburg State Opera in 1927 and performed the Knight of the Swan more than one hundred times. Because of disagreement with Rudolf Bing, the Metropolitan Opera's general manager, Melchior departed from the Metropolitan after his last performance of Lohengrin in February of 1950; the performance also marked his last operatic appearance on any stage.

Musical Legacy

Dead at the age of eighty-two, Melchior left behind a legacy of more than three hundred 78-rpm recordings, dating from 1913 into the 1950's on such major labels as Odeon, Danish, German, and English HMV, Nordisk Polyphon, Polydors, Parlophon, Victor, Columbia, and M-G-M Records. He also appeared in radio comedies and television shows and performed in five Hollywood film musicals, including *Thrill of a Romance* (1945), *Two Sisters from Boston* (1946), *This Time for Keeps* (1947), *Luxury Liner* (1948), and *The Stars Are Singing* (1953).

Melchior received numerous awards and honors throughout his career and was made a Commander Cross of Dannebrog (Denmark), a Knight Commander Cross of El Merito (Chile), and a Commander Cross of the White Rose (Finland). A few years before his death, he established his own Lauritz Melchior Heldentenor Foundation through the Juilliard School of New York. The foundation provides cash scholarship awards to promising heldentenors. Among the award recipients are William Cochran, Gary Lakes, Timothy Jenkins, and Ian DeNolfo.

Sonia Lee

Further Reading

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Melchior, Ib. *Lauritz Melchior: The Golden Years of Bayreuth—With Text and Photographs from the Scrapbooks of Lauritz Melchior*. Fort Worth, Tex.: Baskerville, 2003. Written by Melchior's son, a filmmaker and screenwriter, this authentic biography focuses on the years between 1923 and 1931 at Bayreuth. Contains text from Melchior's scrapbooks, numerous photographs, and an accompanying compact disc.

See also: Flagstad, Kirsten; Lehmann, Lotte; Menotti, Gian Carlo.

Memphis Minnie

American blues singer, songwriter, and guitarist

Among the first female blues instrumentalists, Memphis Minnie had an active performance career as a guitarist and singer spanning five decades and producing about two hundred recordings.

Born: June 3, 1897; Algiers, Louisiana
Died: August 6, 1973; Memphis, Tennessee
Also known as: Elizabeth Douglas (birth name); Lizzie Douglas; Lizzie McCoy; Kid Douglas; Minnie McCoy; Minnie Lawlars

Principal recordings

SINGLES: "Bumble Bee," 1929; "When the Levee Breaks," 1929; "Can I Do It for You?, Part 1," 1930; "Can I Do It for You?, Part 2," 1930; "Crazy Crying Blues," 1931; "Let's Go to Town," 1931; "Sylvester and His Mule Blues" 1935; "Good Morning," 1936; "Hot Stuff," 1937; "In My Girlish Days," 1941; "Me and My Chauffeur Blues," 1941; "Shout the Boogie," 1947 (with Blind John Davis); "Three Times Seven Blues," 1947 (with Blind John Davis); "Daybreak Blues," 1948; "Million Dollar Blues," 1948; "Downhome Girl," 1949; "Jump Little Rabbit," 1949; "Tonight I Smile on You," 1949; "Sweet Man," 1950; "Tears on My Pillow," 1950; "World of Trouble," 1953.

The Life

Born just outside New Orleans, Elizabeth Douglas developed an interest in music even before her family moved to Walls, Mississippi (near Memphis), in 1904. The eldest of thirteen children, Douglas quickly learned to accompany her own singing on the banjo she was given in 1905, and by the time she was fifteen she was sneaking out to Beale Street in downtown Memphis, where blues artists played. In 1916 she adopted her childhood name Kid Douglas, and she performed with the Ringling Brothers Circus until 1920. During this time she established a reputation as an accomplished guitarist and singer, and she often played in a duo with guitarist Willie Brown and with various jug bands and itinerant musicians.

For most of the 1920's, Douglas's base was Memphis, where she met her first husband, Joe McCoy. McCoy played guitar and sang, and the two of them actively performed on Beale Street and for countless parties, picnics, and other social functions. During an informal performance at a Memphis barbershop, they were heard by a Columbia Records talent scout, who brought them to New York in 1929 for their first recording session. It was for the release of these records that McCoy was dubbed Kansas Joe, and Douglas became Memphis Minnie.

Following the success of their first record releases, Kansas Joe and Memphis Minnie returned to Memphis, where they continued recording. In 1930 they moved to Chicago, where Minnie was based for the next twenty-seven years. She and McCoy continued recording and performing together until they divorced in 1935. During this period, Minnie became known as a blues guitarist who could outplay just about any of her contemporaries and as a redoubtable woman who drank, gambled, fought, cursed, and chewed tobacco. After her divorce, Minnie capitalized on her increasing fame, playing often at the 708 Club as well as touring regularly throughout the South and returning periodically to Memphis.

In 1939 Minnie married another guitarist, Little Son Joe (Ernest Lawlars), with whom she toured and recorded for the rest of her professional life. While still based in Chicago, she began to branch out, living for extended periods in Indianapolis, Indiana, and Detroit, Michigan, in the late 1940's. Both in ill health, Minnie and Lawlars returned to Memphis permanently in 1957. Minnie's career was ended by a severe stroke in 1960, and Lawlars died in 1961. Following a long period of deterioration, Minnie died in 1973.

The Music

Minnie probably composed or helped to compose almost all of the two hundred or so recordings she made from 1929 to 1953. Exact attributions are incomplete or, in many cases, missing, and this is compounded by the fact that Minnie was occasionally credited by her married surnames as well as her stage name. Her guitar style was largely formed by the time of her initial recordings, but at first her singing was shrill and insecure. As the recordings

continued, a rising comfort level is evident in her singing, which began to demonstrate a rhythmic confidence not common to her Chicago blues contemporaries. In this regard, she seems to have absorbed much of the style of the classic blues singers of the 1920's, such as Ma Rainey and Bessie Smith. As a guitarist, she demonstrated great versatility in her roles as soloist and accompanist to McCoy, capable of playing lead or rhythm as well as in the bottleneck style. By 1941 she even experimented with an electric guitar (her preferred instrument remained the steel-bodied National she had been playing since before 1930), although she generally left the electric instrument to Lawlers, who was heavily featured on their last recordings.

"Bumble Bee." Almost all of Minnie's recordings made from 1919 to 1934 were done with McCoy. Generally, one is featured with the other playing accompaniment, although there are several examples of theatrical duets, such as both parts of "Can I Do It For You?," performed in the tradition of black vaudeville acts such as Butterbeans and Susie. One of the tunes from their first recording session was Minnie's "Bumble Bee," which remained unreleased by Columbia Records until a rerecording of the same number for Vocalion became a hit eight months later. Minnie made five recordings of this composition (including one with the Memphis Jug Band), and it became one of her signature songs. The subject matter was a series of risqué allusions to a bumble bee's stinger. Imagery from nature is common in Minnie's songs, perhaps stemming from her rural upbringing.

"Sylvester and His Mule Blues." For her first session following the break with Kansas Joe, Minnie also made a break with the elemental country blues style they had shared. On "Sylvester and His Mule Blues," she is accompanied by a pianist rather than another guitarist, and her own style of playing has become more melodic, as opposed to the older, more intricate picking style evident on the McCoy recordings. The subject matter of this recording is also more sophisticated, with the lyrics representing a conversation between President Franklin Roosevelt and a black sharecropper who is not buying the promises of the New Deal.

Memphis Minnie. (Hulton Archive/Getty Images)

"Me and My Chauffeur Blues." Probably Minnie's most successful recording, "Me and My Chauffeur Blues" was made early in her relationship with Lawlars. Moving away from the rural imagery of her earlier compositions, the lyrics of this tune shift the dominance in the relationship to the woman, who casts her lover as a chauffeur who will "drive me downtown" but whom she plans to shoot because she does not want him riding other girls around. The modern elements are further emphasized by the inclusion of the electric guitar for the first time on a Minnie recording. A remake of this for Checker Records in 1952 attempted to update the sound with drums, piano, and blues harmonica, although it was not successful.

"World of Trouble." The generally unsatisfying attempts to present Minnie in an updated, postwar Chicago blues setting are common to her later recording sessions. "World of Trouble" is the most successful of these, with the prototypical Chicago blues group of electric guitar, piano, and drums providing a sensitive backing to what was a traditional blues lamenting the cold, both in terms of climate and loneliness. Minnie's voice has become thicker and

darker, retaining its rhythmic qualities but more expressive in the "moaning" associated with Rainey in her later years of recording.

Musical Legacy

Minnie's tunes have been covered by Chuck Berry, Bob Dylan, Led Zeppelin, and the Rolling Stones, among many others. As one of the few women instrumentalists during the 1930's and 1940's, she has been an inspiration to women performers, who see her as a worthy successor to the classic blues singers of the 1920's. Despite her reputation for toughness (and occasional violence), she was remembered fondly as a mentor by young blues artists, including Little Walter and Homesick James.

John L. Clark, Jr.

Further Reading

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Shaw, Arnold. *Honkers and Shouters: The Golden Years of Rhythm and Blues*. New York: Macmillan, 1978. This book is one of the few to contextualize the blues scene in Chicago in the 1930's, with brief mention of Minnie.

See also: Berry, Chuck; Howlin' Wolf; Jagger, Sir Mick; Rainey, Ma; Smith, Bessie.

Gian Carlo Menotti

Italian classical composer

Menotti's lyrical compositional style harked back to the lush vocalism of the nineteenth century while never losing its innovative edge. His operas made a fresh impact on the dramatic music repertoire of the twentieth century.

Born: July 7, 1911; Cadegliano, Italy
Died: February 1, 2007; Monaco

Principal works

BALLETS: *Sebastian*, 1944; *Errand into the Maze*, 1947; *The Unicorn, the Gorgon, and the Manticore: Or, The Three Sundays of a Poet*, 1956.

CHAMBER WORKS: *Four Pieces*, 1936 (for string quartet); *Trio for a House-warming Party*, 1936 (for piano, cello, and flute); Suite, 1973 (for two cellos and piano); *Cantilena e scherzo*, 1977 (for harp and string quartet); Trio, 1996 (for violin, clarinet, and piano).

CHORAL WORKS: *The Death of the Bishop of Brindisi*, 1963 (for soloists, choruses, and orchestra); *Landscapes and Remembrances*, 1976 (for voices, chorus, and orchestra); *Miracles*, 1979 (for boys' chorus and orchestra); *Missa o pulchritudo*, 1979 (for voices, chorus, and orchestra); *A Song of Hope*, 1980 (for baritone, chorus, and orchestra); *Moans, Groans, Cries, and Sighs (A Composer at Work)*, 1981 (for six-part chorus); *Muero porque no muero*, 1982 (cantata; for soprano, chorus, and orchestra); *Mass for the Contemporary English Liturgy*, 1985 (for voices and organ); *My Christmas*, 1987 (for male chorus and chamber orchestra); *For the Death of Orpheus*, 1990 (for tenor, chorus, and orchestra); *Llama de amor viva*, 1991 (for baritone, chorus, and orchestra); *Gloria*, 1995 (for tenor, chorus, and orchestra).

INSTRUMENTAL WORKS: *Six Compositions for Carillon*, 1934; *Ricercare*, 1984 (for organ).

OPERAS (music and libretto): *Amelia al ballo*, 1937 (*Amelia Goes to the Ball*); *The Old Maid and the Thief*, 1939 (radio opera); *The Island God*, 1942; *The Medium*, 1946; *The Telephone: Or, L'Amour à trois*, 1947; *The Consul*, 1950; *Amahl and the Night Visitors*, 1951 (television opera); *The Saint of Bleecker Street*, 1954; *Maria Golovin*, 1958; *Labyrinth*, 1963 (television opera); *L'ultimo selvaggio*, 1963 (*The Last Savage*); *Martin's Lie*, 1964 (children's church opera); *Help, Help, the Globolinks!*, 1968 (children's opera); *The Most Important Man*, 1971; *Tamu-Tamu*, 1973 (*The Guests*; chamber opera); *The Egg*, 1976 (children's church opera); *The Hero*, 1976 (comic opera); *The Trial of the Gypsy*, 1978 (children's opera); *Chip and His Dog*, 1979 (children's opera); *La loco*, 1979; *The Boy Who Grew Too Fast*, 1982 (children's opera); *A Bride from Pluto*, 1982 (children's opera); *Goya*, 1986; *The Wedding*, 1988 (comic opera); *The Singing Child*, 1993.

ORCHESTRAL WORKS: *Pastorale and Dance*, 1934 (for piano and string orchestra); Piano Concerto in F, 1945; *Apocalypse*, 1951; Violin Concerto in A, 1952; *Lewisohn Stadium Fanfare*, 1965 (for brass, timpani, percussion, and strings); *Fantasia*, 1976 (for cello and orchestra); *The Halcyon*, 1976; Double Bass Concerto, 1983.

PIANO WORKS: *Variations on a Theme of Schumann*, 1930; *Poemetti per Maria Rosa: Twelve Pieces for Children*, 1937.

VOCAL WORKS: *The Hero*, 1952 (for voice and piano); *Canti della lontananza*, 1967 (cycle of seven songs for soprano and piano); *Triplo concerto a tre*, 1970 (for soloists and chamber orchestra); *Five Songs*, 1981 (for tenor and piano); *Nocturne*, 1982 (for voice, harp, and string quartet); *Jacob's Prayer*, 1997 (for voices and orchestra).

The Life

Gian Carlo Menotti (zhyahn KAHR-loh meh-NAH-tee) was born the sixth of ten children. His mother was an amateur musician and was responsible for his early musical education. By the time he entered the Milan Conservatory at the age of thirteen he had already written two operas, including *The Death of Pierrot*, which he completed when he was ten. In 1928 he began his studies with Rosario Scalero at the Curtis Institute of Music in Philadelphia, Pennsylvania. It was here that his lifelong friendship with the composer Samuel Barber began.

Menotti's career as an opera composer was launched with two successful scores in the opera buffa style: *Amelia Goes to the Ball*, which premiered in 1937, and *The Old Maid and the Thief*, which premiered on NBC radio and on the stage in 1939. Menotti's personal life settled down in 1943 when he and Barber moved into a home together in Mount Kisco, New York. *The Medium*, a tragic opera which established Menotti as a successful composer-librettist, and the comedy *The Telephone* premiered in 1946 and 1947 respectively and ran as a double bill in productions in the United States and Europe.

The Consul was his first full-length opera. It was a tragedy based on ideas from one of Menotti's film scripts, and it premiered with great success on March 15, 1950. On Christmas Eve of the following year, NBC premiered his television opera, *Amahl and the Night Visitors*. His next success, *The Saint of Bleecker Street*, once again commanded critical acclaim.

Menotti composed *The Unicorn, the Gorgon, and the Manticore* on a commission from the Elizabeth Sprague Coolidge Foundation in 1956 around the time he was writing the libretto for Barber's opera *Vanessa*. Menotti's next opera, *Maria Golovin*, was another commission from NBC and premiered in 1958. He founded the Spoleto Festival of Two Worlds that same year and served as its director until 1967.

The 1960's, 1970's, and 1980's saw an explosion of composition, the bulk of which was opera. In 1973 Menotti and Barber sold their home in New York, and Menotti moved to Scotland with his adopted son Francis. Menotti expanded the Spoleto Festival to Charleston, South Carolina, in 1977. Conflicts with the director of the U.S. festival nearly led to Menotti's dismissal in 1991. However, he retained control until 1993, when he withdrew. In spite of this, he continued his artistic endeavors. In 1995 he was commissioned by the American Choral Directors to write a *Gloria* in honor of the 1995 Nobel Peace Prize, and in 1996 he directed his second film version of *Amahl and the Night Visitors*.

The Music

Menotti's style of composition was traditionally tonal in an age of avant-garde composition. He rejected atonality because he felt it had limited expressive qualities. He did compose music in several genres, including cantatas, ballets, symphonic poems, piano concerti, songs, and chamber music; however, his operas remain his most important contribution to the repertoire. He was the librettist for his own works, having the luxury of building a musical composition on a foundation of his own creation.

The Medium. Premiered in 1946, this opera tells the story of a dissembling spiritualist who preys on grieving families in order to make money. During one of her many feigned séances the medium feels a cold hand at her throat. This leads to her slow descent into madness as the voices of the dead begin to fill her mind, causing her to lash out at her daughter and the Gypsy boy she has taken in during her travels. Menotti uses dissonance to create an

Gian Carlo Menotti. (Library of Congress)

eerie atmospheric effect, and it is striking in contrast to the tonal nature of the rest of the music.

The Consul. Winner of the Drama Critics' Circle Award as well as the Pulitzer Prize in Music, this opera premiered in 1950 at the beginning of the Cold War. Set in an unnamed country, the story centers on the wife of a resistance fighter who is desperately attempting to escape her totalitarian country with her family. Although the opera is named for him, the consul never appears on stage. Instead, Menotti uses a wide cast of characters, all stuck in a looping story of waiting in the consulate's outer office, to tell the story of human beings being denied their humanity.

The music becomes a powerful reminder of the ever-present oppression that plagues the characters as well as their own inner struggles. A wide variety of orchestral colors, driving rhythms, soaring vocal lines, and short declamations paint this drama in a large scale.

Amahl and the Night Visitors. This work was commissioned by NBC television and premiered on Christmas Eve, 1951, the first opera written specifically for television. It enjoyed a long and successful run, being aired every year during the Christmas season. In addition to this, the opera was produced seasonally across the country and around the world.

Menotti's use of music to express the various characters of the opera is masterful. The foolish old King Kaspar's aria, "This Is My Box," is both delightful and silly, while the mother's aria, "All That Gold," betrays the desperate situation in which she and her son live. Melchior's aria, "Woman, You May Keep the Gold," is grand and sympathetic, communicating the generosity of the king's spirit and the promise of the Christ child.

The Saint of Bleecker Street. In the serious style of *The Consul*, this opera continues the theme of the physical versus the spiritual worlds seen in *The Medium*. It premiered in 1954 and won the New York Music Critics' Circle Award for Best Opera as well as a Drama Critics' Circle Award and the Pulitzer Prize for Music in 1955.

Once again Menotti uses music to draw the characters. Annina is a religious mystic who experiences the stigmata in the first scene of the opera, and her music expresses her otherworldly beauty of spirit. Her agnostic brother, Michele, is expressed through harsh, rhythmically driven music. Desideria, Michele's mistress, starts the opera with worldly music in the vein of Michele's. At the end of act 2, however, when she is dying and Annina is comforting her, Desideria's music begins to sound like Annina's.

Musical Legacy

Although he retained his Italian citizenship all his life, Menotti was lauded as an American opera composer. He utilized music to convey a story, with all its emotional nuances, to the audience, and was not afraid to reject the more popular avant-garde styles of composition in order to express his own artistic visions. His influence was seen in the operas of his lifelong companion, Barber, and similar ideas were reflected in the works of English composer Benjamin Britten.

Teri A. Herron

Further Reading

Ardoin, John. *The Stages of Menotti*. Garden City, N.Y.: Doubleday, 1985. Discusses various works by the composer in chronological order by genre and premiere. Includes numerous photographs, illustrations, and short musical examples.

Barnes, Jennifer. "A Daring Experiment." In *Television Opera: The Fall of Opera Commissioned for Television*. Rochester, N.Y.: The Boydell Press, 2003. Discusses the background, execution, and impact of Menotti's *Amahl and the Night Visitors*, the first opera commissioned for television.

Chotzinoff, Samuel. *A Little Night Music: Intimate Conversations with Jascha Heifetz, Vladimir Horowitz, Gian Carlo Menotti, Leontyne Price, Richard Rodgers, Artur Rubinstein, Andrés Segovia*. London: Hamish Hamilton, 1964. The author was the general music manager for NBC who commissioned Menotti to write *Amahl and the Night Visitors*. Includes a transcript of an interview with the composer.

Gruen, John. *Menotti: A Biography*. New York: Macmillan, 1978. A biography based on interviews with the composer at his home at Yester House in Scotland.

Hixon, Donald L. *Gian Carlo Menotti: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 2000. Includes a brief biography, general references about the composer and his music, lists of the composer's works, and a bibliography of works about the composer and the composer's works with a cutoff date of 1997.

See also: Barber, Samuel; Britten, Benjamin.

Sir Yehudi Menuhin

American classical composer, violinist, and conductor

A major violinist, Menuhin is remembered for his delicate tone and his poignantly Romantic musical intuition as well as for his wide-ranging intellectual and spiritual pursuits and his commitment to humanitarian causes.

Born: April 22, 1916; New York, New York
Died: March 12, 1999; Berlin, Germany

Also known as: Lord Menuhin of Stoke d'Abernon

Principal recordings

ALBUMS (as violinist): *Beethoven: Violin Concerto in D Major, Op. 61*, 1947; *Bach: Orchestral Suite No. 3 in D*, 1948; *Bach: Orchestral Suites Nos. 1-3*, 1960 (as conductor); *Fascinating Rhythm: Music of the Thirties*, 1988; *For All Seasons*, 1988; *Jealousy: Hits of the Thirties*, 1990 (with Stéphane Grappelli); *Strictly for the Birds*, 1993; *Yehudi Menuhin: The Album*, 1998.

WRITINGS OF INTEREST: *Violin: Six Lessons with Yehudi Menuhin*, 1971; *Theme and Variations*, 1972; *Violin and Viola*, 1976; *Unfinished Journey*, 1977 (autobiography); *The Music of Man*, 1979 (with Curtis W. Davis); *The Compleat Violinist: Thoughts, Exercises, Reflections of an Itinerant Violinist*, 1986 (renamed *Life Class*); *Unfinished Journey: Twenty Years Later*, 1997.

The Life

Yehudi Menuhin (yeh-HEW-dee MEHN-ew-ehn) was born to Moshe and Marutha Sher, East European Jews who emigrated to Palestine and eventually to the United States. Menuhin spent most of his childhood in San Francisco, where he accompanied his parents to San Francisco Symphony Orchestra concerts. He first expressed a desire to play the violin at age four. He first studied with Sigmund Anker, and in 1923 he began lessons with the concertmaster of the San Francisco Symphony Orchestra, Louis Persinger. The young violinist excelled, moving rapidly in his studies and giving his first public performance at age seven, his New York debut at age nine, his European premiere concerts at ten, and his first world tour at nineteen. His exceptional talent was quickly recognized by other well-known violin pedagogues, including George Enesco and Adolf Busch, both of whom instructed Menuhin in the art of the violin.

In March of 1938, Menuhin met Nola Nicholas backstage at a London concert. He quickly became enamored with the wealthy Australian beauty, and they were married in May of the same year. Although Menuhin's U.S. military service was deferred, during World War II, he tirelessly performed for U.S. troops on the European and the Pacific fronts. His absences from Nola and their two

children, Zamira and Krov, placed a heavy strain on their marriage. Matters were further complicated when Menuhin was introduced to British ballet dancer and actress Diana Gould. After an unsuccessful attempt at reconciliation with Nola in 1946, Menuhin divorced her in 1947, and he married Diana a few weeks later. They had two children, Gerard and Jeremy, and a third son died within an hour of his birth.

Sir Yehudi Menuhin. (AP/Wide World Photos)

The emotionally stressful period of marital conflict with Nola coincided with Menuhin's loss of youthful confidence on the stage and a lapse in technique that prompted him to begin a lengthy reexamination of all aspects of violin artistry. He regained some self-assurance through his inventive use of skills derived from yoga, from Hindu philosophy, and from traditional Indian music, which he discovered on his first tour of India in 1952. Convinced of the practical and spiritual value of Indian culture, Menuhin adopted a daily yoga routine to complement his violin practice, and he began a strict vegetarian diet. As he sought spiritual enlightenment, he became increasingly committed to humanitarian causes, touring India in support of famine relief in 1952, boycotting South Africa from 1956 until the end of apartheid, giving concerts in support of Palestinian refugees after the 1973 Arab-Israeli War, and frequently rallying against the antidemocratic abuses of the Soviet Union.

Menuhin's appointment as artistic director of the Bath Music Festival in 1959 came as part of a gradual career reorientation characterized by an increased focus on conducting and teaching, an adjustment that would prove by the 1980's a necessity because of the severe deterioration of his violinistic abilities. In 1963 he founded the Yehudi Menuhin International School based eventually at Stoke d'Abernon in Surrey, England, a progressive institution with a broad educational program designed to cultivate creative and perceptive musicians. In 1977 he oversaw the creation of a second educational establishment, the International Menuhin Academy at Gstaad, Switzerland. As a conductor, Menuhin developed close relationships with several orchestras, including the Sinfonia Varsovia of Poland and the Royal Philharmonic Orchestra, of which he was named lifetime president in 1982.

Having taken up residence in England many years earlier, Menuhin assumed British citizenship in 1985, and he was accorded the title Sir Yehudi after receiving an honorary knighthood in 1965. In 1993, after being invited to join the House of Lords, he took another title, Lord Menuhin of Stoke d'Abernon. The decorated musician and humanist continued to promote humanitarian causes throughout the 1990's, working with special dedication toward the creation of an Assembly of Cultures intended to encourage multicultural interaction and expression. Despite suffering hearing loss, Menuhin continued appearing as a conductor until a few days before his sudden death from a heart attack on March 12, 1999.

The Music

Menuhin was an exceptional child prodigy. The rapid acquisition of technical facility comprised only part of his youthful brilliance; it was his innate faculty for profound expression that made his playing sound more mature. Age and experience only

refined his musicianship, even in the face of deteriorating technique. Menuhin's virtuosity was never static, but in a lifelong struggle to maintain technical brilliance, his musicality grew into new dimensions.

Youth. In 1927 Menuhin performed Ludwig van Beethoven's Violin Concerto in D Major (1806) at Carnegie Hall, with Fritz Busch conducting. Busch had been hesitant to conduct an eleven-year-old in a concerto of such depth and with so many musical subtleties; he had suggested that a concerto by Wolfgang Amadeus Mozart might better serve the young violinist. Nevertheless, Menuhin quickly persuaded Busch of his interpretive capabilities, bestowing upon Beethoven's music its well-known nobility, refinement, and expressive sophistication. In 1929 Bruno Walter conducted Menuhin in an even greater feat: a performance of concerti by Beethoven, Johann Sebastian Bach, and Johannes Brahms. It was a program of extraordinary variety, difficulty, and intensity, with works that demanded a commanding technique and a discriminating musicality. Deeply moved by Menuhin's musical offering, the Berlin audience attempted to rush the stage after the concert.

In July of 1932, Menuhin recorded Edward Elgar's Violin Concerto in B Minor (1910), with the composer at the conductor's podium. Epic in size and lavishly romantic, Elgar's concerto is overflowing with nocturnal passion and brooding pathos. Menuhin was up to the task; critics immediately acknowledged that Menuhin's performance exhibited a heartfelt tenderness and expressive certitude. Though only a boy of sixteen at the time of the recording, he exhibited the musical perceptivity of a mature violinist.

Maturity. The 1940's were a turbulent period for Menuhin, and his technique suffered. Even in youth, his tone was imbued with a certain delicacy, a perceptible fragility, making his sound unique and easily distinguished. However, by the time Menuhin was thirty, the fragilely beautiful sound of his playing had dissipated into tonal insecurities; his lack of instrumental mastery was compounded by a sudden lapse of confidence on the stage. A natural talent from the start, Menuhin had previously been little concerned with the fundamentals of violin technique. Now he began an extensive study of the intricate motions of the arms, hands, and fingers, and he sought a holistic understanding of the mechanics of the body, finding answers in yoga, as he said, his "yardstick of inner peace."

Menuhin's self-confidence was rejuvenated through an encounter with the Hungarian composer Béla Bartók, whose music he revered because of its flawless construction and profound emotional depths. Bartók equally admired Menuhin, and, in 1944, he composed his Sonata for Solo Violin expressly for the violinst, who performed it with resplendence and fantasy. Having found new inspiration in Bartók, Menuhin continued his rehabilitation through the exploration of traditional Indian music and jazz, performing with sitar player Ravi Shankar at the Bath Music Festival and with French jazz violinist Stéphane Grappelli in the 1970's.

By the time Menuhin reached his sixties, his bow had become noticeably unstable, especially in the lower half, and his intonation tended to be sharp. Though the struggling violinist remained capable of attaining moments of musical brilliance, he was increasingly prone to embarrassing performances. Hampered by problems in violin mechanics, Menuhin traded his bow for a baton with greater frequency in later life. Indeed, as a conductor, he was more successful than most of his violinist contemporaries. Menuhin enjoyed a long and illustrious career at the podium, during which time he made a number of celebrated recordings. Among the most memorable is a 1960 recording of the Bach orchestral suites with the Bath Festival Orchestra, noted for its expansiveness and nobility.

Musical Legacy

Although critics may emphasize the detrimental effect of Menuhin's physical problems on his violin career, until his last public appearance as a violinist in 1996, enthusiastic audiences continued to attend his concerts, captivated by a man whose capacity for musical communication seemed inexhaustible. Menuhin's art arose from the passionate outpouring of a thoughtful intellect; his music touched the hearts of millions of listeners. For Menuhin, the violin was the perfect tool to communicate with others in a way that is deeply human.

Menuhin's legacy as communicator of the human condition stretched beyond the realm of musical performance. His unique approach to music pedagogy was multifaceted, employing vocal

study, jazz, improvisation, yoga, breathing exercises, and even specific dietary measures toward the cultivation of both the violinist and the human being. Moreover, for Menuhin, music symbolized universal values, and therefore it must be utilized to establish cultural dialogues as a means of promoting peace and cooperation. In each of his varied pursuits, Menuhin was dedicated to peace, humanitarianism, and environmentalism.

Joshua Addison and Bland Addison

Further Reading

Burton, Humphrey. *Yehudi Menuhin: A Life*. Boston: Northeastern University Press, 2000. A comprehensive and insightful biography complete with photographs, recommended recordings, and a chronology.

Dubal, David. *Conversations with Menuhin*. Orlando, Fla.: Harcourt, 1992. In a series of interviews conducted by a Juilliard professor, Menuhin provides valuable insights into his character and his convictions, as a violinist and as a humanitarian.

Menuhin, Diana. *Fiddler's Moll: Life with Yehudi*. New York: St Martin's Press, 1984. Nearly forty years in the life of Menuhin is revealed in this book from the perspective of his second wife, Diana Gould.

Menuhin, Yehudi. *Unfinished Journey: Twenty Years Later*. New York: Fromm, 1996. Updated edition of Menuhin's eloquently written and profoundly reflective autobiography of 1976. Includes photographs.

Palmer, Tony. *Menuhin: A Family Portrait*. London: Faber & Faber, 1991. Controversial work that focuses on the interactions of the seemingly troubled relations among the members of the Menuhin family.

See also: Bartók, Béla; Busch, Adolf; Elgar, Sir Edward; Gould, Glenn; Grappelli, Stéphane; Khan, Ali Akbar; Oistrakh, David; Shankar, Ravi; Stern, Isaac; Walter, Bruno.

Johnny Mercer

American musical-theater lyricist

A major contributor to the golden age of American popular song, Mercer in his lyrics and melodies combined a sense of nostalgia for lost romances and personal heartbreak with a mastery of vernacular speech and jazz rhythms.

Born: November 18, 1909; Savannah, Georgia
Died: June 25, 1976; Bel-Air, California
Also known as: John Herndon Mercer (full name)

Principal works

MUSICAL THEATER (lyrics): *Garrick Gaieties*, 1930 (revue); *Americana*, 1932 (music by Harold Arlen; lyrics by Edgar "Yip" Harburg and Johnny Mercer); *Lew Leslie's Blackbirds of 1939*, 1939 (revue; libretto by Lew Leslie); *Walk with Music*, 1940 (music by Hoagy Carmichael; libretto by Guy Bolton, Parke Levy, and Alan Lipscott); *Saint Louis Woman*, 1946 (music by Arlen; lyrics by Countée Cullen and Mercer; libretto by Arna Bontemps); *Texas L'il Darlin'*, 1949 (music by Robert Emmett Dolan; libretto by John Whedon and Sam Moore); *Top Banana*, 1951 (music by Mercer; libretto by Hy Kraft); *Seven Brides for Seven Brothers*, 1954 (music by Gene de Paul; libretto by Lawrence Kasha and David Landay); *L'il Abner*, 1956 (music by de Paul; libretto by Norman Panama and Melvin Frank); *Saratoga*, 1959 (music by Arlen; libretto by Morton Da Costa); *Foxy*, 1964 (music by Dolan; libretto by Ian McLellan Hunter and Ring Lardner, Jr.); *The Good Companions*, 1974 (music by André Previn; based on J. B. Priestley's novel).

The Life

John Herndon Mercer (MUR-sur) was born in Savannah, Georgia, and in some sense he never left his Southern home and boyhood roots. His father was a wealthy real estate salesman whose first wife had died during the early 1900's. George Mercer then married Lillian Ciucevich, and their first child was Johnny Mercer. He attended local schools and

then completed his education at Woodberry Forest, a boys' school in Virginia from which he graduated in 1927. Financial reverses in his father's real-estate business ruled out college for young Mercer. (When he became a wealthy songwriter, Mercer paid off all his father's debts.)

Intent on becoming an actor, Mercer left for New York City in 1927. His career on the stage went nowhere, but he displayed a talent for songwriting. In 1930 his song "Out of Breath" was featured in the *Garrick Gaieties*. He later recalled that the experience sent him on his way to Tin Pan Alley, the area of New York where songwriters and music publishers congregated. He married Ginger Meltzer on June 8, 1931, and they adopted two children.

Mercer's career took off during the 1930's. He was the lyricist on such hits as "Lazy Bones" (written with Hoagy Carmichael), "I'm an Old Cowhand," and "Jeepers Creepers." His appearances on radio with big band leader Benny Goodman and singer Bing Crosby revealed that he had a winning style of singing all his own. In the 1940's Mercer collaborated with Harold Arlen on such standards as "That Old Black Magic" and "One for My Baby." With Mercer's satirical lyrics, "Hooray for Hollywood" has become an unofficial anthem for the film community. Mercer was a success in writing song hits for the movies, but he had not yet composed the Broadway musical that would put him in the league of his contemporaries Richard Rodgers, Cole Porter, and Irving Berlin.

As the era of the big bands waned in the late 1940's and rock and roll appeared on the musical scene, Mercer's career stalled. Success on Broadway still eluded him until *Li'l Abner* in 1956, but even that long-running triumph was not the artistic success he had sought. He then had a series of flops that included *Saratoga* and *Foxy* but enjoyed a movie hit with *Seven Brides for Seven Brothers*, for which he wrote the words and music in 1954. Throughout the 1950's, however, a despondent Mercer indicated that the popular interest in his kind of songs was fading. He wavered between drinking bouts when he would embarrass himself and other occasions when he was generous to aspiring songwriters and musicians.

During the early 1960's his fortunes revived when songs he wrote with Henry Mancini won him two Academy Awards: "Moon River" and "The Days of Wine and Roses." Both lyrics caught the sense of nostalgia and youth escaping that was so much a part of Mercer's style. He struggled with alcoholism and depression all of his life, and his own pervasive sadness and melancholy are apparent in many of his best lyrics. Mercer continued to write until his death from a brain tumor in 1976. His ashes were buried in the Bonaventure Cemetery in his native Savannah.

The Music

From the early 1930's to the mid-1960's Mercer contributed a body of lyrics that enhanced the work of such important songwriters as Harold Arlen, Jerome Kern, Henry Mancini, Harry Warren, and Richard Whiting. Those discussed here are only a sampling of his rich contributions to the American songbook.

"Laura." Among his most heartfelt songs is "Laura," featured in the 1944 movie of the same name, with its evocation of a lost love glimpsed on a passing train or through the clouds of a misty night. In "Skylark" Mercer wrote about the birds he had known in his native Georgia, and his lyrics speak about his attachment to these creatures. This is one of his loveliest songs, with references to blossom-covered lanes, lonely flights, and music in the night.

Jazz Rhythms. While a longing for the past was at the heart of Mercer's approach to songs and lyrics, he was also adept at infusing jazz rhythms into his work. Such songs as "Goody Goody," "Too Marvelous for Words," and "Jeepers Creepers" have a rhythmic pulse that made them the favorites of such singers as Frank Sinatra, Mel Tormé, and Dick Haymes. Many of Mercer's phrases passed into everyday language, such as "accentuate the positive" and "come rain or come shine."

French Songs. Mercer enjoyed some of his greatest successes when he put English lyrics to the songs of French composers. His most notable work in this area includes "Autumn Leaves," "The Summer Wind," and, perhaps the most poignant of all, "When the World Was Young."

Musical Legacy

Mercer's songs are still popular more than three decades after his death, and he is regarded as one of the giants of the heyday of American popular song.

His lyrics embody the rhythms and speech patterns of mid-twentieth century life in the United States while speaking to emotions of love, longing, and regret that are timeless in their resonance. Blues-tinged, influenced by the landscapes of the South, and subtle in their use of language, Mercer's songs and lyrics are as powerful and engaging today as they were when first written.

Lewis L. Gould

Further Reading

Bach, Bob, and Ginger Mercer. *Johnny Mercer: The Life, Times, and Song Lyrics of Our Huckleberry Friend*. Secaucus, N.J.: Lyle Stuart, 1982. Mercer's lyrics compiled by his wife and a close friend.

Furia, Philip. *Skylark: The Life and Times of Johnny Mercer*. New York: St. Martin's Press, 2003. A biography by one of the leading scholars on American songwriters.

Lees, Gene. *Portrait of Johnny: The Life of John Herndon Mercer*. New York: Pantheon Books, 2004. A personal friend of Mercer and fellow songwriter, Lees's insights are invaluable.

_____. *Singers and the Song II*. New York: Oxford University Press, 1998. Contains an essay on Mercer that has proved influential for students of his career.

Wilk, Max. *They're Playing Our Song: The Truth Behind the Words and Music of Three Generations*. Mount Kisco, N.Y.: Moyer Bell, 1991. Contains an interview with Mercer from the early 1970's that gives a good sense of the man and his craft.

See also: Arlen, Harold; Bergman, Alan; Berlin, Irving; Fitzgerald, Ella; Hamlisch, Marvin; Jordan, Louis; Kern, Jerome; Mathis, Johnny; Porter, Cole; Previn, Sir André; Rodgers, Richard; Tormé, Mel; Travis, Merle; Van Heusen, Jimmy.

Ethel Merman

American popular music and musical-theater singer

Brassy and loud, Merman's voice dominated Broadway musical theater from the 1930's to the 1970's. Composers Cole Porter and Irving Berlin wrote specifically for her powerful voice, and she introduced many of their most important hits.

Born: January 16, 1908; Queens, New York
Died: February 18, 1984; New York, New York
Also known as: Ethel Agnes Zimmermann (birth name)

Principal works

MUSICAL THEATER (singer): *Girl Crazy*, 1930 (libretto by Guy Bolton and John McGowan; music by George Gershwin; lyrics by Ira Gershwin); *George White's Scandals*, 1931 (libretto by George White, Irving Caesar, and Lew Brown; music by Ray Henderson; lyrics by Brown); *Take a Chance*, 1932 (libretto by B. G. De Sylva and Lawrence Schwab; music by Nacio Herb Brown and Richard A. Whiting; lyrics by De Sylva); *Anything Goes*, 1934 (libretto by Bolton and P. G. Wodehouse; music and lyrics by Cole Porter); *Red, Hot, and Blue*, 1936 (libretto by Howard Lindsay and Russel Crouse; music and lyrics by Porter); *Du Barry Was a Lady*, 1939 (libretto by Herbert Fields and De Sylva; music and lyrics by Porter); *Stars in Your Eyes*, 1939 (libretto by J. P. McEnvoy; music by Arthur Schwartz; lyrics by Dorothy Fields); *Panama Hattie*, 1940 (libretto by Herbert Fields and De Sylva; music and lyrics by Porter); *Something for the Boys*, 1943 (libretto by Herbert Fields and Dorothy Fields; music and lyrics by Porter); *Sadie Thompson*, 1944 (libretto by Howard Dietz and Rouben Mamoulian; music by Vernon Duke; lyrics by Dietz); *Annie Get Your Gun*, 1946 (libretto by Herbert Fields and Dorothy Fields; music and lyrics by Irving Berlin); *Call Me Madam*, 1950 (libretto by Lindsay and Crouse; music and lyrics by Berlin); *Happy Hunting*, 1956 (libretto by Lindsay and Crouse; music by Harold Karr;

lyrics by Matt Dubey); *Gypsy*, 1959 (libretto by Arthur Laurents; music by Jule Styne; lyrics by Stephen Sondheim); *Hello, Dolly!*, 1964 (libretto by Michael Stewart; music and lyrics by Jerry Herman).

Principal recordings

ALBUMS: *Songs She Has Made Famous*, 1947; *Merman in Vegas*, 1963; *Merman Sings Merman*, 1972; *Ethel's Riding High*, 1975; *The Ethel Merman Disco Album*, 1979.

The Life

Ethel Merman was the only child of bookkeeper Edward Zimmermann and his wife Agnes Gardner. Raised in Long Island, Merman sang at age three and first performed in public at age five, joining her amateur pianist father wherever she could. Regularly taken to the Palace vaudeville theater, she learned from singers whose voices could fill theaters long before microphones were invented. Her parents nurtured her talent, but they insisted that, for financial security, she have a steady job. She took a high school secretarial course, learning skills and attitudes that sustained her throughout her career. Self-disciplined, she regarded the theater as simply a job, handling her own correspondence and taking stage directions in shorthand. She was prompt, knew her material, gave consistent performances, and was intolerant of unprofessional behavior.

While holding secretarial jobs, Merman performed wherever she could find work, sometimes commuting late at night across New York City. By 1927 she had abridged her name to Ethel Merman, and she was well-known enough to be pictured on sheet music. Singing at the Little Russia nightclub, she attracted an agent who introduced her to composer George Gershwin. Her Broadway success thereafter was meteoric. She was less successful in Hollywood, where her vitality and her lack of conventional glamour generally relegated her to secondary roles. Of films made from her Broadway successes, she starred only in a much changed *Anything Goes* and, almost two decades later, in *Call Me Madam*.

Ethel Merman. (AP/Wide World Photos)

In 1970 her last stage performance was as Dolly Levi in the final months of the long-running *Hello, Dolly!*, a role originally written for her. She sang in concert from 1975 on, and she appeared frequently on television. Merman was diagnosed with an inoperable brain tumor ten months before her death on February 18, 1984.

The Music

Merman entered the stage, faced the audience, and sang—every note, word, and gesture communicating her energy and her delight in performing. Although her voice was untrained, it filled even the largest theater without amplification. Her vocal range was limited, estimated at about an octave and a half, but her voice was clear and her enunciation impeccable, She could communicate clearly even the wordiest of lyrics, as, for example, in Cole Porter's "You're the Top." She possessed remarkable breath control, with the ability to sustain decibel levels; in

George Gershwin's "I Got Rhythm," from 1930's *Girl Crazy*, she held the "I" for at least sixteen measures, electrifying the audience. Her flawless timing and rhythm allowed her to sing counterpoint songs: "Anything You Can Do," sung with Ray Middleton in *Annie Get Your Gun* (1946) and "You're Just in Love," with Russell Nype in *Call Me Madam*.

Early Works. Originally hired simply to sing in *Girl Crazy*, Merman's role expanded as her comic gifts were recognized. At that time, she was so unaware of the importance of a theatrical hit that, to Gershwin's amazement, she failed to read reviews. She played club dates during the run of the show, and she filmed short films at the Paramount lot near her home in Astoria, Long Island.

In her next two shows, however, she introduced some of Cole Porter's most famous hits. In *Anything Goes*, she played evangelist-turned-nightclub hostess Reno Sweeney, singing four of the show's major numbers: "I Get a Kick out of You," "You're the Top," "Anything Goes," and "Blow, Gabriel, Blow." In these early shows, she played a brassy, streetwise woman with tremendous vitality and, especially in *Panama Hattie*, courage. She appeared with comedians Bob Hope (*Red, Hot, and Blue*), Jimmy Durante (*Red, Hot, and Blue* and *Stars in Your Eyes*), and Bert Lahr (*Du Barry Was a Lady*).

Annie Get Your Gun. Merman believed that show finally established her importance on Broadway, allowing her wider scope as an actress. She played historical sharpshooter Annie Oakley, who toured in William F. Cody's "Buffalo Bill" Wild West shows. Here, Merman belted out Irving Berlin's "There's No Business Like Show Business," but she also played a country woman, singing "Doin' What Comes Natur'lly" and "I Got the Sun in the Morning," and a woman vulnerably and tenderly in love, singing "You Can't Get a Man with a Gun" and "They Say It's Wonderful."

Gypsy. Musical-theater historian Ethan Mordden described Merman's *Gypsy* performance as among the greatest in musical-theater history. Based on Gypsy Rose Lee's book *Gypsy: Memoirs of America's Most Famous Stripper* (1957), it starred Merman as Rose, a monstrous stage mother who ruthlessly controls her two daughters, Lee and future actress June Havoc, and who is determined to propel them into theatrical success. Although Merman compared Rose with William Shakespeare's Lady Macbeth, she also communicated Rose's vulnerability, neediness, and longing in the most nuanced performance of her career. Rose dominates her daughters, but, in Merman's earthy portrayal, she is also someone who, trapped in what she perceives as a futile, life-wasting existence, reaches out for recognition. The show ends with "Rose's Turn," during which, her dreams fractured, Rose mentally disintegrates as she sings.

Musical Legacy

Merman's career spanned Broadway's golden age, and by the time of *Gypsy*, fewer Broadway and Hollywood musicals were being produced and popular music was being directed to a younger, more fragmented, audience. Merman's voice, however, lives on in recordings and films, including those made of her television appearances. She worked with many of the top entertainment stars, from Jimmy Durante, Bing Crosby, and Bob Hope to Barbra Streisand, Johnny Carson, and the Muppets. Her importance was recognized with a Tony Lifetime Achievement Award in 1972 and the Pied Piper Award, from the American Society of Authors, Composers, and Publishers (ASCAP) in 1982. She won a Tony Award in 1950 for her performance in *Call Me Madam* and a Golden Globe Award in 1953 for her performance in the film version. She was inducted into the Theatre Hall of Fame in 1982. Other performers have recorded her songs and sung her roles, but her performances remain the standard against which the others are measured.

Betty Richardson

Further Reading

Flinn, Caryl. *Brass Diva: The Life and Legends of Ethel Merman*. Berkeley: University of California Press, 2007. This important biography separates fact from rumor and legend, analyzing the latter in terms of cultural attitudes and prejudices. Includes a discography, a list of stage appearances, and a filmography.

Kellow, Brian. *Ethel Merman: A Life*. New York: Viking, 2007. This biography is written in a popular style, and it lists major awards and Broadway, film, and television appearances.

Mark, Geoffrey. *Ethel Merman: The Biggest Star on*

Broadway. Fort Lee, N.J.: Barricade Books, 2006. Popular biography with extensive lists of radio, television, film, recording, and Broadway performances with some commentary.

Mordden, Ethan. *Coming Up Roses: The Broadway Musical in the 1950's*. New York: Oxford University Press, 1998. This resource contains glowing references to Merman's *Gypsy* performance.

See also: Berio, Luciano; Fields, Dorothy; Gershwin, George; Gershwin, Ira; Porter, Cole; Sondheim, Stephen; Styne, Jule.

Robert Merrill

American opera and musical-theater singer

Merrill had a thirty-year career at the Metropolitan Opera in New York, and he appeared many times on radio and on television, becoming an effective representative of the opera world in other media.

Born: June 4, 1917; Brooklyn, New York
Died: October 23, 2004; New Rochelle, New York
Also known as: Moishe Miller (birth name); Merrill Miller

Principal works

OPERATIC ROLES: Amonasro in Giuseppe Verdi's *Aida*, 1944; Germont in Verdi's *La traviata*, 1945; Escamillo in Georges Bizet's *Carmen*, 1946; Valentin in Charles Gounod's *Faust*, 1946; Count Di Luna in Verdi's *Il trovatore*, 1947; Rodrigo in Verdi's *Don Carlos*, 1950; Marcello in Giacomo Puccini's *La Bohème*, 1952; Tonio in Ruggero Leoncavallo's *Pagliacci*, 1952; Rigoletto in Verdi's *Rigoletto*, 1952; Renato in Verdi's *Un ballo in maschera*, 1954; Iago in Verdi's *Otello*, 1963.

Principal recordings

ALBUMS: *Fiddler on the Roof*, 1968; *Hark! The Herald Angels Sing*, 1974; *The Radio Years: Robert Merrill on Radio, Unpublished Broadcasts 1940-1946*, 1995.

WRITINGS OF INTEREST: *Once More from the Beginning*, 1965 (autobiography); *Between Acts: An Irreverent Look at Opera*, 1976 (memoirs).

The Life

Robert Merrill was born Moishe Miller in the Williamsburg section of Brooklyn, New York, in 1917. His parents, Abe and Lotza Millstein, had changed their name to Miller after emigrating from Poland to the United States. As a youth, Merrill was interested in baseball, and he played sandlot games for ten dollars each. He also worked in the garment district, pushing carts of clothing. He gradually became interested in singing, influenced partly by his mother, who was a singer, and partly by hearing records of Bing Crosby and Russ Columbo. He began formal voice training, first with a cantor, then with Samuel Margolis, who had a studio next to the opera house. Soon, he was singing on the radio on station WFOX, using the name Merrill Miller.

His broadcast career expanded to include the *Major Bowes Amateur Hour* and NBC's *Salute to America* series. In 1944 he changed his name to Robert Merrill. In 1952 he was briefly married to soprano Roberta Peters. After they divorced, he married Marion Machno, a pianist who became his accompanist and mother of his two children, Lizanne and David. They lived in New Rochelle, New York. It was there Merrill died while watching the 2004 World Series on television.

The Music

Merrill auditioned unsuccessfully for the Metropolitan Opera in 1941. He then filled his schedule with jobs at various hotels in the Catskills, a summer resort area, where he sang popular songs as well as his audition aria "Largo al factotum" from Gioacchino Rossini's *The Barber of Seville* (1816). At this time, he also performed in comedy routines with Red Skelton, the Three Stooges, and other entertainers. The theatrical agent Moe Gale helped him find radio work on the NBC Concert Orchestra program and on *Serenade to America*, where the conductor was Phil Spitalny. Later, he was engaged at Radio City Music Hall.

Operatic Debut. In 1944, through the efforts of Gale's friend Michael de Pace, Merrill was hired to sing his operatic debut in the role of Amonasro in Giuseppe Verdi's *Aida* (1871) in Newark, New Jer-

sey. Tenor Giovanni Martinelli was also in the cast, and he befriended Merrill. With Martinelli's help, more roles followed: Tonio in Ruggero Leoncavallo's *Pagliacci* (1892) in Worcester, Massachusetts; Escamillo in Georges Bizet's *Carmen* (1873) in Hartford, Connecticut; and Valentin in Charles Gounod's *Faust* (1859) in Trenton, New Jersey.

The Metropolitan Opera. In June, 1945, after a successful audition, Merrill was hired by Edward Johnson, general manager of the Metropolitan Opera. His debut with that company in December, 1945, was in the role of Germont in Verdi's *La traviata* (1853), a role he was to sing many times in his career. Other cast members that night were Richard Tucker and Licia Albanese. During this period, Merrill was also singing weekly on radio on *The Voice of Firestone* and *Music America Loves Best*. His recording of "The Whiffenpoof Song" soared to number one on the *Hit Parade* radio show. Conductor Arturo Toscanini selected Merrill to sing the role of Germont for his 1946 radio broadcast of *La traviata* with the NBC Symphony Orchestra. The broadcast also featured Albanese as Violetta and Jan Peerce as Alfredo.

During his first three seasons at the Metropolitan Opera, Merrill sang in eight different operas, including Verdi's *La Traviata*, *Il trovatore* (1853), and *Aida*. In 1947 he gave his first performance of Figaro in *The Barber of Seville*. In 1951 Merrill decided to go to Hollywood to make a film called *Aaron Slick from Punkin Crick* (1952), costarring Dinah Shore. The film was a disaster, and it almost cost Merrill his career at the Metropolitan Opera. Because he had skipped some performances to make the film, he was in breach of his contract. He was fired by Rudolf Bing, who had succeeded Johnson as general manager at the Metropolitan Opera. Merrill missed from February, 1951, until March, 1952, at the Metropolitan Opera, but he spent some time entertaining at Army bases in Europe for the United Service Organizations (USO) in support of the troops. After making an abject apology to Bing (which was published in *The New York Times* and *The Herald Tribune*), Merrill was rehired in the spring of 1952, when he added the role of Marcello in Giacomo Puccini's *La Bohème* (1896) to his repertoire. His biggest part that year was the title role in Verdi's *Rigoletto* (1851). Merrill was becoming a major Verdi baritone. In succeeding seasons, he added the Verdi roles of Alvaro in *La forza del destino* (1862), Rodrigo in *Don Carlos* (1867), Renato in *Un ballo in maschera* (1859), and Iago in *Otello* (1887).

Robert Merrill. (© CORBIS)

Merrill remained active at the Metropolitan Opera for thirty-one seasons, and he made guest appearances in opera houses around the world, including in Mexico City, in Havana, in Buenos Aires, in London, and in Venice. He sang with the company on its spring tours and on its visits to Tokyo in 1975 and to Paris in 1966. He retired from the Metropolitan Opera in 1976.

Las Vegas. In addition to his operatic work, Merrill performed in nightclub acts in Las Vegas, with such fellow entertainers as Louis Armstrong, Talullah Bankhead, and Noël Coward. He signed a five-year, ten-thousand-dollar-per-week contract at the Sands casino. In 1971 Merrill assumed the role of Tevye in a traveling company of the musical *Fiddler on the Roof* (1964) by Jerry Bock, Joseph Stein, and Sheldon Harnick. In this endeavor, Merrill performed the role two hundred times over a three-year period.

Musical Legacy

Merrill leaves a musical legacy in his 789 Metropolitan Opera performances, mainly in Verdi roles. He also made many opera recordings for RCA Victor still treasured by listeners. In addition to his operatic work, he was a rare example of an artist who could cross over into mass media, such as radio and television. In so doing, he became a familiar face and an effective representative of the opera world. In 1968 he was appointed to the National Council of Arts by President Lyndon Johnson, and in 1993 he was awarded the National Medal of Arts by President Bill Clinton.

John R. Phillips

Further Reading

Bing, Rudolf. *Five Thousand Nights at the Opera*. New York: Doubleday, 1972. The author was general manager of the New York Metropolitan Opera for twenty-two years, and in this book he tells many stories about the artists and productions. Of the firing of Merrill, he says that the Met "lost the services of a great baritone, but sustained a principle without which there could be no hope of first-class opera production."

Davis, Peter G. *American Opera Singers*. New York: Doubleday, 1997. This resource covers singers from 1825 to 1997. The author finds Merrill's voice powerful and beautiful, but his acting sometimes wooden. Short biographical articles on famous singers, with notes on their vocal qualities and idiosyncrasies.

Merrill, Robert, with Sandford Dody. *Once More from the Beginning*. New York: Macmillan, 1965. This autobiography includes photographs of the author in his major operatic roles.

Steane, J. B. *The Grand Tradition*. 2d ed. Portland, Oreg.: Amadeus Press, 1993. A serious work that surveys seventy years of opera recordings and that offers critiques of hundreds of singers, including Merrill.

See also: Armstrong, Louis; Björling, Jussi; Coward, Sir Noël; Crosby, Bing; Sutherland, Dame Joan; Toscanini, Arturo.

Olivier Messiaen

French classical composer

Messiaen developed a unique spiritual and personal musical language, fusing such disparate elements as birdsong, ancient Hindu rhythms, and the musical traditions of Roman Catholicism.

Born: December 10, 1908; Avignon, France
Died: April 28, 1992; Clichy, France
Also known as: Olivier Eugène Prosper Charles Messiaen (full name)

Principal works

CHAMBER WORKS: *Thème et variations*, 1932 (*Theme and Variations*; for violin and piano); *Quatuor pour la fin du temps*, 1941 (*Quartet for the End of Time*; for violin, cello, clarinet, and piano); *Visions de l'amen*, 1943 (*Visions of the Amen*; for two pianos); *Le Merle noir*, 1952 (*The Blackbird*; for flute and piano); *Couleurs de la cité céleste*, 1963 (*Colours of the Celestial City*; for solo piano and ensemble); *Un Vitrail et des oiseaux*, 1986 (*Stained-Glass Window and Birds*; for solo piano, brass, wind, and percussion); *La Ville d'en haut*, 1987 (*The City on High*; for solo piano, brass, wind, and percussion); *Pièce pour piano et quatuor à cordes*, 1991 (*Piece for Piano and String Quartet*).

CHORAL WORKS: *O sacrum convivium!*, 1937 (*O Sacred Banquet*); *Trois Petites Liturgies de la présence divine*, 1944 (*Three Small Liturgies of the Divine Presence*; for female chorus, piano solo, ondes martenot solo, and orchestra); *La Transfiguration de notre seigneur, Jésus-Christ*, 1969 (*The Transfiguration of Our Lord Jesus Christ*; for ten-part chorus and orchestra).

OPERA (music): *Saint François d'Assise*, 1983 (*Saint Francis of Assisi*, libretto by Messiaen).

ORCHESTRAL WORKS: *Les Offrandes oubliées*, 1930 (*The Forgotten Offerings*; for piano and orchestra); *L'Ascension*, 1933 (*The Ascension*); *Hymne au Saint Sacrement*, 1946 (*Hymn to the Holy Sacrament*); *Turangalîla-Symphonie*, 1949; *Réveil des oiseaux*, 1953 (*Dawn Chorus*; for solo piano and orchestra); *Oiseaux exotiques*, 1956 (*Exotic Birds*; for solo piano and orchestra);

Chronochromie, 1960 (*Time Color*); *Sept Haïkaï*, 1962 (*Seven Haikus*; for solo piano and orchestra); *Et exspecto resurrectionem mortuorum*, 1964 (*And I Look Forward to the Resurrection of the Dead*; for wind, brass, and percussion); *Des canyons aux étoiles . . .*, 1974 (*From the Canyons to the Stars*); *Un Sourire*, 1989 (*A Smile*); *Concert à quatre*, 1991 (*Quadruple Concerto*); *Éclairs sur l'au delà . . .*, 1992 (*Illuminations on the Beyond . . .*).

ORGAN WORKS: *Le Banquet céleste*, 1928 (*The Celestial Banquet*); *Dyptique*, 1930; *Apparition de l'église éternelle*, 1932 (*Apparition of the Eternal Church*); *La Nativité du Seigneur*, 1935 (*The Lord's Nativity*); *Les Corps glorieux*, 1939 (*Glorious Bodies*); *Messe de la pentecôte*, 1950 (*Pentecost Mass*); *Livre d'orgue*, 1952; *Verset pour la fête de la dédicace*, 1960 (*Verse for the Feast of the Dedication*); *Méditations sur le mystère de la Sainte Trinité*, 1969; *Livre du saint sacrament*, 1986 (*Book of the Holy Sacrament*).

PIANO WORKS: Préludes, 1929; *Fantaisie burlesque*, 1932; *Pièce pour le tombeau de Paul Dukas*, 1935; *Rondeau*, 1943; *Vingt Regards sur l'enfant-Jésus*, 1944 (*Twenty Gazes on the Christ Child*); *Cantéyodjayâ*, 1949; *Quatre Études de rythme*, 1950 (*Four Studies in Rhythm*); *Catalogue d'oiseaux*, 1958 (*Bird Catalog*); *La Fauvette des jardins*, 1970 (*Garden Warbler*); *Petites Esquisses d'oiseaux*, 1985 (*Small Sketches of Birds*).

VOCAL WORKS: *Poèmes pour Mi*, 1937 (song cycle for soprano and orchestra); *Harawi: Chants d'amour et de mort*, 1944 (*Harawi: Songs of Love and Death*); song cycle; *Cinq rechants*, 1948.

WRITINGS OF INTEREST: *Technique de mon langage musical*, 1944 (*Technique of My Musical Language*, 1957).

The Life

Olivier Eugène Prosper Charles Messiaen (oh-LIHV-yay yew-ZHEHN mehs-seh-EHN) was born into a literary family. His father, Pierre, translated the complete works of William Shakespeare into French, and his mother, Cécile Sauvage, was a poet. In 1919, Olivier entered the Paris Conservatory, where he studied composition with Paul Dukas and organ performance and improvisation with Marcel Dupré. In 1931 he succeeded Charles Quef as the principal organist at the Church of St. Trinité, making him the youngest organist in Paris to hold such a prestigious position; Messiaen would hold this post until his death.

Messiaen united with friends and fellow composers Yves Baudrier, André Jolivet and Daniel-Lésur to form the group La Jeune France. The group sponsored a series of concerts in Paris and produced a manifesto that outlined their intent to reintroduce human and spiritual dimensions in French music.

In 1932 Messiaen married the violinist Claire Delbos, and in 1937 their son Pascal was born. Messiaen enlisted in the French military, serving as a medic in the early days of World War II. He was taken prisoner in 1940 and interned in Stalag VIII A at Görlitz in Silesia, where he composed his *Quartet for the End of Time*. The first performance of the work was given in the prison camp and has since become one of the most famous musical premieres of the twentieth century.

Repatriated in 1941, Messiaen was appointed as professor of harmony at the Paris Conservatory, where his pupils included Pierre Boulez, Karlheinz Stockhausen, and the pianist Yvonne Loriod. Messiaen elaborated on his compositional methods in a treatise entitled *Technique de mon langage musical* (1944; *Technique of My Musical Language*, 1957). From 1950 to 1953 he taught a summer course at the Darmstadt School, where he and his students famously explored the compositional possibilities of the serial ordering of musical durations, timbres, and intensities.

Claire succumbed to an ever-worsening mental condition and was institutionalized in the years before her death in 1959. During this time, Messiaen became increasingly close to Loriod, both professionally and personally, and the two were married in 1961. Loriod became the foremost performer of her husband's works for piano. Together, they traveled the world; Messiaen spent much time during these trips absorbing his natural surroundings. His later compositions were built around his inspirations from nature, especially birdsong. Messiaen wrote a number of commissioned works, including *From the Canyons to the Stars*, inspired by a trip to Bryce Canyon in Utah. As result of this work, Lion's Peak in Utah was renamed Mount Messiaen in 1978.

Late in life, Messiaen experienced a steady decline in health and a number of injurious falls. In

April, 1992, he underwent surgery to support collapsed vertebrae and died in the days following the operation. Messiaen was buried near his home at Petichet, France, under a headstone carved in the shape of a white bird.

The Music

Messiaen's unique musical language developed early in his life. Exposure to the music of Claude Debussy when Messiaen was a child had a profound impact on the development of his own musical style. In the 1920's Messiaen became intrigued by a thirteenth century treatise on classical Indian music. He studied a collection of 120 ancient *deçitâlas* (regional rhythms) and from these derived his unique approach to musical rhythm. Messiaen's early musical style is outlined in detail in his *Technique of My Musical Language*, which systemically explains his use of nonretrogradable rhythms (rhythmic palindromes), modes of limited transposition (scales with fewer than twelve transpositions, and other facets of his writing.

Olivier Messiaen. (Hulton Archive/Getty Images)

Early Works. Messiaen's music and his theology were always fundamentally linked. By 1940 he had already composed some of his most enduring religious compositions, including the organ piece *The Celestial Banquet* and the choral motet *O Sacred Banquet! The Lord's Nativity* is a nine-movement work for organ depicting images surrounding the birth of Christ. Another work from this period, *The Ascension*, existed in its first version as a four-movement orchestral suite; Messiaen rescored the work for organ, substituting a new third movement.

Quartet for the End of Time. Perhaps the composer's most famous work, the quartet was written while Messiaen was a prisoner in World War II. The premiere performance was given in the prison camp on January 15, 1941, by fellow prisoners violinist Jean Le Boulaire, cellist Étienne Pasquier (Messiaen's commanding officer), clarinetist Henri Akoka, and the composer as pianist. Cast in eight movements (to symbolize the six days of creation, the seventh day of rest, and an eighth day to represent eternity), the quartet is inspired by the fantastic and sometimes brutal imagery of the Apocalypse. In addition to his theological inspirations, Messiaen sought to experiment with the abolition of musical time, achieved through various means, such as irregular rhythmic groupings, incredibly slow tempi, and complex, overlapping rhythms.

The Tristan Trilogy. The late 1940's are marked by Messiaen's fascination with the themes of love and death, famously embodied in the mythical lovers Tristan and Isolde. The composition of these works coincides with the onset of the protracted illness of his first wife, Claire, and his developing relationship with Loriod. Dating from 1944, *Harawi* is a song cycle for soprano and piano, with poetry written by the composer. The title is a Quechua word, from a native South American language, for a love song in which the couple is joined in death.

In 1946 Serge Koussevitzky, music director for the Boston Symphony, commissioned Messiaen for a symphonic work. The *Turangalîla-Symphonie* received its premiere in 1949, with Leonard Bernstein conducting the Boston Symphony. The title is a compound Sanskrit word: According to Messiaen, *turanga* refers to movement and rhythm; *lîla* denotes cosmic force as well as the spiritual and physical unions of love. The dichotomy in the title plays out in the ten movements of the work, in which sen-

suous love themes alternate with driving, propulsive rhythms. Scored for large orchestra (including prominent parts for piano and ondes Martenot), it received mixed reviews at its premieres in Boston and New York.

Soon after its premiere, Messiaen received a commission to write a vocal work for the French L'Ensemble Vocale. The resulting *Cinq rechants* for twelve unaccompanied voices is a surreal concoction of Peruvian legend, the Tristan myth, the Bluebeard legend, and other elements.

Birdsong. In the 1950's Messiaen started to amass a collection of notated birdsong, which he compiled in special manuscript notebooks. He even took up ornithological studies to familiarize himself with the various species. His extensive travels throughout Europe, North America, Japan, Australia, and the Middle East allowed him to notate bird calls from throughout the world. Messiaen adapted the birdsong to traditional instruments, adding to them a harmonic dimension.

His first major experiment translating birdsong into music is his *Dawn Chorus* for piano and orchestra, which uses the transcribed birdsongs as its only musical material. Other works soon followed. In writing *Exotic Birds* for piano and chamber orchestra, Messiaen noted birdsong from around the world by listening to phonograph records. *Bird Catalog* is a monumental two-and-a-half-hour work for piano solo. From this point onward, all of his compositions incorporate birdsong.

Late Works of Epic Proportion. The last two decades of Messiaen's life were consumed with the composition of large-scale works. His trips to the American West inspired the composition of *From the Canyon to the Stars*, a twelve-movement work for orchestra, piano, and horn that evokes the natural surroundings of Bryce Canyon, Cedar Breaks, and Zion Park in Utah. In 1975 Messiaen began to compose the opera *Saint Francis of Assisi* and continued work on its composition and orchestration until 1983. The work is staged for nine soloists and scored for a ten-part chorus of 150 members and an orchestra of 120. Included in the orchestration is a full battery of brass, percussion, and three ondes Martenot. Messiaen's last large-scale work for the organ is the *Book of the Holy Sacrament*, which received its premiere in Detroit, Michigan, in 1986. The eighteen movements of the cycle follow the liturgical pattern of the Eucharistic celebration and represent a compendium of musical ideas Messiaen had worked out in his years as an organist in Paris.

Musical Legacy

At his death in 1992 *The New York Times* hailed Messiaen as one of the most important and influential French composers of the twentieth century. At a time when most serious composers were turning to electronic music and strict serialism as preeminent compositional languages (paths Messiaen did, in fact, explore briefly), he found his inspiration in his religious faith, in nature, and in the human condition. Messiaen stated himself that all his music was a reflection of his spiritual convictions. Even the works that were not overtly religious (the Tristan trilogy and the birdsong works of the 1950's) contained for Messiaen powerful symbols of human love and the presence of God in nature.

Messiaen's music brought new technical and interpretive challenges to performers, especially pianists and organists. His works for organ constitute a contribution to the repertoire unparalleled in the twentieth century. Taking inspiration from the colorful Cavaillé-Coll organ at Sainte Trinité, Messiaen created some of the most evocative and colorful music of the century. His late orchestral works and his opera, while important contributions to the repertoire, are difficult to mount because of the complexity of the music and the sheer size of the required forces.

As a teacher, Messiaen never imposed his own compositional methods on his students but rather preferred that they follow their own inspiration. His students (Boulez, Stockhausen, and Iannis Xenakis notable among them) forged important musical paths in the twentieth century.

Joseph A. Bognar

Further Reading

Bruhn, Siglind, ed. *Messiaen's Language of Musical Love*. New York: Garland, 1998. Essays by eleven authors explore Messiaen's religious and spiritual symbolism.

Dingle, Christopher. *The Life of Messiaen*. New York: Cambridge University Press, 2007. A readable biography that takes into account recent researches into the composer's life and music.

Griffiths, Paul. *Olivier Messiaen and the Music of Time*. Ithaca, N.Y.: Cornell University Press, 1985. A biographical study of Messiaen, with an emphasis on his music.

Hill, Peter, ed. *The Messiaen Companion*. Portland, Oreg.: Amadeus Press, 1994. A collection of essays by various authors. Includes an interview with Loriod and reminiscences of Messiaen as a teacher.

Hill, Peter, and Nigel Simeone. *Messiaen*. New Haven, Conn.: Yale University Press, 2005. A comprehensive study of the life of the composer that includes more than two hundred photographs and reproductions of documents.

Johnson, Robert Sherlaw. *Messiaen*. Berkeley: University of California Press, 1989. An expanded reissue of Johnson's original 1975 study focuses on musical analysis of Messiaen's compositions; Appendix II reproduces the 120 ancient Hindu *tâlas* that inspired Messiaen's rhythmic approach to composition.

Messiaen, Olivier. *Technique of My Musical Language*. Translated by John Satterfield. Paris: Leduc, 2001. Commentary and hundreds of musical illustrations from Messiaen's earliest works elucidate his unique compositional style.

Pople, Anthony. *Messiaen: Quatour pour la fin du Temps*. Cambridge, England: Cambridge University Press, 1998. A thin volume containing descriptive analyses of each of the eight movements in the Messiaen quartet. An appendix addresses Messiaen's use of modes of limited transposition.

Rischin, Rebecca. *For the End of Time: The Story of the Messiaen Quartet*. Ithaca, N.Y.: Cornell University Press, 2006. Study of the personalities and events surrounding the genesis of the *Quartet for the End of Time* debunks a number of myths regarding its premiere.

See also: Babbitt, Milton; Boulez, Pierre; Debussy, Claude; Hancock, Herbie; Koussevitzky, Serge; Piazzolla, Astor; Previn, Sir André; Ravel, Maurice; Schaeffer, Pierre; Scriabin, Aleksandr; Stockhausen, Karlheinz; Takemitsu, Tōru; Tavener, Sir John; Xenakis, Iannis.

Pat Metheny

American jazz guitarist and composer

A creative guitarist, Metheny has developed a lyrical style that soars over dense layers of percussion, vocals, and synthesizers, creating a unique blend of jazz improvisation with folk, rock, and world influences.

Born: August 12, 1954; Lee's Summit, Missouri
Also known as: Patrick Bruce Metheny (full name)
Member of: Pat Metheny Group

Principal recordings

ALBUMS (solo): *Bright Size Life*, 1975; *Watercolors*, 1977; *An Hour with Pat Metheny*, 1979; *New Chautauqua*, 1979; *As Falls Wichita, So Falls Wichita Falls*, 1980 (with Lyle Mays); *80/81*, 1980; *Rejoicing*, 1983 (with Charlie Haden and Billy Higgin); *The Falcon and the Snowman*, 1985; *Song X*, 1985 (with Ornette Coleman); *Question and Answer*, 1989 (with Dave Holland and Roy Haynes); *Works I*, 1991; *Works II*, 1991; *Secret Story*, 1992; *Under Fire*, 1992; *Zero Tolerance for Silence*, 1992; *I Can See Your House from Here*, 1993 (with John Scofield); *Dream Teams*, 1994 (with the Sonny Rollins Trio); *The Sign of Four*, 1996 (with others); *Passaggio per il paradiso*, 1998; *A Map of the World*, 1999; *Trio 99-00*, 2000; *Move to the Groove*, 2001 (with the Heath Brothers); *Parallel Universe*, 2001; *One Quiet Night*, 2003; *Metheny Mehldau*, 2006 (with Brad Mehldau); *Quartet*, 2007 (with Mehldau); *Day Trip*, 2008 (with the Pat Metheny Trio).

ALBUMS (with the Pat Metheny Group): *Pat Metheny Group*, 1978; *American Garage*, 1980; *Offramp*, 1981; *First Circle*, 1984; *Still Life (Talking)*, 1987; *Letter from Home*, 1989; *We Live Here*, 1994; *Quartet*, 1996; *Imaginary Day*, 1997; *Speaking of Now*, 2002; *The Way Up*, 2005.

The Life

Patrick Bruce Metheny (meh-THEE-nee) was born on August 12, 1954, to David and Lois Metheny in Lee's Summit, Missouri. His grandfather was a professional trumpet player, and his

older brother, Mike, grew up to play trumpet professionally. It is no surprise that this was the first instrument Metheny began playing at age eight. Comparisons to his brother and getting braces on his teeth were factors that led him to take up the guitar at age twelve, and through high school he performed professionally in the Kansas City area.

In 1972 Metheny attended the University of Miami for a semester, and he was asked to return to teach guitar lessons the next spring. He met vibraphonist Gary Burton in the summer of 1973 at the Wichita Jazz Festival. At that time, Burton offered Metheny, then nineteen, a position in his band and recommended him to teach at the Berklee College of Music in Boston. In 1974 he met pianist Lyle Mays, with whom he collaborated with for more than twenty years in the Pat Metheny Group. While continuing his rigorous touring schedule, Metheny lived in Brazil from 1986 to 1990. He married Latifa Azhar in 1995, and they had two sons.

The Music

Metheny's music is characterized by its diversity of style. Working with Mays and the other members of the Pat Metheny Group, he has entertained millions of fans around the world. Metheny's collaborations with numerous jazz musicians in smaller combo settings have ranged from traditional to adventurous in scope. Metheny has composed works for ballet, small ensembles, and orchestras, in addition to several film sound tracks, including *The Falcon and the Snowman* and *A Map of the World*.

Early Works. Metheny's playing on the twelve-string guitar can be heard on three albums recorded while he was a member of Burton's group, including *Passengers*, on which he composed three of the tracks. The 1976 recording *Bright Size Life* features his debut as a group leader. The lean sound of bass and drums accompanying Metheny's airy guitar improvisation anticipates his later small group work.

First Circle. This 1984 release highlights the strengths of the Pat Metheny Group as it settled into some of its characteristic styles. Brazilian rhythms and percussion that were added to the group's sound in the previous release, *Offramp*, are still evident, as are the wordless vocals that parallel Metheny's melodic lines, giving his guitar phrases richness. Metheny's humorous side is evident in the opening track "Forward March," which is a parody of an out-of-tune and out-of-sync marching band. Even the mainstream selections have rhythmic and harmonic complexities that expand this music beyond New Age and easy-listening categories. For example, the off-balance eleven-beat meter in the title track, "First Circle," gives the piece a propulsive energy that cools only briefly at its heart during Mays's beautiful piano improvisation before the intensity builds again, escalating to a joyous conclusion. The recording garnered the group a Grammy Award.

Secret Story. This ambitious project released in 1992 was composed and arranged entirely by Metheny, but it includes performances by a wealth of musicians, including, among others, his brother Mike, a Cambodian choir, members of the London Orchestra, and members of the Pat Metheny Group. The fourteen tracks portray Metheny's emotions over the course of a relationship with a Brazilian girlfriend that ultimately ended. The confident optimism of the rock-inspired second track, "Facing West," and the romantic tenderness of track four, "Finding and Believing," ultimately change to the slow, mournful quality of track twelve, "The Truth Will Always Be," building to Metheny's anguished guitar melody crying over rich string and synthesizer harmonies. The work represents one of Metheny's three gold records and his seventh Grammy Award.

Quartet. One of Metheny's small group collaborations, this release teams Metheny with jazz pianist Brad Mehldau and his trio partners Larry Grenadier on bass and Jeff Ballard on drums. Some of Metheny's experimental guitars can be heard on this recording, including a forty-two-string guitar that adds delicate harplike timbres to the contemplative selection "The Sound of Water." His signature guitar synthesizer sounds blend nicely with Mehldau's inventive improvisation on "Toward the Light." The most progressive piece, "Santa Cruz Slacker," opens with an angular melody over a slow blues groove, and then it breaks out into several free-form improvisations from Metheny and Mehldau. While the track never becomes radical, it is less approachable than Metheny's mainstream style.

Musical Legacy

Metheny's diverse endeavors span genres from classical to Latin, rock, and jazz. Despite favoring extended six-to-nine-minute pieces that are not conducive to radio airplay, Metheny has achieved great popularity, receiving sixteen Grammy Awards and enjoying sold-out concert tours. He has expanded the boundaries of jazz guitar playing by creating a more comprehensive definition of jazz improvisation. While some critics argue his predominant style is not really jazz, its inclusiveness has broadened the audience for all jazz artists. He has worked with many notable jazz musicians, including Ornette Coleman, Herbie Hancock, Sonny Rollins, and Joshua Redman. He has experimented with new types of guitars and synthesized effects to explore unique sounds. His talent inspired the contemporary minimalist composer Steve Reich to compose a three-movement work for him, *Electric Counterpoint* (1987), that features Metheny playing over a tape of ten layered tracks he had previously recorded.

R. Todd Rober

Further Reading

Goins, Wayne E. *Emotional Response to Music: Pat Metheny's Secret Story*. Lewiston, N.Y.: Edwin Mellon Press, 2001. Although this includes a dense psychological study of how listeners perceive the emotional aspect of Metheny's music, it does feature one of the few comprehensive discussions of Metheny's life and music in print.

Levy, Adam. "Pat Answers." *Guitar Player* 35, no. 3 (March, 2001): 104-110. Levy interviews Metheny about his experiences playing in trios.

Mandel, Howard. "Pat Metheny Plays It His Way." *Down Beat* 62, no. 4 (April, 1995): 16-19. Mandel's interview with Metheny highlights his musical inspirations and goals for his career.

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Peterson, Lloyd. *Music and the Creative Spirit: Innovators in Jazz, Improvisation, and the Avant Garde*. Lanham, Md.: Scarecrow Press, 2006. Includes a chapter that features Metheny explaining his ideas about the creative process. The closing chapter has a keynote address Metheny gave in 2001 to a jazz educators' conference.

See also: Burton, Gary; Coleman, Ornette; Hancock, Herbie; Nascimento, Milton; Reich, Steve; Rollins, Sonny.

Darius Milhaud

French classical composer

An important composer associated with the French avant-garde and a group known as Les Six, Milhaud was among the first to experiment with polytonality and jazz in classical genres. His influence as a composer and educator continued in the United States from 1940 until his death.

Born: September 4, 1892; Aix-en-Provence, France
Died: June 22, 1974; Geneva, Switzerland

Principal works

BALLETS (music): *L'Homme et son désir*, 1918 (libretto by Paul Claudel); *Le Boeuf sur le toit*, 1919 (*The Nothing Doing Bar*; libretto by Jean Cocteau); *La Création du monde*, 1923 (*The Creation of the World*; libretto by Blaise Cendrars); *Moïse (Opus Americanum No. 2)*, Op. 219, 1940.

CHAMBER WORKS: String Quartet No. 4, Op. 46, 1918; String Quartet No. 7, Op. 87, 1925; Sonatina, Op. 100, 1927 (for clarinet and piano); Suite, Op. 157b, 1936 (for clarinet and piano); *La Cheminée du roi René*, Op. 205, 1939 (*The Chimney of King René*; for wind quintet); String Quartet No. 12, Op. 252, 1945; String Quartet No. 18, Op. 308, 1950; Duo Concertante, op. 351, 1956 (for clarinet and piano).

CHORAL WORKS: *Alissa*, 1913; *Machines agricoles*, 1919; *Catalogue de fleurs*, 1920; *Psalm 121*, Op. 72, 1921; *Service sacré*, Op. 279, 1947; *Le Château de feu*, Op. 338, 1954; *Tristesses*, 1956.

OPERAS (music): *Les Malheurs d'Orphée*, 1926 (libretto by Armand Lunel); *Le Pauvre Matelot*, 1927 (*The Poor Sailor*; libretto by Cocteau); *Les Choéphores*, Op. 24, 1927 (libretto by Claudel); *Christophe Colomb*, 1930, revised 1968 (libretto by Claudel); *Esther de Carpentras*, 1938 (libretto by Lunel); *David*, 1955 (libretto by Lunel).

ORCHESTRAL WORKS: Five Études, Op. 63, 1920; *Le Carnaval d'Aix*, Op. 83b, 1926; Concerto

No. 1, Op. 93, 1927 (for viola); Concerto Op. 109, 1930 (for percussion and chamber orchestra); *Suite provençale*, Op. 152c, 1936; *Suite anglaise*, Op. 234, 1942 (for harmonica, violin, and orchestra); *Suite française*, Op. 248, 1944; Violin Concerto No. 2, Op. 263, 1946; Concerto Op. 278, 1947 (for marimba, vibraphone, and orchestra); *Kentuckiana*, 1948; *Concertino d'automne*, Op. 309, 1951; Suite Concertante, Op. 278a, 1952; *Concertino d'hiver*, Op. 327, 1953 (for trombone and strings); Viola Concerto, No. 2, Op. 340, 1955.

PIANO WORKS: *Saudades do Brasil*, Op. 67, 1922; *Trois rag caprices*, Op. 78, 1922; *Scaramouche*, Op. 165b, 1937 (for two pianos); *La Muse Ménagère*, Op. 245, 1945.

The Life

Darius Milhaud (DAH-ree-uhs mee-YOH) was born into a Jewish family in Aix-en-Provence, France, in 1892. Showing an early talent for music, he began formal lessons at age seven, and he enrolled in the Paris Conservatory in 1909. He studied with Paul Dukas, and he was influenced by Erik Satie.

By 1917 Milhaud's music was performed regularly in Paris, often with that of five other composers who together became known as Les Six: Georges Auric, Louis Durey, Arthur Honegger, Francis Poulenc, and Germaine Tailleferre. He lived in Brazil from 1917 to 1918, collaborating with Paul Claudel on his first ballet, *L'Homme et son désir*. During these years, he integrated popular Brazilian styles and polytonality. On his return from Brazil, he stopped in New York City and acquired the sounds of jazz.

During the 1920's and 1930's, Milhaud taught at the Paris Conservatory, and he composed for Claudel, Jean Cocteau, Ballets Suédois, and Ballets Russes. In 1940, when the Nazi army invaded France, he was forced to leave Paris. He moved to the United States, accepting a teaching position at Mills College in Oakland, California. After the war, he alternated between Mills College and the Paris Conservatory, until a time near his death in 1974.

The Music

Milhaud is well known for two of his ballets, *The Nothing Doing Bar* and *The Creation of the World*. The former is an example of polytonality, and the latter is an example of jazz-influenced art music. He was, however, a prolific composer throughout his entire career. His total output of at least 443 compositions include twelve symphonies, eighteen string quartets, eighteen ballets, sixteen operas, numerous chamber and choral works, and music for film, radio, and television. Although his characteristic style did not change after his move to the United States, he acknowledged his second home in titles such as *Moïse (Opus Americanum No. 2)* and *Kentuckiana*.

L'Homme et son désir. Milhaud's first ballet, composed in Rio de Janeiro in 1918 in collaboration with Claudel, who called the work a poème plastique, and Audrey Parr, who designed the sets and costumes, was an experiment in capturing the primitivism suggested by the Brazilian jungle. The work is scored for twenty percussion instruments performing polyrhythmically to mimic the jungle sounds. Primitivism is expressed further in the overall theme of man stripped to his most basic de-

Darius Milhaud. (Library of Congress)

sires. A canon with twelve successive entries that drop by half-step each time and cycle through all twelve keys occurs just as the man is about to be overcome by a taunting woman who circles him and leads him in a sleepwalking chase. The ballet was first performed in 1921 by the Ballets Suédois in Paris.

The Nothing Doing Bar. Composed in 1919 after Milhaud's return from Brazil, this was the first of his ballets to be performed. Inspired by Brazilian popular dances and rhythms, the work was originally conceived as an accompaniment to a Charlie Chaplin film. When Jean Cocteau heard it, he created a ballet scenario for it, and he arranged for a performance in Paris in 1920. Although the title *Le Boeuf sur le toit* is literally translated as the ox on the roof, Cocteau called it *The Nothing Doing Bar* for a London premiere later that year.

The story revolves around a barman during a time of prohibition. Customers enter, order, and dance. When police arrive, the bar suddenly turns into a milk bar. The music, in rondo form, associates the refrain with the barman's activities. The episodes occur with the entrance of each customer, and they are based on Brazilian popular dances. Harmonically the piece moves through nearly every major and minor key (the exception is E minor), the key changes coinciding with the episodes. This work also contains polytonal sections within this framework, for which it is famous.

The Creation of the World. In 1923 Milhaud composed his next major ballet for the Ballets Suédois. This portrayed primitivism through an African tale of creation based on Blaise Cendrars's scenario for a ballet nègre. Its set and characters were designed by Fernand Léger, and it musically incorporated jazz idioms that Milhaud associated with black popular music.

The music is characterized by both jazz elements and classical forms. It features solos for saxophone, oboe, flute, and clarinet with prominent piano, trumpet, and trombone parts. The music contains oscillating blues thirds, riffs, and syncopation. Classically, its overall form can be interpreted as a modified refrain form. It has a formal overture and a fugue, although the fugue is harmonically atypical in its subject entrances.

Christophe Colomb. This opera, another collaboration with Claudel and written in 1928, was first performed by the Berlin Opera in 1930. A revision was performed in 1968. The work is in two large sections with more than twenty short scenes that depict Columbus's life and beyond. Four different singers portray different stages, the last one being his shadow, or conscience, who confronts him regarding his wrongdoings. The music corresponds tightly to the complexities of the drama, and it represents one of Milhaud's masterpieces.

Musical Legacy

Milhaud was one of the earliest composers to incorporate jazz into classical styles. This, along with the polytonal and polyrhythmic works that borrowed from carnival and café popular music, became the hallmark of his style and the model for many later composers. In the United States, his influence expanded through his teaching at Mills College, shaping the styles of students such as William Bolcom, David Del Tredici, Burt Bacharach, Philip Glass, Leland Smith, Pete Rugolo, and Howard and Dave Brubeck.

Sandra S. Yang

Further Reading

Collaer, Paul. *Darius Milhaud*. Translated and edited by Jane Hohfeld Galante. San Francisco: San Francisco Press, 1988. Written by a musicologist close to Milhaud, this book offers a complete biography of the composer. Galante's catalog of compositions, compiled in consultation with the composer's widow, is thorough and well organized.

Kelly, Barbara L. *Tradition and Style in the Works of Darius Milhaud, 1912-1939*. Hants, England: Ashgate, 2003. This work focuses on the influences that affected the development of Milhaud's style during his first professional decades in France. It brings to light a number of works that have been largely overlooked.

Mawer, Deborah. *Darius Milhaud: Modality and Structure in Music of the 1920's*. Hants, England: Scolar Press, 1997. An impressive analytical study of Milhaud's music during one of his most experimental periods, Mawer applies several models by leading music theorists to explain Milhaud's technique and musical language.

Milhaud, Darius. *My Happy Life: An Autobiography*. Translated by Donald Evans, George Hall, and

Christopher Palmer. London: Marion Boyars, 1995. Milhaud's autobiography was first published in French as *Notes sans Musique* in 1949. The completed autobiography was retitled as *Ma Vie Heureuse*.

See also: Bacharach, Burt; Berio, Luciano; Boulanger, Nadia; Brubeck, Dave; Evans, Bill; Glass, Philip; Honegger, Arthur; Poulenc, Francis; Reich, Steve; Satie, Erik; Villa-Lobos, Heitor; Xenakis, Iannis.

Glenn Miller

American jazz composer and trombonist

One of the most popular dance bandleaders of the swing era of the 1930's and 1940's, Miller established a smooth, lyrical sound that has endured for decades.

Born: March 1, 1904; Clarinda, Iowa
Died: December 15, 1944; English Channel
Also known as: Alton Glenn Miller (full name)

Principal recordings

SINGLES: "In the Mood," 1939; "Little Brown Jug," 1939; "Moonlight Serenade," 1939; "Blueberry Hill," 1940; "Fools Rush in Where Angels Fear to Tread," 1940; "Pennsylvania 6-5000," 1940; "Tuxedo Junction," 1940; "Chattanooga Choo Choo," 1941; "Elmer's Tune," 1941; "Song of the Volga Boatmen," 1941; "American Patrol," 1942; "At Last," 1942; "Don't Sit Under the Apple Tree (With Anyone Else but Me)," 1942; "(I've Got a Gal in) Kalamazoo," 1942; "Moonlight Cocktail," 1942; "A String of Pearls," 1942; "That Old Black Magic," 1943.

The Life

Alton Glenn Miller was born in Clarinda, Iowa, on March 1, 1904, the second son of Elmer and Mattie Lou Miller. His family moved to Nebraska, Missouri, and Colorado when Miller was young. During this nomadic existence, he showed a talent for playing the trombone, and he organized bands with his friends. After finishing high school in Fort Morgan, Colorado, he played in Boulder while attending the University of Colorado. He then moved to Los Angeles to become a full-time professional musician. For a time he roomed with clarinetist and future King of Swing Benny Goodman. Miller married Helen Burger on October 6, 1928, and she proved indispensable to his future professional success.

Miller was a competent but not outstanding trombonist. He displayed excellent business skill and the ability to help put bands together during the 1930's. He was also a talented arranger. His first attempt to assemble a band of his own failed in 1937, but he tried again in 1938. Though Miller admired jazz, he was never an improviser. What he was looking for in his band was a smooth sound that would attract the widest possible audience of dancers and listeners. To achieve that distinctive musical identity, Miller hit upon the idea of a clarinet lead over the four saxophones of his orchestra. His theme song, "Moonlight Serenade," is an excellent expression of what made the Miller orchestra so popular at that time and in the years that followed.

From 1939 through the middle of 1942, Miller and his band had a series of popular hits, including "Tuxedo Junction," "I've Got a Gal in Kalamazoo," and "In the Mood." Good examples of the orchestra in its prime can be seen in the two movies that they made: *Sun Valley Serenade* (1941) and *Orchestra Wives* (1942).

Radio broadcasts further added to the appeal of Miller and his organization. As a leader, he was a disciplinarian who demanded professionalism at all times. On occasion, however, he would embark on drinking bouts that suggested professional tensions.

In October, 1942, Miller joined the Army Air Corps to build morale through his expanded and skilled orchestra, made up of the best musicians in military service. Participants in the orchestra later said that it was the best band ever to play the popular music of its time. Gifted musicians such as drummer Ray McKinley and pianist Mel Powell led smaller units spun off from the fifty-member organization. Miller entertained troops in the United States before taking the orchestra to Great Britain during the summer of 1944.

On December 15, 1944, Miller boarded a monoplane for a trip across the English Channel to

Glenn Miller. (AP/Wide World Photos)

France. He was never seen again. The most plausible of the many theories about his death is that British bombers returning from a mission dropped unexploded bombs that accidentally hit Miller's plane below and sent it into the waters of the English Channel. Since the postwar years, various orchestras have carried on the Miller musical legacy under his name. While pleasant to listen to, none has ever attained the unique sound and appeal of the original.

The Music

Entertainment Entreprenuer. Miller's days as a sideman and instrumentalist on record dates during the 1930's were a prelude to the rapid rise to popularity of his dance band between 1938 and 1942. A shrewd entertainment entrepreneur who knew just what he wanted from his musicians, Miller captured the middle ground between the sweet and swing bands of that period. His records were designed to appeal to the jukeboxes that had spread across the United States during the 1930's and defined teen-age tastes. His appearances at dance halls offered an appealing blend of high-energy instrumentals, such as "In the Mood," along with romantic ballads, such as "At Last." While his band members often chafed at the repetitive nature of his selections, Miller understood that the customers had come to hear his hits, and he made sure to gratify the audience's desires.

Wartime. By all accounts, Miller took his music to a more sophisticated and complex level during his wartime service. Records and air-checks from that brief period attest to the high quality of the Miller military orchestra. He had an unerring sense of the musical needs of his audience in that period when the United States moved from peace to war in the early 1940's. His ballads call up memories for a generation whose lives were shaped by conflict and sacrifice. His up-tempo tunes, such as "Don't Sit Under the Apple Tree (With Anyone Else But Me)" convey the poignancy of separation and anxiety at a time when people did not know how the war would end. Miller's enigmatic and tragic wartime death at a relatively young age leaves the question open of how he and his orchestra would have adapted to the bebop generation in jazz and the arrival of rock with Elvis Presley and others.

Musical Legacy

Continuations of the Miller orchestra in the ghost band format reinforced his popularity over the decades. The motion picture made about his life, *The Glenn Miller Story* (1955), with Jimmy Stewart and June Allyson, while filled with inaccuracies and misleading information, is still a means for Miller fans and those new to his music to learn about his career and impact. Miller has remained an iconic figure of the swing era, eclipsing the popularity of his contemporaries Benny Goodman and Artie Shaw.

Lewis L. Gould

Further Reading

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Grudens, Richard. *Chattanooga Choo Choo: The Life and Times of the World Famous Glenn Miller Orchestra*. Stony Brook, N.Y.: Celebrity Profiles, 2004. With a foreword by Kathryn Crosby, the widow of singer Bing Crosby, this book is a thorough chronicle of Miller's life, including interviews with musicians vocalists, songwriters, and arrangers. Includes more than 150 photographs.

Lees, Gene. "The Glenn Miller Years I-VII." *Jazzletter* 24 (June-December. 2007). A series of essays by a distinguished author on popular music and jazz offers an excellent guide to Miller's life.

Simon, George T. *Glenn Miller and His Orchestra*. New York: Da Capo Press, 1988. A comprehensive survey of the band's career in the United States by a preeminent historian of the swing era.

See also: Barretto, Ray; Burke, Johnny; Carter, Benny; Domino, Fats; Goodman, Benny; James, Etta; Mancini, Henry; Nichols, Red; Shaw, Artie; Willson, Meredith; Wonder, Stevie.

Roger Miller

American country singer, guitarist, and songwriter

Miller was a successful country songwriter in the 1950's, composing hits for other singers. Later, he charmed listeners by singing his folksy, humorous songs in his twanging voice.

Born: January 2, 1936; Fort Worth, Texas
Died: October 25, 1992; Los Angeles, California
Also known as: Roger Dean Miller (full name)

Principal recordings

ALBUMS: *Roger Miller Featuring Dang Me!*, 1960; *Roger and Out*, 1964; *Roger Miller*, 1964; *The Country Side of Roger Miller*, 1965; *The One and Only*, 1965; *The Return of Roger Miller*, 1965; *The Third Time Around*, 1965; *Wild-Child*, 1965; *Words and Music*, 1966; *Walkin' in the Sunshine*, 1967; *Waterhole Number Three*, 1967; *A Tender Look at Love*, 1968; *Roger Miller 1970*, 1970; *A Trip in the Country*, 1970; *Dear Folks, Sorry I Haven't Written Lately*, 1973; *Celebration*, 1976; *Painted Poetry*, 1977; *Off the Wall*, 1978; *Making a Name for Myself*, 1979; *Old Friends*, 1982; *Green Green Grass of Home*, 1994.

The Life

Roger Dean Miller's father, Jean Miller, died of spinal meningitis when Miller was one year old, and his mother, Laudene Holt Miller, was in her twenties. Unable to care for her three sons, Laudene parceled them out to three of Jean's brothers, and Miller moved in with Armelia and Elmer Miller on a farm near Erick, Oklahoma. He walked three miles to his tiny school every day, and he spent the rest of the time picking cotton or working the land. A dreamy, lonely child, he found some solace in his imagination.

His early introduction to music came from Sheb Wooley, an Erick native who was married to Miller's cousin. Fifteen years older than Miller, Wooley had the same ambitions, and together they listened to Grand Ole Opry and the Light Crust Doughboys on the radio. Wooley taught Miller his first chords on the guitar, and he bought Miller his first fiddle. Desperate to own a guitar, Miller stole one, but he turned himself in the next day. Offered enlistment in the Army instead of jail, Miller joined the armed services. After service in Korea, he was stationed in Fort McPherson in Georgia, where he played fiddle in the Circle A Wranglers, a group of military personnel musicians, started by Faron Young, who was a private in the Army. After being discharged, Miller headed to Nashville, and he took a job as a bellhop at the Andrew Jackson Hotel. His first record was not a success, and Miller, married by now to his first wife, Barbara, with a child on the way, moved to Amarillo, Texas, and joined the fire department. At a show in Amarillo, Miller met superstar Ray Price, who signed him to sing in the Cherokee Cowboys. Miller and his family moved back to Nashville with Price and started writing songs.

In 1978, Miller married Mary Arnold, who was a musician in Kenny Rogers's backup band, Kenny Rogers and the First Edition. When Miller died of lung cancer in 1992, Arnold became the trustee of his estate.

The Music

Miller became a hot country songwriter in the 1950's following Price's hit recording of Miller's "Invitation to the Blues," which was also recorded by motion picture cowboy Rex Allen. Marley scored a hit for Ernest Tubb with "Half a Mind" and for Young, who made a Top 10 hit of Miller's "That's the Way I Feel." Jim Reeves took Miller's "Billy Bayou" to number one, following it a few months later with Miller's "Home," which rose to number two.

Before Price had turned Miller's song "Invitation to the Blues" into a hit, Miller had signed a songwriting deal with Tree Publishing for fifty dollars a week. There he met Buddy Killen, Tree's manager, with whom he developed a lifelong friendship. With Killen plugging his songs, Miller scored hits for other artists, but he still longed to be a singer. Killen brought him to Decca Records, where he sang a duet with Johnny Little. That song and a second song he recorded with Decca Records were not successes.

Roger Miller. (AP/Wide World Photos)

Fortuitously, one evening Miller ran into Young, who hired him to be a drummer in his band. While playing for Young, Miller signed a deal with RCA Records' Nashville office, which was run by guitarist Chet Atkins. Miller's first recording for RCA Records was "You Don't Want My Love," which reached number fourteen on the country-music charts and was later recorded by Andy Williams. He became well known, and he began to tour in his solo act.

By 1963 RCA Records dropped Miller, and his first marriage fell apart. A natural comedian, he was invited to be a guest on television's *The Tonight Show*, and he subsequently appeared on other shows. He was thinking of giving up his music career for acting, but Smash Records, a subsidiary of Mercury Records, was growing popular on radio, and it signed a contract with Miller. There he recorded fifteen of his own songs during a two-day session. Of all the songs cut that day, "Dang Me" was a huge hit, and Miller's career was finally launched.

"Dang Me." Recorded in January, 1964, "Dang Me" was a hit by June, first becoming known in Seattle and Houston on pop radio, then on jukeboxes all over the country. By the end of June, it was rising on both the country and the popular music charts. "Dang Me" won Miller his first five Grammy Awards including, ironically, Best New Country and Western Artist. It also won for Best Country Song; Best Country and Western Recording, Single; Best Country and Western Album; and Best Western Performance. The lyrics, sung by the persona of a no-good drinker and spendthrift who spends his rent money buying drinks, while his wife and baby sit at home, have the cheerful and robust feeling of many of his songs, ending in "I'm a son of a gun."

"King of the Road." Recorded in November, 1964, at another album session, "King of the Road" became Miller's career record. He had written it on the road the previous summer, prompted by a sign he saw outside

Chicago: "Trailers for Sale or Rent." These became the opening words of the song, but in Boise, Idaho, when he noticed an itinerant in an airport gift shop, he was inspired to write the rest of the song, about a hobo who enjoys his freedom riding the rails. Released early in 1965, "King of the Road" became a smash hit, reaching number one on the country-music chart in March, number four on the pop music chart. By May, the single had sold a million copies, becoming a gold record.

Musical Legacy

Miller will always be remembered for his country standards, including such hits as "Invitation to the Blues," "Half a Mind," "That's the Way I Feel," "Billy Bayou," and above all "King of the Road." He was inducted posthumously into the Country Music Hall of Fame in 1995.

Dedicated to Miller, a museum in Erick features a collection of memorabilia, with an overview of his life and numerous tapes of his concerts to view. It is located on the corner of Sheb Wooley and Roger Miller boulevards. The museum offers a scholarship to aspiring musicians, publishes a newsletter on its Web site, and holds an annual Roger Miller Festival. Miller's son, Dean, serves on the museum board and also performs in the concerts.

Sheila Golburgh Johnson

Further Reading

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See also: Atkins, Chet; Jennings, Waylon; Kristofferson, Kris; Milsap, Ronnie; Nelson, Willie.

Ronnie Milsap

American country singer, songwriter, keyboardist, and pianist

A country musician, Milsap was widely popular during the 1970's and 1980's, notable for his soulful voice and for his piano stylings.

Born: January 16, 1944; Robbinsville, North Carolina

Also known as: Ronnie Lee Milsap (full name)

Principal recordings

ALBUMS: *Ronnie Milsap*, 1971; *Pure Love*, 1974; *Where My Heart Is*, 1974; *A Legend in My Time*, 1975; *Night Things*, 1975; *A Rose by Any Other Name*, 1975; *20/20 Vision*, 1976; *It Was Almost Like a Song*, 1977; *Images*, 1979; *Milsap Magic*, 1980; *There's No Getting Over Me*, 1980; *Out Where the Bright Lights Are Glowing*, 1981; *Inside*, 1982; *Keyed Up*, 1983; *One More Try for Love*, 1984; *Lost in the Fifties Tonight*, 1985; *Christmas with Ronnie Milsap*, 1986; *Heart and Soul*, 1987; *Stranger Things Have Happened*, 1989; *Believe It*, 1990; *Back to the Grindstone*, 1991; *Back on My Mind*, 1992; *True Believer*, 1993; *Christmas in Dixie*, 1997; *Wish You Were Here*, 2000; *Just for a Thrill*, 2004; *My Life*, 2006.

The Life

Ronnie Lee Milsap was born in Robbinsville, North Carolina, to parents James Lee and Grace Milsap with a congenital glaucoma that left him blind. Milsap's mother believed that the blindness was a punishment from God, and when he was little more than a year old, Milsap was given to his grandmother for care. At six years old, Milsap was sent to the Morehead State School for the Blind in

Raleigh, North Carolina. At Morehead, he studied classical music, and he began to play the piano.

Although Milsap was successful on the piano, he decided to pursue a pre-law degree at Young-Harris Junior College in Atlanta, Georgia. He earned an associate's degree in 1964, and he was the recipient of a full scholarship to Emory University. However, Milsap decided to postpone his academic endeavors in favor of a musical career. At twenty, Milsap released his first single, and he began playing as a sideman to noted blues musician J. J. Cale.

On October 30, 1965, Milsap married Frances Joyce Reeves, and the two became parents of Ronald Todd Milsap. In 1973 Milsap moved his family to Nashville, Tennessee, in hopes of making it big in the Nashville music scene. While there, Milsap performed at Roger Miller's King of the Road Motel, and he eventually found himself playing piano for other local Nashville musicians, such as Chips Moman and Elvis Presley. That same year, Milsap signed to RCA Records and immediately released his first major label single, "Total Disaster." The single was a surprise success, and it climbed the list to become one of the Top 10 country-music songs in the United States.

Milsap was filled with songwriting confidence, and in 1974 he had three number-one songs on the Top 10 country-music charts. Milsap hit it big again in 1976 with an unprecedented six number-one songs on the country-music charts.

After Milsap's success, he was invited to join the Grand Ole Opry, and he performed numerous times in Grand Ole Opry showcases. Milsap was noted for his humor as well as his music making; audiences loved Milsap's sound as well as his optimistic personality.

Milsap was not content with singing only country music. In 1977 he attempted a crossover career into pop music. While he was not an immediate success, he was able to crack the pop chart's Top 20 after only a few attempts.

By the 1980's, however, Milsap had figured out the crossover formula, and he garnered several successful hits in pop, adult contemporary, and country-music genres. Between 1980 and 1982, Milsap had ten continuous number-one songs, and he had another eight between 1985 and 1987. Milsap's enormous success as a crossover artist inspired numerous Nashville country singers to follow suit.

The 1990's proved to be difficult for Milsap, when his chart-topping success waned. In 1992 Milsap left RCA Records and signed with Liberty Records. Despite his previous success, he was unable to re-create his prior accomplishments in the 1990's.

The Music

Milsap trained for many years as a classical pianist, but he says his heart belongs to country music. Milsap's influences draw heavily from jazz, blues, and soul musical genres, and for that Milsap is often labeled a soulful country singer. His proficiency at the keyboard is matched only by his uncanny ability to select hit songs. Much of Milsap's music draws upon his Southern roots, middle-class work ethics, and associated rural imagery. In his long career, Milsap's style has changed: Early works are heavily influenced by country music, while jazz and pop influences are prevalent in later years.

"Pure Love." "Pure Love" was Milsap's first single to reach the number-one spot on the 1974 *Billboard* hot country singles chart. The song is in the vein of country music during the 1970's, complete with female backing vocals, steel guitar, and rambling percussion. It draws upon several pop culture references, such as an Ivory soap commercial and Cap'n Crunch breakfast cereal. "Pure Love" was written by former Presley songwriter Eddie Rabbitt, and Milsap flawlessly performed the song. "Pure Love" has been credited with launching Milsap's impressive country-music career.

"It Was Almost Like a Song." In 1977 "It Was Almost Like a Song" eclipsed all successes that Milsap had experienced until that point. This song was Milsap's first crossover success, landing at number one on the country charts, number sixteen on the pop charts, and number seven on the adult contemporary charts. Written by Hal David and Archie Jordan, "It Was Almost Like a Song" is a slow country ballad with emphasis on the piano coupled with violin accompaniment. This song was such a defining point in Milsap's career that he used it as the title for his cowritten autobiography.

"Smokey Mountain Rain." Written by Kye Fleming and Dennis Morgan, "Smokey Mountain Rain" is one of Milsap's most memorable songs. Re-

leased in 1980, it became an instant success. It was Milsap's sixteenth number-one song on the country charts, and with the wide appeal of its subject matter and Milsap's heartbreaking performance, the album reached number one on the adult contemporary charts and number twenty-four on the pop charts. Rock, pop, country, and adult contemporary radio stations played Milsap's "Smokey Mountain Rain." With a traditional country-music instrumentation of piano, guitar, backing vocals, bass, and drums, the song was part of Milsap's unprecedented ten continuous number-one country-music singles.

"(There's) No Gettin' Over Me." "(There's) No Gettin' Over Me" was Milsap's most successful single by music chart standards: number one on country-music charts, number five on pop music charts, and number two on adult contemporary music charts. It was Milsap's eighteenth number-one single. Complete with a saxophone solo, "(There's) No Gettin' Over Me" is synonymous with Milsap's urban approach to country music in the 1980's.

Musical Legacy

With an amazing forty number-one hit singles, twenty-seven million albums sold, seven Grammy Awards, four Academy of Country Music Awards, and eight Country Music Association Awards, Milsap is one of the most widely known and respected performers in the history of country music. Only two other country musicians have had more number-one hits than Milsap: Conway Twitty and George Strait. Milsap pioneered the path for crossover artists, and his career is an inspiration to pop, country, adult contemporary, and rock artists.

Delbert S. Bowers

Further Reading

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Goldsmith, Thomas. *The Encyclopedia of Country Music*. Edited by Paul Kingsbury. New York: Oxford University Press, 1998. A comprehensive look at country music's influences, origins, and musicians, this includes a contextual view of Milsap's contributions. An excellent resource for Milsap fans as well as country-music fans.

Havighurst, Craig. *Air Castle of the South: WSM and the Making of Music City (Music in American Life)*. Urbana: University of Illinois Press, 2007. A look at varied business perspectives in country music, including a detailed account of crossover artists such as Milsap. The book follows the practices of noted radio station WSM and the changes that occurred in country music over the years. Other notables include Owen Bradley, Minnie Pearl, Jim Denny, Edwin Craig, and Dinah Shore.

Malone, Bill. *Country Music, U.S.A*. Austin: University of Texas Press, 2002. Considered by most to be the cornerstone of country-music research, this book traces the history of country music and its musicians, including Milsap.

Whitburn, Joel. *The Billboard Book of Top 40 Country Hits*. New York: Billboard Books, 2006. A complete history of *Billboard*'s Top 40 since 1942. With more than two hundred photographs, this is an excellent resource for country-music historians and Ronnie Milsap admirers.

See also: Charles, Ray; David, Hal; Presley, Elvis.

Charles Mingus

American jazz bassist and composer

A foremost composer of jazz, as a bassist and bandleader Mingus left a wealth of recordings that continue to influence musicians.

Born: April 22, 1922; Nogales, Arizona
Died: January 5, 1979; Cuernavaca, Mexico

Principal works

ORCHESTRAL WORK: *Epitaph*, 1989 (jazz).

Principal recordings

ALBUMS: *Strings and Keys*, 1952; *Charles Mingus Trios*, 1953 (with Bud Powell); *Intrusions*, 1954; *Jazz Composers Workshop*, 1954; *The Jazz Experiments of Charles Mingus*, 1954; *Jazzical Moods, Vol. 1*, 1954; *Moods of Mingus*, 1954; *The Charles Mingus Quintet plus Max Roach*, 1955;

Chazz, 1955; *Jazz Collaborations*, 1955; *Jazzical Moods, Vol. 2*, 1955; *Art of Charles Mingus*, 1956; *Pithecanthropus Erectus*, 1956; *The Clown*, 1957; *East Coasting*, 1957; *Mingus Three*, 1957; *A Modern Jazz Symposium of Music and Poetry*, 1957; *Reincarnation of a Lovebird*, 1957; *Scenes in the City*, 1957; *Tijuana Moods*, 1957; *Tonight at Noon*, 1957; *Ah Um*, 1959; *Blues and Roots*, 1959; *Dynasty*, 1959; *Mingus in Wonderland*, 1959; *Shoes of the Fisherman's Wife*, 1959; *Weary Blues*, 1959; *Charles Mingus Presents Charles Mingus*, 1960; *Mingus!*, 1960; *Mingus Revisited*, 1960; *Mysterious Blues*, 1960; *Pre-Bird*, 1960; *Oh Yeah*, 1961; *Town Hall Concert*, 1962; *The Black Saint and the Sinner Lady*, 1963; *Mingus, Mingus, Mingus, Mingus, Mingus*, 1963; *Mingus Plays Piano*, 1963; *Astral Weeks*, 1964; *Meditations on Integration*, 1964; *Charles Mingus*, 1965; *Portrait*, 1965; *Charles Mingus and Cecil Taylor*, 1966; *Let My Children Hear Music*, 1972; *Mingus Moves*, 1973; *Changes One*, 1974; *Changes Two*, 1975; *Cumbia and Jazz Fusion*, 1976; *Lionel Hampton Presents Charles Mingus*, 1977; *Lionel's Sessions*, 1977; *Three or Four Shades of Blue*, 1977; *Me, Myself, an Eye*, 1978; *Something like a Bird*, 1978.

WRITINGS OF INTEREST: *Beneath the Underdog: His World as Composed by Mingus*, 1971 (autobiography).

The Life

Born in Nogales, Arizona, where his father was stationed, Charles Mingus, Jr., was the third (and youngest) child of Sergeant Charles Mingus, Sr., and his second wife, Harriet Mingus. Harriet fell ill and died before her son reached the age of five months. In the 1930's the family moved to Watts, a racially mixed suburb of Los Angeles. While living there, Mingus—with his African American, white, and Chinese ancestry—dealt with prejudice from all sides since he did not fit in with any of the groups. Music was his one refuge. He became a serious cello player and advanced to such a level that he became a member of the Los Angeles Junior Philharmonic. He fell in love with the music of Duke Ellington that he heard on the radio.

In high school Mingus switched to bass, practiced voraciously, and took formal lessons as both a bassist and a composer. He played professionally around Los Angeles, performing with top-level artists such as Art Tatum before he was twenty. He worked in Hollywood, assisting composer Dmitri Tiomkin with orchestrations. He toured with the bands of Barney Bigard and Louis Armstrong. In 1944 he entered a stormy first marriage and made his first recordings as a leader. He began to have a reputation as a volatile personality.

In the late 1940's Mingus joined the band of Lionel Hampton. With virtuoso playing and innovative compositions, Mingus helped Hampton's band survive the move beyond swing that had derailed so many of its competitors. By the end of the decade, Mingus was disheartened with the music scene and retired from music to emulate his father's career as a mail carrier. He was coaxed back to the bass, and his first real recognition came from his work with Red Norvo in the early 1950's. New York became his home base.

Always independent, Mingus founded his own label, along with his second wife, Celia, and drummer Max Roach, in 1952. Mingus flourished as both a leader and a sideman. He even had a short stint, in 1953, as a member of the band of his idol, Ellington, but lost his job after a racially motivated altercation with one of the long-term band members, Juan Tizol.

Later in 1953 the New Jazz Society of Toronto contacted Mingus for help organizing a concert featuring the top artists in bebop. The Quintet consisted of Mingus, Roach, Bud Powell, Charlie Parker, and Dizzy Gillespie, and they performed at Toronto's Massey Hall. The record *Jazz at Massey Hall* (which some critics consider the best live album in jazz history) was released on Mingus's Debut label and helped put the label on the map.

Mingus continued to create new sounds as a bassist and composer, even experimenting with techniques foreshadowing the free jazz that was to burst onto the scene a few years later. He began to develop his famous workshop method: using no written music, sharing his ideas aurally, and assembling the piece in rehearsals. Mingus's 1956 release featuring members of his Jazz Workshop, *Pithecanthropus Erectus*, demonstrated the effectiveness of this method and placed Mingus in the leadership of the jazz avant-garde.

In 1957 Gunther Schuller, an advocate of Third Stream (a synthesis of classical and jazz music), organized a festival of modern music at Brandeis Uni-

versity and commissioned Mingus to compose a work combining classical and jazz influences. The resulting piece, *Revelations*, further established Mingus's reputation as a jazz iconoclast and prophet.

Mingus was thriving as a composer and leader, and each new release, consisting primarily of his own compositions, brought new glimpses into the composer's personality. He began to emphasize political issues, such as the famed "Fables of Faubus," protesting the intransigence of Arkansas governor Orval Faubus's opposition to school integration in Little Rock. Mingus had felt the sting of racism, and his bands were almost always integrated. Three of his four wives were white.

The Mingus legend grew. In 1962 Mingus persuaded United Artists to let him organize an experiment that would push his workshop technique to the limit: The musicians would conduct a workshop and record an album in front of a live audience in New York's Town Hall. Unfortunately, the project was overreaching, and Mingus was so frustrated with the preparations that, the afternoon before the concert, he punched his friend Jimmy Knepper in the mouth, dislodging a tooth and damaging his career as a professional trombonist. The audience did not appreciate the session much more than Knepper did, and United Artists had to provide refunds. Despite that fiasco, the recording cobbled together from the Town Hall concert earned five stars in *Down Beat* magazine, and stories of the session only enlarged the Mingus legend.

As the 1960's wore on, Mingus grew more emotionally fragile and became increasingly dissatisfied with the music profession. In 1968 Mingus snapped, requiring hospitalization and medication. The following year, however, he was coaxed back to the stage, and by 1970 he was touring internationally again. In 1971 Mingus's career reignited with the grant of a Guggenheim Fellowship, the awarding of an academic chair, and the publication of his fanciful autobiography, *Beneath the Underdog*. He was collaborating with such well-known artists as choreographer Alvin Ailey and folk vocalist Joni Mitchell and performing at such major venues as the Montreux Jazz Festival and Carnegie Hall.

The heady success of the first half of the 1970's was short-lived. In 1977 Mingus was diagnosed with amyotrophic lateral sclerosis, often referred to as Lou Gehrig's disease. The disease quickly weakened the artist, and before long he was confined to a wheelchair. When it became clear that conventional medicine had failed, Sue, his fourth wife, took Mingus to Mexico, hoping that a shaman there could avert his fate. It was not to be. On January 5, 1979, Mingus lost his final battle. To Sue was left the difficult task of satisfying Mingus's final request in line with his Hindu beliefs: Mingus's body was cremated, and Sue transported the ashes halfway across the globe to India to scatter them over the Ganges River.

Charles Mingus. (AP/Wide World Photos)

The Music

While Mingus is often described as iconoclastic, one cannot take that term too literally. True, his music was unique and groundbreaking, but at the same time Mingus did not destroy the icons who had preceded him. Instead, he subsumed their influences and created respectful homages, filtered

through his innovative sensibility. Examples of this respectful attitude toward his predecessors include "My Jelly Roll Soul" (Jelly Roll Morton); "Goodbye Pork Pie Hat" (Lester Young); "O.P." (Oscar Pettiford); "Duke Ellington's Sound of Love" and "Open Letter to Duke" (Duke Ellington); "Gunslinging Bird," "Reincarnation of a Lovebird," and "Parkeriana" (Charlie Parker); and "Jump Monk" (Thelonious Monk). Mingus was particularly enamored of and influenced by the music of Ellington.

"Mingus Fingers." Mingus's first composition to achieve recognition was "Mingus Fingers," composed for Hampton's band in 1947. Mingus's striking use of instrumentation, his advanced harmonic language, with hints of Claude Debussy (such as the whole-tone introduction) and Ellington, were groundbreaking and offered new horizons for big band composing. At the same time, the piece—practically a concerto for bass and big band—fit within some traditional guidelines, roughly based on the familiar chords of George Gershwin's "I Got Rhythm." Mingus gives hints of his future as a composer by defying the traditional eight-bar phrase lengths and instead emphasizing eleven-bar phrases. Other early works went much further afield (such as "Half-Mast Inhibition" and "The Chill of Death"), but were not performed publicly for decades.

Jazz at Massey Hall. The famous recording of Parker, Gillespie, Powell, Roach, and Mingus was the breakthrough album for Mingus's Debut Records label. The quality of the recordings, however, was poor. In particular, the tapes, which were never intended for release in the first place, were unable to pick up much of the sound of Mingus's bass, so he went into the studio and overdubbed the parts, quite a feat for an improvised art form. Parker was under contract to another label, so he was called Charlie Chan on this recording. The resulting album featured impressive, inspired playing, of standard repertoire, by the icons of bebop at the height of their powers. It should come as no surprise that some musicians place *Jazz at Massey Hall* in their Top 10 lists. Gillespie's "A Night in Tunisia" is considered by some to be the definitive performance.

From the mid-1950's on, Mingus was known for his extended compositions. These pieces, assembled in workshop sessions, were sectional in nature. Thus the hallmarks of Mingus's mature compositions were his propensity for abrupt tempo, meter, and feeling changes within a single piece.

"Goodbye Pork Pie Hat." Dedicated to Lester Young (one of Mingus's first jobs was with Young's brother, Lee), the tune is adapted to an extended blues format that achingly memorializes the late tenor saxophonist. "Goodbye Pork Pie Hat" (first recorded on *Ah Um*) was created using Mingus's workshop technique. Many artists have recorded their own versions of the standard, including Joni Mitchell (with Jaco Pastorius, Wayne Shorter, Peter Erskine, and Herbie Hancock), Jeff Beck, and Kevin Mahogany (with Joe Lovano).

"Fables of Faubus." Although the lyrics were expunged from the first recorded version of "Fables of Faubus" (1959, also on *Ah Um*), the 1960 version included Mingus's lyrics, damning Faubus's opposition to integration. Replete with tempo and feeling changes, the piece also conveys a sardonic sense of humor present even in the version without lyrics. While Mingus provides melodic and harmonic frameworks for the sections, the success of the piece is also dependent on the quality of improvisations. Of course, in Mingus's recordings of the piece, he was able, through his workshop technique, to influence the character of his soloists' improvisations. It is much more difficult, because of the large amount of freedom of choice Mingus left for his musicians, for other ensembles to perform "Fables of Faubus" effectively without referring heavily to Mingus's recorded version of the song.

Epitaph. This immense composition, of which only portions (such as "Better Get Hit in Your Soul" and "Freedom"), were performed during Mingus's lifetime is arguably his magnum opus. The complete work, as assembled by Sue Mingus and Schuller for thirty-piece jazz orchestra, contains more than four thousand measures and takes two hours to perform. The first complete performance of the work, conducted by Schuller, took place in 1989, and the recording was issued in 1990 to great critical acclaim.

Schuller conducted a series of performances of the work again in 2007, to commemorate the eighty-fifth anniversary of Mingus's birth. Schuller considers the piece a masterwork even beyond the jazz category and points out that the variety contained

within the nearly five hundred pages of score runs the gamut from the most heartfelt gutbucket blues to music showing clear influences of Charles Ives, Arnold Schoenberg, and Igor Stravinsky. The comparisons with Ellington's extended works are obvious, though Ellington never achieved the extreme variety that Mingus did. Even before he attempted to perform portions of the piece at his ill-fated Town Hall concert, Mingus knew that this compendium of his life's work would serve as his *Epitaph*.

Musical Legacy

The musical legacy of Mingus is enormous. He completed more than three hundred compositions and more than one hundred recordings during his lifetime. Many of these works, as described above, added new possibilities to the world of jazz. Mingus's Jazz Workshop provided critical training for dozens of important musicians. Thanks to the perseverance of his wife Sue, the Mingus legacy extended beyond his death. Several ensembles exist, perpetuating his music and presenting it in performance, and even in new arrangements. The ensembles include the Mingus Dynasty, the Mingus Orchestra, and the Mingus Big Band.

William S. Carson

Further Reading

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Mingus, Sue. *Tonight at Noon: A Love Story*. New York: Pantheon, 2002. Mingus's fourth wife gives her account of his life.

Priestley, Brian. *Mingus: A Critical Biography*. New York: Quartet, 1983. Priestley's thorough analysis of the man and his music. Discography.

Santoro, Gene. *Myself When I Am Real*. New York: Oxford University Press, 2000. Santoro's complex and comprehensive story of Mingus, based largely on the Mingus archives of the Library of Congress and an exhaustive series of interviews with family, colleagues, and friends. Discography, bibliography.

See also: Akiyoshi, Toshiko; Beck, Jeff; Dolphy, Eric; Ellington, Duke; Gillespie, Dizzy; Hampton, Lionel; Jones, Elvin; Kirk, Rahsaan Roland; Mitchell, Joni; Monk, Thelonious; Montgomery, Wes; Navarro, Fats; Parker, Charlie; Powell, Bud; Roach, Max; Schoenberg, Arnold; Stravinsky, Igor; Washington, Dinah.

Joni Mitchell

Canadian singer, songwriter, pianist, and guitarist

Critics and fans lauded Mitchell's contributions to the folk-rock genre in the 1960's and 1970's, responding to her inventive, melodic songs and poetic lyrics. Self-taught but musically sophisticated, Mitchell developed into an increasingly experimental songwriter, expanding her horizons to include jazz and other musical forms.

Born: November 7, 1943; Fort Macleod, Alberta, Canada

Also known as: Roberta Joan Anderson (birth name)

Principal recordings

ALBUMS: *Song of the Seagull*, 1968; *Clouds*, 1969; *Ladies of the Canyon*, 1970; *Blue*, 1971; *For the Roses*, 1972; *Court and Spark*, 1974; *The Hissing of Summer Lawns*, 1975; *Hejira*, 1976; *Don Juan's Reckless Daughter*, 1977; *Mingus*, 1979; *Wild Things Run Fast*, 1982; *Dog Eat Dog*, 1985; *Chalk Mark in a Rain Storm*, 1988; *Night Ride Home*, 1991; *Turbulent Indigo*, 1994; *Taming the Tiger*, 1998; *Both Sides Now*, 2000; *Travelogue*, 2002; *Shine*, 2007.

The Life

The daughter of a teacher and a former Canadian airman who became a grocer after World War II, Joni (JOH-nee) Mitchell was raised in Saskatoon, Saskatchewan. She first became interested in singing during her hospitalization for polio at the age of nine, and she briefly took piano lessons as a child. She taught herself ukulele and guitar, and she was inspired by a teacher to develop her talent for poetry. Nevertheless, she saw herself as primarily a visual artist. In 1964 she enrolled in the Alberta College of Art and Design in Calgary. However, Mitch-

ell had already begun playing clubs and festivals around Canada, and a year later, she moved to Toronto to work as a folksinger. That same year, she gave birth to a daughter by an ex-boyfriend. Soon after, she married folksinger Chuck Mitchell, and she began to perform with him as Joni Mitchell. Reluctantly giving up her child for adoption, Mitchell moved with her husband to Detroit, Michigan. After their divorce in 1966, Mitchell moved to New York City, becoming well known in clubs for her poetic songs and her unique guitar style. During this time she became romantically involved with singer-songwriter David Crosby, who in 1967 brought her into the Southern California folk-rock music scene and who produced her first album. Later, she met Crosby's friend, singer-songwriter Graham Nash, and in 1969 she moved in with him. The 1970's were the period of Mitchell's greatest professional success; her songs were covered by established singers and she enjoyed a string of hit records, awards, and critical praise. She also toured and traveled extensively. Always determined to follow her interests, Mitchell began to produce work that was less accessible and more experimental, retreating from the folk-rock world.

Mitchell began to divide her time between British Columbia and a new home in Bel Air, California. After living for a time in Bel Air with jazz-fusion drummer John Guerin, in 1982 she met and married bassist-sound engineer Larry Klein, who often collaborated on her increasingly avant-garde musical recordings. Klein and Mitchell divorced in 1994. In 1996 Mitchell was happily reunited with her daughter, at which time her identity as a mother and as a grandmother to her daughter's two young children became an important part of her life. Having created much of the artwork for her albums, Mitchell began at that time to concentrate on her first love, painting. She returned to writing and recording in 2007.

The Music

Mitchell's songs are melodious, poetic, and personal, and her vocal range at one time could extend beyond three octaves. Her guitar style is innovative and intuitive, characterized by open or alternative tunings and complex harmonies.

Clouds. Mitchell was originally a folksinger, but her second album, *Clouds*, secured her reputation as a major talent on the burgeoning folk-rock scene, gaining her wide recognition and a Grammy Award in 1969. This album, featuring her distinctive acoustic guitar and lilting vocals, contained her hit songs "Chelsea Morning" and "Both Sides Now," the latter song one that has been most covered by other artists and has become a popular standard.

Ladies of the Canyon. *Ladies of the Canyon* introduced two more of Mitchell's most well-known works: the environmental protest song "Big Yellow Taxi" and "Woodstock," about the legendary music festival. "Woodstock" became an anthem for the 1960's era. Self-taught as a musician, Mitchell created songs that fit perfectly into the needs of her generation for voices and visions from outside the musical establishment. She became one of the major musical voices to speak to and to speak for the generation that came of age in the 1960's and 1970's. In subsequent decades Mitchell continued to be a freethinking outsider, going her own way musically, even at the expense of commercial success.

Blue. Mitchell's fourth album, *Blue*, represented a break with her earlier work associated with the folk-rock movement. Composed while Mitchell was fleeing the pressures of stardom through travel in Europe, this poetic suite of songs featured darker emotional colors, with lyrical confessions of deep sorrow and regret. With vocals that were more nuanced and complex than in her earlier work, this cycle of songs has been praised for its haunting melodies and the extraordinary intimacy of its introspective, confessional lyrics. The songs on *Blue* had simple accompaniments on piano, guitar, and Appalachian dulcimer, but they also introduced a percussive guitar style and rock-oriented piano rhythms that suggested a move away from Mitchell's folk origins. Two torchy songs from that album, "A Case of You" and "River," have become much-recorded popular standards. This album is considered the best work of Mitchell's early period, and it is considered among the great popular albums of all time. In 1999 *Blue* was given a Grammy Hall of Fame award, for recordings that are at least twenty-five years old and that have proved their artistic merit or historical significance. It was also listed by *Time* in 2006 as among the All-*Time* 100 Albums of the last half-century, and in 2003 it was on *Rolling Stone*'s list of the greatest albums of all time.

Court and Spark. Her most commercially successful collection of songs, this album was a breakthrough in terms of expanding Mitchell's musical horizons. With its quirky and adventurous melody, the ambivalent love song, "Help Me," one of her best-selling singles, pointed the way to Mitchell's free, jazz-inflected and experimental work. *Court and Spark* was, significantly, backed by the jazz-fusion band L.A. Express; Mitchell went on to include in her subsequent recordings other well-known jazz musicians, such as Wayne Shorter, Herbie Hancock, Tom Scott, Jaco Pastorius, and Charles Mingus, with whom she collaborated on an entire album. During this period, her melodies and instrumental settings became more complex and unusual, and while praised as revolutionary by her admirers, her work after the best-selling *Court and Spark* became increasingly less accessible to a popular audience.

Turbulent Indigo. Mitchell's recordings during the 1980's continued her explorations of jazz, with the addition of electronic synthesizers. Her 1994 album *Turbulent Indigo*, however, returned to some extent to her simple and direct folk-rock roots. One of her most critically acclaimed recordings, this album also definitely marked a change in Mitchell's voice, which, while losing much of its airy upper register, became deeper, huskier, and more expressive in its lower range. Her subject matter was also dark and serious, with commentary on the damage done to contemporary society by violence, greed, global warming, and consumerism, troubling themes interestingly counterpointed by attractive melody lines. Considered something of a comeback album, *Turbulent Indigo* won two Grammy Awards, including Best Pop Album in 1995.

Shine. In albums such as *Turbulent Indigo* and her later album *Shine*, Mitchell continued to explore a contrapuntal dynamic between pleasing music and lyrics that often concentrated on disillusionment and disappointment, especially with regard to social and political issues. It made perfect sense, in this context, for Mitchell to record a new version of her early environmentalist song, "Big Yellow Taxi," for her album *Shine*. Although her later work included more protest lyrics, there is also an element in Mitchell's mature music of what she called romantic classicism, acting as a counterweight to her hard-edged social commentary. In addition, Mitchell's writing has always contained both humor and hope, which are still in evidence in her later music.

Joni Mitchell. (AP/Wide World Photos)

Musical Legacy

Mitchell exerted a powerful influence on those musicians who have responded not only to her more accessible early work but also to her later experimental song cycles. Mitchell is credited especially with blazing a trail for women songwriters such as Patti Smith, Chrissie Hynde, Courtney Love, Sarah McLachlan, Tori Amos, Annie Lennox, Björk, and Sheryl Crow. Her unique musicianship and her poetic song lyrics made a deep impression on male musicians such as Elvis Costello, Prince, Morrissey, Seal, Beck, and Led Zeppelin. Not only has her music inspired other songwriters, she has been the subject of the lyrics of other songwriters, confirming her iconic status. For artists of either gender, her determination to preserve her artistic integrity has made her a role model. Mitchell's songs have been covered by numerous artists of her own and succeeding generations; a number of them, such as "Both Sides Now," "Big Yellow

Taxi," "Woodstock," "River," "The Circle Game," "A Case of You," and "Chelsea Morning" have become contemporary standards. In 2003 *Rolling Stone* named Mitchell among the hundred greatest guitarists of all time, the highest-ranking woman on the list. In 2004 *Rolling Stone* included her in its list of the hundred Greatest Artists of All Time. In 1997 Mitchell was inducted into the Rock and Roll Hall of Fame. She has received numerous honors, among them five Grammy Awards, and she was given a Grammy for Lifetime Achievement in 2002. Her native country of Canada has also given her many awards. She has been featured on a Canadian postage stamp, and she was made a Companion of the Order of Canada, that country's highest civilian honor.

Margaret Boe Birns

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Thelonious Monk

American jazz pianist and composer

A major figure in the post-swing era of jazz known as bebop, Monk produced more than seventy songs, many of which became standards in the jazz repertory.

Born: October 10, 1917; Rocky Mount, North Carolina

Died: February 17, 1982; Weehawken, New Jersey

Also known as: Thelonious Sphere Monk (full name)

Principal recordings

ALBUMS: *Genius of Modern Music, Vol. 1*, 1947; *Genius of Modern Music, Vol. 2*, 1951; *Monk*, 1953; *Thelonious Monk and Sonny Rollins*, 1953; *Thelonious Monk Trio*, 1954; *Nica's Tempo*, 1955 (with Gigi Gryce and others); *Thelonious Monk Plays Duke Ellington*, 1955; *Brilliant Corners*, 1956; *The Riverside Trios*, 1956; *The Unique Thelonious Monk*, 1956; *Art Blakey's Jazz Messengers with Thelonious Monk*, 1957; *Monk with Coltrane*, 1957; *Thelonious Himself*, 1957; *Live at the Five Spot—Discovery!*, 1958; *Misterioso*, 1958; *Alone in San Francisco*, 1959; *Evidence*, 1959; *Five by Monk by Five*, 1959; *In Person*, 1959; *Two Hours with Thelonious Monk, Vol. 1*, 1961; *Two Hours with Thelonious Monk, Vol. 2*, 1961; *Always Know*, 1962; *Criss-Cross*, 1962; *Monk's Dream*, 1962; *Solo Monk*, 1964; *Monk's Music*, 1965; *Straight, No Chaser*, 1966; *Underground*, 1967; *Monk's Blues*, 1968.

The Life

Thelonious Sphere Monk (theh-LOH-nee-uhs sfeer muhnk) was born to Thelonious and Barbara Batts Monk in a predominantly African American section of Rocky Mount, North Carolina, known as Red Row. In 1922 Barbara migrated north to New York City, taking her three young children: Thelonious, Jr., Marion, and Thomas. They settled in a small apartment on West Sixty-third Street. Shortly after their arrival, Barbara found work in a nursery, which allowed her to provide for her family; she eventually had enough money to purchase a radio and an upright piano.

By the time Monk was twelve, he had displayed a prodigious talent and an unrivaled ability to play by ear. Around that time he began formal piano and theory lessons with a neighborhood teacher.

In 1934 Monk decided to pursue a career as a professional musician. He discontinued his education at Stuyvesant High School and began performing in high-profile venues such as the Apollo Theater for its amateur contest.

After a two-year stint as an accompanist to a traveling evangelist, Monk returned to New York City to live with his family and concentrate on composing. By the time he reached the age of twenty, he had written two songs that would become among his most famous, "Ruby, My Dear" and "'Round Midnight."

The year 1940 was pivotal: Monk's first break came when he was hired as the house pianist for a small Harlem nightclub called Minton's Playhouse, a popular place where jazz musicians experimented with the new sounds of bebop. There Monk's innovative sense of swing, angular melodies, and dissonant harmonies gained exposure. He continued to work there until the mid-1940's alongside such musical visionaries as drummer Kenny Clarke. Aside from performing together, Monk and Clarke collaborated in writing "Epistrophy" (initially entitled "Fly Right"), which became one of Monk's most recognizable tunes.

On October 19, 1944, Monk entered the recording studio for the first time. He was part of the rhythm section for Coleman Hawkins's *Bean and the Boys*. Monk's association with Hawkins continued through 1946, and he performed at the Downbeat Club in New York City and toured with Norman Granz's Jazz at the Philharmonic.

Monk's recording career as a leader began in 1947, when he was under contract with Blue Note Records. Over the course of five years and six recording sessions, he documented the first works to capture the Monkian aesthetic.

The year of 1951 brought much turmoil to Monk's life, especially when he was arrested and imprisoned for sixty days on a narcotics charge. The most devastating ramification of the arrest was the loss of his cabaret card, which prevented him from performing in New York City clubs that served alcohol; this privilege would not be reinstated for six years.

In 1952 Monk procured a contract with Prestige Records. This association spawned one of his finest solo performances with the recording of "Bags' Groove." After three years with Prestige, Orrin Keepnews of Riverside Records bought Monk's contract; Monk would remain with Riverside Records until 1961. Under the direction of Keepnews, Monk's earliest output for the fledgling label was an album of Ellington compositions, *Thelonious Monk Plays Duke Ellington*; this was an attempt to make Monk more accessible to the general public. By 1954 Monk was being promoted through the ef-

forts of his manager, Harry Colomby. Later he performed on *The Steve Allen Show*, which gave him national exposure.

Monk's connection with John Coltrane (throughout much of 1957) propelled the pianist into a broader spotlight—most notable were the regular appearances at the Five Spot and a Carnegie Hall concert.

By the 1960's Monk's fame was growing exponentially; he signed a contract with Columbia Records and was made the subject of a *Time* magazine cover story (1964).

Shortly after gaining much-deserved acclaim from critics and fans, Monk began to display erratic behavior. Many believed he suffered from a mental illness such as schizophrenia or bipolar disorder, although tests did not substantiate these claims. Monk continued to garner laudatory praises during the 1960's, despite his ailments.

The 1970's were riddled with hospitalizations and great mental deterioration. Monk's health continued to decline, and in February, 1982, he was taken to the hospital. He spent nearly ten days in a coma and died on February 17.

Thelonious Monk. (AP/Wide World Photos)

The Music

Along with such pioneers as Bud Powell, Charlie Parker, Charlie Christian, and Dizzy Gillespie, Monk helped to usher in the modern jazz movement of the 1940's. Close examination of Monk's style, however, reveals that his conception of the bebop genre was not completely congruous with that of his contemporaries. Like his peers, he worked within the confines of the thirty-two-measure popular song and the twelve-bar blues forms, sometimes borrowing chord progressions or reharmonizing existing tunes; unlike them, he exhibited a greater predilection for the compositional process.

More specifically, in his manipulation of the popular song, he preferred to retain the melody while adding elements that were uniquely his own—his idiomatic sense of reharmonization, his affinity for tone clusters and dissonance, the use of metric displacement, the coloristic addition of the whole-tone scale (in explicit and implied variations), among others. An exquisite example of Monk's manipulation of the popular song was the 1962 recording of Johnny Green's "Body and Soul."

Monk's original compositions can best be understood if separated in two categories: form and function. The first follows the basic structural and harmonic scheme of the blues or the chord sequence of a popular song. The second consists of works that are seemingly intended to evoke a specific mood or extra-musical element.

"Misterioso." Composed around 1948, employing the three conventional chords of the blues and a traditional walking-bass pattern, "Misterioso" exemplifies the first category. "Crepuscule with Nellie," a fine example of how Monk attempted to capture a scene or mood in his writing, slowly unfolds to establish a sense of twilight.

Brilliant Corners. Monk's first album of original tunes, *Brilliant Corners*, was recorded during his tenure with Riverside Records. On October 15, 1956, Monk assembled a first-rate ensemble with Max Roach on drums, Oscar Pettiford on bass, Sonny Rollins on tenor saxophone, and a lesser known Ernie Henry on alto saxophone. The album featured the idiomatic,

angular writing of Monk that was augmented by the improvisational virtuosity of players such as Rollins. The band recorded "Ba-Lue Bolivar Ba-Lues-Are," a blues tune named for the Hotel Bolivar, where Monk's friend the Baroness Pannonica Koenigswarter rented a suite; "Bemsha Swing," a blues piece composed by Monk and the drummer Denzil Best; a lush ballad, "Pannonica," written for the baroness; "I Surrender, Dear"; and the title song, "Brilliant Corners."

Live at the Five Spot—Discovery! Monk invited saxophonist John Coltrane to perform with him, and the album *Live at the Five Spot—Discovery!* was a live performance of their association at the famed Five Spot club in New York City. Coltrane's first wife, Naima, taped the legendary group, which included bassist Ahmed Abdul-Malik and drummer Roy Haynes, in the summer of 1957. Blue Note Records posthumously released the quartet's recording in 1993.

Monk's Dream. Monk began recording for Columbia Records in 1962. This was the greatest opportunity for Monk to reach the general public through his recordings. *Monk's Dream* was a composite of original tunes and popular songs—one of which was the aforementioned "Body and Soul." The result, as Colomby had hoped, was Monk's first album to reach the *Billboard* charts. This was an indication that the pianist had transcended obscurity to reach the new heights of commercial viability.

Musical Legacy

In 1959 Monk said, "You play what you want and let the public pick up on what you doing—even if it does take them fifteen, twenty years." Often seen as an enigmatic figure who refused to compromise his musical integrity, Monk followed his artistic muse and consequently influenced countless musicians, including pianists Randy Weston, Chick Corea, Fred Hersch, and Cecil Taylor, saxophonists Coltrane, Charlie Rouse, Steve Lacy, and many others.

Monk paved the way for subsequent jazz musicians to stretch the boundaries of tonality through his emancipation of dissonance and freed the music of rhythmic constraints by displacing the underlying metric pulse. In many ways Monk can be seen as the harbinger of the 1960's avant-garde movement. He placed great importance on musical risk-taking, saying "the only cats worth anything are the cats who take chances." When Monk took chances, the jazz community reaped the rewards.

Michael Conklin

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Bill Monroe

American country singer, guitarist, and songwriter

Monroe was noted for his dazzling mandolin playing and his contribution to the genre of country music known as bluegrass.

Born: September 13, 1911; Rosine, Kentucky
Died: September 9, 1996; Springfield, Tennessee
Also known as: William Smith Monroe (full name); Father of Bluegrass
Member of: The Bluegrass Boys

Principal recordings

ALBUMS: *Knee Deep in Blue Grass*, 1958; *I Saw the Light*, 1959; *Mr. Blue Grass*, 1960; *The Great Bill Monroe*, 1961; *The Father of Bluegrass Music*, 1962; *My All Time Country Favorites*, 1962; *Blue Grass Special*, 1963; *I'll Meet You in Church Sunday Morning*, 1964; *Bluegrass Instrumentals*, 1965; *The High Lonesome Sound of Bill Monroe*, 1966; *Bluegrass Time*, 1967; *A Voice from on High*, 1969; *Kentucky Bluegrass*, 1970; *Bill Monroe's Uncle Pen*, 1972; *Bean Blossom*, 1973; *Weary Traveler*, 1976; *Bill Monroe Sings Bluegrass Body and Soul*, 1977; *Bean Blossom '79*, 1979; *Bill Monroe and Friends*, 1984; *Bluegrass '87*, 1987; *Southern Flavor*, 1988.

The Life

William Smith Monroe was the youngest of the eight children of J. B. "Buck" Monroe and Malissa Vandiver of western Kentucky. Though hardworking farmers, Buck was an educated man, and Malissa was musically gifted, playing the fiddle, the accordion, and the harmonica. Malissa was also a talented dancer and a singer, who knew the old Southern ballads and mountain songs. However, it was her brother, Pendleton Vandiver—later immortalized in one of Monroe's songs, "Uncle Penn"—who was perhaps the biggest musical influence on Monroe. Most of the Monroe children played instruments, and legend has it that Monroe took up the mandolin because his older brothers had already claimed the household guitar and fiddles. In his teens, Monroe accompanied his Uncle Penn, who was playing for dances. Monroe also picked up the blues idiom from Arnold Schultz, a local African American day laborer, said to be one of the best bottleneck blues guitarists in the area.

With his brothers Birch on fiddle and Charlie on guitar, Monroe began playing locally for dances and parties. However, when their father died in 1928, the brothers left the farm to work in the oil refineries in Gary, Indiana, and in Chicago. In their spare time, they established themselves as dancers and musicians, highly in demand, and they often appeared on WLS Radio's *National Barn Dance* program. Though Birch left, Monroe and Charlie became one of the many country brother duos of the period, recording sixty songs by 1938. However, personal and musical differences caused the brothers to go their separate ways early that year.

This split gave Monroe the opportunity to develop musically in ways that the duet format had not allowed. He wanted to reinvigorate country music, starting with old string-band and fiddle tunes—largely based on traditional British, Irish, and Southern American folk songs—and expanding them in ways that would make them more popular, commercial, and accessible. He would do this by adding elements of African American blues, traditional gospel songs, and instrumental improvisations found in jazz. The challenge, however, was to remain connected to the music's rural roots.

In 1939 Monroe formed a new group, and he went to Nashville, Tennessee, to audition for the live Grand Ole Opry show on the fifty-thousand-watt radio station WSM. A performance at Grand Ole Opry could make an entertainer an instant success because of the station's far-reaching range. Performing Jimmie Rodgers' earlier hit, "Muleskinner Blues," with such energy in such an intriguing arrangement earned Monroe and his Bluegrass Boys the Grand Ole Opry's first encore. They were immediately hired as regulars, and Monroe stayed at the Grand Ole Opry until he died of a stroke sixty years later.

The Music

Breakneck Bluegrass. Monroe's new form of music (called bluegrass, after Monroe's home state of Kentucky) was to be played at breakneck speed, imitating the fast fiddle "breakdowns" of the rural dances. Bringing all these elements together cre-

ated a sound that was something quite radical. Although some people believe that bluegrass is pure, unspoiled, and noncommercial country music from the hills, that is not the case. Monroe always intended for his bluegrass music—which he unabashedly credited himself with inventing—to have wide appeal.

By about 1945, Monroe had finally brought all the parts together: an acoustic group with fiddle, banjo, and mandolin exchanging lead melody breaks, supported by a strong rhythm guitar and acoustic bass (with an accordion for a brief period). The whole group would back the strong vocals that Monroe called the "high lonesome sound." The tenor voice would be dominant, sometimes singing in a key slightly higher than the vocalist's natural range. Below would be woven intricate lines of harmonies, sometimes in quartet fashion reflective of old country gospel music. This format—Bill Monroe and His Bluegrass Boys—would change the face of American music.

The Bluegrass Boys. The band that Monroe had gathered in the late 1940's—Monroe on mandolin, Lester Flatt on guitar, Howard Watts on bass, Chubby Wise on fiddle, and an innovative artist named Earl Scruggs on banjo—is often thought to be the quintessential bluegrass band, the band by which all others have been measured. Its two dozen recordings defined the genre, with these songs now part of the bluegrass canon. Between 1946 and 1951 Monroe also began to compose in earnest, rather than relying mostly on traditional ballads as he and his brother had done when singing duets. These included both virtuoso instrumentals such as "Rawhide" and "Jerusalem Ridge" as well as vocals such as "Blue Moon of Kentucky," "Kentucky Waltz," and "My Rose of Old Kentucky."

As much as Monroe sought superstardom, the times—and perhaps his own stubborn personality and singular musical vision—worked against him. The definitive bluegrass band lasted only a few years when Flatt and Scruggs went on to form their own group by 1948. This pattern would continue throughout Monroe's career; more than one hundred musicians would call themselves the Bluegrass Boys over the next fifty years. Monroe's bluegrass alternative to the honky-tonk of Hank Williams, the rockabilly of Johnny Cash, the smooth country crooning of Eddy Arnold, and the rock and roll of Carl Perkins was not widely accepted outside the relatively smaller niche of traditional country-music enthusiasts. For example, though the Bluegrass Boys recorded "Blue Moon of Kentucky" in 1946 to some commercial success, it was Elvis Presley who made it a hit record (his first) in 1954.

Lean Times. By the 1960's and 1970's Monroe's records were getting little airplay on country radio, largely because he refused to electrify his instruments or to use drums in his band. Country music fought the (often British) rock-and-roll avalanche in 1960's by using the studio-production techniques of the Nashville sound—making country smooth, pop, homogenized, and mainstream. Monroe would not go along; while the banjo and fiddle were thought to be a legacy of country music's hillbilly heritage, and best forgotten, they were at the forefront of the bluegrass sound. Monroe continued to be a member of the Grand Ole Opry, although it was merely a courtesy. He continued to record and tour prolifically, but these were lean times for both Monroe and bluegrass music.

Bill Monroe. (AP/Wide World Photos)

Bluegrass Revival. Monroe's career was revitalized by an unexpected audience: "Folkie" and "Yankee" urban folk music enthusiasts and college students saw in Monroe an authenticity lacking in other forms of country music. In 1965 the first bluegrass music festival was sparsely attended, but the number of festivals and sizes of the crowd mushroomed in the coming years. The following year, the fan base became large enough to support a magazine, *Bluegrass Unlimited*, which was instrumental in spreading the genre and Monroe's name by listing upcoming festivals, printing record reviews, and giving aficionados a way to keep in contact with one another.

Throughout the 1960's and 1970's, the festival circuit fostered and propagated bluegrass music. Establishing his own festival park in Bean Blossom, Indiana, Monroe began to receive belated recognition from mainstream country musicians who were acknowledging his influence in their music. Tours to Japan, the countries of the Pacific, and Europe (where he was always enthusiastically welcomed) started to give bluegrass music an international following.

The 1980's, however, saw some personal setbacks. Monroe married his second wife, Della, in 1985, but they divorced less than two years later. Vandals almost destroyed his two famous 1920's "Lloyd Loar" Gibson mandolins. Monroe also was charged with assault by a woman who claimed to be having a relationship with him, though the charges were dropped and he was exonerated. Family business ventures faltered. Slowly his musical energies began to wane.

Many critics, however, argue that some of his best music was made during this period. Through the 1990's Monroe recorded and toured in spite of declining health and several backstage collapses. He played the Grand Ole Opry on Friday, March 15, 1996, but he could not come back for his Saturday performance. The effects of an undetected stroke in February had finally taken their toll. Monroe died on September 9.

Musical Legacy

Monroe's many awards include induction into the Country Music Hall of Fame in 1970, the Nashville Songwriters Hall of Fame in 1971, the Society for the Preservation of Bluegrass Music in America's Bluegrass Hall of Fame in 1984, the International Bluegrass Music Association's Bluegrass Music Hall of Fame in 1991 (charter member), and the Rock and Roll Hall of Fame in 1997. He performed before four presidents: Jimmy Carter, Ronald Reagan, George H. W. Bush, and Bill Clinton. He was honored as a Cultural Figure by the U.S. Senate in 1986, and he received the National Medal of Arts from Clinton in 1995. He received several Grammy Awards: for Best Bluegrass Recording (Vocal or Instrumental) in 1989 for the album *Southern Flavor* (first Grammy awarded to a bluegrass record) and a Lifetime Achievement Award in 1993. In 1988 "Blue Moon of Kentucky" was adopted as the state song of Kentucky, replacing Stephen Foster's "My Old Kentucky Home." While bluegrass now has a large international following (from Japan to Eastern Europe), it is impossible to overestimate Monroe's influence on all of American music. He will be remembered as one of the country's greatest composers, instrumental innovators, and musical stylists.

James Stanlaw

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See also: Arnold, Eddy; Cash, Johnny; Flatt, Lester; Perkins, Carl; Presley, Elvis; Rodgers, Jimmie; Scruggs, Earl; Stanley, Ralph; Watson, Doc; Williams, Hank.

Wes Montgomery

American jazz composer and guitarist

At a time when jazz had been eclipsed in popularity by guitar-dominated rock, Montgomery elevated the guitar in jazz to a new level of dynamic intensity.

Born: March 6, 1925; Indianapolis, Indiana
Died: June 15, 1968; Indianapolis, Indiana

Also known as: John Leslie "Wes" Montgomery (full name)

Principal recordings

ALBUMS: *Fingerpickin'*, 1957; *Far Wes*, 1958; *Kismet*, 1958; *Montgomery Brothers*, 1958 (with Buddy Montgomery and Monk Montgomery); *Guitar on the Go*, 1959; *Pretty Blue*, 1959; *The Wes Montgomery Trio*, 1959 (with the Wes Montgomery Trio); *Yesterdays*, 1959; *The Alternative Wes Montgomery*, 1960; *The Incredible Jazz Guitar of Wes Montgomery*, 1960; *Movin' Along*, 1960; *So Much Guitar*, 1961; *Wes and Friends*, 1961 (with others); *Boss Guitar*, 1963; *Fusion! Wes Montgomery with Strings*, 1963; *Portrait of Wes*, 1963; *Movin' Wes*, 1964; *Bumpin'*, 1965; *Goin' Out of My Head*, 1965; *Impressions*, 1965; *Soliture*, 1965; *California Dreaming*, 1966; *Further Adventures of Jimmy and Wes*, 1966 (with Jimmy Smith); *Tequila*, 1966; *A Day in the Life*, 1967; *Down Home on the Ground*, 1967; *Road Song*, 1968.

The Life

John Leslie "Wes" Montgomery was born in Indianapolis to a hard-working African American family. His siblings played music, and one of Montgomery's earliest musical influences was his older brother Monk, a bassist who gave Montgomery a four-stringed tenor guitar. Although he did not acquire a six-stringed electric guitar and amplifier until a few years later, he practiced intensely, and he learned by ear many of Charlie Christian's recorded solos. This feat earned him a job playing in local clubs. Although he went on the road several times with various musical acts, these early efforts did not generate enough income to support his family, and he returned to Indianapolis, working outside of music during the day, while continuing to play at night. In 1948 Montgomery began a promising period of work with vibraphonist Lionel Hampton, but Montgomery missed his family, and after two years he returned to Indianapolis, where he worked during the day as a welder, while continuing to play professionally at night over the next decade. He began playing and recording with his brothers, who moved to the West Coast in 1957. During the 1960's Montgomery became internationally famous, leading his

own groups and recording sessions. Tragically, he died of a heart attack in 1968, at the peak of his career.

The Music

Unique Techniques. Along with his rhythmic accuracy, inventive melodies, and other attributes, Montgomery produced a highly individual sound on the guitar. Part of this was achieved though his special techniques. He sounded the strings with his thumb rather than a plectrum, producing a deeper tone, and he developed complementary left-hand muting techniques so that he could maintain a powerful stroke with his right hand when strumming octaves. In this way the strokes could encompass three strings, but the middle string would be muted, adding to the depth of the attack. When playing octaves, Montgomery would occasionally use his right-hand fingers for the higher notes, creating further variations in tone.

In jazz soloing, it is desirable for solos to have an overall compositional structure, even though the details of that structure are determined spontaneously through improvisation. While he varied it considerably, Montgomery's fundamental approach to building a solo was surprisingly simple in concept, yet he took full advantage of his prodigious technique in three different dimensions. First, he would play long, flowing single-note lines, with interesting rhythmic patterns and sequences. Next, he would play melodic solos with his characteristic octave doubling, often sliding into notes with expressive glissandi but stopping at just the right moments for the target notes to be heard clearly. Finally, he would change to homophonic chordal playing. The overall effect was a constant increase in intensity.

Hampton and the Montgomery Brothers. Montgomery's first recordings, made with Hampton, show the strong influence of Christian, whose recordings had provided Montgomery with his initial concepts of guitar soloing. Montgomery, who played primarily by ear, gained a great deal of valuable experience as he toured with this group, which included not only Hampton but also other important jazz musicians, such as bassist Charles Mingus. Aside from this two-year period, from 1948 to 1950, and his final eight years as a star, Montgomery conducted most of his musical activities in his hometown, often with his brothers: Monk, who played electric bass, and Buddy, who played piano and vibraphone. When Monk and Buddy moved to the West Coast in 1957, they invited Montgomery to join them on recordings and performances.

Group Leader. After being recommended by visiting musicians in 1959, Montgomery started to lead his own recording sessions for Riverside Records, and he led his own groups in performances. He included his brothers in some of these projects, and in addition he recorded with other musicians, including vibraphonist Milt Jackson, saxophonists Cannonball Adderly and Johnny Griffin, as well as members of Miles Davis's rhythm section, bassist Paul Chambers, pianist Wynton Kelly, and drummer Jimmy Cobb. During this period, he played with saxophonist John Coltrane and his group, although they did not record together. Montgomery was a fan of both Davis and Coltrane, but he avoided the dissonant trends of Coltrane's late period, preferring to refine his own approaches to improvisation. Montgomery's fame increased, and he won awards in *Down Beat* and other important music publications.

Commercial Recordings. In 1965, when Montgomery left Riverside Records for Verve Records, Verve producer Creed Taylor decided on a new marketing direction for Montgomery, featuring him in instrumental arrangements of current hit songs. To some extent, Montgomery was continuing the jazz tradition of reinterpreting popular music, but in this case he was doing this with soft rock pieces that had just recently been introduced to the public rather than the older standards. One of the first of these was "Goin' Out of My Head." These arrangements, including many by Don Sebesky, often added layers of other instruments such as bowed strings, recorded on tracks that were superimposed over an initial recording with Montgomery and a rhythm section. The beautiful tone and subtle embellishments that Montgomery had cultivated fit well in these settings, even though his improvisation was increasingly restricted in length and dissonance as he became more popular. While some jazz critics were disappointed in this commercial trend, Montgomery continued to be respected by many jazz musicians, who remembered his artistry as an improviser.

Musical Legacy

Montgomery reestablished a connection between jazz and popular music through the voice of the electric guitar, which along with the drum set and piano remained a common instrument in both genres. He had a profound influence on George Benson and other jazz guitarists. He is also recognized as a composer of jazz pieces, several of which have entered the standard repertoire.

John Myers

Further Reading

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See also: Adderley, Cannonball; Bacharach, Burt; Barretto, Ray; Christian, Charlie; Davis, Miles; Hampton, Lionel; Mingus, Charles.

Ennio Morricone

Italian classical and film-score composer

Morricone defined the musical style for the spaghetti Western, but that is only one of his contributions. His film composing is notable for its captivating sounds and rich thematic relevance, uniting characters to the story.

Born: November 10, 1928; Rome, Italy

Also known as: Dan Savio

Principal works

FILM SCORES (music): *The Fascist*, 1961; *Crazy Desire*, 1962; *The Little Nuns*, 1963; *Before the Revolution*, 1964; *A Fistful of Dollars*, 1964; *Fist in His Pocket*, 1965; *For a Few Dollars More*, 1965; *Nightmare Castle*, 1965; *The Battle of Algiers*, 1966; *The Good, the Bad, and the Ugly*, 1966; *The Hawks and the Sparrows*, 1966; *The Hills Run Red*, 1966; *Navajo Joe*, 1966; *Wake Up and Die*, 1966; *The Big Gundown*, 1967; *Death Rides a Horse*, 1967; *The Girl and the General*, 1967; *The Witches*, 1967; *Come Play with Me*, 1968; *Dirty Angels*, 1968; *Dirty Heroes*, 1968; *A Fine Pair*, 1968; *The Mercenary*, 1968; *Once upon a Time in the West*, 1968; *The Bird with the Crystal Plumage*, 1969; *Brief Season*, 1969; *Hornet's Nest*, 1970; *Two Mules for Sister Sara*, 1970; *The Burglars*, 1971; *Duck You Sucker*, 1971; *Lulu the Tool*, 1971; *Sacco and Vanzetti*, 1971; *Devil in the Brain*, 1972; *Far West Story*, 1972; *Hearts and Minds*, 1973; *Revolver*, 1973; *The Devil Is a Woman*, 1974; *Night Caller*, 1974; *A Thousand and One Nights*, 1974; *Space 1999*, 1974; *The End of the Game*, 1975; *Salo: The 120 Days of Sodom*, 1975; *The Sunday Woman*, 1975; *1900*, 1976; *Down the Ancient Stairs*, 1976; *The Inheritance*, 1976; *The Exorcist II*, 1977; *The Heretic*, 1977; *Orca: Killer Whale*, 1977; *La Cage aux Folles*, 1978; *Days of Heaven*, 1978; *Bloodline*, 1979; *The Meadow*, 1979; *The Thief*, 1979; *Windows*, 1979; *The Island*, 1980; *So Fine*, 1980; *The True Story of Camille*, 1980; *The Professional*, 1981; *The Thing*, 1982; *Butterfly*, 1983; *The Scarlet and the Black*, 1983; *Order of Death*, 1983; *Sahara*, 1983; *A Time to Die*, 1983; *Once upon a Time in America*, 1984; *The Seven*, 1984; *Red Sonja*, 1985; *The Trap*, 1985; *Fred and Ginger*, 1986; *Good Morning Babylon*, 1986; *The Mission*, 1986; *Frantic*, 1987; *The Untouchables*, 1987; *Cinema Paradiso*, 1988; *Casualties of War*, 1989; *Tie Me Up! Tie Me Down!*, 1989; *Hamlet*, 1990; *State of Grace*, 1990; *Voices of the Moon*, 1990; *Bugsy*, 1991; *Money*, 1991; *City of Joy*, 1992; *In the Line of Fire*, 1993; *Disclosure*, 1994; *Wolf*, 1994; *A Pure Formality*, 1995; *Samson and Delilah*, 1996; *Lolita*, 1997; *Bulworth*, 1998; *The Legend of 1900*, 1998; *Malena*, 2000; *Mission to Mars*, 2000; *Ripley's Game*, 2002.

The Life

Ennio Morricone (EHN-nyoh mohr-rih-KOH-nih) was born in Rome in 1928. His early musical influence came from his father, Mario, who played the trumpet for jazz, opera, and occasionally for movie scores. Morricone started composing at age six, and at age twelve he gained admission to the Santa Cecilia Conservatory in Rome. He began writing for television in 1960, and his first full film composition was for the Western *A Fistful of Dollars*. He composed the scores for two sequels: *For a Few Dollars More* and *The Good, the Bad, and the Ugly*. In 1984 Morricone founded the Institute of Research for Musical Theatre (IRTEM). In 2007 he was awarded an honorary Academy Award for lifetime achievement.

The Music

Morricone's success began with the 1964 score for the film *A Fistful of Dollars*, which launched his collaborative career with director Sergio Leone. After this Morricone became the master of the spaghetti Western, creating the unforgettable theme from *The Good, the Bad, and the Ugly* and scoring more than thirty-five movie Westerns. His musical ideas and sounds were brand new to the Western film genre. For many years the heavy-metal band Metallica used a theme from *The Good, the Bad, and the Ugly* to open their shows.

The Good, the Bad, and the Ugly. Morricone's thoughtful compositional style shows in his careful scoring of three distinct instruments and themes. A silver flute represents the good, an ocarina (a potato-shaped ceramic flute) represents the ugly, and the bad is represented by two men singing together off key.

Once upon a Time in the West. This film was the final collaboration between Leone and Morricone in the Western film genre. The relationship between the music and the plot are tightly intertwined. As in *The Good, the Bad, and the Ugly*, Morricone uses a wordless human voice to create a haunting mood. The central theme is found in "The Man with the Harmonica."

The Mission. In Morricone's 1986 film score for *The Mission,* "Gabriel's Oboe" winds its way through the story line as its own character. Morricone received an Academy Award nomination for this score, a masterful blend of musical styles and instruments that creates the perfect backdrop for an epic film about eighteenth century Spanish Jesuits trying to convert South American Indians to Christianity. Conflicts arise between the Jesuits and those kidnapping the Indians to use as slaves. Morricone highlights these conflicts by combining classical elements, such as "Gabriel's Oboe," with liturgical chorales, native drums, and Spanish guitars.

The Untouchables. Brian De Palma's 1987 film is, like Leone's Westerns, enhanced by Morricone's mastery. In this sound track Morricone blends old and new, such as a modern-day orchestra complemented by older instruments such as the player piano. Muted trumpets, percussion, harmonica, and electronic instruments combine with surprising ease. The scoring provides each character with a theme. Morricone's compositional style and his ability to musically represent Eliot Ness's struggle with Al Capone earned him an Academy Award nomination, a British Academy of Film and Television (BAFTA) Award, and a Grammy Award.

Cinema Paradiso. This highly regarded 1988 film received many awards and honors, and Morricone's score earned the BAFTA Award. With Morricone at his most melodic and romantic, the film tells of the relationship between a young film lover and an older man who runs the projector at the local theater. Operatic in scope and style, the score richly supported the characters, and audiences were captivated by the intertwining of the characters with the music.

Musical Legacy

Although Morricone has contributed more than a hundred works to the concert repertoire, he is best known for his work in cinema. He has scored more than four hundred films. He continues to win awards and accolades, and in 1994 Morricone was the first non-American to receive a lifetime achievement award from the Society for the Preservation of Film Music. On the compact disc *We All Love Ennio Morricone*, his music is covered by such artists as Metallica, Celine Dion, Bruce Springsteen, and Quincy Jones.

Diane M. Ricks

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See also: Jones, Quincy; Ma, Yo-Yo; Mancini, Henry; Rózsa, Miklós; Springsteen, Bruce.

Jim Morrison

American rock singer and songwriter

An enigma during his brief life, and a cult figure since his death, Morrison was a paradigm of the modern rock star. Lead vocalist and main lyricist for the popular counterculture group the Doors, he was alternately aloof and charismatic, given to excess between bouts of creativity.

Born: December 8, 1943; Melbourne, Florida
Died: July 3, 1971; Paris, France
Also known as: James Douglas Morrison (full name); Lizard King; Mr. Mojo Risin'
Member of: The Doors

Principal recordings

ALBUMS (with the Doors): *The Doors*, 1967; *Strange Days*, 1967; *Waiting for the Sun*, 1968; *The Soft Parade*, 1969; *Morrison Hotel*, 1970; *L. A. Woman*, 1971.

The Life

James Douglas Morrison was born December 8, 1943, in Melbourne, Florida. He was the first of three children of George Stephen Morrison—a World War II veteran and one of the Navy's youngest admirals—and Clara Clarke Morrison. A sensitive, inquisitive child with a high IQ, Jim began reading and writing at an early age.

Like most military families, the Morrisons moved often. Jim adapted well to unfamiliar surroundings and excelled in schools in Virginia, Texas, New Mexico, and California. An event that greatly affected him and provided the catalyst for both the morbidity and the aboriginal shamanism that permeated his written work occurred in 1947 when, while driving through the New Mexico desert, the family passed a truckload of Indians involved in a bloody highway accident.

As he reached adolescence, Jim rebelled against the strict household discipline his father imposed. In his early teens he acquired a taste for alcohol and drugs, a habit he would maintain for the rest of his life. By the time Jim graduated in 1961 from high school in Alexandria, Virginia, he had broken with his family and lived with his grandparents in Florida, where he attended St. Petersburg Junior College. The following year he transferred to Florida State University to study theater and philosophy. In 1964 he transferred to the University of California Los Angeles (UCLA) film school, receiving a bachelor's degree in 1965.

Living a homeless, gypsy existence near Venice Beach, Morrison immersed himself in the counterculture and stepped up his ingestion of drugs, particularly LSD, which inspired a flood of written work. He encountered fellow UCLA student Ray Manzarek, a keyboardist with a struggling group who, impressed with Morrison's poetry and presence, suggested they form a band. They recruited guitarist Robby Krieger and drummer John Densmore from the Psychedelic Rangers. In 1965-1966 the fledgling band worked clubs on Hollywood's Sunset Strip, borrowing its name from Aldous Huxley's book *The Doors of Perception* (1954), inspired by a quotation from British poet William Blake.

With a handsome, brooding, leather-clad lead singer and music that was an eclectic amalgam of rock, blues, jazz, and psychedelic, the Doors were an immediate sensation. By 1967 they had signed with Elektra Records, and a hit single, "Light My Fire," propelled the band to an appearance on television's *The Ed Sullivan Show*. Between 1967 and 1971 they released six studio albums that yielded a string of chart-toppers, plus live-performance and compilation albums.

Meanwhile, Morrison's personal life disintegrated. Heavily involved in drugs and alcohol, he gained weight, grew a beard, and was named in numerous paternity suits, the result of indiscriminate liaisons with groupies. Morrison, engaged in a common-law marriage with girlfriend Pamela Courson, also wedded rock writer Patricia Kennealy in a Celtic ceremony. An outspoken opponent of authority and the war in Vietnam, Morrison became a target for law-enforcement agencies. He was arrested multiple times for drunkenness, profanity, disorderly conduct, and indecent exposure.

Morrison gave up stardom and fled to Paris, France, to compose poetry. He died there on July 3, 1971, a death shrouded in mystery. Though the official cause was recorded as a heart attack, there was no autopsy, and rumors abounded that he perished from a drug overdose, was murdered, or faked his own death and is still alive. His gravesite in Père Lachaise Cemetery in Paris remains a popular rock shrine.

The Music

From their formation in the volatile 1960's, the Doors proved popular along the Sunset Strip, especially at the Whiskey A Go Go. They became known for dark, cryptic lyrics, set to melodies that wedded antiestablishment rock sensibilities, free-form jazz, drug-inspired improvisation, blues angst, and pop music. Compositions were true collaborative efforts: Morrison or Krieger usually introduced his lyrics to the group and sketched out rough melodies, Manzarek offered ideas for instrumentation and harmony, and Densmore provided rhythmic and tempo suggestions.

Despite the synergistic talents of other band members—Manzarek is widely recognized for solidifying the composition of much of the music, and Krieger wrote lyrics for such major hits as "Light My Fire," "Touch Me," and "Love Me Two Times"—Morrison, as sex symbol, front man, and underground rock poet, was always the center of attention. Outspoken and manic, the well-read Morrison wrote lyrics inspired by a multitude of sources, from nihilist German philosopher Friedrich Nietzsche to Decadent French poet Arthur Rimbaud, and from Beat writers such as Jack Kerouac to experimentalists such as James Joyce. A private person when not performing, Morrison before a crowd became an unconstrained showman. His behavior, abetted by whatever substance he had ingested, became increasingly unpredictable at live shows and recording sessions. As part of Morrison's early act, he would fall off the stage into the audience, driving female fans wild. At other times, he would turn his back on the crowd, stop songs midstream to give antiauthoritarian tirades, flop around as though in the throes of an epileptic fit, or pretend to expose himself. Morrison's natural baritone would range from a husky growl to a whispered croon to an incoherent mumble to a tortured shriek.

Jim Morrison. (Hulton Archive/Getty Images)

After Morrison's death, the surviving members of the Doors continued to perform for a time, with Krieger and Manzarek handling the vocals on tours and on two additional albums: *Other Voices* and *Full Circle*. Neither album sold particularly well; the band broke up early in 1973.

The Doors. As professional recording artists, the Doors opened with a splash on the release of their best-selling self-titled first album. *The Doors* featured a mix of original songs and covers (including Howlin' Wolf's "Back Door Man" and the Bertolt Brecht-Kurt Weill "Alabama Song"). One notable original was "Break on Through (to the Other Side)," which the band promoted on film, the first of several early precursors to the music videos that today serve as typical marketing tools for singles and albums. Other cuts included "The End," an eleven-minute musical drama presaging the extended jams that have become a staple, and "Light My Fire," which rose to number one on American charts by the summer of 1967. Unusual for bands of the time or since, the Doors seldom employed a bass player for live shows (though they hired bassists for studio albums): Manzarek typically provided the bass lines left-handed on a Fender Rhodes keyboard and played melodic lines with his right hand on other keyboards.

Strange Days. A second album, released in 1967, the moody, atmospheric *Strange Days*, solidified the Doors' reputation, producing a number of singles that charted well. Among these are "Strange Days," "You're Lost Little Girl," "Love Me Two Times," "People Are Strange," and "When the Music's Over." Paradoxically, though *Strange Days* broadened the appeal of the band, it also cost the Doors the loyalty of early fans who believed the band had sold out their underground image for the sake of money and fame.

Waiting for the Sun. The Doors' third album, *Waiting for the Sun*, went to number one on the charts and produced a top single, "Hello, I Love You." More commercial and accessible than their first two albums, *Waiting for the Sun* nonetheless contained several politically charged tunes, such as the controversial antiwar anthem "The Unknown Soldier" and "Five to One," which alludes to racism and the drug subculture.

The Soft Parade. An experiment that added horns and strings to the mix, *The Soft Parade* was also a commercial success, but it further alienated the Doors' core fans for its blatant pop-music appeal. Written primarily by and largely credited to guitarist Krieger—previous albums had attributed lyrics only to "The Doors"—*The Soft Parade* yielded the standard "Touch Me," but none of the songs hit the Top 40 charts. Except for vocals, Morrison contributed little to the album because he was inebriated during the recording and could not be relied upon to show up for sessions or perform as expected.

Morrison Hotel. With their bluesy fifth studio album, *Morrison Hotel*, the Doors returned to the sound that had made them famous. Morrison, struggling for sobriety, wrote most of the lyrics. The album yielded such standards as "Roadhouse Blues," the acid-charged "Ship of Fools," and the politically inspired "Peace Frog" and "Waiting for the Sun." The album featured two noted guest artists: John Sebastian of the Lovin' Spoonful played harmonica (as "G. Puglese"—he wanted to avoid the fallout from Morrison's 1969 arrest and eventual conviction for obscenity and indecent exposure at a concert in Miami, Florida), and legendary blues guitarist Lonnie Mack played bass.

L.A. Woman. The final Doors studio album released during Morrison's lifetime, *L.A. Woman* delivered on the blues emphasis hinted at in the previous album. In addition to the title tune, *L.A. Woman* produced such hit singles as "Love Her Madly" and "Riders on the Storm."

Musical Legacy

The Morrison mystique—epitomized by "live fast, die young, and leave a good-looking corpse"—and the Doors' haunting sound continue to resonate with music lovers to this day. Their albums still sell well, and singles featuring their lead singer's evocative voice appear on radio playlists worldwide. Interest in Morrison's written work remains high, thanks to reprints of his self-published volumes of poetry, *An American Prayer* (1970) and *The Lords and the New Creatures* (1970), and the posthumous publication of such collections as *Wilderness: The Lost Writings of Jim Morrison, Volume 1* (1988).

The Doors were inducted into the Rock and Roll Hall of Fame in 1993 and received a star on the Hollywood Walk of Fame in 2007. The group was honored with a lifetime achievement award at the 2007 Grammy Awards. Their music, ironically for a group with a fierce counterculture stance, has also entered mainstream consciousness. Doors songs have been featured on television shows (such as *The Simpsons*), in numerous video games and commercials, and in many movies, including *Apocalypse*

Now (1979), *Forrest Gump* (1994), *The Lost Boys* (1987), *Girl, Interrupted* (1999), and *Jarhead* (2005). The prototypical rock star, Morrison has served as the inspiration for dozens of antic lead singers, from Roger Daltrey and Robert Plant to Iggy Pop and Patti Smith.

Jack Ewing

Further Reading

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See also: Daltrey, Roger; Howlin' Wolf; Odetta; Plant, Robert; Vincent, Gene; Weill, Kurt.

Van Morrison

Irish rock singer and songwriter

Characterized as a white soul singer, Morrison extended himself musically and lyrically in a number of disparate genres, including garage-band rock, blues, rhythm and blues, folk, jazz, and country.

Born: August 31, 1945; Belfast, Northern Ireland
Also known as: George Ivan Morrison (full name)
Member of: Them

Principal recordings

ALBUMS (solo): *Blowin' Your Mind!*, 1967; *Astral Weeks*, 1968; *His Band and the Street Choir*, 1970; *Moondance*, 1970; *Tupelo Honey*, 1971; *Saint Dominic's Preview*, 1972; *Hard Nose the Highway*, 1973; *Veedon Fleece*, 1974; *A Period of Transition*, 1977; *Wavelength*, 1978; *Into the Music*, 1979; *Common One*, 1980; *Beautiful Vision*, 1982; *Inarticulate Speech of the Heart*, 1983; *A Sense of Wonder*, 1985; *No Guru, No Method, No Teacher*, 1986; *Poetic Champions Compose*, 1987; *Irish Heartbeat*, 1988 (with the Chieftans); *Avalon Sunset*, 1989; *Enlightenment*, 1990; *Hymns to the Silence*, 1991; *Too Long in Exile*, 1993; *Days Like This*, 1995; *How Long Has This Been Going On*, 1996 (with Georgie Fame); *Tell Me Something: The Songs of Mose Allison*, 1996; *The Healing Game*, 1997; *Back to the Top*, 1999; *You Win Again*, 2000 (with Linda Gail Lewis); *Down the Road*, 2002; *What's Wrong with This Picture?*, 2003; *Madame George*, 2004; *Magic Time*, 2005; *Pay the Devil*, 2006; *Keep It Simple*, 2008.

ALBUMS (with Them): *Here Comes the Night*, 1965; *Them*, 1965; *Them First*, 1965; *Them Again*, 1966; *Now and Them*, 1967; *Them Belfast Gypsies*, 1967; *Time Out! Time in for Them*, 1968; *Them in Reality*, 1971.

The Life

George Ivan Morrison was born on August 31, 1945, in Belfast, Northern Ireland, to George and Violet Stitt Morrison. His interest in American music, particularly blues and rhythm-and-blues, was fueled by his father's extraordinary record collection.

Almost from infancy, Morrison listened to blues from Muddy Waters, jazz from Charlie Parker, folk from Leadbelly (Huddie Ledbetter), and country music from Hank Williams. He had his first spiritual vision at the age of three while listening to gospel singer Mahalia Jackson. Later, the memory of that intense emotional experience gave him the desire to re-create that experience for his listeners.

Morrison began by playing guitar, but when the skiffle (folk music with a jazz and blues influence) craze produced a surplus of guitar players, he learned to play saxophone and soon found work with several dance bands. At the age of sixteen, Morrison became a professional musician, and he spent a grueling musical apprenticeship in clubs in Germany, playing seven sets a night, seven days a week. In 1964 he formed the rock band Them, and Morrison proved to be an electrifying performer and talented songwriter, producing the classic "Gloria." In 1966, after numerous personnel changes, the band dissolved.

Morrison moved to the United States to record as a solo artist, and he had an immediate Top 10 hit with the single "Brown Eyed Girl." In 1968 he married Janet (Planet) Rigsbee, and his next several albums centered on the themes of conjugal love and domestic harmony. They had a daughter, Shana, but by 1973 they divorced. After that Morrison went nearly three years without releasing an album or touring. He returned to the stage at the Band's Last Waltz concert in 1976, and by 1978 he was firmly back on top with *Wavelength*. In the 1990's and the 2000's, he continued to ignore genre boundaries, and his numerous projects included albums devoted to traditional Celtic music, skiffle music, country, and his trademark blend of soul, jazz, blues, and rhythm and blues.

Morrison won Grammy Awards in 1996 for his work with the Chieftains and in 1998 for his work with John Lee Hooker. *What's Wrong with This Picture?* was nominated for a Grammy Award for Best Contemporary Blues Album. He was inducted into the Rock and Roll Hall of Fame in 1993 by Robbie Robertson of the Band (characteristically, Morrison was the first member not to attend his own ceremony), and he was inducted into the Songwriters Hall of Fame in 2003 by Ray Charles. He and his longtime girlfriend, Michelle Rocca (Miss Ireland of 1980), lived in Ireland with their two children.

The Music

Morrison frustrated record labels with his disinterest in trying to write hit singles and becoming a rock star. Pursuing his personal artistic vision was always more important than selling records. As it happened, his decision to produce high-quality albums of lasting beauty rather than give in to the pressure to write hits coincided with the rise of album-oriented rock (AOR) radio stations, and the steady sales of his albums over his long career transformed his purely artistic convictions into prescient commercial wisdom.

Astral Weeks. By 1968 Morrison was regarded as a rising pop star, but he showed little interest in devoting himself to churning out hits. Nothing in his previous work could have prepared audiences for *Astral Weeks*, the first record over which he had complete artistic control. He abandoned the frenetic rhythm-and-blues style he had perfected with Them and worked with a small group of veteran jazz musicians. Morrison showed them the basic structure of the songs on his acoustic guitar, and then he let the recording tape roll, improvising im-

Van Morrison. (Hulton Archive/Getty Images)

pressionistic stream-of-consciousness lyrics as the other artists improvised the music, forging a unique hybrid of jazz, folk, blues, and rock. While "Brown Eyed Girl" was the result of a tightly produced session demanding twenty-two takes, there were no rehearsals for *Astral Weeks*, and many of the songs on the album are first takes, edited down from long jam sessions, with strings and harpsichord overdubbed later.

Moondance. Morrison followed the artistic triumph (but commercial failure) of *Astral Weeks* with another completely different album, determined not to repeat himself or grow complacent as an artist. *Moondance* was a radio-friendly set of ten short, meticulously crafted songs, most with conventional verse and chorus structures. Working with a new band that featured a horn section and keyboards, Morrison added elements of Stax Records-style soul music to the raw blues sound of Them and the jazz of *Astral Weeks*, a blend that Morrison dubbed Caledonia soul music. This Top 40 album produced a Top 40 single, "Come Running," and his next two albums, *His Band and the Street Choir* and *Tupelo Honey*, continued in this accessible vein, producing three successful singles each.

Saint Dominic's Preview. Despite the commercial success of his previous albums, in 1972 Morrison broke away from their formula and released the meditative *Saint Dominic's Preview*. This album juxtaposed compact and tuneful rock-and-rhythm-and-blues-styled songs with ten- and eleven-minute improvised meditations that recalled the free-form lyricism of *Astral Weeks*. This hybrid, with a mixture of shorter and longer songs, allowed Morrison to range freely as a writer and was adopted for many of his future albums.

Veedon Fleece. An introspective song cycle with affinities to *Astral Weeks*, *Veedon Fleece* created little stir, because of market factors as well as critical myopia. It was released in the shadow of a superb double live album, *It's Too Late to Stop Now*, that functioned as both a greatest-hits collection and an introduction to the excitement of Morrison's legendary live performances. The quiet and contemplative *Veedon Fleece* may also have suffered from the tendency of critics to use Bob Dylan's songwriting, with its unpredictable rhymes and ingenious wordplay, as the touchstone for evaluating lyrics, which trounced Morrison's plainer style. Critics eventually realized that Morrison was using his voice as a musical instrument rather than a means for reciting verses to a repetitive strummed background. In *Veedon Fleece* he breaks down his lyrics into fragments over the course of a song, repeating and varying them, improvising with syllables much as a saxophone player does with musical notes. Morrison was an accomplished musician well before he began singing, and he often pointed to his saxophone playing as his model for vocal phrasing.

Into the Music. While Morrison always emphasized the spirituality and healing powers of music, not all critics were pleased by the overtly religious themes and more polished production values that characterized his albums of the 1980's, roughly from *Into the Music* to *Hymns to the Silence*. Morrison strongly denied that he was a disciple of any organized religion or thought system, as exemplified by the title of his 1986 release *No Guru, No Method, No Teacher*. Rather, he drew from many philosophies, as he often had from literature, to produce meditative states in his listeners, the goal of many of his albums since *Astral Weeks* and one of his measures of success for his live performances. He increasingly turned from saxophone, guitar, and harmonica to piano as his primary instrument, creating a more ethereal sound, and included instrumentals on several albums.

Magic Time. Morrison's albums continued to earn critical praise, and *Magic Time* followed the model of much of his mature work, at least since *Too Long in Exile*, with a mixture of soul, jazz, and blues originals, from fast shuffles to slow ballads, accompanied by a few cover versions of standards. The follow-up to *Magic Time*, *Pay the Devil*, showed Morrison in an experimental mood, with a collection of a few originals mixed with straightforward country-western songs.

Musical Legacy

In 1995 Morrison began publishing under his own Exile Productions, which resolved his antipathy toward the music business and recording contracts by doing without them. He had complete control over all aspects of production, using record companies only to distribute finished albums. His large body of recorded work was unmatched in terms of quantity, consistent quality, and breadth

of musical range by any other rock musician. His expressive vocal style and synthesis of musical genres directly influenced such singer-songwriters as Bruce Springsteen, John Mellencamp, Bono of U2, Bob Seger, Graham Parker, Elvis Costello, and Ben Harper. His commitment to artistic integrity above commercial success helped lead the way for many serious rock musicians to produce well-crafted albums, rather than hit singles, as the basic units of musical expression.

If reviewers were lukewarm and journalists and biographers were negative, Morrison's fan base never wavered. Hindsight demonstrated that Morrison's musical vision was well ahead of that of his critics, who frequently were obliged to reassess his albums more favorably. In 2003, thirty-five years after its release, *Astral Weeks* ranked number nineteen on *Rolling Stone*'s 500 Greatest Albums of All Time list, a testimony to the timeless qualities of Morrison's best work.

William Nelles

Further Reading

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Friskics-Warren, Bill. *I'll Take You There: Pop Music and the Urge for Transcendence*. New York: Continuum, 2005. The first chapter offers an analysis of Morrison's career-long quest for transcendence. Makes the excellent observation that Morrison must be classified as a "spiritual omnivore" with sympathy for many belief systems but exclusive allegiance to none.

Heylin, Clinton. *Can You Feel the Silence? Van Morrison: A New Biography*. Chicago: Chicago Review Press, 2003. Presents valuable research, including a detailed "sessionography" of Morrison's work in recording studios over the years, but spends too much time repeating petulant gossip.

Hinton, Brian. *Celtic Crossroads: The Art of Van Morrison*. 2d ed. London: Sanctuary, 2000. Morrison's legendary disdain for biographers and his refusal to cooperate have frustrated writers. Hinton, however, focused on the facts and produced a literate, balanced, and insightful book. Includes extensive discussions of the music as well as Morrison's personal history.

Turner, Steve. *Van Morrison: Too Late to Stop Now*. London: Bloomsbury, 1993. Though dated, this book is valuable for its hundreds of superb photographs, with images from Morrison's personal as well as professional life.

See also: Burke, Solomon; Costello, Elvis; Dylan, Bob; Guthrie, Arlo; Hooker, John Lee; Jackson, Mahalia; Leadbelly; Parker, Charlie; Reed, Jimmy; Robertson, Robbie; Seger, Bob; Stewart, Rod; Vincent, Gene; Waters, Muddy; Williams, Hank; Young, Neil.

Morrissey

English rock singer and songwriter

A prominent figure in alternative rock, Morrissey is recognized for his sensitive, melancholy persona and his witty, dark lyrics.

Born: May 22, 1959; Manchester, England
Also known as: Steven Patrick Morrissey (full name)
Member of: The Smiths

Principal recordings

ALBUMS (solo): *Viva Hate*, 1988; *Kill Uncle*, 1991; *Your Arsenal*, 1992; *Vauxhall and I*, 1994; *Southpaw Grammar*, 1995; *Maladjusted*, 1997; *You Are the Quarry*, 2004; *Ringleader of the Tormentors*, 2006.

ALBUMS (with the Smiths): *The Smiths*, 1984; *Meat Is Murder*, 1985; *The Queen Is Dead*, 1986; *Strangeways, Here We Come*, 1987.

The Life

Steven Patrick Morrissey (MOHR-rih-see) was born on May 22, 1959, to Irish Catholic immigrants. His father, Peter Morrissey, was a hospital porter, and his mother, Elizabeth Dwyer, was a librarian. He was raised primarily in Hulme and Stretford, Manchester. He attended St. Mary's Secondary Modern School and Stretford Technical School, where he passed three O levels, including English

literature. He frequently sent letters to music magazines such as *Melody Maker* and *New Musical Express*, offering his frank opinion on various bands. He later wrote three books: about his favorite band, the New York Dolls; about actor James Dean; and about obscure B-motion picture actors.

After Morrissey met the guitarist Johnny Marr in 1982, the two formed one of the most fruitful collaborations in British pop music, resulting in the formation of the Smiths. The band became a sensation in England, Ireland, and Australia; it developed a cult following in the United States; and it achieved extraordinary coverage in the music press. The band separated in 1987, after Marr and Morrissey quarreled over musical and creative differences. The group released four studio albums and several compilations between 1984 and the time of their breakup, including *The Queen Is Dead*. Following the Smiths' split, Morrissey's first solo album, *Viva Hate*, was released in 1988. His album *Ringleader of the Tormentors* debuted at the top of England's album charts.

The Music

Morrissey's solo career replicates the sexual ambiguity, opulently indulgent lyrics, and unmatched crooning style he made legendary with the Smiths. In addition, he enjoys the freedom to experiment with synth-pop, Latin, and rockabilly music. His musical preferences are known to range from pre-Beatles British pop to high-camp glam rock and indie bands such as Ludus and Bradford. Morrissey was once president of the New York Dolls fan club in England, and he was also interested in British soap operas of the late 1950's and early 1960's, as well as the works of Oscar Wilde and Shelagh Delaney. Morrissey's lyrical subject matter tends to focus on life issues, everything from anguish, rejection, and death to vegetarianism and the English music scene.

"How Soon Is Now?" "How Soon Is Now?" is a song written in 1984 by Morrissey and Marr, and it was initially released by the Smiths. It features Marr's tremolo guitar work and Morrissey's chilly vocals. The subject of the song is a person who cannot find a means to escape his shyness. Two couplets from the song are eminent in pop culture: the opening to the verse, "I am the son, and the heir, of a shyness that is criminally vulgar," and the chorus, "I am human and I need to be loved." The opening was adapted from a line in George Eliot's *Middlemarch* (1874). The lyrics have also been interpreted as a reference to Manchester's gay club culture at the time.

"Meat Is Murder." Like "How Soon Is Now?," "Meat Is Murder" is on the album entitled *Meat Is Murder*. The song is an outlet for Morrissey's militant stance on vegetarianism. It contains gruesome imagery and barnyard sounds, with simulated bovine cries and buzz-saw guitars. The song has inspired many fans to stop eating meat, including the Smiths' bassist, Andy Rourke.

"The More You Ignore Me." This single by Morrissey was released in 1994 on his *Vauxhall and I* album. It is also Morrissey's only charting single on the U.S. *Billboard* Hot 100 and his only number-one single on the modern rock tracks. The song starts as a declaration of love by an innocuous loner; it then slowly transforms into a much darker tale. The bright, lyrical melody is juxtaposed with Morrissey's grim lyrics about unrequited love.

"Irish Blood English Heart." This is an example of Morrissey's musical commentary on sociopolitical events in England. The two-minute-long song has a lively accompaniment with an unexpected ending. The song was a debut single written for his 2004 album *You Are the Quarry*. Morrissey's first album in seven years yearns for an England that no longer exists, and his lyrics speak against his homeland's apparent stagnation.

"You Have Killed Me." The first single from the album *Ringleader of the Tormentors* is "You Have Killed Me." Written by Morrissey and Jesse Tobias, the single was released in 2006. The song's lyrics contain many references to Rome and Romans, with allusions to director Pier Paolo Pasolini's 1961 film, *Accattone*, about prostitution in the slums of Rome. The lyrics also mention Italian actress Anna Magnani, American record producer Tony Visconti, and, in some live performances, Italian film director Federico Fellini.

Musical Legacy

Morrissey crafted his career as the ultimate rock outsider and antihero. Although he has recorded several solo albums, none has equaled the success he achieved with Marr in the Smiths, where he personified a learned romanticism and an incurable

contrarianism. Morrissey is a highly sexual pop star of uncertain orientation who practices celibacy, wears flowers in his pockets, and croons in a dejected, narcissistic warble. He is an unforgiving satirist who expresses the heaviness in his heart with forthrightness.

People were lured to the Smiths' music mostly through word of mouth, especially with backing from alternative and college radio. Morrissey's musical legacy continues to be passed down in an analogous manner. Many current bands have felt his influence, among them the Killers, Radiohead, Blur, Suede, Oasis, the Stone Roses, the Libertines, and the Arctic Monkeys.

Samantha Ryan Barnsfather

Further Reading

Goddard, Simon. *The Smiths: Songs That Saved Your Life*. 3d ed. Surrey, England: Reynolds & Hearn, 2006. This book offers a thorough chronological study of the group's music based upon interviews with band members, producers, and friends.

Rogan, Johnny. *Morrissey*. London: Rogan Books, 2007. The albums of the Smiths and of Morrissey are discussed in detail.

_____. *Morrissey and Marr: The Severed Alliance*. London: Omnibus Press, 1993. This controversial book deals with every detail regarding the Smiths, from the birth of Morrissey's parents in Dublin to the creation of the English band in the 1980's.

Slee, Jo. *Peepholism: Into the Art of Morrissey*. London: Sidgwick & Jackson, 1994. An elegant coffee table book recounting the career of the Smiths and Morrissey, complied by the art collaborator for Morrissey and the Smiths.

Woods, Paul A., ed. *Morrissey in Conversation: The Essential Interviews*. London: Plexus, 2007. This noteworthy book includes the well-known statements of Britain's improbable modern rock icon.

See also: Bowie, David; Mitchell, Joni; Sting.

Jelly Roll Morton

American jazz composer and pianist

Morton merged blues and ragtime, going beyond formal conventions to develop musical ideas through variation, contrasting texture, and improvisation.

Born: October 20, 1890; New Orleans, Louisiana
Died: July 10, 1941; Los Angeles, California
Also known as: Ferdinand Joseph Lamothe (birth name)
Member of: The Red Hot Peppers

Principal recordings

SINGLES (solo): "Big Foot Ham," 1924; "Froggie Moore," 1924; "Ganjam," 1924; "Jelly Roll Blues," 1924; "London Blues," 1924; "Mamamita," 1924; "Milenberg Joys," 1924; "Mr. Jelly Roll," 1924; "New Orleans Blues," 1924; "Stratford Hunch," 1924; "Mr. Jelly Lord," 1926; "Pacific Rag," 1926; "Burnin' the Iceberg," 1929; "Freakish," 1929; "New Orleans Bump," 1929; "Pep," 1929; "Tank Town Bump," 1929; "Turtle Twist," 1929; "Creepy Feeling," 1938; "Finger Buster," 1938; "I Ain't Got Nobody," 1938; "Animule Dance," 1939; "The Crave," 1939; "Don't You Leave Me Here," 1939; "I Thought I Heard Buddy Bolden Say," 1939; "Winin' Boy Blues," 1939; "Good Old New York," 1940; "My Home Is in a Southern Town," 1940; "Sweet Substitute," 1940; "Why?," 1940.

SINGLES (with the Red Hot Peppers): "King Porter Stomp," 1923; "New Orleans Joys," 1923; "Wolverine Blues," 1923; "Black Bottom Stomp," 1926; "Cannon Ball Blues," 1926; "The Chant," 1926; "Doctor Jazz Stomp," 1926; "Grandpa's Spells," 1926; "Original Jelly Roll Blues," 1926; "Sidewalk Blues," 1926; "Someday Sweetheart," 1926; "Beale Street Blues," 1927; "Hyena Stomp," 1927; "Jungle Blues," 1927; "The Pearls," 1927; "Wild Man Blues," 1927; "Kansas City Stomp," 1928; "Red Hot Pepper," 1928; "Shreveport Stomp," 1928; "Mint Julep," 1929; "Fickle Fay Creep," 1930; "If Someone Would Only Love Me," 1930;

"Mushmouth Shuffle," 1930; "Ponchatrain," 1930.

The Life

Jelly Roll Morton was born into a Creole family with roots in the West Indies that resided primarily in New Orleans. He was raised by his mother and stepfather, but he spent considerable time with his godmother, Laura Hunter (also known as Eulalie Echo). His father, Ferdinand P. La Menthe, was a trombonist, but there is little evidence he had any musical influence on his son. Morton's early childhood was filled with classical music. At the age of six, he began taking guitar lessons from a local Spanish resident, and by the time he was seven years old he was performing with Creole string bands (typically consisting of guitar, mandolin, and bass). He took up piano at the age of ten, and he was eventually taught by a piano instructor at St. Joseph's University. Morton was further mentored by pianist and vocalist Tony Jackson, with whom he performed in the bordellos of New Orlean's Storyville district.

In 1904 Morton performed throughout Louisiana, Alabama, and Florida. From 1907 to 1911 he toured the Gulf Coast with the Big Eye Louis Delisle and Billy Kersand minstrel shows, and the East Coast with Will Benbow's vaudeville act. By 1912 he began to tour under his own name in Texas, and from 1914 to 1917 he toured the Midwest. In 1917 Morton began performing with Bill Johnson's band, and he followed the band to Los Angeles. Once there, he met Johnson's sister Bessie (also known as Anita Gonzalez, Anita Ford, and Anita Morton), who became his common-law wife. He met with such success from Los Angeles audiences and critics that he remained there until 1922.

In the years between 1922 and 1928, Morton resided in Chicago. His was staff arranger for Melrose Brothers Publishing Company (1923-1927), and he made his first recordings. In Chicago he recorded with OKeh Records, Paramount Records, Victor Records, and Gennett Records, and he made piano rolls for QRS. He recorded his compositions in solo performances and in sextet and octet band arrangements. The group Morton organized for these recordings became known as the Red Hot Peppers, and it subsequently became an influential band of the period. Among its members were Kid Ory, Omar Simeon, George Mitchell, Johnny St. Cyr, Barney Bigard, Johnny Dodds, and Baby Dodds. In 1928 Morton married Mabel Bertrand, another New Orleans Creole who was working in Chicago as a showgirl.

In the early 1930's the successes Morton had experienced in the previous decade began to decline. His recording contract with Victor Records was not renewed, and the fan base he enjoyed in Chicago was not easy to re-create in New York. One difficulty was that Morton preferred working with small ensembles, and at the time large orchestras were becoming the norm. He held firm to his belief that improvisation should derive from variations of the melody, while New York musicians held that improvisation should be based on the harmonic structure. Morton's arranging style came to be regarded as anachronistic. Even though his compositions continued to be performed by other groups, his arrangements were frequently updated by other arrangers. The ragtimelike B section of "King Porter Stomp," for example, was often removed. Although in the 1930's Morton's compositions initiated the swing era, he was generally viewed as entrenched in an old-fashioned style. He left New York, and between 1935 and 1938 he managed performances and performed at a Washington, D.C., jazz club known alternatively as the Jungle Inn, Music Box, and Blue Moon Inn.

Morton's final years brought him in touch with his early fears. Like many New Orleans Creoles, Morton was a devout Catholic and a firm believer in the potency of Louisiana voodoo. His godmother and Bessie Johnson were voodoo priestesses, and he witnessed and participated in numerous ceremonies that made a considerable impression on him. He was terrified of spirits, and he often placed holy water around his bed to protect himself. Bessie Johnson explained that becoming a voodoo priestess required selling the person she loves most to Satan, and when she died, she would bring her loved one along with her. According to Bessie Johnson, Morton always believed that his godmother had sold him to Satan, so when he received word that she was ill he immediately became concerned.

At the time Morton was in New York. He and Bertrand left the Jungle Inn after an incident with a drunken audience member that resulted in Morton being stabbed in the head and just above the heart.

Jelly Roll Morton. (National Archives)

Many believed that the wound to the heart was mishandled by the hospital staff and that it aggravated Morton's heart condition. After that, his finances and his health declined, and he began accepting assistance from local Catholic charities. Shortly before he was about to appear at the Golden Gate Ballroom in Harlem, Morton had a severe asthma attack that hospitalized him for three months. The doctors told him not to play piano any longer; nevertheless, he made some of his finest solo recording at this time.

Morton appeared on national radio broadcasts such as Gabriel Heatter's *We, the People* in 1939 and NBC's *Chamber Music Society of Lower Basin Street* in 1940. His career seemed to be back on track when he found out that his godmother died. Leaving his wife in New York in the middle of winter, he drove alone to Los Angeles, pulling a spare car. Along the way he had to be rescued from a snowstorm, but eventually he made it to Los Angeles. After a brief stay, he died in the arms of Bessie Johnson from heart failure, the result of chronic high blood pressure.

The Music

Blues, Jazz, and Stomps. Morton's particular style of merging blues and ragtime was considerably influential. He developed his musical ideas in three types of structures: three-section pieces (most common), such as "The Pearls" and "King Porter Stomp"; two-section pieces in which one section is more prominent than the other, such as "Jelly Roll Blues" and "Black Bottom Stomp"; and composed variations based on a single section of material (for example, a twelve-bar blues), such as "Hyena Stomp" and "Jungle Blues."

"Jelly Roll Blues." One of Morton's earliest compositions—and possibly the first extant jazz composition of any composer—is "Jelly Roll Blues." Composed in 1905 and published in 1915, the piece consists of two sections, each containing multiple twelve-bar blues choruses. The energetic first section in B-flat is contrasted by the more lyrical second section in E-flat. Both contain five twelve-bar blues choruses, which are bridged. Section one consists of a four-measure introduction followed by five blues measures; section two consists of a four-measure transition, again followed by five blues measures.

The second section has a richer harmonic structure, and it uses the habanera rhythm in the left hand. In addition, the first section has composed breaks and composed variations, while the second section is designed for improvised variations.

"King Porter Stomp." One of Morton's best-known compositions is "King Porter Stomp," composed for his friend, pianist Porter King, in 1906 and published in 1924. He made more recordings of this piece than any other, and it was recorded approximately twenty times by other groups. Its formal structure of three sections, *aabbccc*, borrows heavily from ragtime, although without a return to *a* after the second section, and with composed variations in the final sections. The first sign that "King Porter Stomp" is not a straightforward rag appears in its initial measures. Although a similar harmonic sophistication is evident, the piece is in 4/4, without ragtime's typical stride bass. Although

the second section is raglike, the final section is forward-looking in its use of composed variations, full-voiced chords, and the division of right and left hand statements (suggesting a call and response between band sections).

Musical Legacy

Morton's self-proclaimed status as the inventor of jazz must be qualified. Nevertheless, he was the first important jazz composer, and his music provides an exemplary study of the transition from ragtime to jazz. His musical legacy can be seen not only through his compositions but also through his virtuosic piano technique, his meticulous band arrangements, and his precision leadership of the performance groups he maintained. Many of the telltale elements of early jazz—such as smears, elisions, growls, slap bass, tailgates, and the use of dissonance—were heard first in Morton's recordings. Through his compositions and arrangements, Morton was responsible for innovations in the structural elements that continue to serve as jazz hallmarks today. These include the use of breaks, riffs, contrasting textures, countermelodies, and extensive improvisational space for each of the players.

Brian Timothy Harlan

Further Reading

Floyd, Samuel A. *International Dictionary of Black Composers*. Columbia College Center for Black Music Research. Chicago: Fitzroy Dearborn, 1999. A two-volume set that includes essays, biographies, bibliographies, and discographies on African American classical and popular music composers. Entries cover over two hundred and fifty years from the early eighteenth century to the twentieth.

Lomax, Alan. *Mister Jelly Roll*. Berkeley: University of California Press, 2001. The first biography of Morton, originally published in 1950, is based on the transcripts of Lomax's Library of Congress interviews with Morton in the late 1940's.

Morton, Jelly Roll. *Collected Piano Music of Ferdinand "Jelly Roll" Morton*. Edited by James Dapogny. New York: G. Schirmer, 1982. A comprehensive collection of Morton's piano music, with a biography and an explanation of the historical context in which the works were composed. It also includes extensive analytical commentary on Morton's compositional and piano performance style.

Pastras, Philip. *Dead Man Blues: Jelly Roll Morton Way Out West*. Berkeley: University of California Press, 2001. This source extends Lomax's work by including Morton's personal papers and other archival ephemera in a critical analysis of his life. The focus on Morton's experiences in California provides insight into the West Coast's impact on the development of early jazz.

Reich, Howard, and William Gaines. *Jelly's Blues: The Life, Music, and Redemption of Jelly Roll Morton*. Cambridge, Mass.: Da Capo, 2003. A biographical discussion of Morton's difficulties with record companies, publishers, and particularly his protests against the American Society of Composers, Authors, and Publishers for their treatment of African American composers.

See also: Beiderbecke, Bix; Blake, Eubie; Ellington, Duke; Hampton, Lionel; Henderson, Fletcher; Kirk, Rahsaan Roland; Lomax, Alan; Mingus, Charles; Monk, Thelonious; Professor Longhair; Rainey, Ma; Tatum, Art; Waller, Fats.

Anne-Sophie Mutter

German classical violinist

A virtuoso violinist, Mutter is known for her superb technical command of the instrument, her accurate intonation, and her production of rich sound.

Born: June 29, 1963; Rheinfelden, Baden-Württemberg, West Germany (now in Germany)

Principal recordings

ALBUMS: *Bach: Violin Concerto No. 2, Magnificat—Karajan and Mutter*, 1984; *Lutaslowski: Partitat and Chain 2; Stravinsky Violin Concerto*, 1988; *Beethoven: The String Trios—Mutter, Giuranna, and Rostropovich*, 1989; *Bach: Concerto for Two Violins*, 1990; *Beethoven: Triple Concerto—Karajan, Mutter, Zetser, and Ma*, 1990; *Great*

Violin Concertos, 1990; *Vivaldi: Four Seasons*, 1990; *Violinkonzer; Gesungenezeit, 1992*; *Brahms: Violin Concerto and Double Concerto*, 1993; *Mendelssohn, Brahms: Violin Concertos*, 1995; *Romance: Anne-Sophie Mutter*, 1995; *Sibelius: Violin Concertos and Serenades*, 1996; *The Berlin Recital—Anne-Sophie Mutter*, 1997; *Penderecki Violin Concerto No. 2; Bartók Sonata for Violin and Piano No. 2*, 1997; *Beethoven: Complete Violin Sonatas*, 2002; *Brahms: Violin Sonatas*, 2003; *Previn: Violin Concerto; Bernstein: Serenade*, 2003; *Tango Song and Dance*, 2003; *Tchaikovsky/ Korngold: Violin Concertos*, 2004; *Carmen—Fantasie—Wiener Philharmoniker*, 2005; *Anne Sophie Mutter—The Mozart Project*, 2006; *Mozart: Piano Trios*, 2006; *Simply Anne-Sophie*, 2006; *Mozart: The Violin Concertos*, 2007; *Mozart: The Violin Sonatas*, 2007.

The Life

Anne-Sophie Mutter (AN-neh SOH-fee MEW-tur) was born in Rheinfelden, a small town in West Germany near the Swiss border, the youngest child and only daughter of Gerlinde Winter and Karl Wilhelm Mutter, editor of the daily newspaper, the *Sudkurier*. Mutter's parents considered the study of an instrument part of a well-rounded education; their daughter began piano lessons at age five, and she followed this shortly after with violin lessons. In 1970 Mutter performed at the Jugend Musiziert contest, a national music competition for musicians aged six to twenty-four. She won the first prize with special distinction for violin and another prize for her piano duo performance with her brother Christoph. When she dominated the competition again in 1974, the judges asked her not to reenter the contest.

Until age ten, Mutter studied violin with Erna Honigberger. After Honigberger's death, Mutter studied for eight and a half years with Aida Stucki at the Winterthur Conservatory in Switzerland. Both her teachers had learned to play the violin in the tradition of Carl Flesch, and they taught her according to the Flesch philosophy.

Herbert von Karajan heard Mutter play a recital with her brother, Christoph, at the Lucerne Festival in 1976, and he invited her to Berlin for an audition. He engaged her for the 1977 Salzburg Whitsun Festival and asked her to record two violin concerti of Wolfgang Amadeus Mozart. This was the start of her professional career.

Mutter is an acknowledged teacher who has held the International Chair of Violin Studies at the Royal Academy of Music in London since 1986, where she imparts to students the necessary techniques for mastery of the violin art. In 1987 she established a foundation in Germany to help younger players.

In January, 1989, Mutter married Detlef Wunderlich, a corporate lawyer. They made their home in Munich and had two children before Wunderlich's untimely death in 1995. On August 1, 2002, Mutter wed composer André Previn in New York. The couple often performed and recorded together, although the Mutter-Previn marriage ended in divorce in 2006.

The Music

Performances. Upon the recommendation of von Karajan, Mutter began to play five or six professional concerts a year. She has performed annually in Britain since 1977, and she has appeared in North America annually since her 1980 debut with the New York Philharmonic. Since then, Mutter rapidly became an international celebrity, performing more than a hundred concerts a year with major orchestras in Europe, in the United States, and in Canada. Her schedule has included several tours of Japan and an invitation to perform in the Soviet Union.

One of her first public performances was at the 1976 International Music Festival in Lucerne, Switzerland. After this concert, von Karajan asked the young violinist to audition for him. During a break in a rehearsal of the Berlin Philharmonic Orchestra, Mutter played two pieces. Though she knew of von Karajan's importance, she claims that she was not nervous because she did not expect to be chosen to play a solo with the orchestra. Nevertheless, the renowned conductor invited Mutter to perform Mozart's Violin Concerto No. 3 in G Major (1775) at the Salzburg Easter Festival in 1977, her professional debut.

From the beginning of her professional career, Mutter has played recitals, a musical form she seems to enjoy since she has more control of the program and of the musical expression, including the sound, the phrasing, and the dynamics. She per-

Anne-Sophie Mutter. (AP/Wide World Photos)

forms and records with Bruno Giuranna (viola) and Mstislav Rostropovich (cello).

Recordings. Under von Karajan's direction, Mutter performed many times with the Berlin Philharmonic Orchestra and made several recordings. She often acknowledged the influence that von Karajan, the first important musician in her life, had on her career.

In 1978 Mutter made her first recording, with the Berlin Philharmonic under the baton of von Karajan. She performed Mozart's Violin Concerto No. 3 in G Major and Violin Concerto No. 5 in A Major (1775). Since then she has recorded an impressive list of works on the Deutsche Grammophone and EMI-Angel labels.

Her recording of *Chain 2 and Partita* by Polish composer Witold Lutosławski won the Grand Prix du Disque. Mutter has stated frequently that she enjoys recording, and she prefers to do it in a single session, like a live concert, rather than recording several takes and using the best parts of each to make a single recording.

Contemporary Composers. The works of great masters, such as Mozart, Ludwig von Beethoven, and Johannes Brahms, make up much of Mutter's repertoire, but she does not neglect the works of latter eras. She is deeply committed to contemporary composers, and she has been instrumental in commissioning and then performing new works for the violin. The composers she has worked with include Wolfgang Rihm (on 1992's *Gesungene Zeit*), Sebastian Currier, Norbert Moret, and Krzysztof Penderecki (on 1995's Violin Concerto No. 2). In 1988 she premiered *En Rêve*, a concerto by Moret, which is dedicated to her.

The Mozart Project. In honor of Mozart's 250th birthday, Mutter recorded in three sessions all of Mozart's major compositions for violin on the Deutsche Grammophon label, an endeavor called *The Mozart Project*. She recorded the violin concerti and the Sinfonia Concertante for Violin, Viola, and Orchestra in E-flat Major (1779) together with violist Yuri Bashmet and the London Philharmonic Orchestra. The orchestra was directed by the violinist herself. The two sonatas were performed together with Lambert Orkis, and the piano concerti were recorded together with her then-husband André Previn and Daniel Müller-Schott. She was awarded the Le Monde de la Musique and Record Geijutsu for *The Mozart Project*.

Partnership with Previn. Mutter collaborated with Previn on *Tango Song and Dance* and on a piece that Previn composed for her in 2002, *Violin Concerto ("Anne-Sophie")*, which provided the perfect setting for what critics described as Mutter's inimitable jewellike tone. Their recorded collaboration on this piece earned them both Grammy Awards. Later, Deutsche Grammophon released the Mutter-Previn album of Mozart piano trios, again accompanied by cellist Müller-Schott.

Musical Legacy

Mutter is a charismatic violinist, known for her rich tone, her secure technique, and her strong sense of musical structure that highlight her impassioned performances of the classic violin repertory.

In 1987 Mutter established the Rudolf Eberle Foundation to support young string instrumentalists. In 1997 she established the Anne-Sophie Mutter Circle of Friends Foundation to support violin,

viola, cello, and contrabass soloists worldwide. On April 24, 2008, the Bavarian Academy of Fine Arts presented to Mutter the International Ernst von Siemens Music Prize, which included a cash endowment of 200,000 euros. The violinist donated half of the prize money to a foundation that supports promising young musicians. Mutter is also is a bearer of the Order of Merit of the German Federal Republic, the Bavarian Order of Merit, the Austrian Honor Cross, and the Ordre des Arts et des Lettres.

Martin J. Manning

Further Reading

Apthorp, Shirley. "Queen of Sheen." *The Strad* 113 (March, 2002): 234-241. In an article in a classical music magazine for string enthusiasts, the author describes Mutter as a glamorous violin icon who is the utterly focused pilot of her musical destiny.

Eisler, Edith. "Farewells." *Strings* 14, no. 8 (May/June, 2000): 84, 86, 89-91, 93-94. Interesting profile of several violinists, including Mutter, who are presenting entire festivals of contemporary music. In Mutter's case, this includes a combination of old (Bernstein) and new composers (Lutosławski, Rihm, and Penderecki). The opening of the article reviews Mutter's performance.

Sand, Barbara L. "Anne-Sophie Mutter." *Musical America* 110, no. 2 (March, 1990): 10-14. Detailed article on Mutter, which observes that Mutter made the transition from protégée of von Karajan to master violinist with relative ease.

Stearns, David P. "Beauty and the Bow." *Ovation* 9, no. 3 (April, 1988): 12-14, 27. The author, a classical music critic of *USA Today*, explains the impact of Mutter as she began her extensive concert career in the United States. He highlights this with a sample of her itinerary in one year, 1988, alone.

See also: Karajan, Herbert von; Korngold, Erich Wolfgang; Lutosławski, Witold; Ma, Yo-Yo; Previn, Sir André; Rostropovich, Mstislav.

N

Conlon Nancarrow

American classical composer

Nancarrow's work with clashing tempi and rhythmic superimposition forged a radically new rhythmic language, redefining musical composition, especially for player piano.

Born: October 27, 1912; Texarkana, Arkansas
Died: August 10, 1997; Mexico City, Mexico
Also known as: Samuel Conlon Nancarrow (full name)

Principal works

CHAMBER WORKS: *Sarabande and Scherzo*, 1930 (for oboe, bassoon, and piano); *Toccata*, 1935 (for violin and piano); Septet, 1940; Trio No. 1, 1942 (for clarinet, bassoon, and piano); Piece No. 1, 1943; String Quartet No. 1, 1945; String Quartet No. 2, 1948; Piece No. 2, 1985; String Quartet No. 3, 1987; Trio No. 2, 1991 (for oboe, bassoon, and piano).

PIANO WORKS: *Blues*, 1935; Prelude, 1935; Sonatina, 1941; *Tango?*, 1983; *Two Canons for Ursula*, 1989.

PLAYER PIANO WORKS: Studies Nos. 1-30, 1960; Studies Nos. 31-37, 40-51, 1992; Contraption No. 1, 1993.

The Life

Samuel Conlon Nancarrow (nan-KAHR-roh) was born in Texarkana, Arkansas, in 1912. He attended the Western Military Academy in Illinois, where he started playing trumpet, and he later went to the national music camp in Interlochen, Michigan. At Cincinnati College Conservatory (1929-1932), he first heard Igor Stravinsky's *The Rite of Spring* (1913), which inspired him to explore complex rhythms in his own compositions. Although Nancarrow studied privately in Boston with Roger Sessions, Walter Piston, and Nicolas Slonimsky from 1933 to 1936, he later described himself as an autodidact. While in Boston, Nancarrow joined the Communist Party.

In 1936 Nancarrow sailed to Europe, paying his passage by playing jazz trumpet, and in 1937 he enlisted in the Lincoln Brigade to fight in the Spanish Civil War. In 1939 he returned to the United States and moved to New York, where he read composer Henry Cowell's *New Musical Resources* (1930), in which Cowell suggests that player pianos could be used to perform complex rhythms beyond the abilities of humans.

Increasing animosity in the United States toward Communists drove Nancarrow to relocate to Mexico City in 1940, and he became a Mexican citizen in 1955. He returned temporarily to New York in 1947 to buy a player piano and a piano-roll-punching machine. Nancarrow visited the United States for the first time in three decades in 1981, and he continued to reside in Mexico City until his death from heart failure in 1997.

The Music

Although Nancarrow did write some pieces for orchestra, chamber ensemble, and piano, his reputation is built on his astonishing studies for player piano. That his work could be based on one instrument and still show such vast variety is proof of his genius and diligence. Every piece explored a new aspect of his experiments in rhythm, and the rhythmic complexity of his early works soon outstripped any human's ability to play them. The player piano turned out to be the ideal vehicle for Nancarrow's creative expression.

The numbering of the fifty-odd studies is not entirely chronological, but they can be grouped according to the four main rhythmic ideas they present: ostinato, a phrase of rhythm and pitches repeated without variation; isorhythm, a repeated rhythmic phrase against a changing pitch sequence; acceleration, a gradual decreasing of the note values to change the speed of an individual line; and tempo canon, the technique with which Nancarrow is most identified. "Canon" in its original usage meant extended melody begun in the first voice, then strictly imitated in the following voices. Nancarrow adapted the concept to tempi, using it

to play the same melody in different tempi simultaneously.

Ostinato Studies. Nancarrow's earliest studies for player piano were based on ostinatos of different tempi and show a great deal of influence from the blues, in which ostinato bass serves as an important foundation. Study No. 3b was Nancarrow's first to use a rhythm based on the golden mean, the ancient rule of aesthetic proportion. In this piece, the 5:3 ratio in the background rhythm imitates the swing feeling of blues musicians, humanizing the mechanical effect.

Isorhythm Studies. The early works reach a climax in Study No. 7, one of Nancarrow's most contrapuntally intricate compositions. Melodically, it is relatively simple, with two main themes recurring throughout. This allows the listener to focus on the main structure, which is built on three isorhythms of different lengths, in the ratio 3:4:5. The influence of jazz can be heard in some of the harmonies and boogie-woogie patterns.

Accelerating Studies. Nancarrow's most original compositional technique was acceleration (and its accompanying deceleration). There were no precedents in Western classical music: There was not even a way to notate it. Nancarrow used both arithmetical formulas (such as decreasing the duration of each note in a voice by one invariable unit) and geometrical formulas (such as decreasing each note by a percentage) to achieve his tempo effects. Study No. 8 was Nancarrow's first acceleration experiment. It is notated without time signatures or bar lines, expressing the spatial relationships between the notes. It consists of four voices which alternately accelerate and decelerate according to strict arithmetical formulas. It is evident that Nancarrow was trying to approximate geometrical acceleration, which would not be possible until the 1950's, when he acquired a punch that would accommodate atypical positioning of the holes. Study No. 21 was the first of Nancarrow's logarithmically accelerating studies.

Tempo Canons. Nancarrow revived the medieval compositional tool of the canon, finding it the ideal method for structuring his experimental clashing tempi. Nancarrow's earliest tempo canons featured the perceptible differences between the voices. His later ones, starting with Study No. 24, focused on the effect at what musicologist Kyle Gann calls the convergence point, where the voices catch up to each other. In these pieces, the tempo canon evolved into a new genre, creating musical effects never before heard. Nancarrow began to use extremely complex length ratios, such as the square root of two against two. Among these later canons, Study No. 36 best demonstrates the arithmetical properties that define the tempo canon.

Study No. 25. This is the first hybrid study, combining all the techniques and ideas Nancarrow had used thus far. With this piece, Nancarrow realized what was idiomatic to player pianos: the extreme speeds, dense flurries of notes, and lightning-fast glissandos. This understanding would inform the studies that followed.

Musical Legacy

Nancarrow remained largely unknown, composing in nearly complete isolation, until the period between 1977 and 1983, when Peter Garland started to publish his scores in the *Soundings* music journal and Charles Amirkhanian released recordings of the studies. Composer György Ligeti discovered a record of Nancarrow's work in a shop in Paris and began disseminating the music among his fellow avant-garde composers. Soon, Nancarrow was being compared to such important mainstream classical composers as Anton von Webern and Charles Ives.

Nancarrow's extremely intellectual approach to composition yielded music of great passion, and sometimes humor, and his constant challenging of rhythmic conventions created new ways of using and notating rhythm, innovative ways of thinking about the composition of music, and even expanded the definition of music itself. Composers who were influenced by Nancarrow include Ligeti, Elliott Carter, Harrison Birtwistle, John Adams, and James Tenney. Nancarrow received the prestigious MacArthur Foundation award in 1983.

Kate Friedricks

Further Reading

Bruce, David. "The Manic Mechanic." *The Musical Times* 138, no. 1850 (April, 1997): 9-12. An exploration of the mechanical nature of Nancarrow's music for player piano.

Carlsen, Philip. *The Player-Piano Music of Conlon Nancarrow: An Analysis of Selected Studies*. Brook-

lyn, N.Y.: Institute for Studies in American Music, 1988. Analyses of selected studies for player piano. Includes introduction, footnotes, bibliography, and discography.
Duckworth, William. *Talking Music*. New York: Da Capo Press, 1999. Includes an interview with Nancarrow and an index.
Gagne, Cole, and Tracy Caras. *Soundpieces: Interviews with American Composers*. Metuchen, N.J.: Scarecrow Press, 1982. Includes an interview with Nancarrow, index, and bibliography.
Gann, Kyle. *The Music of Conlon Nancarrow*. New York: Cambridge University Press, 1995. Analyses of most of Nancarrow's works, interviews with the composer, and biographical information. Includes notes, discography, selected bibliography, scores, and index.

See also: Barretto, Ray; Cage, John; Carter, Elliott; Ives, Charles; Ligeti, György; Stravinsky, Igor; Webern, Anton von.

Milton Nascimento

Brazilian Latin singer and songwriter

Nascimento is an important composer and performer of Música Popular Brasileira. His expressive voice is noted for its rich lower register and its heartbreakingly pure falsetto.

Born: October 26, 1942; Rio de Janeiro, Brazil
Also known as: Bituca
Member of: Clube da Esquina

Principal recordings

ALBUMS: *Courage*, 1968; *Milton Nascimento*, 1969; *Milton*, 1970; *Clube da Esquina*, 1972 (*Corner Club*); *Milagre dos peixes*, 1973; *Minas*, 1975; *Native Dancer*, 1975 (with Wayne Shorter); *Geraes*, 1976; *Clube da Esquina 2*, 1978; *Travessia*, 1978; *Journey to Dawn*, 1979; *A Brazilian Love Affair*, 1980 (with George Duke); *Paixão e fé*, 1980; *Sentinela*, 1980; *Caçador de mim*, 1981; *Anima*, 1982; *Missa dos quilombos*, 1982 (*Mass for the Runaway Slaves*); *Milton Nascimento ao vivo*, 1983; *Encontros e despedidas*, 1985; *A barca dos amantes*, 1986; *Brazil Romance*, 1987 (with Sarah Vaughan); *Yauaretê*, 1987; *Miltons*, 1989; *Cancão da America*, 1990; *Txai*, 1991; *Noticias do Brasil*, 1992; *Angelus*, 1993; *Tres pontas*, 1993; *Amigo*, 1994; *O planeta blue aa estrada do sol*, 1994; *Nascimento*, 1997; *Crooner*, 1999; *Musica do mundo*, 2000; *Nos bailes da vida*, 2000; Oratorio, 2002; *Music for Sunday Lovers*, 2003; *Pieta*, 2003; *O coronel e o lobisomem*, 2005 (with Caetano Veloso).

The Life

Milton Nascimento (nah-sih-MEHN-toh) was born in Rio de Janeiro in 1942. His mother, a black woman who worked in the household of a white family, died soon after he was born. Her employers, Lília Silva and Josino Brito de Campos, adopted Nascimento, and the family moved to Tres Pontas in the state of Minas Gerais when Nascimento was three years old.

Lília was a pianist who had studied with Heitor Villa-Lobos, perhaps Brazil's best-known classical composer. Josino was a math teacher at the local high school, and he hoped that Nascimento would follow in his footsteps. Though Nascimento chafed under incidents of intolerance and racism, his parents were extremely supportive, treating him as a son.

As a child, Nascimento first played the harmonica and the accordion. As a teenager, he began playing guitar and bass. Around this time, he met Wagner Tiso, a pianist who was to become an important member of Nascimento's circle of musical peers. In 1958 Nascimento and Tiso heard and were profoundly affected by Antônio Carlos Jobim's "Chega de saudade," with its innovative bossa nova beat, and the new sound became part of their eclectic musical vocabulary.

Nascimento moved to the capital of Minas Gerais, Belo Horizonte, in 1963. He had a short-lived career as an accountant before he began working full time as a musician. He lived in São Paulo briefly, attempting to break into the music scene there, but he eventually returned to Belo Horizonte.

Nascimento began to receive a measure of professional recognition at the International Song Festival in 1967. Nascimento won as best performer, and his song, "Travessia," was awarded second place. After this initial exposure on the national

stage, Nascimento's recording and performing career began in earnest.

Throughout the 1970's and 1980's, Nascimento recorded a number of albums with his wide circle of musical friends. He also recorded the seminal album *Native Dancer* with American jazz saxophonist Wayne Shorter. The album brought Nascimento to the attention of American jazz musicians and fans for the first time. Nascismento writes, records, and performs, remaining a highly influential and popular musician in Brazil.

The Music

Although Nascimento was born in Rio de Janeiro, he came of age in the state of Minas Gerais, and his sound is rooted in the folk music of the region. However, his work is also notable for its eclecticism, including influences from rock and roll, jazz, bossa nova, samba, classical music, and church music.

Another important feature of his music is the collaborative nature of his working method. While his music is highly personal, Nascimento has a wide circle of composers, lyricists, and musicians who work with him on his compositions, performances, and recordings.

The Song Festivals. In 1965 the first of a series of international pop music festivals was produced in Brazil. Many of the important figures of Música Popular Brasileira—including Elis Regina, Chico Buarque, Caetano Veloso, Gilberto Gil, Ivan Lins, and Djavan—achieved their initial critical and popular acclaim through these festivals. Nascimento's first fame came in the 1965, when he placed fourth in the Festival of Popular Music hosted by TV Excelsior in São Paulo. Two years later, three of Nascimento's songs were accepted by the International Song Festival held in Rio de Janeiro, a significant achievement. Winning best performer and placing three of his songs among the fifteen finalists (with "Travessia" taking second place) made 1967 Nascimento's breakout year in the music industry.

Milton Nascimento. Nascimento released his album *Milton Nascimento* in 1969. It included the three songs made popular in the International Song Festival in Rio de Janeiro, and it was well received in Brazil. It also brought Nascimento to the attention of North American audiences. "Travessia," one of the most powerful songs on the album, contains vivid images of freedom, travel, and the importance of the individual's personal voice and vision of the world, themes that have recurred in his songs numerous times throughout his career.

Milton Nascimento. (AP/Wide World Photos)

Clube de Esquina. Nascimento began releasing a series of recordings that established his place in the Brazilian musical landscape. In 1972 Nascimento, along with songwriter-guitarist Ló Borges, gathered a group of musical friends and collaborators—including lyricist Fernando Brant; guitarist Toninho Horta; and keyboardist-arrangers Tiso and Eomir Deodato. The resulting album, *Clube de Esquina* (*Corner Club*), established the collaborative method that has characterized much of Nascimento's work, and it includes many songs that have become Brazilian standards and much-loved pieces in his catalog. Borges's "O Trem Azul" (The Blue Train) and "Tudo Qu Voçê Podia Ser" (All That You Could Be), along with Nascimento's

"Cravo e Canela" (Clove and Cinnamon), "San Vicente," and "Nada Sera Como Antes" (Nothing Will Be Like Before), were big hits with Brazilian audiences.

The title of the album, taken from a song he recorded on his 1970 album, *Milton*, is another expression of the important theme of travel and the road in Nascimento's work. A corner club suggests a casual meeting place, where people regularly stop and visit before continuing on their way. Nascimento, Borges and his brother Márcio, and lyricists Brant and Ronaldo Bastos collaborated in various combinations to write the eclectic set of tunes on the double album, which quickly became popular and sold well, establishing Nascimento's career as a recording artist.

Clube de Esquina 2. In 1978 Nascimento released a second album produced by this collective, *Clube de Esquina 2*, which was an even greater artistic and commercial success than the first record. These albums established Nascimento's musical collective as a vital musical force in Brazil, and the name Corner Club came to be used to refer to any of the musicians recording, writing, and performing with Nascimento, whether or not they originally came from Minas Gerais.

Nascimento later released a number of other important recordings in Brazil, many involving members of "the club," such as *Milagre dos Peixes*, *Sentinela*, *Anima*, and *Miltons*. He further demonstrated his expressive range in his contributions to the sound track of *Os Deuses e Os Mortos* (*The Gods and the Dead*) (1970) and in his folk mass *Missa dos Quilombos* (*Mass for the Runaway Slaves*) in 1982.

Albums with Hancock. After his success in the Rio de Janeiro International Song Festival, Nascimento recorded an album in the United States on the A&M label called *Courage*, produced by Creed Taylor, which included both Brazilian and North American musicians. This was the beginning of Nascimento's collaboration with jazz pianist Herbie Hancock. *Courage* included several of Nascimento's songs.

Nascimento recorded again with Hancock on jazz saxophonist Wayne Shorter's *Native Dancer*, which featured Nascimento's vocals and five of his compositions. The album was popular among North American jazz musicians and fans. Along with Shorter's work with the popular fusion jazz group Weather Report, *Native Dancer* reflected the increasing influence of world music on North American jazz and popular music.

North American musicians have appeared on several of Nascimento's records. His eclectic *Angelus* featured Hancock, Jon Anderson of the progressive rock group Yes, jazz bassist Ron Carter, drummer Jack DeJohnette, British songwriter and rock star Peter Gabriel, jazz guitarist Pat Metheny, and American singer-songwriter James Taylor. Nascimento has also sung on the recordings of a number of North American artists, including Paul Simon, George Duke, and Quincy Jones.

Nascimento. Nascimento received a Grammy Award in the world music category for *Nascimento*. Like many of his later recordings, the album had lyrics and liner notes in English, and it featured a number of Corner Club members. His Savoy Jazz label release, *Pieta*, dedicated to the memory of his adoptive mother, again included Corner Club members such as Deodato, Fernando Brant, Lô and Márcio Borges, as well as Metheny and Hancock. Special guest included vocalists Simon Guimarães, Marina Machado, and Mari Rita Mariano (daughter of singer Elis Regina and pianist-arranger César Camargo Mariano).

Musical Legacy

Nascimento's music is at once intensely personal and universal in its appeal. The influences on his music are vast, and he in turn has had a wide-ranging and powerful influence both inside and outside of Brazil. His bittersweet lyricism, so movingly expressed through his often haunting vocals, has profoundly affected the melodic writing of his fellow Brazilians as well as the improvisation and composition of jazz musicians such as Hancock, Shorter, and Metheny. His easy, almost rough-hewn approach to shaping musical form and harmony has proved deeply influential to his contemporaries and to subsequent generations of writers and performers.

Nascimento's most profound contributions may be the spirit of sharing and generosity that imbues his songs and his performances and the communal process by which he makes music. His repertoire of songs celebrates community and brotherhood, the collective sharing of pain and burdens, and the importance and universality of the shared human ex-

perience. While the poetry of his lyrics is difficult for non-Brazilian audiences to appreciate, his music communicates a serenity and peace of spirit that transcends language. The inclusion of English translations of his lyrics in a number of his later releases has given international audiences a window into the beauty of his songwriting.

Matthew Nicholl

Further Reading

McGowan, Chris, and Rocardo Pessanha. *The Brazilian Sound*. Philadelphia, Pa.: Temple University Press, 1998. This well-researched book tells the story of Brazilian popular music, beginning with samba at the beginning of the twentieth century, and covers the development of bossa nova and Música Popular Brasileira. Includes references to Nascimento, excellent photographs, a discography, and a bibliography.

Perrone, Charles A. *Master of Contemporary Brazilian Song: MPB 1965-1985*. Austin: University of Texas Press, 1989. The source provides cultural and musical context for the songwriting of five important Música Popular Brasileira songwriters: Buarque, Veloso, Gil, Nascimento, and João Bosco. Includes biographical details, translations, and analyses of many song lyrics. This well-indexed book also contains an extensive bibliography and discography.

Perrone, Charles A., and Christopher Dunne, eds. *Brazilian Popular Music and Globalization*. Gainesville: University Press of Florida, 2001. An excellent set of essays that places Brazilian popular music in the wider context of music from around the world, containing numerous references to Nascimento. Somewhat scholarly in presentation and tone, each essay contains notes and bibliographic references. There is an extensive index.

See also: Gabriel, Peter; Gil, Gilberto; Hancock, Herbie; Jobim, Antônio Carlos; Jones, Quincy; Metheny, Pat; Shorter, Wayne; Simon, Paul; Taylor, James; Vaughan, Sarah.

Fats Navarro

American jazz trumpeter and composer

Navarro was a jazz trumpeter whose melodic and harmonic fluidity, articulation of rapidly played notes, and warm tone set the standard for bop trumpeters.

Born: September 24, 1923; Key West, Florida
Died: July 7, 1950; New York, New York
Also known as: Theodore Navarro (full name)

Principal recordings

ALBUMS: *Double Talk*, 1946; *The Fabulous Fats Navarro, Vol. 1*, 1947; *The Fabulous Fats Navarro, Vol. 2*, 1947; *Fat Girl*, 1947; *Fats Navarro Memorial Album*, 1947 (with Kenny Dorham and Sonny Stitt); *Fats Navarro with Tad Dameron*, 1947; *Goin' to Minton's*, 1947; *Ice Freezes Red*, 1947; *Nostalgia*, 1947.

The Life

Theodore "Fats" Navarro (nah-VAHR-roh) was born in 1923 in Florida to a Cuban-African American family with some Chinese heritage. His father was a barber who also played piano. Navarro began music lessons at a young age, but he did not take up the trumpet until he was thirteen. His first mentor was his cousin, big band trumpeter Charlie Shavers. After graduating from high school in 1941, Navarro joined the Sol Albright Band in Orlando and in 1943 joined the Snookum Russell band in Indianapolis. In 1944 Navarro joined Andy Kirk and His Clouds of Joy, where he was influenced by band trumpeter Howard McGhee and became one of the innovators in evolving a modern jazz style—bop or bebop—out of big band swing.

In 1945 Navarro replaced bop pioneer Dizzy Gillespie in Billy Eckstine's band. The following year Navarro began freelancing as a studio sideman for some of the leading jazz bands in New York City. Around this time he married Rena Clark, and they had a daughter, Linda. Navarro was nicknamed Fats for his round face, weight, and high-pitched voice, although some musicians point to the warm, fat tone of his trumpet. Jazz bass player Charles Mingus in his autobiography, *Beneath the*

Underdog, depicted Navarro as a spiritual seeker, scarred by racism, and self-destructive.

In 1947 Navarro began his most important collaboration, with composer and pianist Tadd Dameron. Their various small band recordings from 1947 to 1949 are widely acclaimed for their contribution to the development of bop.

In 1948, because of his addiction to heroin and cocaine, Navarro's health began a precipitous decline. Nevertheless he recorded important sessions with McGhee, Milt Jackson, and Sonny Rollins, with swing legend Benny Goodman, and with bop innovators Bud Powell and Charlie Parker. After contracting tuberculosis, he continued to perform, notably with trumpeter Clifford Brown, who would perpetuate Navarro's influence. Navarro would not live to further the bop revolution that he helped launch. On July 7, 1950, he died of tuberculosis at the age of twenty-six.

The Music

After gaining experience playing in several 1940's big bands, Navarro became one of the promising young musicians developing the new style of bop. Bop was characterized by small bands playing complex melodies and advanced harmonies and chord progressions, often at breathtaking speed. Unlike swing, it was music to be listened, not danced, to. Navarro's speed of articulation in difficult passages, his full, rich tone, and his imaginative explorations of the new jazz currents brought him to quick prominence. Moving to New York City, Navarro became one of the most sought-after side musicians, backing up such influential jazzmen as Kenny Clarke, Coleman Hawkins, Illinois Jacquet, Dexter Gordon, and Lionel Hampton.

Dameron-Navarro Sessions. Navarro's first sessions as a leader, in collaboration with Dameron, have become bop classics. Dameron's inventive arrangements were the perfect vehicle for Navarro's wide-ranging, quick-paced trumpet style. Navarro, Dameron, and various band members recorded well-regarded sessions with the Savoy label on January 16, 1947, October 28, 1947, and December 5, 1947; four live sessions from the Royal Roost Nightclub in New York City from August to October, 1948; and a session on January 18, 1949, for the Capitol label. However, Navarro and Dameron's two Blue Note recording sessions are most acclaimed. These recordings under the name of the Tadd Dameron Sextet demonstrate the excitement and technical accomplishments of the early years of bop. For example, in the September 26, 1947, session, Navarro's trumpet solo lyrically pursues the chord progressions on the tune "Dameronia." In the second Blue Note session on September 13, 1948, Navarro rifles through an imaginative solo on "Lady Bird" and a high-speed one on "Symphonette."

Studio Sideman. Navarro's worsening heroin addiction broke up his collaboration with Dameron, but he continued as a much-recorded first-call sideman until his death. Navarro backs up Goodman's "Stealin' Apples" on September 9, 1948, with a modest mute-cup solo. On October 11, 1948, he teamed with Kirk for a sextet recording session. Their joint playing on "Boperation" and "Double Talk" features impressive double-time passages and blistering trumpet exchanges. In "Dance of the Infidels," recorded on August 8, 1949, with Powell's band, Navarro fashions a powerful solo showcasing the purity of his tone. In a studio session on September 20, 1949, Navarro's solos and exchanges with saxophonist Don Lamphere on "Move" show breathtaking speed and facility.

Although he was in poor health, some of Navarro's most memorable playing came near the end of his life. In July, 1949, he played in Philadelphia with Brown, who would carry on his legacy. In 1950 he recorded several live sessions at the Birdland Club in New York City with bop's leading innovator Parker, whose speed of attack equaled Navarro's. Supported by the Bud Powell Trio, Navarro, although only weeks from his demise, managed impressive give-and-take with Parker.

Musical Legacy

Although Navarro's professional musical career lasted a scant six years, he played an important role in the emergence of bebop jazz in the late 1940's. The trumpet has been central to every major innovation in jazz, and Navarro made an important contribution as a bop trumpeter. Gillespie recognized Navarro's talent early and launched his career with the Eckstine band. With his burnished tone, his speed and fluidity, and his fertile and lyrical imagination, Navarro enriched every session he recorded.

Navarro's legacy is threefold. First are his recordings, foremost of which are his 1947 and 1948 sessions with Dameron, where his trumpet virtuosity and inventive explorations still retain their freshness. Second is his early death, which contributed to the myth of the hard-living jazz musician, dying young, leaving a legacy of beautiful music. Third, Navarro's agility, execution, and bright tone inspired a generation of young bop trumpeters, most of all Brown, who played gorgeously in Navarro's style, until Brown, too, would die at the age of twenty-five.

Howard Bromberg

Further Reading

Barnhart, Scotty. *The World of Jazz Trumpet: A Comprehensive History and Practical Philosophy*. Milwaukee, Wis.: Hal Leonard, 2005. Chronicles the history of the jazz trumpet, assessing Navarro as Gillespie's only equal as a bop trumpeter.

Elman, Richard. *Homage to Fats Navarro*. New York: New Rivers Press, 1978. Collection of free-verse poems inspired by the music of Navarro.

Feather, Leonard, and Ira Gitler. *The Biographical Encyclopedia of Jazz*. Oxford, England: Oxford University Press, 2007. By two well-known jazz critics, this reference work contains an entry on Navarro.

Lyons, Len, and Don Perlo. *Jazz Portraits. The Lives and Music of the Jazz Masters*. New York: William Morrow, 1989. Portrait of Navarro emphasizes the purity of his trumpet tone and the lyricism of his solos.

Mathieson, Kenny. *Giant Steps: Bebop and the Creators of Modern Jazz, 1945-1965*. Edinburgh: Payback, 1999. Portrays Navarro as one of eleven creators of bop and singles out the Navarro-Dameron Blue Note sessions as among the finest in bop history.

Mingus, Charles, and Nel King. *Beneath the Underdog: His World as Composed by Mingus*. New York: Knopf, 1971. Jazz bassist Mingus calls Navarro his best friend and recounts their conversations about drugs, God, and death.

Yarrow, Scott. *Trumpet Kings: The Players Who Shaped the Sound of Jazz Trumpet*. San Francisco: Back Beat Books, 2001. Traces Clifford Brown's beautiful trumpet playing to the influence of Navarro's bright sound and logical ideas.

See also: Brown, Clifford; Gillespie, Dizzy; Goodman, Benny; Gordon, Dexter; Hampton, Lionel; Hawkins, Coleman; Parker, Charlie; Powell, Bud; Rollins, Sonny.

Ricky Nelson

American rock singer, songwriter, and guitarist

The first rock-and-roll teen idol, whose 1962 hit "Teenage Idol" helped universalize the term, Nelson parlayed his visibility in the weekly sitcom The Adventures of Ozzie and Harriet *into a successful pop music career.*

Born: May 8, 1940; Teaneck, New Jersey
Died: December 31, 1985; DeKalb, Texas
Also known as: Eric Hilliard Nelson (full name); Rick Nelson

Principal recordings

ALBUMS: *Ricky*, 1957; *Ricky Nelson*, 1958; *Ricky Sings Again*, 1959; *Songs by Rick*, 1959; *More Songs by Rick*, 1960; *Rick Is Twenty-one*, 1961; *Album Seven by Rick*, 1962; *For Your Sweet Love*, 1963; *Rick Nelson Sings for You*, 1963; *Spotlight on Rick*, 1964; *The Very Thought of You*, 1964; *Best Always*, 1965; *Love and Kisses*, 1965; *Bright Lights and Country Music*, 1966; *Another Side of Rick*, 1967; *Country Fever*, 1967; *Perspective*, 1969; *Rick Sings Nelson*, 1970; *Rudy the Fifth*, 1971; *Garden Party*, 1972; *Windfall*, 1974; *Intakes*, 1977; *Playing to Win*, 1981.

The Life

Eric Hilliard Nelson was born to big band leader Ozzie Nelson and Hollywood actress Harriet Hilliard. Ozzie and Harriet tried to shelter Nelson and his older brother David from show business, hiring child actors to portray the boys on their radio show (1944-1954). In 1949 Nelson and David insisted on appearing on the show. Nelson's brash onscreen character became a focal point when the show moved to television in 1952. In addition to launching his singing career, the show led to film roles in *The Story of Three Loves* (1953), *Rio Bravo*

(1959), and *The Wackiest Ship in the Army* (1960), as well as guest appearances on other television series.

In the mid-1960's, Nelson decided to concentrate on a less pop-oriented country rock style, and it limited his popularity. At a 1971 nostalgia concert in Madison Square Garden, he was booed off the stage. His 1963 marriage to Kristin Harmon produced four children: Tracy, an actress, and Eric, Gunnar, and Sam, who all became musicians. In 1979 Ricky hosted *Saturday Night Live*, but a comeback failed to materialize. A bitter divorce in 1981 publicized accusations of drug abuse. In 1985 Nelson embarked on a nostalgia concert tour in England, and it revived interest in his music. He attempted a similar tour in the United States. On his way to perform in a New Year's Eve concert in Dallas, Texas, he was killed in a plane crash.

The Music

Singing the Fats Domino hit "I'm Walkin'" on national television made sixteen-year-old Nelson an overnight success in 1957. When the single was released, "I'm Walkin'" was the B side, which charted at number four. The A side, "A Teenager's Romance," went to number two. His first number-one hit, "Poor Little Fool," came the following summer.

"Poor Little Fool." In 1958 a struggling Southern California rock singer, Eddie Cochran, had not yet had a hit, though his fiancé, Sharon Sheeley, had written several songs for him that Nelson liked. One of them, "Poor Little Fool," Nelson recorded on April 17, 1958. The song captured a typical teen angst. Sheeley had written it before she turned eighteen, and Nelson was not yet eighteen when he recorded it. Although Nelson had recorded it as an album cut, it received airplay, a phenomenon unknown in 1958, except in the case of Elvis Presley. Sheeley sold Nelson on the song by telling him that Presley wanted to record it. Over Nelson's objections, Imperial Records released it as a single, and it became the teen idol's first number-one hit.

"Hello, Mary Lou." Written by Gene Pitney just before the songwriter had his own debut on the *Billboard* Hot 100, this song demonstrated both Nelson's ear for good material and his less-than-perfect knack for picking hits. When "Hello, Mary Lou" hit number nine on the Hot 100 on May 28, 1961, the song Nelson had tapped as the B side, "Travelin' Man," was that week's number one. The folksy name invoking the teenage girl-next-door (and echoing Buddy Holly's "Peggy Sue" from the summer of 1957), "Mary Lou" became the archetype for the evasive girlfriend often found in Nelson's love songs. Father Ozzie (who had written a song called "Mary" in 1931) plays four-string guitar on the single, which is a near-cacophony of driving bass, cymbal, cowbell, and piano chords. It was a complex recording for those days, utilizing four tracks and seven generations of tape, with Nelson singing both lead vocal and harmony on a separate track. "Hello, Mary Lou" hit number two in England.

"Travelin' Man." A surprise hit for Nelson, "Travelin' Man" continued his streak of finding gems by unknown songwriters. This was literally plucked from the garbage. Jerry Fuller had written it in hopes Sam Cooke would record it. Cooke's manager threw Fuller's demo in the trash, and Nelson's bassist Joe Osborne fished it out, delivering it to Nelson. Nelson's version conveyed the realities of rock stardom, touring in endless public appearances, which became part of Nelson's life long after his popularity faded. The song's appearance on television broke new ground in two ways: first, it was repeated several times, and, second, it became what many rock historians consider the first rock concept video on television. Previous songs were simply filmed performances (lip-synched), but for "Travelin' Man" Ozzie superimposed and intercut stock footage of ocean liners, Hawaiian beaches, and various travel scenes.

"Garden Party." On October 15, 1971, Nelson performed at a Rock and Roll Revival in Madison Square Garden. He played his old hits, and the crowd began to boo (perhaps miscued by an unrelated disturbance in the stands). About six months later, Nelson woke up at three in the morning with this song running in his head. He wrote it out on one sheet of paper (reproduced on the album cover), and it became the last hit song of his lifetime, finishing at number six on the *Billboard* chart and number one in the Adult Contemporary category).

Musical Legacy

Nelson introduced rock and roll into American homes by making it respectable. Nevertheless, the wholesome image of *The Adventures of Ozzie and Harriet* may have worked against Nelson in the

rock culture. When John Fogerty, of Credence Clearwater Revival, told the audience at Nelson's posthumous induction to the Rock and Roll Hall of Fame that Nelson was a major influence on early rock music, he sensed skepticism. However, Presley, Bob Dylan, and Johnny Cash all had said as much. In country rock Nelson's legacy is unmistakable. With guitarist Randy Meisner, formerly of Poco and later of the Eagles, Nelson created a fusion of rock and country that entered the mainstream of American music and influenced generations of musicians. Nelson had the first number-one hit on the *Billboard* charts (August 4, 1958), and nearly forty Top 40 singles. He helped create the rockabilly idiom, and his musical numbers on the television show are considered the first rock videos.

John R. Holmes

Further Reading

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Brady, Jim. *Lonesome Town: Ricky Nelson and the Real Story of America's Favorite Family*. Poplar Grove, Ill.: Pathé Press, 2005. A good corrective to the idealized portrait of Nelson and his family, though at times it suffers from the need to smash idols, to find fault.

Ricky Nelson. New York: Dell, 1958. Though only a mass-market paperback with a collection of press coverage in the first year of Nelson's fame, this fan-oriented work offers a snapshot of the teen-idol phenomenon at the time it was happening.

Selvin, Joel. *Ricky Nelson: Idol for a Generation*. Chicago: Contemporary Books, 1990. A solid biography, looking honestly but not sensationally at the darker side of Nelson's fame. It incorporates extensive interviews with Nelson's family and friends.

Stafford, John. *The Rick Nelson Story*. Folkstone, England: Finbarr International, 1988. An English perspective on Nelson's status as an international star. Since many of Nelson's hits (such as "Mary Lou") may not have been hits without British sales, this perspective is valuable.

See also: Beck, Jeff; Carpenter, Karen; Cash, Johnny; Cooke, Sam; Domino, Fats; Dylan, Bob; Holly, Buddy; Orbison, Roy; Presley, Elvis.

Willie Nelson

American country singer, songwriter, and guitarist

A member of the progressive outlaw movement in country music, Nelson has shown his individuality in his unconventional repertory choices, his jazz-influenced phrase style, his tendency to sing slightly behind the beat, his inventive guitar playing, and his phenomenal songwriting capabilities.

Born: April 30, 1933; Fort Worth, Texas
Also known as: Willie Hugh Nelson (full name)
Member of: The Highwaymen

Principal recordings

ALBUMS (solo): *Country Willie*, 1965; *Country Favorites, Willie Nelson Style*, 1966; *Make Way for Willie Nelson*, 1967; *Good Times*, 1968; *Texas in My Soul*, 1968; *My Own Peculiar Way*, 1969; *Willie Nelson and Family*, 1971; *The Willie Way*, 1972; *Shotgun Willie*, 1973; *Phases and Stages*, 1974; *Red Headed Stranger*, 1975; *The Sound in Your Mind*, 1976; *The Troublemaker*, 1976; *To Lefty from Willie*, 1977; *Stardust*, 1978; *The Electric Horseman*, 1979; *One for the Road*, 1979 (with Leon Russell); *Pretty Paper*, 1979; *Sings Kris Kristofferson*, 1979; *Honeysuckle Rose*, 1980; *San Antonio Rose*, 1980 (with Ray Price); *Somewhere over the Rainbow*, 1981 (with Freddie Powers); *Always on My Mind*, 1982; *Take It to the Limit*, 1983 (with Waylon Jennings); *Tougher Than Leather*, 1983; *Without a Song*, 1983; *City of New Orleans*, 1984; *Me and Paul*, 1985; *Partners*, 1986; *The Promiseland*, 1986; *Island in the Sea*, 1987; *What a Wonderful World*, 1988; *A Horse Called Music*, 1989; *Born for Trouble*, 1990; *Clean Shirt*, 1991 (with Jennings); *Across the Borderline*, 1993; *Healing Hands of Time*, 1994; *Moonlight Becomes You*, 1994; *Spirit*, 1996; *Hill Country Christmas*, 1997 (with Bobbie Nelson); *Teatro*,

1998 (with Emmylou Harris); *The Great Divide*, 2002; *Run That by Me One More Time*, 2003 (with Price); *It Always Will Be*, 2004; *Countryman*, 2005; *Songbird*, 2006 (with Ryan Adams); *You Don't Know Me: The Songs of Cindy Walker*, 2006; *Last of the Breed*, 2007 (with Merle Haggard and Price); *Moment of Forever*, 2008; *Two Men with the Blues*, 2008 (with Wynton Marsalis).

ALBUMS (with the Highwaymen): *Highwayman*, 1985; *Highwayman 2*, 1990; *Highwaymen Ride Again*, 1995; *The Road Goes on Forever*, 1995.

The Life

Willie Hugh Nelson was born during the Great Depression to Ira and Myrle Nelson of Abbot, Texas. After his parents' separation in 1934, Nelson and his sister, Bobbie Lee, were left to be raised by their paternal grandparents. This family, while farming cotton together, also made music together. Under the guidance of their grandparents, both children were exposed to music early in life. Nelson got his first guitar at age six (a Stella from the Sears catalog), and, along with his sister on piano, he began performing gospel at the early age of four. In 1939 one of the most powerful influences on Nelson's early life, his grandfather, died. His death gave the impetus for the young boy—at age seven—to write some of his first songs. In sixth grade, Nelson got his first professional gig playing guitar with fifteen horn players and drummers in the local John Raycheck Band, which performed primarily polkas, schottisches, and waltzes.

After high school, Nelson enlisted in the Air Force, but he was discharged nine months later because of recurring back problems from an injury he sustained while baling hay years earlier. While working in a string of jobs—as an encyclopedia salesman, a door-to-door vacuum cleaner salesman, a guitar teacher, and a disc jockey—Nelson continued writing songs and playing with local bands. In 1960, after selling his songs "Family Bible" and "Night Life" to Paul Buskirk for $50 and $150 respectively, the songwriter (with hopes to be a singer as well) set out for Nashville, Tennessee, in a 1950 Buick that promptly broke down when he arrived. He soon signed with Pamper Music as a songwriter, and he played bass with Ray Price and the Cherokee Cowboys. Nelson, along with Hank Cochran, Kris Kristofferson, Harlan Howard, and Roger Miller, entered the competitive world of Nashville songwriting, and he was successful. However, his dream of recording his own songs with a record label that would promote his style consistently eluded him. After much financial success and many road tours, Nelson decided to retire in Ridgetop, Tennessee, to focus on songwriting and farming. Eventually, Nelson longed to be on the road again, becoming more disillusioned with Nashville. After his farmhouse burned in 1969, Nelson decided it was time to move back to Texas.

Nelson's move to Austin in 1971 marked the beginning of a new era in country music, its fan base, and his career. He began his legendary Fourth of July picnics; he starred in (and sometimes produced) motion pictures; he opened his own recording studio; and he founded the Pedernales Country Club. After being released from Atlantic Records, Nelson signed with Columbia Records in 1975, and he was given full creative control of his recording sessions, including the use of his own road band (which was unheard of in Nashville). By 1978 Nelson had made $2.1 million, and by the mid-1980's, he earned an average of $10 million a year, a figure that demonstrates Nelson's commercial popularity. In 1985 Nelson began to raise money for American farmers with his Farm Aid benefit concerts. By the late 1980's, Nelson's successes were beginning to wane, and in November, 1990, the Internal Revenue Service seized his properties to fulfill a $16.7 million tax debt. By 1994 the situation with the IRS was settled.

Although Nelson has suffered serious nosebleeds and bronchial infections, and he has undergone surgery for carpal tunnel syndrome, he signs autographs before and after shows. His concerts, up to 150 per year, are exciting, soothing, and joyous experiences. Nelson married his fourth wife, Annie D'Angelo, in 1991, and he has fathered seven children.

The Music

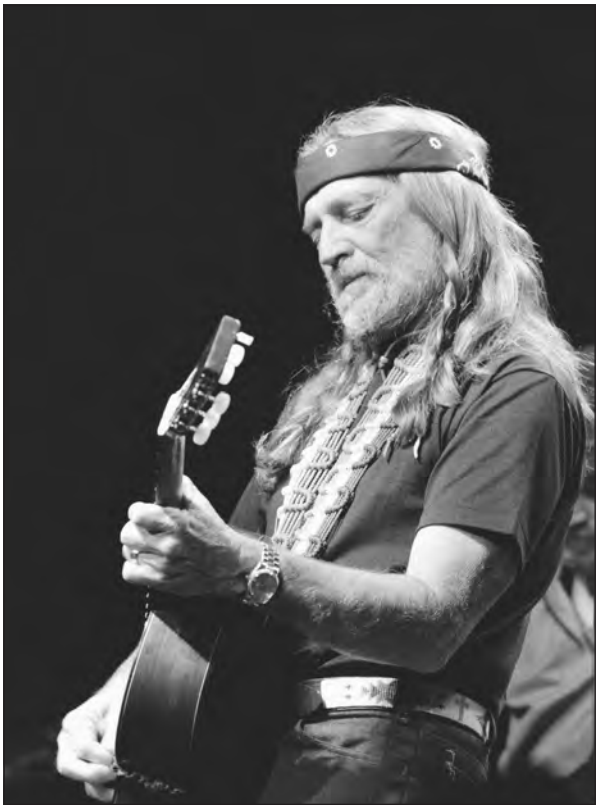
Nelson's songwriting began to make an impact the national country-music scene in the early 1960's with his hits "Family Bible," "Night Life," and "Crazy." Since then, the artist has continually refined his own style of country music and—especially after returning to Austin—has fought hard to

maintain his musical autonomy and his integrity. Nelson experimented with musical styles and materials, notions in opposition to the conservative nature of the corporate Nashville establishment. His rebellion against this structure was highlighted in his association with the outlaw movement. This group of country musicians challenged the homogenized Nashville sound while remaining faithful to and respectful of country roots. Nelson brings disparate musics (and, therefore, audiences) together, and, with his signature jazz-influenced singing and dance-hall rhythms, he has created and cultivated an appealing and easily accessible musical style.

Red Headed Stranger. Driving home from Colorado in 1975 with his third wife, Connie, Nelson dictated his ideas about one of his most famous albums, *Red Headed Stranger*. This instrumentally sparse, simple, and raw album reiterated Nelson's desire to create in his distinctive way. This concept album (a record created around a narrative theme) was the artist's second with Columbia Records, and it was the first recorded in Texas. Often called his masterpiece, this realized Nelson's vision of making a cohesive and unified album, one in which all tracks were interconnected. The album tells the story of a ruthless preacher who sets out in search of his stolen wife and her lover. He eventually tracks them down, and he kills them both. His murderous streak continues; in the title track "his wild sorrow" overtakes him, resulting in the death of the "yellow-haired lady" enchanted by his stallion.

The album creates a cinematic experience, as Nelson weaves the musical story of the preacher through musical interludes ("Just as I Am," "Oe'r the Waves," "Down Yonder," "Bandera," and Bach's Minuet in G), thematic recall ("Time of the Preacher Theme"), and evocative lyrics. The experience forces listeners to consider the ramifications of love, murder, redemption, and morality. Although Nelson did not write all the songs on the album, he was able to interject his own material when the narrative he had constructed demanded it. "Blue Eyes Crying in the Rain," the song reiterating the preacher's sadness while recalling the memories of his relationship with his (now murdered) wife, was written by Fred Rose, and it became the number-one country song of the year. The album surprised record executives with its phenomenal success; it received positive reviews in *Rolling Stone* and *The New York Times*; it went gold in 1976 (after selling more than five hundred thousand copies); and it later hit multiplatinum (with sales of more than three million).

Stardust. With his repertory decisions, Nelson appealed to all types of audiences, young and old. After meeting and becoming friends with Booker T. Jones, the two collaborated on the music for which they had a strong affinity: the classic pop songs of the 1920's, 1930's, and 1940's. Nelson and Jones included Hoagy Carmichael's "Stardust" and "Georgia on My Mind," as well as "Blue Skies," "Unchained Melody," and "Someone to Watch Over Me." Given this repertoire (and how it was performed), this album seemed to transcend generic labeling. Jones's organ playing, combined with Nelson's impeccable phrasing, gave the record a quality that defied genre boundaries. *Stardust* encapsulated ideas from soul, pop, country, jazz, and blues. Once more, Nelson was shifting outside of the mainstream—he chose to do an album of music he liked and songs that moved him, rather than fo-



Willie Nelson. (AP/Wide World Photos)

cus on commercial viability. Record executives were again skeptical and not supportive. As with *Red Headed Stranger*, CBS wanted to make a low-key release and then quickly transition to another more commercially appealing record.

Ultimately, Nelson argued that these songs easily communicated with audiences, introduced an older repertoire to a younger crowd, and brought back an older audience's favorites. He was right. During informal sessions in 1977 at Emmylou Harris's Southern California home, Nelson and Jones created a record (which Jones subsequently produced) that would sell more than five million copies, remain on the country charts for ten years, and be one of the biggest selling records of his career.

Highwayman. Along with Kristofferson, Waylon Jennings, and Johnny Cash, Nelson released this album in 1985. Although these singers had been friends for some time, it was Jennings's idea for them to come together as a quartet, grounding the album in the formative spirit of the outlaw movement. This unusual project united some of music's big names and big voices in a collaborative spirit. The album was titled after the song "The Highwayman," and it also included "Against the Wind" and "The Last Cowboy Song." The title song narrates the movement of an immortal spirit traveling throughout time and space, and each member of the group has his own verse to sing. Some of Nashville's best musicians performed in the band (Bobby Emmons and Reggie Young), and the title track made it to number one on the country charts. This album was also the impetus for the 1986 television motion picture *Stagecoach*, which starred all four singers.

Spirit. *Spirit*, recorded in Pedernales and produced and written by Nelson, was released in 1996. Nelson described the record as "barren." With no bass, drums, or electric guitar, Nelson reflects on his long life with the help of an acoustic guitar, fiddle, and a piano. The personal nature of this album, coupled with its simplicity, creates an almost spiritual experience for listeners. In the restless instrumental piece "Matador," Nelson's virtuosic guitar playing opens and closes the album with the imagery of a bloody fight to the death. This fatal battle, however, invokes the struggle for spiritual understanding, lost love, and solace. With such songs as "She Is Gone," "Too Sick to Pray," and "I Thought About You, Lord," the album ranges over all aspects of personal reflections and meditation. Although reviewers received the record favorably, it begged comparison with his earlier smash hit, *Red Headed Stranger*, and the album was not promoted or marketed well. Taking it upon himself to support the record, Nelson gave interviews and played excerpts during his live sets (normally, he rarely deviates from his long-established playlist). He claimed that it was his favorite record, precisely because of its simplicity.

Musical Legacy

As a singer-songwriter, Nelson has created an inspiring musical legacy, with his creative output of albums, selling millions of copies. Nelson has received numerous Grammy and Country Music Association Awards, along with being admitted into the Nashville Songwriters Hall of Fame (1973), Country Music Hall of Fame (1993), and the Songwriters Hall of Fame (2001). He has written some enduring country-music hits and produced celebrated albums; he has been a part of exciting movements in country music; he has actively supported political and humanitarian causes, while remaining true to his artistic integrity and musical goals. Although he has been defined primarily as a country-music artist, this label does not fully capture the extent of his musical aspirations. Nelson never compromised himself for the corporate establishment, and he has been hugely successful at whatever venture he chooses. This success comes in part from the fan base that he has created. His tours have created a community of loyal and appreciative audiences.

April L. Prince

Further Reading

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1995. This general introduction to the world of country music situates Nelson within the context of the country-music tradition.

Nelson, Willie, and Bud Shrake. *Willie: An Autobiography*. New York: Simon & Schuster, 1988. Nelson gives a personal account of his life, and those closest to him add their stories.

Opdyke, Steven. *Willie Nelson Sings America!* Austin, Tex.: Eakin Press, 1998. This narrative focuses primarily on Nelson's recordings, and it gives detailed information regarding albums, the recording process, and the recoding industry.

Thomson, Graeme. *Willie Nelson: The Outlaw*. London: Virgin Books, 2006. This detailed biography draws on Nelson's own words, the words of his colleagues and friends, and his musical choices to create a comprehensive look at the artist's life.

See also: Atkins, Chet; Bacharach, Burt; Carter, Maybelle; Cash, Johnny; Charles, Ray; Cline, Patsy; David, Hal; Domino, Fats; Frizzell, Lefty; Haggard, Merle; Harris, Emmylou; Iglesias, Julio; Jennings, Waylon; Jones, George; Kristofferson, Kris; Parton, Dolly; Santana, Carlos; Van Zandt, Townes.

Aaron Neville

American rhythm-and-blues singer-songwriter

Neville distinguished himself over the course of a career that spanned more than forty years as a singer of uncommon sensitivity and flexibility, achieving gold and platinum albums both as a solo interpreter of rhythm and blues, pop, country, and gospel and as a member of the "First Family of Funk," the Neville Brothers.

Born: January 24, 1941; New Orleans, Louisiana
Member of: Art Neville and the Neville Sounds; the Soul Machine; the Neville Brothers

Principal recordings

ALBUMS (solo): *Mickey Mouse March*, 1986; *Warm Your Heart*, 1991; *Aaron Neville's Soulful Christmas*, 1993; *The Grand Tour*, 1993; *The Tattooed Heart*, 1995; *To Make Me Who I Am*, 1997; *Devotion*, 2000; *Humdinger*, 2002; *Believe*, 2003; *Nature Boy: The Standards Album*, 2003; *Christmas Prayer*, 2005; *Bring It on Home: The Soul Classics*, 2006; *Mojo Soul*, 2006.

ALBUMS (with the Neville Brothers): *The Wild Tchoupitoulas*, 1976; *The Neville Brothers*, 1978; *Fiyo on the Bayou*, 1981; *Nevillization I: Live at Tipitina's*, 1982; *Nevillization II: Live at Tipitina's*, 1982; *Uptown*, 1987; *Yellow Moon*, 1989; *Brother's Keeper*, 1990; *Family Groove*, 1992; *Live on Planet Earth*, 1994; *Mitakuye Oyasin Oyasin/All My Relations*, 1996; *Valence Street*, 1999; *Walkin' in the Shadow of Life*, 2004.

WRITINGS OF INTEREST: *The Neville Brothers*, 2000 (with Art Neville, Charles Neville, Cyril Neville, and David Ritz).

The Life

Like his brothers Charles and Cyril, Aaron Neville (NEH-vihl) grew up influenced by the example of his brother Arthur, who as the eldest Neville sibling was the first to perform music in the family's hometown of New Orleans. Long before he began performing, however, Aaron was also influenced by the singing he heard in the movies of western stars Roy Rogers and Gene Autry, on gospel radio stations, and at the Catholic schools and churches he attended while growing up.

By the 1960's Neville combined frequent performing and intermittent recording with a series of blue-collar jobs. Like many singers of the era, he had signed recording contracts that resulted in little or no pay for the actual performers. Frequently despondent, he became addicted to drugs (including heroin) and was involved in burglary to support both his addiction and his growing family.

Despite arrests and imprisonment, he would not break free of his self-destructive patterns until the early 1980's. Then he realized that only by abandoning drugs and crime could he enjoy and contribute to the Neville Brothers' gradually growing success. He returned to the Catholic faith of his childhood and eventually spearheaded efforts to help troubled youth in New Orleans.

The Music

Even while he was a teenager, Aaron Neville was recognized as a distinctively gifted singer, so it was no surprise that the New Orleans composer-

producer Allen Toussaint recorded singles with him throughout the 1960's. Only "Tell It like It Is," however, became a national hit, reaching number two on the *Billboard* charts in 1966, and after its success had run its course, Neville came off the road and performed mainly in New Orleans throughout the 1970's (as part of Art Neville and the Neville Sounds and later the Soul Machine), recording little until the formation of the Neville Brothers in the late 1970's.

In 1989 the popularity of Linda Ronstadt's album *Cry Like a Rainstorm, Howl Like the Wind* (on which Neville co-performed four songs) and the Neville Brothers' *Yellow Moon* resulted in Neville's signing a solo contract with A&M Records, for which he recorded a string of 1990's pop and adult-contemporary hits that established him as a superstar of international renown.

"Over You." Recorded in 1960 at Neville's first solo recording sessions, this upbeat single is strikingly similar to the Miracles' "Shop Around," which, perhaps coincidentally, was released at almost exactly the same time. The song had little impact in the United States, but when the Neville Brothers opened for the Rolling Stones in 1981, Keith Richards told Neville that the song was well known in England.

"Tell It Like It Is." The immense popularity of this 1966 hit not only launched Neville on his first tour but also became a staple of his performances for the next four decades. Opening with a lone piano arpeggio and set to a country-waltz tempo, the song features lyrics in which the singer begs his lover to stop "play[ing] with his heart" and to tell him once for all whether she loves him or not. In 1966, however, the expression "Tell it like it is" also had political resonance, especially within the increasingly militant black community that, at the time, comprised a substantial portion of Neville's audience.

The Wild Tchoupitoulas. Released on Island Records in 1976, this critically acclaimed collection of Mardi Gras Indian chants, both traditional and new, marked a turning point in the lives of the Neville brothers, the first time all four of them performed together on an album. Thus, it launched their decision to perform together as a unit and bring out their 1978 album, *The Neville Brothers*. On *The Wild Tchoupitoulas*, Aaron played piano and

Aaron Neville. (AP/Wide World Photos)

was one of several background singers. The leader of the Wild Tchoupitoulas, "Big Chief Jolly," was actually George Landry, the Nevilles' uncle and a relative to whom Aaron was especially close.

Fiyo on the Bayou. This album was released in 1981 and did not sell any better during the age of New Wave than the group's eponymous debut had sold during the age of disco in 1978. It did, however, contain two of Aaron's typically exquisite oldies covers: "Ten Commandments of Love" and "Mona Lisa."

"Don't Know Much." This Grammy-winning romantic duet, which Aaron Neville performed with Linda Ronstadt on her 1989 album *Cry Like a Rainstorm, Howl Like the Wind*, gave Neville his first Top 10 hit in more than twenty years.

Yellow Moon. After thirteen years of studio and live albums that neither caught on with the public nor met the Nevilles' own standards, *Yellow Moon* proved to the public what critics had been saying for years. A Daniel Lanois-produced mixture of

New Orleans funk, social protest, and inspired cover songs—such as "A Change Is Gonna Come" (by Sam Cooke) and "With God on Our Side" (by Bob Dylan)—the album eventually sold more than half a million copies.

The Grand Tour. Although *Warm Your Heart*, Neville's 1991 solo debut on A&M Records, yielded a bigger hit (Neville's cover of the Main Ingredient's "Everybody Plays the Fool"), *The Grand Tour* became Neville's best-selling (and only solo platinum) album.

Musical Legacy

The distinctiveness of Aaron Neville's fluttery tenor singing makes his recordings immediately identifiable, and the broad range of material to which Neville has applied his voice (Chuck Berry, Bob Dylan, Bill Withers, vintage doo-wop, country, gospel, even the hymn "Ave Maria") and the inspiring role played by his vocal gift in rescuing him from a life of drugs and crime make Neville a unique and, in many ways, a heroic figure. Ultimately, however, his influence remains inseparable not only from the music of the Neville Brothers but also from the history of New Orleans music.

It was as a member of the Neville Brothers that Neville opened for, and came to the attention of the audiences of, the Rolling Stones and the Grateful Dead in the 1980's, thus becoming one of the few black artists to gather a large white following. As a de facto ambassador of New Orleans, he has drawn attention to that city's rich musical heritage.

Arsenio Orteza

Further Reading

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_____. *Christgau's Record Guide: The Eighties*. New York: Pantheon, 1990. Offers concise, useful examinations of the Nevilles' 1980's recordings.

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Warner, Jay. *On This Day in Black Music History*. Milwaukee, Wis.: Hal Leonard, 2006. A reference book documenting the place of the Nevilles (and many others) in the history of black music.

See also: Cohen, Leonard; Fender, Freddy.

Anthony Newley

English popular music and musical-theater songwriter and lyricist

Newley was noted for his Cockney-accented song style and his clever musical comedies with groundbreaking production values that introduced the concept musical.

Born: September 24, 1931; London, England
Died: April 14, 1999; Jensen Beach, Florida
Also known as: George Anthony Newley (full name)

Principal works

FILM SCORE: *Willy Wonka and the Chocolate Factory*, 1971 (with Leslie Bricusse).

MUSICAL THEATER (music, lyrics, and libretto): *Stop the World—I Want to Get Off*, 1961 (with Bricusse); *The Roar of the Greasepaint—The Smell of the Crowd*, 1965 (with Bricusse).

Principal recordings

ALBUMS: *Idle on Paradise*, 1959; *Love Is a Now and Then Thing*, 1960; *Tony*, 1961; *In My Solitude*, 1964; *Who Can I Turn To?*, 1965; *The Genius of Anthony Newley*, 1966; *Newley Recorded*, 1966; *Anthony Newley Sings Songs from Doctor Doolittle*, 1967; *The Romantic World of Anthony Newley*, 1969; *For You*, 1970; *Pure Imagination*, 1971; *Ain't It Funny*, 1972; *Mr. Personality*, 1985; *Too Much Woman*, 1992.

The Life

George Anthony Newley (NEW-lee), born in London on September 24, 1931, was evacuated during the Blitz, when the Germans were bombing London in World War II. He was cared for by George Pescud, a retired music hall performer, who introduced Newley to performing. In 1946, three weeks after enrolling at the Italia Conti Stage School, he was hired to star in *The Adventures of Dusty Bates* (1947). His next two films, *Vice Versa* (1948) and *Oliver Twist* (1948), made him a child star. Newley also worked in the theater, making his 1955 West End debut and his 1956 Broadway debut in *Cranks*, a musical revue. In 1959 the ballad "I've Waited So Long," from the film *Idle on Parade* (1959) starring Newley as an Elvis Presley-type soldier, was released, catapulting him to the top of the British pop charts.

His most important work came in 1961, when *Stop the World—I Want to Get Off* opened in London. This was followed by 1965's *The Roar of the Greasepaint—The Smell of the Crowd*. Both shows were cowritten with Leslie Bricusse.

Anthony Newley. (AP/Wide World Photos)

As a popular nightclub singer, Newley performed all around the world. He released more than thirty albums during his lifetime, and he was inducted into the Songwriters Hall of Fame in 1989. He died of cancer in 1999.

The Music

Newley's major achievements came in collaboration with Bricusse. Together they wrote the books and scores for two major Broadway musicals and the songs for various films and other productions. Newley, who performed in these shows, was a renowned song stylist. His flamboyant and emotional style and his real-life Cockney accent made him a successful nightclub performer. For years he headlined in Las Vegas alongside Tony Bennett, Dean Martin, and Frank Sinatra, and in 1977 he was named Las Vegas Male Musical Star of the Year. Many of his songs went on to be standards, sung by new generations of singers. In 1989 he was inducted into the American Songwriters Hall of Fame, the fourth Englishman to be so honored.

Stop the World—I Want to Get Off. Newley cowrote this musical comedy with collaborator Bricusse. Although Newley is often credited with the lyrics and Bricusse with the score, the tasks were shared. The show was a look at the dangers of reaching for fame and riches instead of valuing the treasures already in your life. The main character, Littlechap, begins his career as a tea boy, marries the boss's daughter, and starts to amass wealth and fame. Along the way, as he goes through the seven ages of man, he loses sight of what really matters to him: the love of his wife. The show opened in London in 1961, starring Newley as Littlechap, in clown makeup, and Anna Quayle playing all the female roles. Many felt that the show owed its great success, running for 485 performances, to its startling and groundbreaking production. There were almost no sets, although it looked vaguely like a circus. David Merrick mounted the show on Broadway in 1962, and it ran for 555 performances. Three songs are considered standards: "Gonna Build a Mountain," "Once in a Lifetime," and "What Kind of Fool Am I?" Nominated for five Tony Awards, it won only one, best actress for Quayle.

The Roar of the Greasepaint—The Smell of the Crowd. Following their success, Newley and Bricusse wrote a second musical, an allegory about the

British class system. Newley, as Cocky, the lower-class character who plays by the rules, is always losing out to Sir, from the upper class, who changes the rules of engagement so that no matter what the situation Cocky can never succeed. A third character, Kid, a young man trying to emulate Sir, helps to keep Cocky downtrodden. The show was supposed to play in London, but early performances were not popular. However, Merrick saw the show in Liverpool, and he brought it to the United States. It toured the country before opening in New York in 1965, and it was a success, mostly because of its stars, Cyril Ritchard as Sir and Newley as Cocky. It ran for 232 performances. Many found the show too heavy-handed and tedious, and others disliked the British music hall style. It did introduce some famous songs: "A Day Like Today" and "Who Can I Turn To?" The show was nominated for six Tony Awards, but did not win any.

Willy Wonka and the Chocolate Factory. Newley and Bricusse were asked to write the score for the 1971 film version of Roald Dahl's children's classic, *Charlie and the Chocolate Factory* (1964). The film and the music achieved cult status. A version of "The Candy Man," the film's major song, released by Sammy Davis, Jr., reached number one on the *Billboard* charts, and it became Davis's signature song. The score was nominated for an Academy Award.

Musical Legacy

Newley's legacy is twofold, as a composer and as an interpreter of music. His contribution as a composer-lyricist lies in the avant-garde nature of his two well-known musicals. By helping to create the concept musical and doing away with elaborate sets, he led the way for shows such as *Cabaret* (1966), *Hair* (1967), and *A Chorus Line* (1975). As a performer, Newley had quite an impact on British pop singers. Newley had a pronounced Cockney accent, which he never tried to conceal. His great success on the charts in the early 1960's persuaded other singers that they, too, could sing in their natural voices and be accepted in both England and America. In 2006 David Bowie acknowledged Newley's influence on his career, saying that Newley was the first singer he had ever heard sing pop with a British accent.

Leslie Neilan

Further Reading

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Bricusse, Leslie. *The Leslie Bricusse/Anthony Newley Songbook*. New York: Cherry Lane Music, 1996. Primarily a collection of lyrics and song arrangements, this contains Bricusse's reminiscences about Newley and details about their collaborations.

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Cooper, B. Lee. "Wise Men Never Try: A Discography of Fool Songs, 1945-1995." *Popular Music and Society* 21 (1997). This article analyzes the concept of the fool in pop songs, including "What Kind of Fool Am I?"

Stuart, Mel, and Josh Young. *Pure Imagination: The Making of Willy Wonka and the Chocolate Factory*. New York: St. Martin's Press, 2002. This book has a chapter on the creation of the Newley-Bricusse score for the film.

See also: Bennett, Tony; Bowie, David; Sinatra, Frank.

Alfred Newman

American film-score composer

As one of Hollywood's preeminent film music composers, Newman was instrumental in developing the Romantic symphonic style, typical of Hollywood film scores from the early 1930's to the 1950's. As a conductor and musical director, he devised a flexible synchronization method between music and image, allowing greater expression in the musical performance of a film score.

Born: March 17, 1900; New Haven, Connecticut
Died: February 17, 1970; Los Angeles, California

Principal works

FILM SCORES: *The Devil to Pay!*, 1930; *Street Scene*, 1931; *Night World*, 1932; *Blood Money*, 1933; *The*

Count of Monte Cristo, 1934; *Moulin Rouge*, 1934; *The Melody Lingers On*, 1935; *The Gay Desperado*, 1936; *Wee Willie Winkie*, 1937; *The Hunchback of Notre Dame*, 1939; *Wuthering Heights*, 1939; *The Mark of Zorro*, 1940; *How Green Was My Valley*, 1941; *The Battle of Midway*, 1942; *The Pied Piper*, 1942; *Heaven Can Wait*, 1943; *My Friend Flicka*, 1943; *The Song of Bernadette*, 1943; *A Tree Grows in Brooklyn*, 1945; *Thieves' Highway*, 1949; *Twelve O'Clock High*, 1949; *All About Eve*, 1950; *David and Bathsheba*, 1951; *The Prisoner of Zenda*, 1952; *Love Is a Many-Splendored Thing*, 1955; *The Seven Year Itch*, 1955; *The Diary of Anne Frank*, 1959; *How the West Was Won*, 1962; *The Greatest Story Ever Told*, 1965; *Airport*, 1970.

The Life

Alfred Newman's life began in humble settings. The eldest of ten children in a poor family, Newman began taking piano lessons at the age of five with a local house painter. He gave his first recital at age eight, and his prodigious talent was soon recognized by Polish pianist Sigismond Stojowski, who offered Newman a scholarship in 1914 to study at New York's Von Ende School of Music. In addition to studying piano, Newman took composition lessons with George Wedge and Rubin Goldmark, and he later studied with Arnold Schoenberg for three years.

Despite Newman's ambitions as a concert pianist, his family's poverty forced him into freelance work at New York's Broadway theaters. He studied conducting with William Daley, and later Newman became the youngest conductor on Broadway. After several unsuccessful shows, George and Ira Gershwin hired the young Newman as musical director for *The George White Scandals* (1920). The success brought Newman a steady flow of conducting work on Broadway, and he did other shows by George and Ira Gershwin, Jerome Kern, and Richard Rodgers and Lorenz Hart.

A commission from Irving Berlin to work as the conductor in the film musical *Reaching for the Moon* (1930) brought Newman to Hollywood in 1930. Soon Samuel Goldwyn appointed him music director at United Artists. Though initially working in film musicals, Newman gradually became interested in composing film music scores, and he had enormous success with his film score for *Street Scene*. He continued working with Goldwyn at Twentieth Century Fox in 1934, where he composed the studio's logo theme, still in use today. By the end of his appointment with Goldwyn in 1939, Newman had composed close to seventy-five scores and had worked on almost a hundred films.

Newman then began a twenty-year career as music director at Twentieth Century Fox, dividing his time among composing film scores, conducting, and supervising film musicals. In 1947 he married Martha Montgomery, a Goldwyn Girl actress. They had five children, three of whom currently work as music composers in Hollywood. In 1960 Newman retired from Twentieth Century Fox to freelance in Hollywood. By the time of his death in 1970, Newman had composed music for more than 230 films, garnering forty-five Academy Award nominations and nine wins.

The Music

In spite of Newman's numerous studies in New York and then later in Los Angeles, he was essentially a self-taught composer, acquiring most of his skills on the job. His early years playing and conducting Broadway shows prepared him well for the start of his career in Hollywood. His prolific Hollywood output represents a great diversity of styles, and he was respected for his ability as a musical dramatist, adapting thematic material to follow the overt or the hidden implications of the on-screen action, typical of the leitmotivic procedures of Richard Wagner's operas. Newman's use of full-textured orchestration and lyricism, particularly in the strings, shows a close affinity to Richard Strauss's tone poems. At other times, his small-scale jazz-infused scores demonstrate his familiarity with urban street jazz in the 1950's.

Early Works. Although Newman wrote some songs and compositions during his time on Broadway, little is known about them. However, the skills Newman acquired as an arranger and conductor working on Broadway influenced his ability as a composer when he moved to Hollywood and started working for United Artists. His first film score (*Street Scene*) features a title theme in the style of George Gershwin's *Rhapsody in Blue* (1924), which has subsequently been used in numerous films.

Wuthering Heights. During his ten years working for Goldwyn, Newman gradually incorporated

more symphonic elements into his scores. Composed at the end of his appointment with Goldwyn in 1939, *Wuthering Heights* demonstrates Newman's maturity as a symphonic composer. The musical score uses character-based leitmotivic procedures to portray the varying onscreen action. Beyond merely repeating associative themes, Newman modifies the actual thematic content through orchestration, metric accentuation, phrase structure, and harmony, showing an extraordinary sensitivity to the emotive states of the film's characters. Both the film and musical score received positive reviews as masterpieces of the Romantic Hollywood style.

The Song of Bernadette. During his appointment with Twentieth Century Fox, Newman created a unique sonic quality for the studio orchestra that became the studio's trademark sound, as evidenced by his musical score for *The Song of Bernadette* (1943). Notable in it is the famous Fox string sound, featuring strings (particularly violins) playing in their upper registers with a significant level of lyrical and dramatic expressiveness, frequently using portamento on large leaps. The vibrato is fast and narrow, giving a direct intensity to the sound. Woodwind lines also feature prominent vibrato, and brass instruments are usually used for sonorous harmonic support. The score for *The Song of Bernadette*, a film about nineteenth century Lourdes, also features a chorus to add to the ethereal soundscape of the sound track.

How the West Was Won. By the time Newman left Twentieth Century Fox, he was well established as one of the leading composers in Hollywood, and he continued to receive a steady flow of freelance work. In 1962 Metro-Goldwyn-Mayer approached him to score its epic Western *How the West Was Won*. The result is one of Newman's longest and most enduring scores. It incorporates his orchestral style into typical Hollywood Western elements, such as modal harmonies, brass riffs, and militant percussion. It also interpolates many traditional folk tunes in various arrangements, showcasing Newman's skill, acquired during his youth, as an arranger.

Musical Legacy

As a composer, Newman is frequently credited with inventing the Hollywood string sound. He was influential during the 1930's in bringing the splendor of Broadway to film, and over the course of his forty-year film music career, he worked with and mentored such notables as David Raksin, John Williams, Bernard Herrmann, and Jerry Goldsmith. Within his own family, two of Newman's brothers—Lionel and Emil—had successful careers as film composers, and two of his sons—David and Thomas—are highly respected film composers, in addition to his nephew, singer-songwriter and composer Randy Newman.

As a conductor, Newman's added expressivity is evidenced by his creation of a new system for synchronizing the recording of a score with the film. Known as the Newman System, it utilizes a series of punches made on every two frames of film at key moments in the music. The result creates a flicker in the film's projection that lines up with specific beats in the music. This enables the conductor to synchronize those specific beats and also to be expressively flexible elsewhere. The system is frequently used today.

Jamshed Turel

Further Reading

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Palmer, Christopher. *The Composer in Hollywood*. London: Marion Boyars, 1990. This book includes a chapter on Newman's life, his contribution to film music, and the influence of several of his musical scores.

See also: Berlin, Irving; Carter, Benny; Gershwin, George; Gershwin, Ira; Goldsmith, Jerry; Hart, Lorenz; Herrmann, Bernard; Kern, Jerome; Newman, Randy; Rodgers, Richard; Schoenberg, Arnold.

Randy Newman

American rock singer, songwriter, pianist, and film-score composer

Newman is noted for his sardonic and character-based style of songwriting, his lush orchestrations, and his bluesy piano work. His work as a film composer earned him multiple Academy Award nominations.

Born: November 28, 1943; Los Angeles, California
Also known as: Randall Stewart Newman (full name)

Principal works

FILM SCORES: *Cold Turkey*, 1971; *The Natural*, 1984; *Gotcha!*, 1985; *Parenthood*, 1989; *Avalon*, 1990; *Awakenings*, 1990; *Maverick*, 1994; *The Paper*, 1994; *Toy Story*, 1995; *James and the Giant Peach*, 1996; *Michael*, 1996; *A Bug's Life*, 1998; *It's Tough to Be a Bug*, 1998; *Pleasantville*, 1998; *Toy Story 2*, 1999; *Meet the Parents*, 2000; *Monsters, Inc.*, 2001; *Seabiscuit*, 2003; *Meet the Fockers*, 2004; *Cars*, 2006; *Leatherheads*, 2008.

Principal recordings

ALBUMS: *Randy Newman*, 1968; *Twelve Songs*, 1970; *Sail Away*, 1972; *Good Old Boys*, 1974; *Little Criminals*, 1977; *Born Again*, 1979; *Trouble in Paradise*, 1983; *Land of Dreams*, 1988; *Parenthood*, 1989; *Randy Newman's Faust*, 1995; *Bad Love*, 1999; *The Randy Newman Songbook, Vol. 1*, 2003; *Harps and Angels*, 2008.

The Life

Randall Stewart Newman was born in Los Angeles to Irving and Adele Newman. During World War II, when Newman was a child, his father was stationed in Sicily. At this time, Newman and his mother lived in different parts of the South, including in New Orleans, Louisiana, where Adele's family lived. When Newman's father returned to the United States in 1948, the family moved back to Los Angeles. Newman would continue to spend time in New Orleans during his childhood, often during summers. As a child, Newman suffered from crossed eyes. Despite several operations, this condition was never fully corrected. Newman later said that because of his appearance, he was shy and withdrawn as a child.

Newman was part of a musical family. Three of his uncles were film composers: Alfred, Lionel, and Emil Newman. Of these three, Alfred was the most successful and well known. He was the head of Twentieth Century Fox's film department, and he wrote the scores for motion pictures such as *How Green Was My Valley* (1941) and *All About Eve* (1950). (Two of Alfred's sons, Thomas and David Newman, would also become film composers.) The young Newman often spent time on soundstages, watching his uncle conduct orchestras.

At the age of seven, Newman began playing piano. Soon he tried songwriting. His childhood friend, Lenny Waronker, whose father owned the record label Liberty Records, encouraged Newman's songwriting. In 1960 Waronker secured him a position writing songs for Metric Music, which Liberty owned.

Newman studied music at the University of California, Los Angeles, although he dropped out before completing his bachelor's degree. He continued to work as a songwriter, increasingly getting his songs recorded by artists. Eventually, he evolved from writing in the style of current pop trends to his signature sound. Instead of love songs, he wrote sardonic character pieces, and he tapped into his musical roots, combining cinematic orchestral work with New Orleans-style piano playing. By 1968 he had become a full-time recording artist.

He married his first wife, Roswitha Schmale, in 1967. They had three children, and they divorced in 1985. During part of the 1980's, Newman suffered from Epstein-Barr virus, and at this time he began to focus on his career less on composing and recording songs and more on writing, arranging, and conducting film scores. In 1990 he married Gretchen Preece, and they had two children.

The Music

Newman began as a songwriter in the 1960's for other artists, and his songs were recorded by Dusty Springfield, Judy Collins, and Rick Nelson. While Newman released one single in 1962, his recording career did not begin in earnest until 1968, when he signed with Reprise Records and released his first album. *Randy Newman* was produced by Van Dyke

Parks, who had worked with Brian Wilson of the Beach Boys. Although the album was not commercially successful, it received the attention of critics who were impressed by Newman's style of songwriting. In addition, the album contained Newman's version of his "I Think It's Going to Rain Today," a song Collins recorded in 1966. It would become one of Newman's most covered songs, recorded by, among others, Nina Simone, UB40, and Neil Diamond.

Sail Away. Newman's next few albums were also critically acclaimed, and slowly he began to build his commercial success, each new album selling more and more. These albums were coproduced by Newman's boyhood friend Waronker, who served as Newman's producer until the mid-1980's, by which time Waronker had become president of Warner Bros. Records. Newman benefited from the fact that his label, Reprise Records, was known for nurturing and for encouraging artists, regardless of their commercial success.

Newman began tackling controversial themes. On the title track to the 1972 album *Sail Away*, he sang in the voice of a slave trader persuading Africans to join him on his ship to America, where, it is implied, they will become slaves. Newman's satirical voice developed further. His preferred method was to take on the persona of a flawed character in a song. On "Political Science" (also from *Sail Away*), he assumed the voice of an American who wants to bomb only other countries. The song proved to be among Newman's most durable. In 2006 he performed it on the Comedy Central political satire television show *The Colbert Report*. Newman's songs were continually covered by other artists. Three Dog Night had a number-one hit with "Mama Told Me Not to Come," which Newman recorded on his 1970 album *Twelve Songs*. Another song from *Sail Away*, "You Can Leave Your Hat On," was a success for both Joe Cocker and Tom Jones.

Good Old Boys. Newman honed his voice further on *Good Old Boys*. A loose song cycle about the South, the album tackled themes of racism, alcoholism, history, and manhood. The first song on the album, "Rednecks," considered Southern racism and Northern hypocrisy, with a fair amount of racial epithets. Another song on the album, "Louisiana 1927," described the aftereffects of a flood; the song acquired new resonance and was replayed after Hurricane Katrina in 2005.

"Short People." In 1977 Newman released the album *Little Criminals*. The first song and single, "Short People," was a catchy tune that once again mocked prejudice. Newman sang in the voice of a character who hated short people, in order to shed light on the irrationality of bigotry. The song was a huge hit, reaching the Top 10. However, it also garnered controversy, as some people missed the satire and thought that Newman was attacking short people. His concerts were frequently picketed.

"I Love L.A." In 1981 Newman began his film-scoring career with his work on *Ragtime*, directed by Milos Forman. Newman's score and song "One More Hour" (sung by Jennifer Warnes) were both nominated for Academy Awards. In 1983 Newman released another album, *Trouble in Paradise*. It contained a song that would become one of Newman's most well known, "I Love L.A." The song was only a minor hit single, but the comical video directed by another Newman cousin, Tim, netted the musician

Randy Newman. (AP/Wide World Photos)

some exposure on MTV. In addition, the song became the unofficial theme for the 1984 Olympics Games that were held in Los Angeles.

The Natural. In 1984 Newman composed one of his most successful scores, for the film *The Natural*, which starred Robert Redford as fictional baseball great Roy Hobbs. Newman's main theme for the film became one of the most recognizable sports-film motifs of its time, and it was subsequently used in other films as well as in sports broadcasts and documentaries and in parodies. Throughout the 1980's and 1990's, Newman began spending more time composing scores and songs for films, gaining fame and renown. Noteworthy scores from this period included *Parenthood* (for which he also wrote and sang the successful "I Love to See You Smile"), *Awakenings*, and *Avalon*.

Land of Dreams. In 1988 Newman briefly returned to recording with the album *Land of Dreams*. Many of the songs on the album were produced by Dire Straits singer-guitarist Mark Knopfler, who had also ventured successfully into film scores. *Land of Dreams* is especially noteworthy for the two songs that opened the album, "Dixie Flyer" and "New Orleans Wins the War." On these songs, Newman broke with his pattern of singing and writing as other characters. Instead, he wrote autobiographical pieces about his childhood in New Orleans. While *Land of Dreams* was not a huge hit, many critics were impressed by Newman's new ventures as a songwriter. The album did have a minor hit, "It's Money That Matters."

Toy Story. In 1995 Newman composed the score to *Toy Story*, the first film from the computer animation company Pixar done in conjunction with Disney Studios. He also wrote a successful song for the film, "You've Got a Friend in Me." His work for the film brought him a new audience of children. Newman went on to write scores and songs for several other Pixar films, including *Toy Story 2*, *A Bug's Life*, *Monsters, Inc.*, and *Cars*. In the late 1990's, Newman left Reprise/Warner Bros. Records, the company that had released all his non-sound-track albums since 1968.

In 1998 Rhino Records released a four-compact-disc boxed set, *Guilty: Thirty Years of Randy Newman*. Returning again to his singer-songwriter work, Newman subsequently released one album with DreamWorks Records (*Bad Love*, another critically acclaimed poor seller). In 2003 he signed with Nonesuch Records and released *The Randy Newman Songbook, Vol. 1*, a collection of solo performances of many of his most well-known songs. He also composed and performed "It's a Jungle out There," the theme song to the USA Network television series *Monk*.

Musical Legacy

Newman is best known for his scores and songs for films, as well as his few hits, such as "Short People" and "I Love L.A." Consequently, many are unaware of the other works most admired by Newman's fans and the music critics who have championed him over the years. Albums such as *Sail Away* and *Good Old Boys* are fan favorites, because their songs showcase his pointed, satirical outlook and his compositional skills.

Newman became notorious for his failure to win an Academy Award during the 1980's and 1990's, after fifteen nominations for Best Original Score or Best Original Song. In 2002 Newman finally won an Academy Award for Best Original Song, for "If I Didn't Have You" from *Monsters, Inc.*

Michael Pelusi

Further Reading

Brackett, Nathan, and Christian Hoard, eds. *The New Rolling Stone Album Guide*. New York: Fireside, 2004. The fourth edition of the rock magazine's album guide contains an entry that reviews Newman's discography.

Christgau, Robert. *Grown Up All Wrong*. Cambridge, Mass.: Harvard University Press, 1998. This anthology of writings from former *Village Voice* music critic Christgau contains a chapter on Newman.

Courrier, Kevin. *Randy Newman: American Dreams*. Toronto, Ont.: ECW Press, 2005. Rock critic Courrier's book analyzes Newman's discography and examines his placement in popular music.

Marcus, Greil. *Mystery Train: Images of America in Rock 'n' Roll Music*. New York: Plume, 1997. This landmark examination of American music by rock critic Marcus contains a chapter on Newman.

Montgomery, Scott, Gary Norris, and Kevin Walsh. "The Invisible Randy Newman." *Goldmine* 21,

no. 18 (September 1, 1995). A long and detailed article on Newman contains biographical information as well as an in-depth study of his music, including many hard-to-find and unreleased songs.

See also: Collins, Judy; Costello, Elvis; Diamond, Neil; Lovett, Lyle; Nelson, Ricky; Newman, Alfred; Pickett, Wilson; Simone, Nina; Waters, Roger; Webb, Jimmy; Wilson, Brian.

Red Nichols

American jazz cornetist and composer

Nichols, a jazz cornetist, bandleader, and composer, was a major figure in the development of hot jazz.

Born: May 8, 1905; Ogden, Utah
Died: June 28, 1965; Las Vegas, Nevada
Also known as: Ernest Loring Nichols (full name)
Member of: Red Nichols and His Five Pennies

Principal recordings

ALBUMS (with Red Nichols and His Five Pennies): *Jazz Time*, 1950; *Red Nichols and the Five Pennies, Vol. 1*, 1950; *Red Nichols and the Five Pennies, Vol. 2*, 1950; *Red Nichols and Band*, 1953; *Syncopated Chamber Music, Vol. 1*, 1953; *Syncopated Chamber Music, Vol. 2*, 1953; *For Collectors Only*, 1954; *In Love with Red*, 1955; *Hot Pennies*, 1956; *Parade of the Pennies*, 1958; *Red Nichols and His Pennies*, 1960; *Blues and Old Time Rags*, 1963.

SINGLES (with Red Nichols and His Five Pennies): "Boneyard Shuffle," 1926; "Washboard Blues," 1926; "Alabama Stomp," 1927; "Bugle Call Rag," 1927; "Hurricane," 1927; "Ida! Sweet as Apple Cider," 1927; "Mean Dog Blues," 1927; "Dear Old Southland," 1928; "My Gal Sal," 1928; "Poor Butterfly," 1928 (with Scrappy Lampert); "Get Happy," 1929; "I May Be Wrong," 1929; "Indiana," 1929; "Say It with Music," 1929; "They Didn't Believe Me," 1929; "Strike Up the Band," 1930; "Sweet Georgia Brown," 1930.

The Life

Ernest Loring Nichols was born into a musical family, and performing was a part of his life from a young age. Under the supervision of his father, a music professor at Weber College, Nichols began playing the cornet at age three, and he debuted publicly a year later. At the age of ten, his performance with the Nichols family's musical act garnered acclaim in local newspapers. Nichols pursued jazz in his early teens, to the dismay of his father. After being dismissed from Culver Military Academy in 1920, he continued to hone his playing skills, and he joined his first working jazz band in 1922. Over the next few years Nichols played in a number of bands in Indiana, Utah, and Ohio with the Syncopated Five and in Atlantic City with Johnny Johnson's Orchestra. By 1923 he was living in New York City, playing with both Johnson and George Olson's Music, and it was during this time that Nichols first heard the playing of Bix Beiderbecke.

During the second half of the 1920's, Nichols recorded under various group names such as Red Nichols and His Five Pennies, the Hottentots, the Red Heads, the Original Memphis Five, and Red and Miff's Stompers. He had gathered around him a superior group of regular collaborators, such as Miff Mole, Jimmy Dorsey, Vic Berton, Eddie Lang, Joe Venuti, and Pee Wee Russell. By 1929 Glenn Miller and Benny Goodman were sitting in. Nichols also led the bands for two George Gershwin musicals, *Girl Crazy* (1930) and the revised version of *Strike Up the Band* (1930).

Nichols continued to lead bands into the swing era, but in 1942 undesirable tour dates and a desire to help the war effort led him to bow out of the music business to work in a shipyard. A year later, he was playing again as a sideman, and he reformed the Five Pennies in 1944 with a new lineup. Nichols continued performing and recording for the rest of his life, playing extensively for radio broadcasts, with Hollywood as his home base. He played at Hollywood clubs and later in Las Vegas, and he occasionally toured. In 1959 a film based on his life, *The Five Pennies*, was released, starring Danny Kaye as Nichols, reigniting some of his earlier popularity. At the time of his death, his band was engaged at the Mint in Las Vegas, where, according to the Mint's entertainment director, he was still "packing them in, young and old."

The Music

It was the playing of Nick LaRocca on the early recordings of the Original Dixieland Jazz Band that inspired Nichols to pursue jazz, but it was not until he heard the playing of Beiderbecke that Nichols's style came fully to fruition. Through this, and the influence of his closest musical partner in the 1920's, trombonist Mole, Nichols developed a propensity for adventurous arrangements, dynamic contrast, and staccato attack. Nichols's prolific and progressive period, 1925 to 1930, coincided with the rise of the burgeoning recording industry in popular and syncopated music. Nichols took full advantage of this, and as a result, he was one of the most recorded jazz musicians during this time. The numerous sessions, sometimes up to twelve a week, were opportunities to produce new musical ideas.

Although he led bands into the 1930's, other stars eventually outshined him. Later in his career, Nichols was a working musician in the commercial realm, performing in radio broadcast orchestras that regularly accompanied popular singers such as Frank Sinatra, Bing Crosby, Dinah Shore, and Al Jolson. As the vanguard of progressive jazz moved on to bebop and beyond, Nichols's music remained centered around his early work.

"Washboard Blues." On December 8, 1926, Nichols's group recorded under the name of Red Nichols and His Five Pennies for the first time. This Hoagy Carmichael composition was one of the songs recorded. It features the hot timpani playing of Berton, with his practice of using the pedal to alter the pitch of the timpani in tempo with the chord changes of the song. Although Nichols's solo is somewhat quotidian, he adds a nice improvisatory duet with clarinetist Dorsey and precise playing during the ensemble breaks.

"Bugle Call Rag." Recorded on March 3, 1927, this was the first Five Pennies session to include jazz violinist Venuti. The song alternates seamlessly between ensemble playing and individual solos, with every member of the group getting a turn: Venuti, Dorsey, Mole, Artie Schutt on piano, Eddie Lang on guitar, and Nichols.

"Ida! Sweet as Apple Cider." This 1927 recording of the Benny Leonard vaudeville song was the Five Pennies' first hit. The lineup included newcomers Russell on clarinet and Fud Livingston on tenor sax. The arrangement is straightforward. It begins with the melody played in harmony, followed by solos from Nichols, Mole, and Russell. Nichols's playing is melodic but dynamic, sweet but sharp. Commercial recordings such as this one, though not artistically groundbreaking, were an important part of Nichols's career.

Musical Legacy

Nichols's immense number of recordings and performances during the mid- to late 1920's solidifies his place as an undeniable force in the early New York City jazz scene. In addition to his clean and virtuosic cornet playing style and his contributions to hot jazz, he is remembered for the tightness and musicality of his ensembles. As a bandleader, he had the opportunity to influence many young players, such as Goodman and Miller, both of whom later became stars of the swing era. Nichols's stylistic contributions to jazz may have been limited to a relatively short period of immense output, but his work and leadership permanently influenced the shape of small-group jazz.

Mark C. Samples

Further Reading

Evans, Philip R., Stanley Hester, Stephen Hester, and Linda Evans. *The Red Nichols Story: After Intermission, 1942-1965*. Lanham, Md.: Scarecrow Press, 1996. This book combines personal accounts, annotations, and discographies to chronicle the second half of Nichols's life in detail.

Murphy, Frank. "The Improvisations of Red Nichols on the Five Pennies Recordings (1926-1929)." *Jazzforschung* [Jazz Research] 33 (2001): 171-188. In this article, Murphy analyzes Nichols's 1929 recording of "Indiana," with a focus on improvisation techniques and patterns. Includes transcriptions and discography.

Schuller, Gunther. *The Swing Era*. New York: Oxford University Press, 1989. Schuller addresses Nichols's importance in this book's chapter on small-group jazz.

Shapiro, Nat, and Nat Hentoff, eds. *Hear Me Talkin' to Ya: The Story of Jazz as Told By the Men Who Made It*. New York: Dover, 1966. In this book, Nichols comments on his music from 1925 to 1930, and he discusses Beiderbecke and Mole.

Stroff, Stephen M. *Red Head: A Chronological Survey of "Red" Nichols and His Five Pennies*. Lanham,

Md.: Scarecrow Press, 1996. This thorough treatment chronicles and analyzes Nichols's hot recordings up to 1933. Includes discography.

See also: Beiderbecke, Bix; Gershwin, George; Goodman, Benny; Miller, Glenn; Sinatra, Frank.

Stevie Nicks

American rock singer and songwriter

A singer-songwriter, Nicks perfected a blend of pop sensibility and Gypsy-girl style that propelled Fleetwood Mac to unprecedented success.

Born: May 26, 1948; Phoenix, Arizona
Also known as: Stephanie Lynn Nicks (full name)
Member of: Fleetwood Mac

Principal recordings

ALBUMS (solo): *Bella Donna*, 1981; *The Wild Heart*, 1983; *Rock a Little*, 1985; *The Other Side of the Mirror*, 1989; *Street Angel*, 1994; *Trouble in Shangri-La*, 2001.

ALBUMS (with Fleetwood Mac): *Fleetwood Mac*, 1975; *Rumours*, 1977; *Tusk*, 1979; *Mirage*, 1982; *Tango in the Night*, 1987; *Behind the Mask*, 1990; *Time*, 1995; *The Dance*, 1997; *Say You Will*, 2003; *The Dream*, 2005; *Perfect Days*, 2008.

ALBUMS (with Lindsey Buckingham): *Buckingham Nicks*, 1973.

The Life

Stephanie Lynn Nicks was born in Phoenix, Arizona, on May 26, 1948. For her sixteenth birthday her parents rented her a guitar and arranged for lessons. Luckily, also on her birthday, her first boyfriend broke up with her. Nicks, heartbroken, wrote her first song: "I've Loved and I've Lost, and I'm Sad but Not Blue," the beginning of her songwriting career. She loved the guitar and took to it so strongly that her parents ultimately bought it. She still owns that guitar.

Nicks met Lindsey Buckingham in high school. After playing music for five years, the two recorded the unsuccessful *Buckingham Nicks* in 1973. In 1975 they were invited to join Fleetwood Mac, leading to Nicks's successful career as a group member and solo artist.

After years of cocaine abuse, Nicks was warned by a doctor that continued usage would destroy her nose and end her singing career. In 1986 she entered rehabilitation. Shortly thereafter, Nicks became addicted to prescribed drugs, and in 1993 she finally went off drugs completely.

Romantically linked with many of her musical partners, Nicks never settled down with one man, and she never had children. She claims that her musical love was Buckingham but that her romantic love was guitar great Joe Walsh. Nicks continues to perform, and she devotes time to her charity, the Soldier's Angel Foundation, that provides iPods to American soldiers.

The Music

High school was important to Nicks' career. That was the time she joined her first band, the Changing Times, and, when she was a senior, she met her future partner, Buckingham. The two became acquainted at a school group meeting, and they sang together. In 1968, looking for a front singer for his band Fritz, Buckingham remembered Nicks, and he invited her to join. Fritz performed as an opening act for Jimi Hendrix and Janis Joplin, one of Nicks's idols, and many others. Fritz broke up in 1972, but Buckingham and Nicks stayed together, and they began writing music. Her style was pop-influenced rock and romantic, often autobiographical about her personal relationships. Nicks went on to write and sing as one of the members of Fleetwood Mac. When she discovered that she had more material than the band could handle, she began a solo career. Nicks has been part of nine Fleetwood Mac albums, she has produced nine solo albums, and she has sung duets with many other singers.

Early Works. In 1973 she and Buckingham produced *Buckingham Nicks*. Although the album was a failure commercially, Mick Fleetwood heard it, and he asked Buckingham to become Fleetwood Mac's lead guitarist. Buckingham agreed on the condition that Nicks join the band also. Fleetwood agreed, and Nicks became a member of Fleetwood Mac in 1975.

Fleetwood Mac. In 1975 *Fleetwood Mac* was released and became a number-one seller in America,

Stevie Nicks. (AP/Wide World Photos)

selling 4.5 million copies. The album was a departure for the folk-rock band, largely because of the influence of Buckingham and Nicks. The songs became pop-rock-inspired and autobiographical. Two of the three most popular songs were written and sung by Nicks, making her world famous. These songs, "Rhiannon" and "Landslide," were Nicks's own, written earlier while Buckingham was on tour and she was living alone. "Landslide" won awards in 1998 and again in 2003 for a cover version by the Dixie Chicks. It went on to win BMI's Million-Air status for being played more than a million times on the radio.

Rumours. Fleetwood Mac's follow-up album was even more successful, ultimately selling more than thirty million copies. Nicks supplied several songs for the album, including "Gold Dust Woman," about her cocaine addiction; "Dreams," which was the band's only number-one *Billboard* hit; and "I Don't Want to Know." Because of its length, "Silver Spring" was kept off the album; however, a 2003 reissue included it, and all editions now include this song. The album sold an initial nineteen million copies in the United States, and in 2008 it was thirteenth on the list of one hundred best-selling albums.

Bella Donna. Nicks's first solo album, released in 1981, was written by Nicks, except for one song by Tom Petty. The album hit number one, and it is among the best selling of her solo albums. It produced three hits, two of which were duets: one with Petty, "Stop Dragging My Heart Around," and one with Don Henley, "Leather and Lace." The immensely popular "Edge of Seventeen" is also on this album. On *Bella Donna*, Nicks developed her signature style of working with friends. The album features more than twenty-three musicians and singers, many of whom continued to work with Nicks.

The Wild Heart. Her double-platinum 1983 follow-up solo album was recorded live, and it has a rock-and-roll feel to it. Once again Nicks called on the large group of friends who worked on *Bella Donna* and others, and once again the album contained duets. All songs were written by Nicks, except for one by Petty. It produced the popular "Stand Back," "If Anyone Falls," and "Nightbird."

Musical Legacy

Nicks had an enormous impact on female singer-songwriters, many of whom openly acknowledge their debt to her. Belinda Carlisle, Sheryl Crow, the Dixie Chicks, Vanessa Carlton, Michelle Branch, Tori Amos, Courtney Love, and Laura Branigan all cite her work as inspirational. Destiny's Child sampled "Edge of Seventeen" on "Bootylicious," and Nicks's work has been covered by many artists, including Hole, the Corrs, and the Dixie Chicks. Her lyrics, which Nicks calls "airy-fairy," resonate with her audience, with their intensely personal and emotional quality and their timeless, universal themes, especially about women, romantic love, and friendship.

Aside from her songs, Nicks has left an aesthetic legacy. Her signature style—platform boots, scarves, gossamer dresses, feathers, and jewelry—conjures images of fantasy, much in the way that her lyrics do.

Leslie Neilan

Further Reading

Brackett, Donald. *Fleetwood Mac: Forty Years of Creative Chaos*. Westport, Conn.: Praeger, 2007. This book analyzes the creative sources that influenced the band.

Fleetwood, Mick. *My Life and Adventures in Fleetwood Mac*. New York: William Morrow, 1990. Fleetwood's autobiographical account of the band includes information about Nicks.

Halliburton, Sandra. *Read Between My Lines: The Musical and Life Journey of Stevie Nicks*. New York: Midpoint, 2006. This book uses interpretations of Nicks's songs to explain the person behind the lyrics.

Harris, Carol Ann. *Storms: My Life With Lindsey Buckingham and Fleetwood Mac.* Chicago: Chicago Review Press, 2007. Written by Buckingham's girlfriend, this is a close look at the band from 1976 to 1984.

Vare, Ethlie Ann. *Stevie Nicks*. New York: Ballantine Books, 1985. This is a biographical look at Nicks's career until 1985.

See also: Hendrix, Jimi; Joplin, Janis; Petty, Tom.

Carl Nielsen

Danish classical composer

Denmark's great national composer, Neilsen defined his country's musical life and at the same time evolved an independent style in defiance of modernist trends.

Born: June 9, 1865; Sortelung, Denmark
Died: October 3, 1931; Copenhagen, Denmark
Also known as: Carl August Nielsen (full name)

Principal works

CHAMBER WORKS: String Quartet in G Major, 1888; String Quartet in G Minor, Op. 13, 1888; String Quartet in F Minor, Op. 5, 1891; Sonata No. 1 in A Major, Op. 9, 1895 (for violin); String Quartet in E Major, Op. 14, 1898 (revised 1901); *Serenata in valo*, 1915 (*Serenade in Vain*); String Quartet in F Major, Op. 19, 1906 (*Piacevolezza*; revised as String Quartet in F Major, Op. 44, 1919); Sonata No. 2, Op. 35, 1912 (for violin); Wind Quintet in A Major, Op. 43, 1922; *Commotio*, Op. 58, 1931 (for organ).

CHORAL WORKS: *Hymnus amoris*, Op. 12, 1888 (*Hymn of Love*; lyrics by Axel Olrik); *Søvnen*, Op. 18, 1905 (*Sleep*; lyrics by Johannes Jørgensen); *Fynsk foraar*, Op. 42, 1921 (*Springtime on Funen*; lyrics by Aage Berntsen); *Hymne til kunsten*, 1930 (*Hymn to Art*; lyrics by Sophus Michaëlis).

OPERAS (music): *Saul og David*, 1902 (*Saul and David*; libretto by Einar Christiansen); *Maskarade*, 1906 (*Masquerade*; libretto by Vilhelm Andersen; based on the play by Ludvig Holberg).

ORCHESTRAL WORKS: Suite for Strings in A Minor, Op. 1, 1888; Symphony No. 1 in G Minor, Op. 7, 1894; Symphony No. 2, Op. 16, 1902 (*De fire temperamenter*; *The Four Temperaments*); *Helios*, Op. 17, 1904; Violin Concerto, Op. 33, 1911; Symphony No. 3, Op. 27, 1912 (*Sinfonia espansiva*); Symphony No. 4, Op. 29, 1917 (*Det uudslukkelige*; *The Inextinguishable*); *Pan and Syrinx*, 1918; *Aladdin*, Op. 34, 1919; Symphony No. 5, Op. 50, 1922; Symphony No. 6, 1925 (*Sinfonia semplice*); Flute Concerto, 1926; Clarinet Concerto, Op. 57, 1928.

PIANO WORKS: *Symfonisk Suite*, Op. 8, 1896; *Tema med variationer*, Op.40, 1917; *Chaconne*, Op. 32, 1918; *Den Luciferiske Suite*, Op.45, 1920; *Tre klaverstykker*, Op. 59, 1928.

VIOLIN WORKS: *Praeludium og Tema med variationer*, Op. 48, 1923; *Preludio e presto*, Op. 52, 1928.

VOCAL WORKS: *Fem digite*, Op. 4, 1891 (*Five Songs*; lyrics by Jens Peter Jacobsen); *Viser og vers*, Op. 6, 1891 (*Songs and Verses*; lyrics by Jacobsen); *Sanger af Ludvig Holstein, Op. 10*, 1895 (*Six Songs*; lyrics by Ludvig Holstein); *Jens vejmand*, 1903 (*Jens the Roadmender*; lyrics by Jeppe Aakjaer); *Du danske mand*, 1906 (*You Danish Man*; lyrics by Holger Drachmann); *Moderen*, Op. 41, 1921; *Fire folkelige melodier*, 1922 (*Four Folk Melodies*); *Ti danske småsange*, 1925 (*Ten Little Danish Songs*); *Tre Motetter*, Op. 55, 1929; *Amor og Digteren*, Op. 54, 1930.

WRITINGS OF INTEREST: *Levende Musik*, 1925 (*Living Music*, 1953); *Min fynske Barndom*, 1927 (*My Childhood*, 1953).

The Life

Carl August Nielsen (NEEL-suhn) was born in a small village south of Odense on the Danish island of Fyn (or Funen), the seventh of twelve children of the house painter and village musician, Niels Jørgensen. At the time, family names were not standardized in rural areas, and Nielsen took his father's first name as his patronymic. Nielsen's rural childhood, about which he left a delightful memoir, gave him strong feelings for nature. After learning the rudiments of music from his father, he was able at age fourteen to join a military band, playing brass instruments, and he also took lessons in violin and piano. Local musicians recognized his talent and negotiated for him to study at the Copenhagen Conservatory, where he spent almost three years (1884-1886). After diligent training on the violin, he attained professional proficiency. Though he studied theory and counterpoint, he did little in composition. Eventually, Nielsen attracted the encouragement of the director, Niels Wilhelm Gade, Denmark's leading composer of the day and an exemplar of Danish Romantic nationalism.

In his early twenties, Nielsen struggled to support himself for three years after graduating. He built a network of friends and of professional contacts in Copenhagen, and he eagerly filled in his spotty educational background with study in literature, in philosophy, and in the arts. In 1889 he won a job in the orchestra of the Royal Theater, playing in the second violins, and that position provided his basic livelihood for many years. Meanwhile, as his early compositions attracted attention, he won a scholarship, which allowed him a year of travel around Europe (1890-1891). This proved crucial in helping him to define his sense of Danish identity and to confirm his rejection of what he considered the "unhealthy" aspects of the late Romantic style. While in Paris, he met and married Anne Marie Broderson, a talented sculptress with career goals of her own.

Back in Denmark, his professional obligations were augmented by new family and financial responsibilities. Nevertheless, Nielsen managed to win attention with his Symphony No. 1 and his cantata *Hymn of Love*. Sideline composing jobs began to enhance his income, which was further augmented by the grant of a lifelong state pension in 1903. His Symphony No. 2 and his two operas, *Saul and David* and *Masquerade*, consolidated his reputation as a composer of commanding stature, although they provoked controversy over his defiance of what he called "the typical Danish soft smoothing over" in musical tastes. When he became assistant conductor at the Royal Opera in 1908, his theater conducting—imaginative but inconsistent—also became controversial. Further, he began publishing essays on music to advance his strong opinions. He still, however, found time to compose, moving into new maturity with his Symphony No. 3 and his Violin Concerto.

Denied advancement at the Royal Theater, Nielsen resigned from it in 1915. He immediately accepted a conducting position with a Copenhagen concert society, and he also began teaching composition at the Copenhagen Conservatory. However, this was a troubling time for Nielsen. His extramarital affairs prompted a rift with his wife and their separation for several years. To these stresses were added Nielsen's dismay over the horrors of World War I, provoking his response in the life-affirming music of his Symphony No. 4 and Symphony No. 5.

The constant distractions of performing, conducting, and teaching greatly restricted Nielsen's compositional activity. They were complicated by the beginnings of a heart condition that, first evident in 1922, would kill Nielsen nine years later. Nevertheless, his capacity for stylistic evolution was undiminished, allowing him to balance his unfailing lyricism with increasing experimentation. The success of his brilliant Wind Quintet, written for five instrumentalist friends, induced him to plan composing a concerto for each of them. Sadly, he was able to complete only those for flute and clarinet before he died. His much-anticipated Symphony No. 6 was something of a puzzlement in format and style. It was completed in the year of Nielsen's sixtieth birthday, an occasion for national celebration in Denmark. In his last years, seeking inspiration from the past, Nielsen explored writing for chorus and for organ. His sudden but not unanticipated death at sixty-five in the autumn of 1931 caused a national outpouring of grief.

The Music

Although Nielsen's output was limited by his professional distractions and his premature death,

it is substantial, betraying a remarkable stylistic and aesthetic evolution. Grounded in late Romanticism in his early writing, Nielsen moved to a controlled abrasiveness in his later works. He avoided the modernist stylistic tendencies of such composers as Béla Bartók, Igor Stravinsky, and Arnold Schoenberg. His harmonic language was traditional to the end; his unfailing command of counterpoint and his demonstration that tonality was by no means an exhausted medium (as the new atonalist school was contending). Moreover, Nielsen never abandoned his flair for creating good tunes. Above all, his music was grounded in a profound idealism. Deeply versed in humanistic philosophy, he sought to explore the diversities of human personality—as in the *Four Temperaments* of his Symphony No. 2, as in the characters of his operas, and as in the distinctiveness of the instruments (and his friends who played them) in the Wind Quintet or his wind concerti.

Symphonies. Nielsen is best-known for his six symphonies, which represent signposts in his never-ending stylistic evolution. The first three and the last are in traditional four-movement layout, while in Symphony No. 4 and Symphony No. 5 he dissolves successive movements into each other. Above all, the symphonies trace the emergence of techniques that became central to him: thematic evolution and progressive tonality (composing a work not in a key but one that struggles toward the eventual achievement of one). Such techniques become evident in the first two symphonies, despite their lingering echoes of Johannes Brahms and Antonín Dvorák. Symphony No. 2—titled *De fire temperamenter*—explores the great differences (and also links) among the four traditional temperaments, or human personality types (choleric, phlegmatic, melancholic, sanguine). Symphony No. 3, significantly titled *Sinfonia espansiva*, soars through a Nielsenesque linking of human spirit to nature. Symphony No. 4 and Symphony No. 5 use tonal progression to abstractly represent the struggle of affirmation to overcome negativism and nihilism. (Nielsen titled Symphony No. 4 as *Det uudslukkelig*, or *The Inextinguishable*, prefacing it with the motto: "Music is Life, and, like it, inextinguishable.") Symphony No. 6, deceptively called *Sinfonia semplice*, seemingly begins in a similar direction, but soon it digresses into sarcasm, disillusionment, and whimsy. Because of his death, it became his symphonic last testament.

Concerti. The three concerti are highly personal but distinct. The Violin Concerto is a tentative venture into post-Romanticism, in an unconventional two-movement structure. The concerti for winds are studies in paramodernism, their temperamental qualities virtual portraits of the specific soloists for whom they were written. Nielsen's shorter orchestral works vary in quality, but they are led in quality by his dazzling concert overture *Helios*, describing the sun through a day in Athens, inspired by his visit to Greece with his wife in 1903. Despite a few concessions, however, Nielsen disliked programmatic or storytelling music in the idioms of Franz Liszt and Richard Strauss. Among his three symphonic poems, his *Pan and Syrinx* is effectively a Nordic response to Debussyan Impressionism. Endless charm is to be found in his first published work, the Suite for Strings (1888).

Chamber Music. Nielsen's chamber writing includes pieces both trivial and serious, for various combinations. Beyond unpublished early works, he began conventionally with string quartets; all, if not monumental, are still absorbing. After a hiatus, Nielsen transitioned into the delicious portrait of rustic musicians in his *Serenade in Vain* for the novel combination of clarinet, bassoon, French horn, cello, and double bass. Thereafter, Nielsen's instrumental interests shifted more directly, resulting in the Wind Quintet, a landmark work decisive in reviving interest in this dormant form. Understandably for a professional player, Nielsen composed two sonatas for violin, to be accompanied by piano, and for his son-in-law, Emil Telmányi, he wrote two fascinating works for unaccompanied violin, reflecting assimilation of Baroque writing in that vein.

Piano Works. Throughout his life, Nielsen wrote for the piano, though his personal talents at the instrument were limited. Thereby liberated from preconceptions of what was properly "pianistic" writing, Nielsen used the instrument for highly personal and increasingly strong musical statements: *Symfonisk Suite*, *Chaconne*, *Tema med variationer*, *Den Luciferiske Suite*, and *Tre klaverstykker*.

Vocal Works. Understandably, Nielsen's vocal music is less appreciated outside his homeland. His contribution to Danish song (for voice and piano) is

simply monumental. Drawing upon a gentle lyricism of which he remained unendingly capable, his immediately accessible, mainly strophic settings of traditional poems, or of those by his contemporaries, have become part of the Danish popular heritage. Likewise, essentially for home consumption, was a good deal of his a cappella choral writing, which he turned out profusely. Of substantial choral works (numerous ephemeral occasional pieces aside), four stand out. The early *Hymn of Love* and the *Tre Motetter* are readily accessible through their Latin texts, the former a richly Romantic survey of the varieties of love, the latter austere studies in neo-Renaissance choral polyphony. The Brahmsian *Sleep* and the rapturous tribute to his home island, the folksy *Springtime on Funen*, are burdened by idiomatically Danish texts (though German translations exist).

Musical Theater and Opera. Nielsen regularly wrote incidental pieces for the musically insatiable Danish theaters. Of nearly twenty such ventures, material from *Aladdin*, *Moderen* (the mother), and *Amor og Digteren* (love and the poet) contain segments wisely extracted for concert use. The two operas are quite distinct. The tragic *Saul and David* probes deeply and sympathetically into the contrasting personalities of the heroic David and the pathologically jealous Saul in their war of generations. The witty *Masquerade*, conventionally considered the Danish national opera, is a sparkling realization of Ludvig Holberg's play, full of vocal, choral, and orchestral high points, and it is certainly ranks as one of the finest comic operas ever written. For both operas, there are now English translations that should encourage deserved wider dissemination.

Musical Legacy

Nielsen served as director of the Copenhagen Conservatory in his last years. Through his teaching, his disciples, and his music, he left a firm imprint on Danish musical life. By the mid-twentieth century, however, that imprint seemed a conservative handicap, and only after World War II did Denmark's musicians turn to newer international trends. As to his own music, Nielsen was disappointed by its failure to make much impression outside his homeland during his lifetime, despite the fact that he concretized in London and in Paris. After his death, he came to be dismissed as a lesser Nordic master, under the shadow of Jean Sibelius. Only with the publication of Robert Simpson's analytical biography in 1952 and with the sensational recordings by conductor Leonard Bernstein leading up to the centennial of the composer's birth did belated attention to his music acquire momentum.

John W. Barker

Further Reading

Fanning, David. *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie. New York: Macmillan/Grove, 2001. The entry on Nielsen provides good basic biographical information, with extensive reference material.

Lawson, Jack. *Carl Nielsen*. London: Phaidon Press, 1997. Written for a popular audience, this biography of Nielsen is well illustrated.

Miller, Mina F. *Carl Nielsen: A Guide to Research*. New York: Garland, 1987. This resource has been compiled by a distinguished exponent of Nielsen's piano music, and it includes an exhaustive listing, with summaries, of just about everything written on Nielsen up to its date.

_____, ed. *The Nielsen Companion*. Portland, Oreg.: Amadeus Press, 1995. An important collection of essays on various aspects of Nielsen's music by several leading scholars.

Nielsen, Carl A. *Living Music*. Translated by Reginald Spink. Copenhagen: Wilhelm Hansen, 1953. A collection of some of Nielsen's short essays, first published in Danish in 1925.

_____. *My Childhood*. Translated by Reginald Spink. London: Hutchinson, 1953. This is a translation of Nielsen's endearing memoir of his early years on his native island of Fyn. It was first published in Danish in 1927, and it has become a classic of Danish literature.

Simpson, Robert. *Carl Nielsen: Symphonist*. London: Kahn & Averill, 1979. This is a seminal work on Nielsen. Despite its unbalanced treatment, it is a major stylistic study.

See also: Bartók, Béla; Bernstein, Leonard; Debussy, Claude; Schoenberg, Arnold; Strauss, Richard; Stravinsky, Igor.

Luigi Nono

Italian classical composer

A leading avant-garde composer, Nono was a member of the Darmstadt School (along with composers Pierre Boulez, Bruno Maderna, and Karlheinz Stockhausen).

Born: January 29, 1924; Venice, Italy
Died: May 8, 1990; Venice Italy

Principal works

CHAMBER WORKS: *Variazioni canoniche sulla serie dell'op. 41 di A. Schönberg*, 1950; *Varianti*, 1957; *Fragmente—Stille, an Diotima*, 1980.

CHORAL WORKS: *Il mantello rosso, Suite No. 1*, 1954; *Liebeslied*, 1954; *Il canto sospeso*, 1956.

ELECTRONIC WORKS: *Con Luigi Dallapiccola*, 1979; *Guai ai gelidi mostri*, 1983 (with Cacciari); *Omaggio a György Kurtág*, 1983; *A Pierre (Dell'azurro silenzio, inquietum)*, 1985.

OPERAS: *Intolleranza 1960*, 1961 (libretto by Angelo Ripellino); *Intolleranza 1970*, 1974 (libretto by Ripellino); *Al gran sole carico d'amore*, 1975 (*In the Bright Sunshine Heavy with Love*; libretto with Yury Lyubimov); *Prometeo*, 1984 (libretto by Massimo Cacciari).

ORCHESTRAL WORKS: *Composizione No. 1*, 1951; *Il mantello rosso, Suite No. 2*, 1953; *Composizione No. 2*, 1959; *No hay caminos, hay que caminar . . . Andrej Tarkowskij*, 1987.

TAPE WORKS: *La fabbrica illuminata*, 1964 (with Giuliano Scabia and Cesare Pavese); *A floresta é jovem e cheja de vida*, 1966 (with Giovanni Pirelli); *Como una ola de fuerza y luz*, 1972 (*Like a Wave of Strength and Light*; with Julio Huasi); *Für Paul Dessau*, 1974; *Omaggio a Emilio Vedova*, 1983.

WRITINGS OF INTEREST: *Texte: Studien zu seiner Musik*, 1975; *Ecrits*, 1993; *Scritti e colloqui*, 2001.

The Life

Luigi Nono (LWEE-gee NOH-noh) was born in Venice, and he descended from Doges who ruled Venice from the thirteenth century to the eighteenth century. He earned a law degree at Padua University, and he studied music at the Venice Conservatory. During the last two years of World War II, Nono studied composition under Gian Francesco Malipiero. Concurrently, he developed strong interests in antifascism. Through Malipiero, Nono met Bruno Maderna, with whom he studied music manuscripts dated from the Middle Ages to the sixteenth century, and conductor Hermann Scherchen. Scherchen became an important mentor to Nono and Maderna, and he helped widen their circle to include composers Luigi Dallapiccola and Iannis Xenakis. At this time, Nono began studying the compositional techniques of Arnold Schoenberg and the Second Viennese School. In the 1950's, he learned about new music at summer sessions at Darmstadt, Germany, and he later became a lecturer there. In 1952 he became an official and vocal member of the Italian Communist Party. The musical works that followed employed Second Viennese School compositional techniques: the pointillism of Anton von Webern, the Romantic and liquidation techniques of Alban Berg, and the form of Arnold Schoenberg. Nono met Schoenberg's daughter Nuria in 1954 at the first concert performance of Schoenberg's *Moses und Aron* (1957) in Hamburg, and they married in 1955.

In the 1950's and 1960's, Nono began investigating the potential uses of electronic instruments at the Studio di Fonologica, established by Maderna and Luciano Berio in 1955 in Milan. By the 1960's, he shifted attention to music that included tape. All his works had a political message: Some commemorated his closest friends or victims of war and capitalist greed; others were about Marxist interests. In the 1970's, Nono met composers Alfred Schnittke, Sofia Gubaidulina, Edison Denisov, and others. At this time, Nono was composing live electronic music. In the 1980's, he befriended Massimo Cacciari, whose philosophical and literary writings greatly influenced his choice of texts. He spent much time at the Experimental Studio of the Heinrich Strobel Stiftung of the SWR in Freiburg, Germany, where he investigated emerging technologies, including ways of moving sound in space and of adding new composition techniques. After a long battle with an undisclosed illness, and hospitalization because of a liver ailment, Nono died in Venice in 1990.

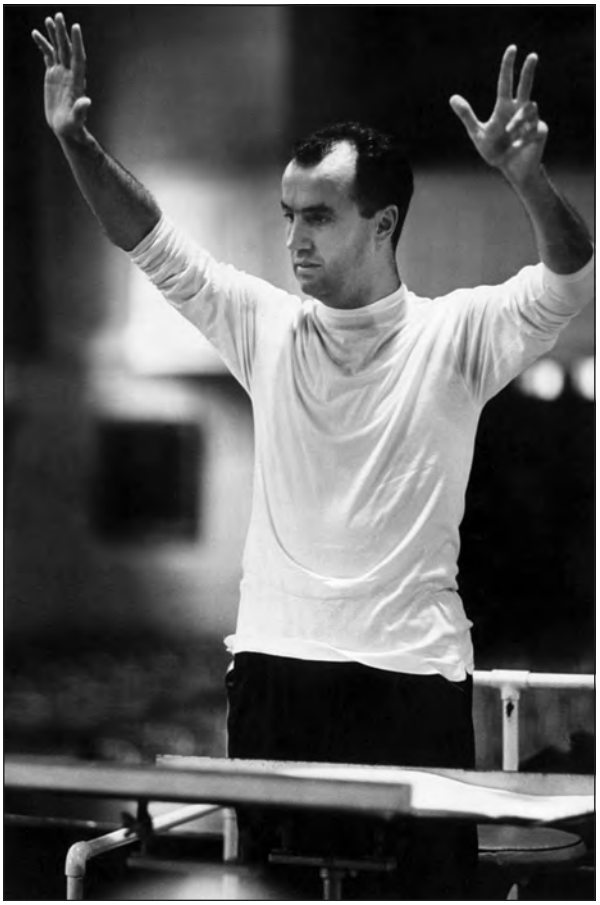
The Music

Nono's politically and socially grounded compositional output straddles modern and post-

modern musical aesthetics. He excelled at orchestration, including having taped sounds interacting with orchestra, ensemble, or choir. Nono wrote various works using serial techniques (manipulating collections of notes and employing a structural organization sometimes called proto-total serialism), finding ways of turning words into music (through pointillist-sounding vocal writing and liquidation).

Liebeslied. Dedicated to Nuria Schoenberg, this four-part mixed choral work includes harp, timpani, glockenspiel, vibraphone, and cymbals. It employs ametrical quantitative rhythms, and its pitch content is based on a collection of twelve notes (the second set of six notes—a hexachord—is a transposed inversion of the first hexachord). The serial work is reminiscent of Berg's Romantically inspired sound.

Il canto sospeso. This work for solo voices (soprano, contralto, and tenor), chorus, and orchestra was Nono's best-known early mature composition. Nono used excerpts of farewell letters written by victims who were executed by Fascists. Subsequently, Nono was credited as the rightful heir to Webern; however his approach to texts also resembles Schoenberg's earlier ideas about expressive content through sound. Nono also breaks down the words of these texts into syllables. These are then sung by various voices in exchange, to create layers of sound, offering the sense of hovering encountered in Schoenberg's works.



Luigi Nono. (Hulton Archive/Getty Images)

Intolleranza 1960. A dramatic work in two acts (also called a "stage action") for tape, orchestra, chorus, and loudspeakers, *Intolleranza 1960* is based on Angelo Ripellino's libretto (containing quotations by Jean-Paul Sartre and Bertolt Brecht, political slogans, and poems). It attacks capitalism through the plight of an exploited immigrant worker, who is arrested and then sent to a concentration camp. When it premiered in 1961 at the Teatro al Fenice, neo-Nazis attempted to stop the performance, and a riot took place between political factions in the audience. The work employs expressionist aspects (through its use of the magic lantern, Nono's treatment of text, and the way the music and drama unfold as fragments), and it possesses postmodern qualities (exploring through voice exchange and electronic sounds a multidimensional reinterpretation of Richard Wagner's total artwork, Gesamtkunstwerk). Nono revised the work into one act in 1974, giving it the new title *Intolleranza 1970*.

Für Paul Dessau. Dedicated to the German composer and conductor on his eightieth birthday, this work for solo tape combined voices of revolutionaries and leaders of Socialist parties. The layers of extracted speeches are combined with prerecorded piano, orchestral, and choral music. The speeches are arranged to produce a sense of multiple counterpoints (such as speakers, the piano's low notes, the fanfare of brass, and the high soprano).

Prometeo. Through Cacciari, Nono learned about Walter Benjamin, whose philosophical writings were the backdrop of the composer's most beloved work. It premiered in 1984 at Milan's San Lorenzo, although Nono's 1985 revised version has become the most recognized one and is usually the one performed. It was composed for orchestral ensembles, electronically modified voices, solo clari-

net, contrabass, tuba, and bass flute. It exemplifies Nono's exploration of sound traveling through space and his "theater of consciousness," a dramatic work with no staged action; the drama of the music unfolds in the listeners' minds.

Musical Legacy

Nono was a master of modern and postmodern composition techniques. His explorations in the techniques of the Second Viennese School, total serialism, and technology inspired his Darmstadt School colleagues and the composers he mentored (for example, Schnittke). In 1993 Nuria Schoenberg Nono founded the Luigi Nono Archives (Archivio Luigi Nono) in Venice.

Melissa Ursula Dawn Goldsmith

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_____. "Luigi Nono, 1924-1990: The Suspended Song." *Contemporary Music Review* 18 (November 1, 1999). This is a continuation of the previous issue, with contributions from Davismoon, Portuguese musicologist Mário Vieira de Carvalho, and composer Hans Peter Haller.

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See also: Berg, Alban; Berio, Luciano; Gubaidulina, Sofia; Schnittke, Alfred; Schoenberg, Arnold; Webern, Anton von; Xenakis, Iannis.

Jessye Norman

American classical and opera singer

A dramatic soprano, Norman attempted to expand beyond the stereotypical roles in opera by choosing music that portrayed strong women facing complicated challenges.

Born: September 15, 1945; Augusta, Georgia
Also known as: Jessye Mae Norman (full name)

Principal works

OPERATIC ROLES: Elisabeth in Richard Wagner's *Tannhäuser*, 1969; Sélica in Giacomo Meyerbeer's *L'Africaine*, 1971; Countess Almaviva in Wolfgang Amadeus Mozart's *Le nozze di Figaro*, 1971 (*The Marriage of Figaro*); Aida in Giuseppe Verdi's *Aida*, 1972; Cassandre in Hector Berlioz's *Les Troyens*, 1972; Ariande in Richard Strauss's *Ariande auf Naxos*, 1980; Dido in Henry Purcell's *Dido and Aeneas*, 1982; Jocasta in Igor Stravinsky's *Oedipus Rex*, 1982; Judith in Béla Bartók's *Bluebeard's Castle*, 1989; Woman in Arnold Schoenberg's *Erwartung*, 1989 (*Expectation*); Alceste in Christoph Willibald Gluck's *Alceste*, 1990; Leonore in Ludwig van Beethoven's *Fidelio*, 1990.

The Life

Jessye Mae Norman (JEHS-see may NOHR-man) was born in Augusta, Georgia, on September 15, 1945, to Silas and Janie (King) Norman. Her father worked as insurance broker, and her mother, an amateur pianist, taught school. Norman's parents valued music, and they provided for their five children to take piano lessons. Upon finishing primary and secondary education in Augusta, Norman enrolled in Howard University in Washington, D.C., and she studied voice with Carolyn Grant. After graduating with a bachelor's degree in

Jessye Norman. (AP/Wide World Photos)

music in 1967, she briefly studied voice at the Peabody Conservatory in Baltimore, Maryland. Norman then completed her master's degree in music at the University of Michigan in 1968, where she received her formative training with Elizabeth Mannion and French baritone Pierre Bernam.

In 1969, at the age of twenty-three, Norman made the significant step of acquiring a position with a European opera company when she signed a three-year contract with the Deutsche Oper in Berlin. She made her debut as Elisabeth in Richard Wagner's *Tannhäuser* (1845). Norman made her first appearance at La Scala in the title role of Giuseppe Verdi's *Aida* (1871), and the same year marked her premiere at the Royal Opera House in Covent Garden as Cassandre in Hector Berlioz's *Les Troyens* (1863).

After five years of a grueling schedule, Norman left the Deutsche Oper. The long hours, the demand of singing multiple roles, and the daily stress on her voice prompted Norman to reconsider her operatic engagements. For several years she focused on developing a more mature sound in order to secure an operatic career in America. This phase provided Norman an opportunity to flourish in song recitals and to solo with orchestras throughout the world, thus creating positive reviews and popularity beyond Europe. After a career of more than thirty-five years, Norman is in semiretirement, but she still selectively performs song literature.

The Music

Metropolitan Opera. Norman's prominent career with the Metropolitan Opera in New York began in 1973 when she opened the Met's centennial season as Cassandre in *Les Troyens*. Other legendary moments at the Metropolitan Opera included the role of Ariadne in Richard Strauss's *Ariadne auf Naxos* (1912), Countess Almaviva in Wolfgang Amadeus Mozart's *The Marriage of Figaro* (1786), Dido in Henry Purcell's *Dido and Aeneas* (1689), and numerous Wagnerian roles. In addition, her portrayal of characters in twentieth century music have created engaging performances of Queen Jocasta in Igor Stravinsky's *Oedipus Rex* (1928) and Woman in Arnold Schoenberg's *Erwartung* (1924).

Song Literature. Norman has always exuded a passion for song literature, allowing her to explore most notably the music of Franz Schubert, Strauss, Gustav Mahler, Maurice Ravel, and Johannes Brahms. It is in this arena that audiences throughout the world have come to experience the magnificence of Norman's voice. In 1985 an admiring audience in Tokyo applauded for forty-seven minutes, and in 1986 in Salzburg they applauded for fifty-five minutes.

Hoping to engage more than just classical listeners, Norman broadened her offerings to embrace contemporary repertoire, jazz, spirituals, and crossover music from composers such as Michel Legrand. Norman also has marked innovations in song literature programming. In 2001 she joined forces with longtime friend James Levine to create a Songbook Series, drawing upon a songbook of some 140 pieces. Early recitals have embraced specific themes, such as the 1991 performances with Kathleen Battle focusing on "Spirituals in Concert,"

which created a successful album. Other recordings have focused on Christmas and sacred music and songs from Broadway.

Vocal Quality. Norman's voice expresses a rich, powerful, and emotional sound, and her vocal artistry is further demonstrated by her pristine diction and the ability to effortlessly move from a dramatic forte to a sensitive pianissimo. Her magnetic personality quickly captures the audience, and she makes a Carnegie Hall experience feel intimate.

Norman's approach to music includes extraordinary preparation, with an in-depth examination of the words and the characters for each piece and a period of solitude prior to coming on stage. Her modern interpretations of new and traditional music have caused performers to reconsider their approaches to tempo, phrasing, accents, and dynamics.

Norman's voice is a symbol of the operatic and musical world of the late twentieth century. She has appeared at many national events, including at the inaugurations of President Ronald Reagan (1985) and President Bill Clinton (1997) and at a memorial service on March 11, 2002, for the victims of the World Trade Center attacks.

Musical Legacy

Norman is noted for the passion and drama she brought to song literature and the operatic stage. Her voice captured the soul of the music, and she expanded the list of acceptable roles for dramatic sopranos. Her career has produced more than forty recordings, and Norman has won four Grammy Awards: Best Classical Vocal Soloist Performance for *Ravel: Songs of Maurice Ravel* (1984); Best Opera Recordings for *Wagner: Lohengrin* (1988), *Wagner: Die Walküre* (1989), and *Bartók: Bluebeard's Castle* (1998). In 2006 she received the Grammy Lifetime Achievement Award. In 1992 *Musical America* declared Norman Musician of the Year. In 1997 Norman became the youngest recipient of the Kennedy Center Honor. She has also received honorary doctorates from thirty colleges, universities, and conservatories. Norman has served on the board of the New York Public Library, the New York Botanical Garden, City-Meals-on-Wheels, the Dance Theatre of Harlem, the Augusta Opera Association, and Paine College in Augusta, Georgia.

Mary H. Wagner

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Tate, Eleanora E. *African American Musicians*. New York: Wiley, 2000. Tate presents chapters on African American musicians, beginning from the late nineteenth century through 2000, encompassing such styles as jazz, blues, rock, and opera.

See also: Anderson, Marian; Bartók, Béla; Cole, Nat King; Legrand, Michel; Levine, James; Price, Leontyne; Schoenberg, Arnold; Strauss, Richard.

Notorious B.I.G.

American rapper

Notorious B.I.G. was one of the leading artists of East Coast rap, creating a hip-hop empire that rivaled that of the West Coast.

Born: May 21, 1972; New York, New York
Died: March 9, 1997; Los Angeles, California
Also known as: Christopher George Latore Wallace (birth name); Biggie Smalls

Principal recordings

ALBUMS: *Ready to Die*, 1994; *Life After Death*, 1997; *Born Again*, 1999; *Ready to Die: The Remaster*, 2004; *Duets: The Final Chapter*, 2005.

The Life

Christopher George Latore Wallace was the only child of George Latore and Voletta Wallace. His father left when he was two, so his mother raised him alone. He was a good student, and he won several

awards in the subject of English at Queen of All Saints Middle School in Brooklyn. He later transferred to the George Westinghouse Information Technology High School alongside fellow future rap stars Jay-Z and Busta Rhymes. At age twelve, Wallace began selling drugs, which led to the first of a series of arrests throughout his life.

Although he had been performing for a number of years, Wallace did not start recording until the 1990's. His first demo, recorded under the name Biggie Smalls, caught the attention of Sean Combs, who signed him to Uptown Records in 1992. His only recording for the label was an appearance on the song "A Buncha Niggas" by Heavy D and the Boyz. When Combs was fired from Uptown Records, Biggie Smalls signed a contract with Combs's new label, Bad Boy Records. Because another performer was using the name Biggie Smallz, he began recording under the name Notorious B.I.G. (noh-TOHR-ree-uhs bee-i-jee) in late 1992, although some fans continue to refer to him as Biggie.

Notorious B.I.G. released his first album, *Ready to Die*, in September, 1994, a month after he married singer Faith Evans. He also began working on the album *Conspiracy* with a group of friends known as Junior M.A.F.I.A., which was released in 1995. He was also caught up in a bicoastal rap feud involving onetime collaborator Tupac Shakur, which led to rumors that Notorious B.I.G. was involved in Shakur's death.

In March, 1997, Notorious B.I.G. traveled to Los Angeles to promote his upcoming album, tentatively called *Life After Death . . . 'Til Death Do Us Part*. While leaving a party following the eleventh annual Soul Train Music Awards, he was shot and killed. Fifteen days later, his album was released with the title *Life After Death*. Bad Boy Records released two posthumous collaboration albums, *Born Again* and *Duets: The Final Chapter*, featuring previously unreleased material mixed with guest vocalists.

The Music

Notorious B.I.G.'s music is characterized by his skill as a storyteller and his relaxed, flowing style. He frequently made reference to violence and his involvement with drug dealing, but he also used his songs to showcase his sense of humor and his romantic side. His albums featured a contrast of dark "reality raps" and lighter, fun-oriented dance tracks. Many of his raps begin with utterances like "Uhh, uhh" before the lyrics begin, as if feeling out the groove before beginning to rap, along with additional interjections throughout by Combs (credited under the name Puff Daddy). Structurally, Notorious B.I.G.'s songs typically contrast rapped verses with sung refrains.

Notorious B.I.G. (AP/Wide World Photos)

"Juicy." The first single from *Ready to Die* shows Notorious B.I.G. reflecting on how far he had come from being a thug on the street to being a hip-hop star. Throughout the song, he contrasts his life of poverty and crime in his early years with the life of prosperity he lived after he became successful. The accompaniment is sampled from the song "Juicy Fruit" by Mtume. Verses are rapped by Notorious B.I.G., while the chorus is sung by the rhythm-and-blues group Total.

"Big Poppa." The second single from *Ready to Die*, "Big Poppa," was Notorious B.I.G.'s first Top 10 hit. It features a sample of the song "Between the Sheets" by the Isley Brothers. The lyrics are largely rap-mafioso-style sexual boasting. The song was nominated for a Grammy Award for Best Solo Rap Performance and won a *Billboard* Award in the same category.

"Hypnotize." The first single from the *Life After Death* album, "Hypnotize," reached number one on the *Billboard* Hot 100, making the Notorious B.I.G. the fifth performer to have a posthumous number-one hit. The lyrics are a combination of gangsta bragging and "dissing" (disrespecting other rappers either by name or in general). He also makes reference to many of his aliases (Poppa, Frank White, Biggie). The accompaniment is simple, consisting largely of a synthesized bass and drum machine, and it is based around a sample of the Herb Alpert song "Rise." The verses are rapped solo by Notorious B.I.G., and the chorus is sung by Pamela Long of the rhythm-and-blues group Total.

"Mo Money, Mo Problems." The second single released posthumously from *Life After Death*, "Mo Money, Mo Problems," features guest rap vocals from Combs and Mase and a refrain sung by Kelly Price. The lyrics present a mixed message. The rapped verses emphasize success and wealth, while the refrain laments that more problems come from having more money. The accompaniment is sampled from the Diana Ross hit "I'm Coming Out." This single also reached number one, making Notorious B.I.G. the only performer to have two posthumous number-one hits.

Musical Legacy

Notorious B.I.G. is largely credited with saving East Coast rap from being completely overshadowed by West Coast rap in the 1990's. His music has been remixed and sampled by many others since his death, and he has received numerous honors from the hip-hop community and as well as from the music industry as a whole. In addition to his solo career, Notorious B.I.G. promoted the careers of Lil' Kim, Lil' Cease, and Jay-Z through his collaborations with Junior M.A.F.I.A. and later the Commission.

Notorious B. I.G.'s legacy extends beyond music. His music video for the song "Hypnotize" ushered in the trend of wearing suits made from shiny fabrics. In addition, the Christopher Wallace Memorial Foundation, named in his honor and headed by his mother, sponsors an annual black-tie dinner called B.I.G. Night Out to honor his memory and raise funds for children's school supplies and equipment.

Eric S. Strother

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Coker, Cheo Hodari. *Unbelievable: The Life, Death, and Afterlife of the Notorious B.I.G.* New York: Three Rivers Press, 2004. This biography from a journalist's perspective is written in a personal tone, and it focuses more on his life than on his death.

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Wallace, Voletta. *Biggie: Voletta Wallace Remembers Her Son, Christopher Wallace, aka Notorious B.I.G.* New York: Atria, 2005. This memoir written by Notorious B.I.G.'s mother offers memories of her son and perspectives on the people around him.

See also: Alpert, Herb; Combs, Sean; Jay-Z; LL Cool J; Ross, Diana.

O

Odetta

American folksinger

A noted folksinger, Odetta used her lilting voice and passionate expression to popularize American folk songs, in the process inspiring other significant musical artists.

Born: December 31, 1930; Birmingham, Alabama
Died: December 2, 2008; New York, New York
Also known as: Odetta Holmes (birth name); Odetta Felious

Principal recordings

ALBUMS: *The Tin Angel*, 1954 (with Larry Mohr); *Odetta Sings Ballads and Blues*, 1956; *At the Gate of Horn*, 1957; *My Eyes Have Seen*, 1959; *Ballad for Americans and Other American Ballads*, 1960; *Christmas Spirituals*, 1960; *At Town Hall*, 1962; *Odetta and the Blues*, 1962; *Sometimes I Feel Like Cryin'*, 1962; *Odetta Sings Folk Songs*, 1963; *One Grain of Sand*, 1963; *It's a Mighty World*, 1964; *Odetta Sings of Many Things*, 1964; *Odetta Sings Dylan*, 1965; *Odetta*, 1967; *Odetta Sings the Blues*, 1968; *Odetta Sings*, 1970; *Movin' It On*, 1987; *Blues Everywhere I Go*, 1999; *Looking for a Home*, 2001; *Women in Emotion*, 2002; *Odetta*, 2003; *Gonna Let It Shine*, 2005.

The Life

Odetta (oh-DEHT-tah) was born to Flora (Sanders) and Reuben Holmes in Birmingham, Alabama. She spent her early childhood absorbing all aspects of Southern culture, listening to gospel, blues, jazz, country, and folk music on the radio, learning music at a Baptist church, and experiencing racial intolerance and economic hardship during the Great Depression and its aftermath. Soon after her father died, her mother remarried, and her last name was changed to Felious. In 1936 the family moved to Los Angeles. Odetta's first formal musical education included piano and voice lessons. With a focus on classical music, especially opera, she started to study voice seriously by age thirteen. At Los Angeles City College, she studied classical music and musical comedy, earning her associate's degree. During the folk music revival, she was attracted to and became actively involved in the college's exciting vernacular music scene, which offered burgeoning bohemian life, café and nightclub culture, and street performances.

From 1944 to 1948 Odetta was a member of a professional ensemble at the Hollywood Turnabout Puppet Theatre. In 1949 she joined the national touring company of the Broadway musical *Finian's Rainbow* (1947), singing in the chorus of the West Coast productions. While in a summer-stock production of *Guys and Dolls* (1950) in San Francisco, she attended folk-song performances at Vesuvio's Bar in North Beach. Because the music and the songs' texts reflected her social and musical interests, she determined to become a folksinger. After returning to Los Angeles, she taught herself guitar, while she worked as a live-in housekeeper. She performed folk songs at various Los Angeles nightclubs, eventually becoming the headliner at San Francisco's Hungry i and Tin Angel. She often appeared on stage in African-inspired headdress and clothing, keeping her hair natural (the Odetta, coined later, refers to her short Afro from her early years). In 1953 Odetta performed in New York at Greenwich Village's Blue Angel. Soon afterward, she met Pete Seeger and Harry Belafonte; both helped her network professionally and introduced her to folksingers on the East Coast. At the time, her repertory consisted of African American spirituals and ballads, blues, and songs by Leadbelly and Woody Guthrie. A year later, she made her first recording, *The Tin Angel*.

She was a prolific recording artist in the 1950's and 1960's, and she made many appearances in film and television. Beginning in the late 1950's, Odetta appeared at festivals worldwide (for example, the Newport Folk Festival in 1959). She also supported the Civil Rights movement in the 1960's, notably singing at the 1963 voting rights rally in Washington, D.C. She joined Martin Luther King, Jr., in the

1965 Freedom March from Selma to Montgomery, Alabama. Her recording repertory expanded to include more blues and jazz in the late 1960's (she researched traditional American songs at the music division of the Library of Congress). Odetta slowed down her pace of touring and recording in the 1970's and 1980's. After two divorces, she married Iversen "Louisiana Red" Minter in 1977. Her recording repertory, perhaps to the dismay of both folk purists and a few of her fans, expanded to focus more on blues, jazz, and religious music. On tour she returned often to Los Angeles (performing at the Gaslight Café) and to San Francisco (making additional appearances at the Tin Angel). Odetta performed in both large and small venues (for example, the Iron Horse in Northampton, Massachusetts, in 2000 and McCabe's Guitar Shop in Santa Monica, California, in 2008), and she also recorded. Martin Scorsese's documentary on Bob Dylan, *No Direction Home* (2005), created a resurgence of public and scholarly interest in Odetta, one of his important influences. Odetta died of heart disease in December of 2008.

The Music

Odetta's musical knowledge ranged from classical to American vernacular music (folk, blues, jazz, and country). Her recordings exhibit her musically technical and expressive strengths. Her voice has been described as coloratura; however, many recordings favor her impressively powerful low register. Though she began her recording career singing solo with just her guitar as accompaniment (some of these were monophonic recordings), Odetta also performed and recorded with ensembles and full studio orchestras.

Odetta Sings Ballads and Blues. Odetta's debut solo recording inspired the young Dylan and Joan Baez. This recording included spirituals, blues, and traditional protest songs (some from her previous *The Tin Angel* recording session). Odetta's dramatic performances of "Muleskinner Blues" and "'Buked and Scorned," both on this album, are included in Scorsese's documentary on Dylan. With its sparse guitar opening, her version of "Joshua (Fit the Battle of Jericho)" exemplifies her control of vocal dynamics and wailing techniques. Her accelerating rendition, gradually increasing the guitar's texture and rhythmic role, and her loud exclamation at the end of the song capture the meaning of "the walls are tumblin' down." "Another Man Done Gone," a chain gang-work protest song originally compiled by Alan and John A. Lomax, features Odetta's voice alone with hand claps.

Ballad for Americans and Other American Ballads. In 1960 Odetta's recording of Earl Robinson and John LaTouche's "Ballad for Americans" was clearly an homage to her idol, singer Paul Robeson. The recording represented the twentieth anniversary of Robeson's famous broadcast of it on CBS Radio. Odetta's own adaptation of "Ballad for Americans" communicated her support of Robeson, who after the release of the original recording had been labeled Socialist and anti-American. Her arrangement is nearly two minutes longer than Robeson's, and it showcases her approach to folk idioms and her beautiful lilting voice, at times hauntingly reminiscent of Robeson's. Like Robeson, Odetta always embraced the diverse American music landscape, including songs in her repertory that portrayed the

Odetta. (AP/Wide World Photos)

United States in a negative light and exposed its ugly history of racial intolerance, its social inequality, and its hostile or indifferent attitude toward the plight of its own citizens and those of other countries.

Odetta Sings Folk Songs. This 1963 album earned Odetta her first Grammy Award nomination as a solo artist. It features her vocal and expressive range in a variety of contemporary folk songs. Her cover of Dylan's "Blowin' in the Wind" exhibits her bright and majestic upper vocal register with almost operatic vibrato. This is a striking contrast to the first track, her energetic and driven "Nine Hundred Miles," a song by Woody Guthrie (Odetta recorded covers of Guthrie songs in the late 1960's and 1970's). Like Robeson, she added "Shenandoah" to her repertory. Her rendition shows her wonderful ear for melody and her ability to be powerful and evocative without being loud. She finishes this album with "This Little Light of Mine," which exhibits her skill in embellishing the well-known spiritual. Just a year later her performances of "Freedom Trilogy," "I'm on My Way," "Come and Go with Me," and "Oh Freedom" appeared on the Grammy Award-winning album *We Shall Overcome: The March on Washington* (1964). In 1965 she recorded an entire album of Dylan's songs, which became one of the first full album covers of his music.

To Ella. Odetta's close friend, jazz singer Ella Fitzgerald, died in 1996. This 1998 concert recording was dedicated to her friend—not in the style of the "scattin' extraordinaire" herself, but in Odetta's style of folk and blues. Many of the songs are ones recorded before by Odetta, but this time Odetta created a suite containing contemporary and traditional folk songs: "Nine Hundred Miles," "Red Clay Country," "Another Man Done Gone," "Poor Wayfarin' Stranger," among others. The album's bookend songs were "Black Woman" and "Amazing Grace." All were recorded at the Kerrville Folk Festival at Quiet Valley Ranch in Texas.

Blues Everywhere I Go. Another Grammy-nominated album, this included blues songs composed by Leadbelly (another songwriter championed by Odetta), Porter Grainger, Percy Mayfield, Sippie Wallace, and Big Bill Broonzy, among others. The recording featured "TB Blues," by female songwriter Victoria Spivey. An ensemble of piano, backup vocals, tenor saxophone, and drums accompany Odetta. Her blues singing style is relaxed, compared to her folk singing. In the title song, Odetta employed talking as well as singing. "Please Send Me Someone to Love" featured an appearance by Dr. John. Interestingly, with her resonance and raspy overtones, Odetta reflects the influence of Janis Joplin.

Gonna Let It Shine. This album contained Christmas songs ("Virgin Mary Had One Son" and "Somebody Talkin' 'bout Jesus"), spirituals (two versions of "This Little Light of Mine"), and folk songs (Leadbelly's "Midnight Special" and the antiwar song "Down by the Riverside"). It is a live recording of her WFUV Radio Member Concert broadcast from Fordham University in New York City. Many of these songs had been performed and recorded previously; however, these new interpretations offer interesting creative contrasts to earlier performances (especially on "This Little Light of Mine" and "Midnight Special"). This album also earned a Grammy Award nomination.

Musical Legacy

Known best for her renditions of folk songs, including spirituals, Odetta crafted a singing style and choice of repertory that influenced Belafonte, Dylan, Baez, the singing trio Peter, Paul, and Mary, and the Canadian Buffy Sainte-Marie, as well as later American and English popular music singers Joan Armatrading, Joplin, Jim Morrison, Bonny Raitt, Tracy Chapman, Ginger Baker, and Annie Lennox. She also contributed to the preservation and dissemination of American folk music. In the height of her career in the 1960's, Odetta reached young listening audiences in the United States and Europe.

Odetta received honorary degrees from several universities. In 1972 she was in the initial group to be awarded the Duke Ellington Fellowship Award from Yale University. This stellar group included Robeson and Marian Anderson, two artists who had a tremendous influence on her singing style. In 1999 President Bill Clinton presented her with the National Endowment for the Arts National Medal of the Arts and Humanities. Other prestigious awards include the Visionary Award in 2004 from the Kennedy Center in Washington, D.C., and in

2005 the Living Legend Award, a rarely bestowed honor from the Library of Congress. Grammy Award nominations decorate her long solo recording career. These include *Odetta Sings Folk Songs*, *Blues Everywhere I Go*, and *Gonna Let It Shine*. She was involved in *We Shall Overcome: The March on Washington* (1964), which received a Grammy Award. She also contributed to these recordings that received Grammy Award nominations: *A Tribute to Woodie Guthrie, Vol. 1* (1968); *Great Folksingers of the '60's* (1987); *Other Voices, Other Rooms* (1993); *The Ballad of Ramblin' Jack* (2000); *Roger McGuinn: Treasures from the Folk Den* (2001); and Pinetop Perkins' *Ladies' Man* (2004).

Melissa Ursula Dawn Goldsmith

Further Reading

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Nelligan, Tom. "Odetta: An American Voice." *Dirty Linen* 87 (April/May, 2000): 48-52. This interview gives details about Odetta's long career, spanning more than fifty years, and about her involvement in music and the arts.

Weissman, Dick. *Which Side Are You On? An Inside History of the Folk Music Revival in America*. New York: Continuum, 2005. Within the context of folk music history, the author mentions Odetta's influence and her work with other musicians.

See also: Joplin, Janis.

David Oistrakh

Ukrainian classical violinist

A celebrated violinist, Oistrakh embodied a singular combination of technical virtuosity, a strength and variety of tonal production, and a gifted musicality.

Born: September 30, 1908; Odessa, Soviet Union (now in Ukraine)
Died: October 24, 1974; Amsterdam, Holland
Also known as: David Fyodorovich Oistrakh (full name)

Principal recordings

ALBUMS: *Trio for Piano and Strings No. 2 in E-flat Major, Op. 100—Franz Schubert*, 1947; *Beethoven: String Quartet No. 10 in E-flat Major, Op. 74—Harp*, 1951; *Brahms: String Quartet No. 1 in C Minor, Op. 51*, 1952; *Prokofiev: Violin Concerto No. 1 in D Major, Op. 19*, 1952; *Mozart: Sonata for Violin and Piano in B-flat Major*, 1956; *Violin Concerto in D Major, Op. 35—Tchaikovsky*, 1960; *Brahms: Violin Concerto in D Major, Op. 77*, 1961; *Haydn: Trio for Piano, Violin, and Cello*, 1961; *Beethoven: Sonata for Violin and Piano, No. 5 in F Major, Op. 24—Spring*, 1962; *Violin Concerto—Paul Hindemith*, 1962; *Mozart: Sinfonia Concertante for Violin and Viola in E-flat Major*, 1963; *Beethoven: Romance for Violin and Orchestra, Op. 40*, 1966; *Sibelius: Violin Concerto, Op. 47*, 1966; *Mozart: Violin Concerto No. 4 in D Major*, 1970; *Beethoven: Violin and Piano Sonata, No. 7 in C Minor, Op. 30*, 1974; *Mozart: Sonata for Violin and Piano in F Major*, 1974; *Schubert: Sonatina for Violin and Piano in G Minor, Op. 137*, 1974; *Schubert: Violin and Piano Sonata in A Major, Op. 162*, 1974.

The Life

David Fyodorovich Oistrakh (OY-strahk) was born into a musical family: his shopkeeper father played several instruments proficiently, and his mother sang professionally in the Odessa Opera Chorus. At age five, Oistrakh received a one-eighth-sized violin, and he promptly entered the studio of the Ukrainian violinist Pitor Stolyarsky. The youth progressed steadily, though not with the exceptional rapidity one typically attributes to a child prodigy. Oistrakh continued under the tutelage of Stolyarsky upon matriculation into the Odessa Conservatory in 1923. He graduated from the school in 1926, and within two years he made his Leningrad debut in a performance of Peter Ilich Tchaikovsky's Violin Concerto in D Major (1887).

In 1930 Oistrakh was awarded first prize at the All-Ukraine Young Violinists Competition; that same year he married Tamara Rotareva, a pianist who had also studied at the Odessa Conservatory. Their only child, Igor (who was to become a renowned violinist in his own right), was born in 1931. Marital happiness was mirrored by a series of career accomplishments: Oistrakh accepted an assistant professorship at the Moscow Conservatory in 1934, he received second prize at the International Henryk Wieniawski Violin Competition in 1935, and he procured first prize at the first Ysaÿe Competition in 1937.

When Nazi Germany invaded the Soviet Union in 1941, Oistrakh enthusiastically agreed to perform for troops at the front lines, fulfilling this dutiful task often in conditions of bitter cold or under the threat of enemy attack. The postwar years produced a vigorous performance schedule for the violinist, but foreign appearances were greatly restricted until the death of Joseph Stalin in 1953. In 1954 Oistrakh made his debut in England, and in 1955 he made his debut in New York. By the 1960's, he was teaching extensively at the Moscow Conservatory; conducting and performing internationally; collaborating with composers Dmitri Shostakovich and Aram Khachaturian, and with performers Mstislav Rostropovich, Yehudi Menuhin, and his son Igor; and making frequent recordings of classic works as well as of contemporary works. The sheer quantity of engagements required of Oistrakh was immense. He dutifully fulfilled the countless requests of the Soviet state, which may have precipitated his death on October 24, 1974, of a heart attack.

The Music

Much of the brilliance of Oistrakh lay in his ability to balance virtuosity and musicality and his ability to harmonize personal expression with adherence to the composer's score. Put another way, he adapted his stunningly effortless technique to serve each composer's musical intention. This technical faithfulness to compositional intent restrained his distinctive Romantic expressiveness, keeping it from sentimentalism.

Technique and Style. Part of what captivated audiences across the globe was the pure power of Oistrakh's sound. In passages demanding strength and projection (for example, in the solo-violin opening phrase in Johannes Brahms's Violin Concerto in D Major from 1879), he evenly applied the weight of his hefty bow arm in order to attain a remarkably expansive volume that never lost its tonal quality. Unlike Jascha Heifetz, who produced a pointed sound by transferring a substantial amount of downward pressure onto the strings, Oistrakh played with less vertical force and achieved a certain measure of roundness, engendering strength of tone while avoiding harsh sonorities. However, Oistrakh's sound was never monotonal, as his music was expressed in a variety of colors and contrasts, often realized by varying the speed of his finger-vibrato (or by not vibrating at all). In some instances (for example, in the cadenza from Dmitri Shostakovich's Violin Concerto in A Minor, No. 1 of 1955), he created an airy and mysterious atmosphere by bowing near the fingerboard or by varying bow-speed in conjunction with minimal downward pressure. Oistrakh's spiccato (a short, rebounding bow stroke) was one of exceptional clarity and rhythmic consistency, owing partly to the quickness of the fingers on his left hand. Confident of his complete mastery of technique, he appeared calm on the stage, his motions relaxed, with what Menuhin once described as a "wonderful freedom of the neck."

Interpretation and Repertoire. A glance at Oistrakh's discography reveals the enormity of his repertoire as well as the vast range of his musical interests. Although Oistrakh retained a fundamentally Romantic sound in performing the musical

repertoire of the Baroque and classical periods, he generally avoided the use of excessive rubato, thus creating an air of classicism in such Romantic interpretations. Like his counterparts Menuhin and Heifetz, Oistrakh effectively recorded all major violin concerti of the nineteenth century. In later years Oistrakh exhibited a special affinity for the music of Brahms, infusing the three violin sonatas with richly expressive lyricism.

An almost daily appetite for new music led Oistrakh to develop close relationships with several composers; during his lifetime he premiered works of Sergei Prokofiev, Khachaturian, and Shostakovich (who dedicated both of his violin concerti to Oistrakh). The prodigious violinist was uncommonly adept at conveying the variety of moods embedded in Shostakovich's music. Anguish, desolation, grotesqueness, folk-song playfulness—all such ambiences and emotional states flowed naturally and with authenticity from Oistrakh's instrument.

Oistrakh was a soloist, a chamber musician (collaborating, for example, with pianists Lev Oborin and Sviatoslav Richter, and cellist Rostropovich) and, particularly in later years, a conductor. On the conductor platform he was most at home with violin concerti, the repertoire with which he was most familiar.

Musical Legacy

As a teacher, Oistrakh encouraged positive self-criticism and worked toward the cultivation of the student's specific talents. He also warned against the dangers of interpretive narrowmindedness and the allure of virtuosity for its own sake; he perceived in such pitfalls the potential for the profanation of music. Indeed the extraordinary musical vitality of Oistrakh was never compromised by showiness or sentimentalism. A modest man, he revered the intellectual and emotional insights of the composer whose work was on his music stand, and he sought to form an interpretation untainted by overpersonalization. Perhaps here lies the source of Oistrakh's tremendous success: His humility allowed him to communicate the inherent universality of the music. The unpretentious beauty and genuineness of expression of his art are still widely celebrated today.

Joshua Addison and Bland Addison

Further Reading

Roth, Henry. "David Oistrakh." In *Violin Virtuosos: From Paganini to the Twenty-first Century*. Los Angeles: California Classics Books, 1997. A short essay that serves both as biography and as critique in this collection of essays by Roth. Includes photographs.

Soroker, Yakov. *David Oistrakh*. Jerusalem, Israel: Lexicon Publishing House, 1982. Written by a former student of Oistrakh, this biography reveals the Russian maestro through the use of letters, memoirs, and interviews. Includes a chronology and a discography.

See also: Heifetz, Jascha; Hindemith, Paul; Khachaturian, Aram; Menuhin, Sir Yehudi; Prokofiev, Sergei; Shostakovich, Dmitri.

Mike Oldfield

English New Age songwriter, guitarist, bassist, drummer, and keyboardist

Oldfield pioneered music that melds many different genres—from folk to rock, from classical to electronic, and from New Age to world beat—to produce multilayered, mostly instrumental compositions.

Born: May 15, 1953; Reading, Berkshire, England
Also known as: Michael Gordon Oldfield (full name)
Member of: The Sallyangie; Kevin Ayers and the Whole World

Principal works

FILM SCORES: *The Space Movie*, 1980; *Hot Dreams*, 1983; *The Killing Fields*, 1984.

Principal recordings

ALBUMS (solo): *Tubular Bells*, 1973; *Hergest Ridge*, 1974; *Ommadawn*, 1975; *The Orchestral Tubular Bells*, 1975; *Mike Oldfield*, 1976; *Incantations*, 1978; *Platinum*, 1979 (revised as *Airborne*, 1980); *QE2*, 1980; *Five Miles Out*, 1982; *Crises*, 1983; *Discovery*, 1984; *Islands*, 1987; *Earth Moving*, 1989; *Amarok*, 1990; *Heaven's Open*, 1991;

Tubular Bells II, 1992; *The Songs of Distant Earth*, 1996; *Voyager*, 1996; *Tubular Bells III*, 1998; *Guitars*, 1999; *The Millennium Bell*, 1999; *Thou Art in Heaven*, 2002; *Tres Lunas*, 2002; *Tubular Bells 2003*, 2003; *Light and Shade*, 2005; *Music of the Spheres*, 2008; *Tubular Bells 2008*, 2008 (with a piano ensemble).

ALBUMS (with Kevin Ayers and the Whole World): *Shooting at the Moon*, 1970; *Whatevershebringswesing*, 1971.

ALBUMS (with Sallyangie): *Children of the Sun*, 1969.

The Life

Michael Gordon Oldfield was born in Reading, England, one of three children of Dr. Raymond Oldfield and Maureen Oldfield, a nurse who suffered from mental illness before she died in 1974. Oldfield attended Presentation College in his hometown before the family moved to Hornchurch in 1966. Given a guitar at the age of ten, Oldfield retreated from family turmoil, practicing incessantly and obsessively.

As a teenager, Oldfield performed folk music with his sister Sally in the Sallyangie. Later, Oldfield joined the Whole World band. In 1973 he recorded *Tubular Bells*, the best-selling album that launched Virgin Records, bringing the label's owner, Richard Branson, great success. Uncomfortable with the fame and fortune, Oldfield secluded himself to work on his studio compositions.

In 1978 Oldfield underwent therapy, which gave him a more outgoing personality and allowed him to perform in public. He was married briefly to Diana Fuller in the late 1970's, and he had three children in the early 1980's by Sally Cooper. He had two children in the late 1980's by singer Anita Hegerland, and in the early 2000's he married Fanny Vanderkerckhove, with whom he has two sons. Oldfield, who lived at various times in Mallorca, Los Angeles, Ibiza, Spain, and in Switzerland, settled in Monaco.

The Music

With his successful album *Tubular Bells*, Oldfield created a genre of music often described as New Age. In general, New Age, or ambient, music strives to balance relaxation and inspiration in the listener appropriate for a variety of activities, such as work, study, and meditation. Oldfield's music reflects many elements typically identified with New Age: long, repetitive compositions that create a mesmerizing effect; incorporation of both standard orchestral instruments and exotic instruments from other parts of the world (including sitar, tabla, tamboura, bagpipes); mixing of acoustics, electronics, and sounds from nature; and frequent reliance on traditions from various cultures, such as American Indian ceremonies, Tibetan chants, and Celtic myth. Oldfield has continued to add to his repertoire—composing the sound tracks to the Academy Award-winning film *The Killing Fields* (1984) and to the television series *Sutton Hoo*, writing music for computer games, and producing short, dance-oriented tracks—that make him increasingly difficult to classify.

Tubular Bells. Released in 1973 as Virgin Records' first album, *Tubular Bells* is the composition most identified with Oldfield. He has periodically borrowed themes from this seminal album for later work, and he has regularly expanded upon the original composition to create a series of albums: *Tubular Bells II*, *Tubular Bells III*, *The Millennium Bell*, and *Tubular Bells 2003*, which is a digital rerecording of and improvement upon the initial work. For the original album, Oldfield, rather than hire session musicians, played most of the instruments—everything from acoustic guitar and mandolin to flageolet and glockenspiel—layering tracks to create a dense, rich, and hypnotic sound. Aided by the use of the haunting opening theme in the movie *The Exorcist* (1973), the album became a best seller, dominating the number-one spot on the British charts for more than a year and remaining a hit for five years. *Tubular Bells* became a certified gold record in the United States, and it won a Grammy Award in 1975 for best instrumental composition. It has sold more than fifteen million copies worldwide.

Hergest Ridge. The 1974 follow-up to *Tubular Bells*, *Hergest Ridge*, repeated many of the techniques that made the first release so successful. Once again, Oldfield contributed most of the instrumental work, and he added voices that sounded like another instrument to create a multilayered, plushly textured composition that establishes themes and builds upon them. *Hergest Ridge* immediately rose to the top of the British charts, where it remained for

several weeks, until being replaced at number one by *Tubular Bells*, making Oldfield only the third group or musician (after the Beatles and Bob Dylan) to achieve such a feat.

Incantations. A 1978 double album, *Incantations* reflects the effects of Oldfield's therapeutic assertiveness training. This is one of his longer compositions, consisting of four movements (unlike his previous albums, which contained two movements). While Oldfield again played many instruments throughout, the album featured other musicians on flutes, African drums, vibraphones, and strings. There were choirs and vocals by Maddy Prior as well. Melodies are simpler than in prior works, and the layering of themes is less dense, producing a clean, well-structured sound.

Mike Oldfield. (AP/Wide World Photos)

Musical Legacy

For more than thirty-five years, Oldfield has created a unique body of work that bridges the gap between popular and symphonic music. An innovative and experimental composer, Oldfield has attempted to blend many musical styles with varying degrees of success. His magnum opus, the Grammy Award-winning *Tubular Bells*, set the stage for his career, and his later efforts have introduced world music (*Ommadawn*), choral music (*Incantations*), shorter pop themes (*Earth Moving*), and modern mood music (*Light and Shade*), which gives listeners control by permitting them to manipulate tracks and produce a personal ambience. Always recognized for his superb instrumentation, and particularly his virtuoso guitar work, Oldfield creates music that simultaneously satisfies the mind, the body, and the soul.

Jack Ewing

Further Reading

Branson, Richard. *Losing My Virginity: How I've Survived, Had Fun, and Made a Fortune Doing Business My Way*. New York: Three Rivers Press, 1999. Branson's illustrated autobiography details his years as head of Virgin Records. He discusses Oldfield's work, which helped launch the label and was a mainstay from 1973 to 1991.

Hegarty, Paul. *Noise/Music: A History*. London: Continuum, 2007. This is a scholarly examination of sound and the theory of music, and it includes a section on Oldfield's *Tubular Bells*.

Moraghan, Sean. *Mike Oldfield: A Man and His Music*. Charleston, S.C.: BookSurge, 2006. This general biography of Oldfield explores the influences on his musical compositions.

Oldfield, Mike. *Changeling: The Autobiography of Mike Oldfield*. London: Virgin Books, 2007. In this memoir, Oldfield provides many personal details of his early life, and he recounts the significant developments in his career.

Strong, Martin Charles. *The Essential Rock Discography*. New York: Canongate, 2006. This massive reference provides biographical details, recording labels, and track listings for more than a thousand British and American musicians and groups, including Oldfield.

See also: Dylan, Bob; Kitarō; Lennon, John; McCartney, Sir Paul; Reich, Steve; Tubb, Ernest; Yanni.

Pauline Oliveros

American classical composer

Oliveros became a leader in the avant-garde movement of the 1960's and 1970's, creating works that required concentration and meditation upon sound as an end in itself and as a means toward deeper self-awareness and consciousness of one's environment.

Born: May 30, 1932; Houston, Texas

Principal works

ACCORDION WORKS: *Rattlesnake Mountain*, 1982; *The Wanderer*, 1982; *The Seventh Mansion*, 1983; *Waking the Heart*, 1984; *What If*, 1991; *Cicada Song*, 1996.

CHAMBER WORKS: *Trio*, 1955 (revised 1961); *Variations for Sextet*, 1960; *Outline*, 1963; *Duo*, 1964; *Circuitry*, 1968; *1000 Acres*, 1972; *Horse Sings from Cloud*, 1975; *Gone with the Wind*, 1980; *Monkey*, 1981; *Mother's Day*, 1981; *The Wheel of Time*, 1983; *Wings of a Dove*, 1984; *Spiral Mandala*, 1984; *Portrait of Quintet of the Americas*, 1988; *All Four of the Drum Bum*, 1990; *From Unknown Silences*, 1996.

CHORAL WORKS: *Sound Patterns*, 1961; *Meditations on the Points of the Compass*, 1970; *Angels and Demons*, 1980; *Legend*, 1985; *Midnight Operas*, 1992.

ELECTRONIC WORKS: *Time Perspectives*, 1961; *Before the Music Ends*, 1965; *Bye Bye Butterfly*, 1965; *5000 Miles*, 1965; *Big Mother Is Watching You*, 1966; *The Day I Disconnected the Erase Head and Forgot to Reconnect It*, 1966; *Participle Dangling in Honour of Gertrude Stein*, 1966; *Bog Road with Bird Call Patch*, 1970; *Tara's Room*, 1988.

ORCHESTRAL WORKS: *To Valerie Solanas and Marilyn Monroe in Recognition of Their Desperation*, 1970; *Tasting the Blaze*, 1985.

PERFORMANCE WORKS: *Seven Passages*, 1963; *George Washington Slept Here Too*, 1965; *Pieces of Eight*, 1965; *Seven Sets of Mnemonics*, 1965; *Theater Piece for Trombone Player*, 1966; *Double Basses at Twenty Paces*, 1968; *The Dying Alchemist Preview*, 1969; *Please Don't Shoot the Piano Player, He's Doing the Best He Can*, 1969; *Sonic Meditations*, 1971; *What to Do*, 1972; *The Yellow River Map*, 1977; *Traveling Companions*, 1980; *Njinga the Queen King*, 1993.

VOCAL WORKS: *The C(s) for Once*, 1966; *SY*YdY = 1*, 1969; *The Wheel of Life*, 1978; *Oh Sister Whose Name Is Goddess*, 1984; *The Wandering*, 1984; *The Chicken Who Learned How to Fly*, 1985; *In Memory of the Future*, 1991; *Reflections on the Persian Gulf*, 1991; *Beyond the Mysterious Silence*, 1996.

WRITINGS OF INTEREST: *Pauline's Proverbs*, 1976; *Initiation Dream*, 1981; *Software for People: Collected Writings, 1963-1980*, 1984; *The Roots of the Moment: Collected Writings, 1980-1996*, 1998; *Deep Listening: A Composer's Sound Practice*, 2005.

The Life

Pauline Oliveros (pah-LEEN oh-lih-VAR-ohs) spent her youth in rural Texas, where she was fascinated by sounds, ranging from those of cicadas, crickets, and frogs to the static noise and imperfect signals found in between radio stations. In 1942 her mother brought home an accordion. Oliveros quickly picked up its techniques, and her love for its sound became lifelong. She ultimately performed on an instrument tuned in just temperament. She studied accordion and French horn at the University of Houston from 1949 to 1952, and she completed her bachelor of arts degree at San Francisco State University in 1957, where she studied composition with Robert Erickson. In San Francisco she met composers such as Lamont Young, Terry Riley, Morton Subotnick, and Steve Reich, working with several of them at the San Francisco Tape Music Center, where she was its director in 1966 and 1967. At this studio, Oliveros was a pioneer of novel tape-delay techniques that had not been possible prior to the mid-1960's. She found her interests differed slightly from those of her colleagues, principally because her curiosity was in sound as its own end, without links to any formalist composition.

Oliveros became a professor at the University of California, San Diego in 1967, remaining there until 1981, when she moved to the Hudson Valley region of New York to pursue composing on a freelance basis. She assumed a professorship at Rensselaer Polytechnic Institute, and she also served on the faculty at Mills College in Oakland, California. In 1985 she became president of the Pauline Oliveros

Foundation (since 2005 called the Deep Listening Institute). She has been honored with awards, grants, and concerts internationally, including the SEAMUS (Society for Electro-Acoustic Music in the U.S.) Award for Lifetime Achievement in 1999; the American Society of Composers, Authors, and Publishers (ASCAP) Standard Award for 1982 to 2008; and National Endowment of the Arts fellowships in 1990, 1988, and 1984. As a feminist who is openly lesbian, she also has established a significant role in the GBLT (gay-bisexual-lesbian-transgender) arts community.

The Music

As a composer of the avant-garde movement, Oliveros has taken an all-encompassing approach to music, in composition, performance, writing, teaching, improvisation, and blending music with philosophy, psychology, and spirituality. Her mission is less about composing pieces for entertainment and more about the attempt to get at the root of music and listening through a process of intense attention and focus, which she calls Deep Listening.

Sonic Meditations. Content and context in her music is relevant if the participant in her music deems it relevant. Her piece "Native" from *Sonic Meditations* reads, "Take a walk at night. Walk so softly that the bottoms of your feet become ears." While context plays a role here (for example, city versus rural settings and time of day impact the piece's content), the piece is not dependent upon its context, and its content is limitless. Her opening piece, entitled "Teach Yourself to Fly," from the same collection, however, depends even less upon contextual variables. It reads:

> Any number of persons sit in a circle facing the center. Illuminate the space with dim blue light. Begin by simply observing your own breathing. Always be an observer. Gradually allow your breathing to become audible. Then gradually introduce your voice. Allow your vocal cords to vibrate in any mode which occurs naturally. Allow the intensity of the vibrations to increase very slowly. Continue as long as possible, naturally, and until all others are quiet, always observing your own breath cycle. Variation: translate voice to an instrument.

Soundscapes. Oliveros has also written about finding or creating soundscapes, meaning sonic environments with which the focused listener interacts, ideally achieving a unity with the sound through meditation. There is a strong social conscience in some of Oliveros's music and thought, linking it to ideals of the 1960's and 1970's. Self-awareness merges with awareness of local space and, ultimately, with a deeper sense of the infinite.

Musical Legacy

Oliveros's compositions, statements, theories, and practice forge a path toward the holistic experience of sound at a time when, at least in Western culture, holistic thinking is just beginning to be understood and practiced. Given time, Oliveros's approaches to sound and to meditation will acquire a widespread following, as Western culture discovers ways to experience the wholeness of life, healing, and peace. Oliveros has challenged people to listen "in every possible way to everything possible to hear, no matter what you are doing." In her holistic music, she has given the concept of sound a simultaneously universal and personal importance that it may not have had since the civilization of ancient Greece.

Jonathan A. Sturm

Further Reading

Mockus, Martha. *Sounding Out: Pauline Oliveros and Lesbian Musicality*. New York: Routledge, 2007. The author selects important compositions by Oliveros and claims to hear them sounding out lesbian messages of creativity, community, love, and sexuality. It contains quotes by and conversations with Oliveros.

Oliveros, Pauline. *Deep Listening: A Composer's Sound Practice*. Lincoln, Nebr.: iUniverse, 2005. A practical manual for learning about Deep Listening. Includes exercises, drills, questions, and works to use in Oliveros's meditative approach to sound.

_____. *The Roots of the Moment: Collected Writings, 1980-1996*. New York: Drogue Press, 1998. An illustrated biographical and poetical book that emphasizes sound through different approaches—from lectures to poems to minimalist repetition of consonants. It blends these approaches to present them within a post-1970's experimental context.

_____. *Software for People: Collected Writings, 1963-*

1980. Baltimore, Md.: Smith, 1984. A collection of twenty-six articles by Oliveros that appeared throughout her career. The articles range from technical to theoretical, from poetic to pedagogic.

Oliveros, Pauline, and Becky Cohen. *Initiation Dream*. Los Angeles: Astro Artz, 1981. The result of a collaboration between Oliveros and photographer Cohen, this short book uses black-and-white photography to illustrate a dream Oliveros recounts, using a variation on minimalist repetition techniques.

Von Gunden, Heidi. *The Music of Pauline Oliveros*. Metuchen, N.J.: Scarecrow Press, 1983. A chronological study of Oliveros detailing the evolution of her thinking and music. Includes musical examples, a chronology, a discography, a catalog of compositions, and an extensive bibliography.

See also: Glass, Philip; Lucier, Alvin; Oldfield, Mike; Reed, Jimmy.

Roy Orbison

American rock/pop singer, guitarist, and songwriter

A musical star of international proportions, Orbison demonstrated an amazing range, both in his powerful, distinctive singing voice spanning four octaves, and in the versatility of his compositional styles, encompassing country, rockabilly, blues, and rock and roll.

Born: April 23, 1936; Vernon, Texas
Died: December 6, 1988; Hendersonville, Tennessee
Also known as: Roy Kelton Orbison (full name)
Member of: The Traveling Wilburys

Principal recordings

ALBUMS: *Lonely and Blue*, 1961; *Crying*, 1962; *In Dreams*, 1963; *Exciting Sounds*, 1964; *Oh Pretty Woman*, 1964; *Special Delivery*, 1964; *There Is Only One*, 1965; *The Orbison Way*, 1966; *Orbisongs*, 1966; *Cry Softly Lonely One*, 1967; *Roy Orbison Sings Don Gibson*, 1967; *The Fastest Guitar Alive*, 1968; *Roy Orbison's Many Moods*, 1969; *The Big O*, 1970; *Hank Williams the Roy Orbison Way*, 1971; *Roy Orbison Sings*, 1972; *Memphis*, 1973; *I'm Still in Love with You*, 1974; *Milestones*, 1974; *Regeneration*, 1976; *Laminar Flow*, 1979; *Class of '55 (Memphis Rock and Roll Homecoming)*, 1986 (with Johnny Cash, Jerry Lee Lewis, and Carl Perkins); *The Traveling Wilburys, Vol. 1*, 1988; *Mystery Girl*, 1989.

The Life

Born on April 23, 1936, in Vernon, Texas, Roy Kelton Orbison (OR-bih-suhn) was the second of three sons of manual laborer Orbie Lee Orbison and Nadine, a nurse. As a child, Orbison was diagnosed with astigmatism and other vision problems that necessitated the prescription of thick-lens glasses. On his sixth birthday, Roy received a guitar as a present and—with assistance from his father—quickly learned to play and sing.

In 1942 the Orbisons moved to Fort Worth, Texas, where Orbie Lee worked at a munitions plant. In 1945 Orbison won a singing contest and at age nine had his own locally broadcast radio singing show. In 1946 the Orbison family moved to Wink, Texas. There, at age thirteen, Roy formed the band the Wink Westerners, which by 1951 had begun performing country and popular standards on local radio stations. As a teen, he held a number of part-time jobs, including a stint as an oil-field worker.

After graduating from high school in 1954, Orbison briefly attended North Texas State College, meanwhile continuing to perform with his band on radio and at live events. The following year, Orbison attended Odessa Junior College, majoring in history and English, but soon dropped out. His band, rechristened the Teen Kings to reflect a new focus on rock and roll, began recording and in 1956 signed with Sun Records in Memphis, Tennessee. Their "Ooby Dooby" enjoyed a modest success before the band broke up later that year.

In 1957 Orbison married Claudette Frady, who would give birth to three sons. The next year he scored a major triumph when the Everly Brothers recorded Orbison's paean to his wife, "Claudette." The recognition, fueled by covers of his songs by Buddy Holly, Jerry Lee Lewis, and Ricky Nelson,

launched a succession of original Top 40 hits featuring Orbison's ethereal vocals, beginning with "Only the Lonely" and culminating with "Oh, Pretty Woman." A sensation particularly in Europe, Orbison toured England to great acclaim with the Beatles in 1963 (when he adopted his trademark dark glasses and dark clothing). He later toured Australia, receiving similar enthusiasm, with the Beach Boys and the Rolling Stones.

At the height of his popularity, Orbison endured successive personal tragedies that greatly affected his creative output, drove him to addiction to painkillers and amphetamines, and caused him to fade into obscurity in the United States for more than a decade. In 1966 his wife Claudette was killed in a traffic accident. In 1968 a fire at his home in Hendersonville, Tennessee, claimed the lives of two of his young sons (Roy, Jr., and Anthony). In 1969 Orbison married a German woman, Barbara Anne Marie Wilhonnen Jacobs, who would give birth to two children. Orbison continued to write and perform and, though remaining popular abroad, had no major American hits. In 1978 he had triple-bypass surgery to correct damage wrought by years of cigarette smoking, improper nutrition, and stress.

Roy Orbison. (Hulton Archive/Getty Images)

An Orbison revival began in the early 1980's when a number of popular singers did covers of the composer's best-known tunes. Several of his songs were featured in movies, boosting him into national consciousness again. By the late 1980's the domestic resurrection of Orbison's career was in full swing: He won Grammy Awards and other honors, starred in a live television special, and embarked on a tour with a new group called the Traveling Wilburys. More popular than ever, he suffered a fatal heart attack on December 6, 1988, while visiting his mother in Tennessee.

The Music

Just another country-western performer when he and his first band, the Wink Westerners, debuted in the late 1940's, Orbison nonetheless distinguished himself with a clear, penetrating bel canto tenor voice capable of sustaining clean falsetto notes and an emotional tremolo.

By the early 1950's Orbison had transitioned to rockabilly, in the manner of Elvis Presley and Carl Perkins, and shortly thereafter became a pioneer of the new music that swept the nation during the decade: rock and roll. Orbison and his band (redubbed the Teen Kings) initially came to the notice of the listening public with their 1956 recording of the rock-flavored "Ooby Dooby," which hit number fifty-nine on national charts.

Collaborations with Melson. A key event in Orbison's career occurred in 1957, when he met singer-songwriter and fellow Texan Joe Melson, author of a popular tune called "Raindrops" that featured innovative melodic breaks and evocative lyrics. The two men hit it off and began a musical collaboration—they would ultimately write more than 120 works together—that resulted in some of

Orbison's most popular songs, particularly during the years 1959-1964, when the singer was signed with Monument Records. In that period the Orbison style was established through songs that were highly creative in terms of structure and orchestration. Orbison oversaw production of his recordings, experimenting with different instrumental combinations, rhythms and tempi—moving effortlessly across a spectrum of genres that ranged from easy listening to blues to fairly hard rock—in order to take full advantage of his unique and instantly recognizable voice.

Chart-Topping Ballads. Singles culled from such Monument Records albums as *Lonely and Blue*, *Roy Orbison's Greatest Hits*, *Early Orbison*, *More of Roy Orbison's Greatest Hits*, and *Orbisongs* produced more than a dozen chart-toppers. Included among these were Orbison's first signature ballad, "Only the Lonely," as well as "Blue Angel," "I'm Hurtin'," "Running Scared," "Crying," "Candy Man," "Dream Baby," "Working for the Man," "Leah," "In Dreams," "Falling," and "It's Over." Orbison's final smash for Monument Records, "Oh, Pretty Woman," was his biggest hit, selling more than seven million records and rising to the top spot on charts worldwide.

"Only the Lonely." One of the first Orbison-Melson collaborations, "Only the Lonely," introduced a brand-new musical genre: the melodramatic rock ballad. A seeming throwback to the doo-wop style of the early 1950's (featuring rhythmic, meaningless syllables sung by backup vocalist Joe Melson), "Only the Lonely" begins with a gentle, rolling beat established through the traditional, simple accompaniment of guitar, bass, piano, and drums (provided by the backup band, the Candymen) beneath Orbison's controlled voice. However, the song, unusual for its time, soon adds sweeping massed orchestral violins (as opposed to fiddles)—building tension that foreshadowed Phil Spector's "wall of sound"—and the increasingly insistent music pauses to permit Orbison's voice to soar operatically in aria-like passages showcasing his vocal range and bell-like clarity. "Only the Lonely" peaked at number two on American charts and hit number one in England.

"In Dreams." The quintessential Orbison ballad, written by the artist in 1963 without collaboration, shows the singer-songwriter at the apex of his compositional and vocal powers. Combining nostalgic, almost childlike lyrics with a lilting melody carried by guitar, drums, bass, and violin accents, the song tells a poignant tale: The singer possesses his lover in his nightly visions but upon awakening remembers that she has left him. "In Dreams" demonstrates Orbison's incredible singing range, from his baritone in the opening passage to his soaring, impossibly high falsetto in the final stanza.

"Oh, Pretty Woman." Orbison's biggest seller and arguably his best-known song, "Oh, Pretty Woman," was cowritten with another Texan, Bill Dees. A departure from the typical slow ballad for which Orbison was recognized, the song opens with a driving drumbeat that is picked up by a single guitar playing a catchy eight-note motif. Reinforced by bass and a honky-tonk piano, and underscored by the singer's wolfish growl but lacking his usual vocal pyrotechnics, "Oh, Pretty Woman" celebrates the universal male appreciation of feminine pulchritude. Unlike many of Orbison's other works of lost love, the song also carries hope: The titular woman, after passing by, returns, bringing with her all the possibilities the singer wished for.

The Fastest Guitar Alive. Success brought large rewards, in the form of a lucrative contract with a major label, MGM Records. While financial stability was welcome, the singer was obligated to record and release songs on a regular basis and was unable to exercise the tight creative control he had enjoyed with the smaller Monument Records label. As a result, his reputation as a hit maker suffered. Though MGM Records put out more than fifteen Orbison albums between 1965 and 1973—including *The Fastest Guitar Alive* to capitalize on the singer's sole film appearance in the 1968 movie of the same name—only his first single for the company, "Ride Away," attracted notice on the Top 40 charts, and he was eventually released from his contract.

1980's Comeback. The prolific Orbison continued to toil with minimal success throughout the 1970's, releasing albums with Mercury Records (*I'm Still in Love with You*), Candlelite Records (*The Living Legend of Roy Orbison*, Asylum (the disco-flavored *Laminar Flow*), and Warner Bros. Records (the sound track to the movie *Roadie*).

His American comeback began with a Grammy Award-winning duet with Emmylou Harris on "That Lovin' You Feelin' Again." The acclaim built,

thanks to renditions of Orbison songs released by contemporary pop stars Linda Ronstadt ("Blue Bayou"), Van Halen ("Oh, Pretty Woman"), and Don McLean ("Crying"). Orbison's audio-video duet with K. D. Lang on "Crying" produced yet another Grammy Award. The David Lynch movie *Blue Velvet* added to Orbison's legend by featuring "In Dreams." His musical career was capped by his performance with the Traveling Wilburys (with George Harrison, Jeff Lynne, Tom Petty, and Bob Dylan)—from which several hits emerged—and with the release of his posthumous certified-platinum album, *Mystery Girl*, which contained two songs that charted well, "You Got It" and "She's a Mystery to Me."

Musical Legacy

Orbison's musical legacy, born a half-century ago, continues to reverberate long after his death. Inventor of the dramatic rock ballad, he is best remembered and most emulated for his impassioned tunes about longing and loneliness, love and loss. Later performers have adopted aspects of his appearance, including the Ramones (who wore dark clothing), U2's Bono (who wears sunglasses at night), and Chris Isaak, whose subject matter and vocal style resemble Orbison's.

Recognition of Orbison's contributions were bestowed, both while he lived and posthumously, in the form of multiple gold or platinum records, several Grammy Awards, and other honors, such as induction into the Rock and Roll Hall of Fame, the Songwriters Hall of Fame, and the Recording Academy's Lifetime Achievement Award. A DVD of a live 1988 television show, "Roy Orbison and Friends: A Black and White Night," was a best seller. Orbison's "Only the Lonely," "Crying," and "Oh, Pretty Woman" are enshrined in the Grammy Hall of Fame, and in 2004 those three songs and "In Dreams" were named among the *Rolling Stone* list of the 500 Greatest Hits of All Time.

Orbison's widow, Barbara, as manager of his estate, would promote her late husband's legend after his death via the Orbison Records label. By periodically issuing previously unreleased material from his oeuvre, she has introduced a new generation of fans to Orbison's unparalleled, one-of-a-kind talents.

Jack Ewing

Further Reading

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Escott, Colin. *Roadkill on the Three-Chord Highway: Art and Trash in American Popular Music*. London: Routledge, 2002. An expert on rockabilly examines the lives of early rock-and-roll pioneers, including Orbison.

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Lehman, Peter. *Roy Orbison: Invention of an Alternative Masculinity*. Philadelphia, Pa.: Temple University Press, 2003. This is an exploration of the concept of masculinity, as shown in the style of Orbison who, in dark clothing and sunglasses and immobile while performing, renounced the traditional image of a rock star.

Morrison, Craig. *Go Cat Go! Rockabilly Music and Its Makers*. Chicago: University of Illinois Press, 1998. The Canadian scholar and bandleader tells about the major stars—Presley, Lewis, Orbison—and minor heroes of the musical genre that spawned rock.

See also: Atkins, Chet; Cash, Johnny; Dylan, Bob; Frizzell, Lefty; Harris, Emmylou; Harrison, George; Holly, Buddy; Lang, K. D.; Lewis, Jerry Lee; Nelson, Ricky; Perkins, Carl; Petty, Tom; Raitt, Bonnie; Vincent, Gene.

Carl Orff

German classical composer

As a composer, Orff created the widely performed and recorded choral work Carmina Burana. *As an educator, he produced an influential elementary music curriculum that emphasized the elements explored in his compositions.*

Born: July 10, 1895; Munich, Germany
Died: March 29, 1982; Munich, West Germany (now in Germany)

Principal works

BALLET: *Tanz der Spröden*, 1925 (*Dance of the Coy Maidens*; based on Monteverdi's ballet *Il ballo della ingrate*).

CHORAL WORKS: *Carmina Burana*, 1937 (*Songs of Beuren*; cantata for soloists, choruses, and orchestra); *Catulli Carmina*, 1943 (*Songs of Catullus*; cantata for soloists, chorus, and orchestra); *Trionfo di Afrodite*, 1953 (*Triumph of Aphrodite*; cantata); *Comoedia de Christi resurrectione*, 1956 (for soloists, choruses, and orchestra).

OPERAS (music): *Klage der Ariadne*, 1925 (based on Claudio Monteverdi's opera *Lamento di Arianna*); *Orpheus*, 1925 (based on Monteverdi's opera *L'Orfeo*); *Der Mond*, 1939 (*The Moon*; based on the story by J. L. Grimm and W. C. Grimm); *Antigonae*, 1949 (based on Sophocles' tragedy); *Ein Sommernachtstraum*, 1952 (*A Midsummer Night's Dream*; based on William Shakespeare's play); *Die Kluge: Die Geschichte von dem König und der klugen Frau*, 1943 (*The Story of the King and the Wise Woman*; based on the story by J. L. Grimm and W. C. Grimm); *Die Bernauerin: Bairische Stück*, 1947 (*The Tragedy of Agnes Bernauer*; libretto by Orff); *Astutuli: Eine bairische Komödie*, 1953 (libretto by Orff); *Oedipus der Tyrann*, 1959 (based on Sophocles' tragedy); *Ludus de nato Infante mirificus*, 1960 (libretto by Orff); *Prometheus*, 1966 (based on Aeschylus' trilogy); *De temporum fine comoedia*, 1973 (*A Comedy About the End of Time*; libretto by Orff).

ORCHESTRAL WORK: *Orff-Schulwerk*, 1935 (*Music for Children*; with Gunild Keetman; a five-volume instructional work).

The Life

Carl Orff was born in Munich, Germany, in 1895. Music played an important role in his parents' household, and Orff began lessons in organ, piano, and violoncello at the age of five. He studied at the Munich Music Academy from 1912 through 1914, and he became conductor at the Munich Chamber Theater in 1916. Orff enlisted in the army in 1917, at the height of World War I, but he was discharged after being buried alive in a trench.

In 1924 Orff helped found Munich's Günther-schule, which combined the studies of music and movement, and in the following years he produced a body of theory and instructional material for children involving singing and playing simple instruments. His visit to Italy in 1930 nourished his interests in the classical world and the music of the Renaissance, interests that he continued to develop as director of the Munich Bach Society. His well-recognized scenic cantata, *Carmina Burana*, premiered in 1937. Although apparently apolitical, Orff willingly cooperated with the Nazi regime during World War II and subsequently sought to obscure the extent of his accommodation. He died in Munich in 1982.

The Music

Orff passed through a series of contemporary influences, but he eventually turned to the music and literature of the past, particularly the works of seventeenth century Italian composer Claudio Monteverdi. In his mature compositions, Orff eschewed many of the most familiar elements of music and instead relied on ostinato (the repetition of a motif or phrase at the same pitch) and the most basic harmonies. His interest in combining music with dance and visual spectacle resulted in a small body of intensely dramatic and compelling works.

Carmina Burana. During the 1920's Orff became acquainted with a collection of anonymous thirteenth century songs and poems known as the *Carmina Burana* (songs of Beuern), once thought to have originated in the Benediktbeuern Abbey near Munich. During 1935 and 1936 he arranged some

two dozen of the pieces to create his own *Carmina Burana*, a choral work involving music and dance that is often described as a scenic cantata.

The pieces Orff chose are in Latin and Middle High German and deal with physical and spiritual love, the joys of eating and drinking, the approach of spring, and the ephemeral nature of life. The central image of the work is the ever-turning wheel of fortune, which raises men and women to the heights, only to dash them shortly after to the depths. The short but dramatic invocation to Fortune that opens and concludes the piece has been used frequently in films and television commercials, and it is far more familiar to listeners than the name of its creator.

Although Orff scored *Carmina Burana* for chorus and large orchestra (with a larger-than-usual percussion section), the music is stripped to its most basic qualities and is hypnotic in performance. After its successful premiere in Frankfurt, Germany, on June 8, 1937, Orff is said to have urged his publisher to destroy all his previous works.

Song of Catullus. Orff had written choral settings for poems by Roman poet Gaius Valerius Catullus in 1930. Thirteen years later he prepared a new musical framework for the pieces, utilizing his own (explicitly erotic) Latin text, four pianos, and a large array of percussion instruments. The work dramatizes the poet's passion for his lover Lesbia, who deserts him for one of his friends. When she later attempts to return, Catullus rebuffs her.

Songs of Catullus contrasts the passion and impetuosity of youth with the hoary, cynical wisdom of old age. In the central section of the work the chorus and two soloists representing Catullus and Lesbia sing a capella (unaccompanied), while the opening and closing sections are set to an instrumental accompaniment. In Orff's original conception, a company of dancers enacts the story on a center stage.

Songs of Catullus recalls *Carmina Burana* in many ways, but it is written in even sparer musical language. It premiered in Leipzig, Germany, on November 6, 1943.

Triumph of Aphrodite. For the text of *Triumph of Aphrodite* Orff turned once again to Catullus, adding fragments from the Greek poet Sappho and the Greek dramatist Euripides. The work reenacts in stylized form a wedding celebration in Mediterranean antiquity, and it is a fervent musical paean to Aphrodite, the Greek goddess of love. Like *Carmina Burana*, it is scored for chorus and a large orchestra with augmented percussion, and it culminates in an ecstatic finale.

Triumph of Aphrodite was commissioned by La Scala opera house of Milan, Italy, and premiered on February 13, 1953. The program also featured performances of *Carmina Burana* and *Songs of Catullus*, which Orff now grouped with *Triumph of Aphrodite* in a musical triptych he called *Trionfi*. The title is a reference to the elaborate triumphs, or spectacles, staged by the ancient Romans to celebrate their military victories.

Musical Legacy

Orff's method of elementary music education, presented in *Orff-Schulwerk*, enjoys an international following. However, Orff the composer is known outside Germany primarily for a single work, *Carmina Burana*, which has established itself as a pop cultural artifact. It and Orff's other compositions rely for much of their power on harmonic and rhythmic repetition with carefully modulated variation, and they paved the way for the minimalist movement of the late twentieth century. In addition, Orff's interest in the most archaic elements of music was shared by such contemporaries as Igor Stravinsky and Manuel de Falla, marking him as a pioneer of the early-music movement.

For some, the integrity of Orff's music was damaged by the composer's actions during World War II, behavior that has been examined in detail by historian Michael H. Kater. Although the sexual content of *Carmina Burana* initially created difficulties for Orff, the work soon won wide acceptance throughout Adolf Hitler's Germany, and Orff subsequently enjoyed an exalted status under the Nazi regime.

Grove Koger

Further Reading

Goodkin, Doug. "*Orff-Schulwerk* in the New Millennium." *Music Educators Journal* 88, no. 3 (November, 2001): 17-23. Analyzes Orff's educational method in the context of Alfred North Whitehead's philosophy.

_____. *Play, Sing, and Dance: An Introduction to Orff-Schulwerk*. New York: Schott, 2002. Survey

of Orff's pedagogical method, including a history of its inception and its development.
Gurewitsch, Matthew. "Cosmic Chants." *The Atlantic Monthly* 276, no. 2 (August, 1995): 90-93. Readable survey of Orff's compositions and educational activities.
Kater, Michael H. *Composers of the Nazi Era: Eight Portraits*. New York: Oxford University Press, 2000. Devotes a chapter to Orff's activities before and during World War II and details his largely successful efforts to efface his Nazi past.
_____. *The Twisted Muse: Musicians and Their Music in the Third Reich*. New York: Oxford University Press, 1997. Discusses Orff's activities within the context of Nazi Germany's musical establishment.
Liess, Andreas. *Carl Orff*. New York: St. Martin's Press, 1966. Summary of Orff's life followed by analyses of his works. Includes illustrations, musical examples, a short bibliography, and an index of works.

See also: Elfman, Danny; Kodály, Zoltán; Stravinsky, Igor; Suzuki, Shin'ichi.

Johnny Otis

American rhythm-and-blues and jazz composer, singer, drummer, and pianist

Otis's commitment to rhythm and blues during the 1960's—as a performer and as a producer—helped maintain the music's cultural relevance despite the growing popularity of British-influenced rock and psychedelic music.

Born: December 28, 1921; Vallejo, California
Also known as: John Alexander Veliotes (birth name)
Member of: Johnny Otis and His Orchestra

Principal works

SONGS: "The Beat of My Heart," 1952; "Willie and the Hand Jive," 1958.

Principal recordings

SINGLES (with Johnny Otis and His Orchestra): "Harlem Nocturne," 1945; "'Round the Clock," 1945; "Ain't Nothin' Shakin'," 1947; "Get Together Blues," 1947; "Midnight in the Barrelhouse," 1947; "Boogie Guitar," 1949; "Cupid's Boogie," 1949; "Double Crossing Blues," 1949; "Going to See My Baby," 1949; "If I Didn't Love You So," 1949; "Mistrustin' Blues," 1949; "Rain in Your Eyes," 1949; "Ain't No Use Beggin'," 1950; "Beer Bottle Boogie," 1950 (with Marilyn Scott); "Cool and Easy," 1950; "Just Can't Get Free," 1950 (with Little Esther); "Mistrustin' Blues," 1950; "The Turkey Hop," 1950; "All Nite Long," 1951; "Because I Love My Baby So," 1951; "Gee Baby," 1951; "I'll Ask My Heart," 1951; "Mambo Boogie," 1951; "Three Magic Words," 1951; "Call Operator 210," 1952; "Sunset to Dawn," 1952.
WRITINGS OF INTEREST: *Listen to the Lambs*, 1968 (autobiography).

The Life

Johnny Otis was born John Alexander Veliotis to Greek American parents on December 28, 1921, in Vallejo, California. He was raised in a predominantly African American suburb of West Berkeley, California, and that shaped his musical and cultural interests. He began playing jazz percussion professionally with the local Count Otis Matthew's West Oakland House Rockers in 1935, and later, on the recommendation of Nat King Cole, he moved to Los Angeles to join Harlan Leonard's Kansas City Rockets. By the mid-1940's, he was directing his own band; the 1945 hit, "Harlem Nocturne," inaugurated a succession of swing and rhythm-and-blues hits that lasted until 1952. While working as a producer and talent scout for King Records during the 1950's, Otis discovered Hank Ballard, Etta James, Willa Mae ("Big Mama") Thornton, and Esther Phillips, among others. He fostered their careers on his eponymous popular radio show, which later became a television variety program that ran for eight years.

After two unsuccessful bids for the California Assembly in the 1960's, Otis joined the staff of Democratic Congressman Mervin Dymally and deepened his personal commitment to fighting for racial equality through political action. During the 1970's, he became an ordained minister, organized the Landmark Community Church, founded an or-

ganic farm in Sebastopol, California, and added his son, guitarist Shuggie Otis, to his band's touring lineup. He was inducted into the Rock and Roll Hall of Fame in 1994 and the Blues Foundation's Hall of Fame in 2000.

The Music

While Otis began his career as percussionist, he made significant contributions to U.S. popular music as a producer, bandleader, songwriter, and session musician. His style changed with post-World War II popular music trends, evolving from big band swing to jump blues, from doo-wop to rhythm and blues and 1960's soul.

"Harlem Nocturne." This release was Otis's first major commercial success with Savoy Records in 1945. Composer Earle Hagen wrote the Duke Ellington-inspired song in 1940, and it soon became a favorite of jazz saxophonists across the country. Under Otis's direction, the tune becomes markedly slower than the well-known Randy Brooks's version, an approach that would shape the song's best-known cover by the Viscounts. Rene Bloch provided the noteworthy saxophone solos.

"Hound Dog." This "Big Mama" Thornton recording, written by Jerry Leiber and Mike Stoller, represents Otis's most recognizable effort as a producer. Otis played drums and received a writing credit on the 1952 original and on five subsequent covers of Peacock Records' 1953 pressings. The Thornton version occupied the number-one position on the *Billboard* rhythm-and-blues charts for seven weeks. "Hound Dog" later became a hit for singer Elvis Presley, which prompted Leiber and Stoller to successfully sue Otis for the rights to the song.

"Every Beat of My Heart." Otis originally recorded his best-known composition with doo-wop group the Royals (later Hank Ballard and the Midnighters). It is a slow ballad with a strong backbeat emphasis, a style that became standard for love songs of the period. While the Royals' version had little success, the 1961 Gladys Knight and the Pips version achieved the number-one position on the *Billboard* rhythm-and-blues chart and number six on the *Billboard* Top 100.

"Willie and the Hand Jive." During the 1950's, music executives worked to strengthen distribution in their overseas markets. Otis composed "Willie and the Hand Jive" in response to British skiffle, a rhythmically driven, folk-inspired precursor of rock and roll. The hand jive is a dance that couples intricate hand gestures with percussive claps and slaps on the arms, legs, or torso. Its likely origin is the African-derived practice of "patting juba." Otis's version features the three-two clave or hambone rhythm, which was widely popularized by Bo Diddley's eponymous hit in 1955. Otis's 1958 version sold more than 1.5 million copies, reached the number-three position on the *Billboard* rhythm-and-blues chart, and became an important popular music standard.

The Essential Recordings. This nine-track album, released in 2001, represents a compilation of urban blues, rhythm-and-blues, and swing band styles, and it spans more than fifteen years of Otis's early musical career. It exhibits his mastery of a variety of vernacular music. He is not an accomplished vocalist, but his rhythmic inventiveness, persistent swing, and masterful percussion playing make tracks such as "Country Girl" and "Barrelhouse Blues" compelling. Noteworthy also is the inclusion of a 1969 release, "The Signifying Monkey," a traditional African American toast whose irreverent language prohibited the song's widespread radio distribution.

Musical Legacy

Otis's musical influence as songwriter, performer, and producer has been far reaching. The appearance of his touring revue at the 1970 Monterrey Festival, featuring prominent 1950's rhythm-and-blues and blues artists, fueled a resurgence of interest in American roots music.

Margaret R. Jackson

Further Reading

Brackett, David. "On the Bandstand with Johnny Otis and Wynonie Harris." In *The Pop, Rock, and Soul Reader: Histories and Debates*. New York: Oxford University Press, 2005. This collection describes several aspects of U.S. popular music, including artistic creation, public reception, industry manipulation, and economic expectations.

Lipsitz, George. "How Johnny Veliotes Became Johnny Otis." *Journal of the Hellenic Diaspora* 33, no. 1 (2007): 81. This essay examines Otis's Greek

origins and his transformation into a rhythm-and-blues artist and accepted member of the African American musical elite.

Otis, Johnny. *Listen to the Lambs*. New York: W. W. Norton, 1968. This book is part autobiography and part a response to the 1968 race riots in Watts, an African American neighborhood. Otis champions the rhythm-and-blues and jazz talents of the West Coast, and he offers an analysis of the racial discord and the anger in the wake of the Civil Rights movement.

_____. *Upside Your Head! Rhythm and Blues on Central Avenue*. Hanover, N.H.: Wesleyan University Press, 1992. Otis weaves his artistic perspective with his views on civil rights, his experiences in the entertainment industry, and his anecdotal accounts of friendships and working relationships with prominent African American musicians. He roots his examination in the social history of Los Angeles and offers a musicological retrospective on interactions between music and politics in the wake of the Watts riots.

Otis, Johnny, Lee Hildebrand, and Mary Lovelace O'Neal. *Colors and Chords: The Art of Johnny Otis*. San Francisco: Pomegranate Artbooks, 1995. This is an introduction to Otis's work as a graphic artist, and it compares his sonic and his visual compositions. Included are a bibliographic essay by Hildebrand, several photographs of Otis's life and works, and a comprehensive discography.

Walser, Robert, ed. "Johnny Otis Remembers Lester Young." In *Keeping Time: Readings in Jazz History*. New York: Oxford University Press, 1999. This study examines jazz as an art form and as a cultural practice, and it charts the way shifts in values and social meaning have shaped the music.

See also: Brown, Roy; Cole, Nat King; James, Etta; Leiber, Jerry; Presley, Elvis; Stoller, Mike.

P

Ignace Jan Paderewski

Polish classical pianist and composer

A celebrated piano virtuoso of the Romantic era, Paderewski was a composer and a national hero of Poland.

Born: November 18, 1860; Kurytówka, Poland, Russian Empire (now in Ukraine)
Died: June 29, 1941; New York, New York

Principal works

CHAMBER WORK: Sonata in A Minor for Violin and Piano, Op. 13, 1885.

CHORAL WORK: *Hej, orle bialy*, 1918 (*Hey, White Eagle*; hymn for male chorus and piano or wind orchestra; lyrics by Paderewski).

OPERA (music): *Manru*, Op. 20, 1901 (libretto by Alfred Nossig; based on J. I. Kraszewski's novel *Chata za wsia*, or, *A Cabin Outside the Village*).

ORCHESTRAL WORKS: *Mazurka in F*, 1876; *Valse in F*, 1878.

PIANO WORKS: *Valse mignonne*, 1876; *Impromptu in F*, 1878; Suite in E-flat Major, 1879; *Three Polish Dances*, Op. 5, 1881; *Trois Morceaux*, Op. 2, 1881; *Dwa Kanony*, 1882 (*Two Canons*); *Introduction and Toccata*, Op. 6, 1882; *Chants du voyageur*, Op. 8, 1883 (five piece); *Danses polonaises*, Op. 5, 1883; *Elegie for Piano*, Op. 4, 1883; *Album de mai*, Op. 10, 1884; *Album tatrzanskie*, Op. 12, Nos. 1-4, 1884 (*Tatra Album: Tänze und Lieder des polnischen Volkes aus Zakopane*); *Intermezzo in C Major*, 1884; *Intermezzo in G Minor*, 1884; *Krakowiak*, 1884 (*Fantasy*); *Six Polish Dances*, Op. 9, 1884; Variations and Fugue in A, Op. 11, 1884; *Zwei Klavierstücke*, Op. 1, 1886; *Dans le desert*, Op. 15, 1887 (musical tableau in the form of a toccata); *Humoresques de concert*, Op. 14, Nos. 1-6, 1887; Minuet in G, 1887; Piano Concerto in A Minor, Op. 17, 1888; *Polish Fantasia*, Op. 19, 1893 (for piano and orchestra); *Mazurka in G*, 1896; *Miscellanea*, Op. 16, 1896 (seven pieces); Sonata in E-flat Minor, Op. 21, 1903; Variations and Fugue in E-flat Minor, Op. 23, 1903; Symphony in B Minor, Op. 24, 1909.

VOCAL WORKS: *Stara suita*, Op. 3, 1881 (*An Old Suite*; for three voices); *Vier Lieder*, Op. 7, 1885 (*Four Songs*; for voice and piano; based on Adam Asnyk's poetry); *Szesc piesni*, Op. 18, 1893 (*Six Songs*; for voice and piano; lyrics by Adam Mickiewicz); *Douze Melodies sur des poesies de Catulle Mendes*, Op. 22, 1903 (*Twelve Songs*; for voice and piano).

The Life

Ignace Jan Paderewski (ehg-NAH-tsee yahn pah-deh-REHV-skee) was born to Jan Paderewski and Polixena Nowicka, who died few months after his birth. He grew up in the village of Sudylkowo in Volynia Province. From 1872 to 1878, Paderewski was a student at the Warsaw Musical Institute, where he also taught after graduation. He married Antonina Korsak in Warsaw in 1880; in October of the same year his wife died after giving birth to their son Alfred.

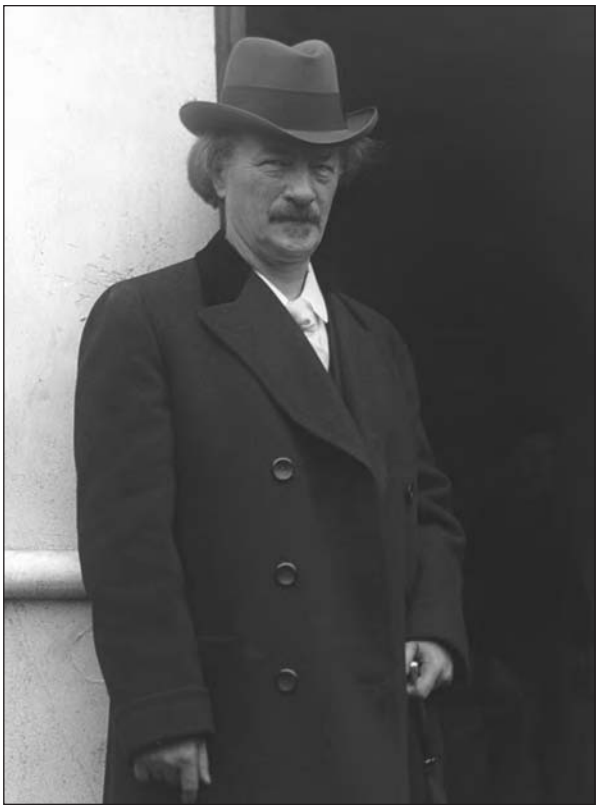
Paderewski studied composition in Berlin in 1882 and piano in Vienna in 1884. Following his debut in Paris in 1888, he gained prominence as a virtuoso, and he embarked on several international concert tours. In 1899 Paderewski married Helena Rosen-Gorska, and Riond Bosson, their villa in Morges, Switzerland, became their permanent home. His son Alfred died suddenly of pneumonia in 1900.

From the outset of World War I, the pianist actively participated in politics, supporting the cause of Poland's independence. In 1919 he became the prime minister and the minister of foreign affairs in the government of Poland, leading the Polish delegation to the Paris Peace Conference in Versailles. Later, he was the representative of Poland to the League of Nations. In 1922 he abandoned politics and dedicated himself to performing. In the 1930's, Paderewski gradually withdrew from the concert platform. While his own health was gradually deteriorating, his wife Helena passed away in 1934.

Following the outbreak of World War II, Paderewski engaged again in politics, actively working to support the Polish cause abroad. He died at the Buckingham Hotel in New York City in 1941. In 1992 Paderewski's remains were moved from Arlington National Cemetery in Washington, D.C., to St. John the Baptist's Cathedral in Warsaw, Poland.

The Music

Paderewski began piano studies at the age of three with his father, an amateur violinist. Later, he continued his education with local teachers, Piotr Sowinski and a teacher known only by the name Rumowski. In 1872, at the age of twelve, Paderewski entered the Warsaw Musical Institute, where he studied piano with Juliusz Janota. Paderewski did not concentrate entirely on the piano at that time; he also studied oboe, clarinet, double bass, trumpet, violin, and cello. After graduation, Paderewski taught lower female-division piano at the Warsaw Musical Institute. In 1882 he went to Berlin, where he became a composition student of Friedrich Kiel and, later, Heinrich Urban.



Ignace Jan Paderewski. (Library of Congress)

Piano Performances. In 1884 Paderewski moved to Vienna to study piano performance with Theodore Leschetizky. Initially, Leschetizky did not believe that a twenty-four-year-old student could make a career as a virtuoso. A successful debut in Vienna took place in 1887, but it was Paderewski's recital at the Sale Erard in Paris on March 3, 1888, that opened the doors to the most prestigious concert halls in the world. The concert earned such enthusiastic reviews that it had to be repeated five times. In the following years, Paderewski appeared on stages in Great Britain, Belgium, the Netherlands, Germany, Austria, Poland, Russia, Spain, France, Australia, New Zealand, Brazil, Argentina, Mexico, Ireland, Italy, and South Africa. The United States was a favorite destination for Paderewski. His historic American debut took place at New York's Carnegie Hall on November 17, 1891.

During the several concert tours that followed, Paderewski performed in hundreds of concerts, and he gradually became well known in the United States. He traveled throughout the United States in a private railroad car, with his wife and service personnel. He was also known as a great speaker, and his humanitarian activities were an important part of his life. Through fundraising activities and personal contacts with the affluent and the influential, Paderewski raised money for several causes, such as veterans, the unemployed, the Polish government, and education, and he helped sponsor the foundation of new buildings and monuments. In the 1930's, Paderewski announced that he would never perform in any country where people of Jewish origin were persecuted.

Compositions. Paderewski was also a composer. His output contains an opera, a symphony, a piano concerto, songs, piano variations, and several smaller piano pieces, of which the Minuet in G was during his life a household favorite. Paderewski's compositions are traditional in nature, and they follow late-Romantic aesthetics.

In the 1930's, the pianist appeared in a film, *Moonlight Sonata* (1937), a box-office success. During that time, with Ludwik Bronarski and Jozef Turczynski, Paderewski began working on a complete edition of Frédéric Chopin's music. The project was not finished until 1949, yet "The Paderew-

ski Edition" remains till today the most widely used among pianists.

Repertoire and Recordings. In his repertoire, Paderewski included works by all the great composers, including contemporaries such as Gabriel Fauré, Claude Debussy, and Karol Szymanowski. A vast part of his repertoire contained works by composers who are largely forgotten, such as Joachim Raff, Henri Litolff, Alexandre Duvernoy, and Carl Tausig.

Even though he did not feel comfortable in the recording studio, Paderewski left a considerable recording output, consisting of his own compositions and works by Franz Liszt, Chopin, Ludwig van Beethoven, Robert Schumann, and others. His first recordings date from 1905.

Musical Legacy

Paderewski's career was of historic proportions. He was an excellent pianist who personified the ideal of a Romantic hero, not only through his performances but also through his generous character and genuine idealism.

Paderewski's recordings remain a source of analysis for historians of performance practice. Paderewski's pianism, even though mature artistically and technically advanced, was deeply rooted in late-Romantic fashion.

Reviews of Paderewski's concerts repeatedly confirm his powerful artistic charisma, his imposing looks, his ability to move the audience, and his Slavic simplicity. His playing was noted for its dignity and its nobility.

Slawomir P. Dobrzanski

Further Reading

Paderewski, Ignace Jan, and Mary Lawton. *The Paderewski Memoirs*. New York: Charles Scribner's Sons, 1938. Paderewski's authorized autobiography, first published during his life, chronicles his childhood, his musical studies, his career, his public and private life, as well as his personal thoughts. It also represents a firsthand account of cultural and political life of that historical period.

Strakacz, Aniela. *Paderewski As I Knew Him*. New Brunswick, N.H.: Rutgers University Press, 1949. Twenty-three years of personal contacts with Paderewski and his career are recounted in a personal diary of Paderewski's secretary's wife.

Zamoyski, Adam. *Paderewski*. London: Collins, 1982. A musical and political account of Paderewski's life, with a chronological list of his compositions, a full list of works in his piano repertoire, and references to his recordings. Special attention is given to Paderewski's political activities.

See also: Debussy, Claude; Szymanowski, Karol.

Jimmy Page

English rock guitarist and songwriter

A versatile guitarist and songwriter, Page combines in his music the visceral power of hard rock and the finesse of blues, funk, and folk.

Born: January 9, 1944; Heston, Middlesex, England
Also known as: James Patrick Page (full name)
Member of: The Yardbirds; Led Zeppelin; the Honeydrippers; the Firm; Page and Plant

Principal recordings

ALBUMS (solo): *Death Wish II*, 1982; *No Introduction Necessary*, 1984; *Outrider*, 1988; *Coverdale/Page*, 1993 (with David Coverdale); *Rock and Roll Highway*, 2000.

ALBUMS (with the Firm): *The Firm*, 1985; *Mean Business*, 1986.

ALBUM (with the Honeydrippers): *The Honeydrippers, Vol. 1*, 1984.

ALBUMS (with Led Zeppelin): *Led Zeppelin*, 1969; *Led Zeppelin II*, 1969; *Led Zeppelin III*, 1970; *Led Zeppelin IV*, 1971; *Houses of the Holy*, 1973; *Physical Graffiti*, 1975; *Presence*, 1976; *The Song Remains the Same*, 1976; *In Through the Out Door*, 1979; *Jukebox*, 2006.

ALBUMS (with Page and Plant): *No Quarter: Robert Plant and Jimmy Page Unledded*, 1994; *Walking into Clarksdale*, 1998.

ALBUM (with the Yardbirds): *Little Games*, 1967.

The Life

James Patrick Page was born to James Page, an industrial personnel manager, and Patricia Elizabeth Gaffikin, a physician's secretary. He was given his first guitar at the age of twelve. Although he took several lessons, he was largely self-taught. Rockabilly guitarists James Burton and Scotty Moore (who played on recordings by Elvis Presley) were among his earliest influences.

In the early 1960's, after graduating from school, Page played for the beat poet Royston Ellis, and later he joined his first band, Red E. Lewis and the Red Caps. He was a member of several bands during this period, including Neil Christian's Crusaders and Carter Lewis and the Southerners.

Page quickly became a respected session musician, playing on releases by many renowned acts. Having refused initial offers, he finally agreed to join the Yardbirds in 1966, and Page remained with the band until its demise two years later. The guitarist then formed Led Zeppelin, with whom he forged his international reputation.

Led Zeppelin disbanded after the alcohol-related death of drummer John Bonham in 1980. In the post-Led Zeppelin era, Page has collaborated with many musicians, including notable projects with Paul Rodgers, David Coverdale, and former bandmate Robert Plant. He has been involved in many charity concerts in recent years, and he has spent considerable time remastering the entire Led Zeppelin catalog. Led Zeppelin officially reunited to perform at the Ahmet Ertegün charity concert in London on December 10, 2007. Jason Bonham, son of deceased Zeppelin member John Bonham, sat in as drummer.

The Music

Many of Page's musical ideas were derived from his studio days and his work with the Yardbirds. He experienced great freedom for improvisation in the Yardbirds' live performances, and he built a catalog of ideas that were eventually used in Led Zeppelin. Page was interested in creating acoustic textures, and he envisioned the music of Led Zeppelin to be a marriage of blues, hard rock, and acoustic accompanied by heavy choruses.

Early Works. As a sessions guitarist, Page joined a talented group of young studio musicians, including Nicky Hopkins, Bobby Graham, and John Paul Jones. He appeared on releases by Donovan, Dave Berry, Lulu, Them, and Tom Jones. His best-known works were completed with producer Shel Talmy, contributing to recordings by the Kinks and the Who. He cut the solo single "She Just Satisfies" in 1965, and he accepted an artists and repertory position with Immediate Records, where he produced singles for John Mayall and Nico. After joining the Yardbirds in 1966, Page played on the album *Little Games* and completed several tours.

Dazed and Confused. Page worked tirelessly to establish Led Zeppelin's reputation after the Yardbirds disbanded in 1968, and "Dazed and Confused" provided widespread exposure for the band. Recorded at Olympic Studios in London, the song was included on the 1969 self-titled debut album. An acoustic rendition played by New York folksinger Jake Holmes in the 1960's provided the framework for the piece. An expanded arrangement conceived by Page had been performed by the Yardbirds, and the version developed by Led Zeppelin featured different lyrics. The work became a centerpiece of live concerts, and it was frequently extended into a forty-five-minute multisectional improvised jam, during which Page played his guitar with a cello bow. The song begins with a memorable chromatic descending bass line and a slow bluesy rhythm. It acquires momentum in the middle section with bowed guitar by Page, followed by a fiery guitar solo before returning to the initial musical idea.

"Stairway to Heaven." The release of Led Zeppelin's "Stairway to Heaven" from *Led Zeppelin IV* was a watershed moment in rock history. Although it was never issued as a single, it is Led Zeppelin's most famous song and a great anthem of rock. It is one of the most played songs in the U.S. radio history. The eight-minute work features a fingerpicked acoustic guitar introduction with overdubbed wooden bass recorders. It gradually moves into a slow middle section, before yielding to an explosive finale. Page played a 1958 Fender Telecaster for the recording of the extended guitar solo, an instrument he used extensively with the Yardbirds. Live performances featured Page playing his signature Gibson double-neck guitar.

"Kashmir." This powerful song appeared on Led Zeppelin's *Physical Graffiti*. All four band members have stated that "Kashmir" is one of their best

musical achievements and a career highlight. It was played at every Led Zeppelin concert after its debut in 1975. Page plays his guitar in an alternative tuning (DADGAD), and a signature riff that first appeared on Page's home-studio work tapes provides the foundation for the song. It features a unique rhythmic structure with different time signatures for the guitars and drums. "Kashmir" includes distinctive allusions to Moroccan, Indian, and Middle Eastern music; eerie Moorish-sounding chords are backed by orchestral strings and brass. It is one of the few Led Zeppelin songs to use outside musicians, with session players brought in for the string and the horn sections.

Musical Legacy

As a two-time inductee into the Rock and Roll Hall of Fame (with the Yardbirds and with Led Zeppelin), Page is viewed by many as the quintessential rock guitar hero. His expansive musical abilities place him in the same talent category as Jeff Beck, Eric Clapton, and Jimi Hendrix. As guitarist, songwriter, and producer for Led Zeppelin, Page had a major influence on the rock-and-roll sound of his time. With his trademark Gibson Les Paul guitar and Marshall amplification, he was among the first guitarists to popularize the use of electronic feedback and distortion. Page's interest in mysticism, in Eastern musical materials, and in the development of a bowed playing technique reveals his experimental musical personality. His propulsive solos provide the foundation for many rock classics, and his multifaceted approach to the instrument provides benchmarks for new generations of guitarists.

Christopher W. Cary

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Davis, Stephen. *Hammer of the Gods: The Led Zeppelin Saga*. New York: Berkley Boulevard Books, 1997. Although this book may be too reliant on rumor, it does provide exclusive sources, documents, photographs, and interviews.

Welch, Chris. *Led Zeppelin: Dazed and Confused*. New York: Thunder's Mouth Press, 1998. This provides a historical introduction and a track-by-track description of each Led Zeppelin album. Includes information about remasters, photographs, a chronology, and a discography.

Williamson, Nigel. *The Rough Guide to Led Zeppelin*. New York: Rough Guides, 2007. An overview of the band and its music.

Yorke, Ritchie. *Led Zeppelin: From Early Days to Plant and Page*. London: Virgin Books, 1999. Originally published in 1975 as *The Led Zeppelin Biography*, this updated version is a detailed study of the band. Includes extensive quotes from band members and a discography.

See also: Beck, Jeff; Clapton, Eric; Denny, Sandy; Eddy, Duane; Everly, Don and Phil; Guy, Buddy; Hendrix, Jimi; Jansch, Bert; Plant, Robert; Van Halen, Eddie; Wolfe, Julia.

Eddie Palmieri

American Latin jazz pianist and songwriter

Palmieri contributed to the development of both Latin American popular music and jazz, not just by combining them but by infusing them with his own creativity. In particular, his use of brass in the charanga style and his incorporation of modern jazz harmonies into his arrangements influenced several generations of musicians in both genres. He respected Afro-Caribbean traditions while extending them into new musical territory.

Born: December 15, 1936; New York, New York
Also known as: Eduardo Palmieri (birth name)
Member of: La Perfecta

Principal recordings

ALBUMS: *La Perfecta*, 1962; *Echando pa'lante (Straight Ahead)*, 1964; *Lo que traigo es sabroso*, 1964; *Azucar pa'ti (Sugar for You)*, 1965;

Mozambique, 1965; *Mambo con conga is Mozambique*, 1966; *Bamboláate*, 1967 (with Cal Tjader); *Molasses*, 1967; *Champagne*, 1969; *Justicia*, 1969; *Superimposition*, 1971; *Vamonos pa'l monte*, 1971 (with orchestra); *Recorded Live at Sing Sing, Vol. 1*, 1972; *Recorded Live at Sing Sing, Vol. 2*, 1972; *Sentido*, 1973; *The Sun of Latin Music*, 1973 (with Lalo Rodriguez); *Unfinished Masterpiece*, 1974 (with Rodriguez); *Eddie's Concerto*, 1976; *Lucumi, Macumba, Voodoo*, 1978; *El dia que me quieras*, 1981; *Eddie Palmieri*, 1982; *Sueño*, 1982; *Eddie Palmieri: Palo pá rumba*, 1984; *Solito*, 1985; *The Truth—La verdad*, 1987; *El rey de las blancas y las negras*, 1991; *Music Man*, 1992; *Palmieri and Tjader*, 1993 (with Tjader); *Palmas*, 1994; *Arete*, 1995; *Chocolate Ice Cream*, 1995; *El molestoso, Vol. 2*, 1996 (recorded 1963 with La Perfecta); *Vortex*, 1996; *Eddie Palmieri and Friends in Concert at the University of Puerto Rico*, 1997 (with others); *El rumbero del piano*, 1998; *Live*, 1999 (with others); *Straight Ahead*, 1999; *Masterpiece/Obra maestra*, 2000 (with Tito Puente); *La Perfecta II*, 2002; *Ritmo caliente*, 2003; *La experiencia*, 2004; *Listen Here!*, 2005; *The Brian Lynch/Eddie Palmieri Project: Simpático*, 2006.

The Life

Eddie Palmieri (pal-MYEH-ree) was born on December 15, 1936, to Carlos and Isabel Palmieri, who had emigrated from Puerto Rico a decade earlier. In 1941, the family moved from the Spanish Harlem area of Manhattan to Kelley Street in the Bronx. With the support of his industrious, music-loving parents, Eddie studied classical piano with several teachers, including Margaret Bonds and Luís Varona, but his most important musical influence was his elder brother Charlie, also a pianist. Charlie, who was nine years older, became a professional musician, playing with Tito Puente and other prominent musicians in the New York area.

Although Eddie dreamed of accompanying his brother by playing drums, and as a teenager actually played timbales in his uncle's group, he developed as a pianist in his own right and was working professionally in that capacity while still in his teens. His brother sometimes referred work to him, so he developed a good reputation in his musical community. In 1956, he married Iraida González. By 1961, Palmieri was leading his own group, and as his fame increased, he began to appear in other cities and abroad.

In the late 1960's, Palmieri became increasingly concerned about social issues and injustice. Earlier in the decade, he had seen the effects of Cuba's isolation after the victory of Fidel Castro's revolutionaries (1959), and Palmieri had avoided becoming entangled in ideologies such as the nation's incipient communism. Now, however, he began to incorporate social criticism into his lyrics, especially in his 1969 album *Justicia*, and gave concerts in prisons in the 1970's. He reached out musically to the African American community, attempting to fuse elements of soul music with his Latin heritage. He also began playing with jazz musicians and recorded with vibraphonist Cal Tjader in 1966 and 1967.

In 1975, Palmieri returned to a slightly more traditional style, winning his first Grammy Award for his album *The Sun of Latin Music*; the occasion marked the first Grammy for the genre as well as for Palmieri as an individual. The following decade was equally successful artistically, as Palmieri balanced his career and family responsibilities. After Charlie—who had moved with their mother to Puerto Rico in 1980—suffered a heart attack, Eddie moved there as well, recording with the musicians there and creating several popular recordings that won more Grammy Awards. Charlie died in 1988.

In the 1990's, Palmieri continued to lead his own groups on recordings and international performances, also collaborating with other prominent musicians. He contributed music for several films during this period, including *Carlito's Way* (1993), *Spike Lee's Crooklyn* (1994), and *Breaking the Silence* (1994), a documentary about HIV/AIDS aimed at Latinas. In 2000, he recorded with one of his brother Charlie's first employers, who was also one of his own first musical role models, the legendary Tito Puente. The result was the album *Masterpiece/Obra maestra*, released after Puente's death that year.

Showered with awards and encouraged by the well-deserved recognition, Palmieri began the next decade with an impressive array of new projects. In 2005, he served as the host of *Caliente*, a program on National Public Radio. Meanwhile he continued to experiment and collaborate with old and new colleagues, sometimes reinterpreting his own pieces with fresh arrangements and, as always, plenty of intense, creative improvisation at the piano.

The Music

Afro-Cuban traditions formed Palmieri's essential stylistic frame of reference. Although Cuba became politically isolated after the revolution ended in 1959, Palmieri continued to build his own style upon the rhythmic possibilities inherent in Afro-Cuban forms, adding more dissonant harmonic structures. His study of the timbales, including the solos of Tito Puente, added a strong polyrhythmic dimension to his piano improvisations and his compositions. Having grown up in New York, he and his brother Charlie were also profoundly influenced by jazz. In particular, Palmieri was influenced by modern jazz pianists such as McCoy Tyner and Thelonious Monk. Gradually over the course of his career, Palmieri introduced more dissonance and jazz elements into his playing, arrangements, and compositions, but without deleting the core stylistic elements of the Afro-Cuban tradition.

Eddie Palmieri. (AP/Wide World Photos)

La Perfecta. In 1961, after playing and recording for years with most of the leading Latin musicians in the United States, including Tito Rodríguez, Palmieri decided to form his own group. At the time, the predominant musical style in Palmieri's community was the charanga. In this style, part of a long tradition originating in Cuba, a violin section would play melodic parts with homophonic textures, while the piano, bass, and percussion would play tightly interlocked ostinato patterns, often with a flute adding another melodic line. In Palmieri's new group, La Perfecta, the violin section was replaced by two trombones, resulting in a louder texture more reminiscent of jazz ensembles. Referred to as trombanga, this innovation was very successful and had far-reaching influence on the development of Latin dance music. The new band made its first recording, *Eddie Palmieri and His Conjunto La Perfecta*, on Alegre Records. Over the next seven years, Palmieri continued to perform and record with La Perfecta. Although personnel changed frequently, some players, such as trombonist Barry Rogers, remained with the band for most of this period.

Vamonos pa'l monte. Although Palmieri had occasionally performed with his brother Charlie since his childhood and had played for him professionally as a percussionist, their 1971 album *Vamonos pa'l monte* (going to the mountain), which included an individual track with the same title, gave them a chance to work together as keyboardists. With Charlie on organ, they were able to blend their musical voices over a blazing percussion section. In particular, their work underscored the serious nature of the *montuno*, a portion of a piece during which extended improvisation takes place over a background of repeated interlocking musical figures, with the number of repetitions left open. The Palmieris used these improvisational windows to experiment with some of their most adventurous ideas, asserting a connection with Afro-Caribbean religious music and the modal expressions of spirituality exemplified by the classic John Coltrane Quartet.

Eddie Palmieri. In the late 1970's, the disco style was sweeping the popular music world, and Palmeiri focused on addressing the tastes of his primary audience while maintaining his artistic integrity. In 1982, he released an album that is widely regarded as one of his finest. With his name serving as the title, it includes full orchestration on many pieces, and vocalist Ismael Quintana, who had sung in La Perfecta for many years, joined the project. Vocals were also provided by Cheo Feliciano. The instruments included piccolos, cellos, and flutes, as well as brass, Palmeiri's piano, bass, and percussion. Rhythmically, a variety of traditional forms such as danzón, waltz, and tango were used. Arranged by René Hernández and Francisco Zumaque, the four trumpets included Víctor Paz, and the three trombones included Feliciano and La Perfecta veteran Rogers. This album represents an affirmation by Palmeiri and his colleagues of the vitality of their tradition; in spite of his quest for bridging genres and cultures, he had already developed an infinite set of possibilities within the musical language.

Palmas. Soon after he had introduced the salsa vocal star India to the public in a more traditional recording, Palmieri returned to his interest in jazz. *Palmas*, a landmark Latin jazz album, was the first of his recordings to be primarily instrumental. Released in 1994, the music features the sound of a single trumpet, sax, and trombone, along with the standard Afro-Cuban rhythm section. The title track included the use of chromatic passages resolving into pentatonic melodies set in quartal harmonies reminiscent of McCoy Tyner, not just in the piano part but in the other instruments as well. Palmieri continued this jazz instrumental emphasis in his two later albums, *Arete* and *Vortex*, which also include some quotations from Western classical music.

The Brian Lynch/Eddie Palmieri Project: Simpático. Created in partnership with trumpeter, arranger, and composer Brian Lynch, who had previously appeared in some of Palmieri's groups, *Simpático*, released in 2006, resulted in Palmieri's ninth Grammy Award. With an all-star list of musicians, including vocalist Lila Downs from Mexico, alto saxophonist Phil Woods, trombonist Conrad Herwig, and conga player Giovanni Hidalgo, the pieces range in style from a traditional-sounding bolero to big band jazz, with a common thread of virtuosic improvisation throughout.

Musical Legacy

While jazz and popular musicians had incorporated Latin elements into their music for quite some time, Palmieri was able to meet them from the other direction. His music reached a new level of cultural and artistic synthesis. This achievement was recognized by others in the music industry when he won his first Grammy Award in 1975 and confirmed both by his subsequent Grammys and when he helped to establish a new award category for Latin jazz in 1995.

In addition to his Grammy Awards, Palmieri garnered numerous honorary titles and degrees. Along with the countless younger musicians inspired by him and his many professional colleagues, he played an important and expanding role in introducing Latin music to new audiences. His energetic, exciting arrangements of the 1960's, combining powerful brass lines with driving rhythm sections, have influenced salsa bands all over the world.

John Myers

Further Reading

Dupler, Steven. *Legends of Jazz with Ramsey Lewis: Season One*. Chicago: LRS Media, 2006. Representing Latin jazz, Palmieri is featured along with Dave Valentin in one of the chapters. The book describes and augments the content of a television series that profiled Palmieri among those considered to be the most significant living jazz artists. Extensive photographs by Bill Richert.

Primero, Max Salazar. *Mambo Kingdom: Latin Music in New York*. New York: Schirmer, 2002. Thorough coverage that includes historical overview sections as well as profiles of musicians, with many references to both Eddie and Charlie Palmieri. Photographs, index.

Roberts, John Storm. *Latin Jazz: The First of Fusion, 1880's to Today*. New York: Schirmer, 1999. A scholarly history of Latin jazz, organized chronologically by time period. Photographs, bibliography, discography, glossary, index.

Rockwell, John. *All American Music: Composition in the Late Twentieth Century*. New York: Knopf,

1983. An entire chapter, "Latin Music, Folk Music, and the Artist as Craftsman," is devoted to Palmieri in this wide-ranging book. Attention is paid to context, comparisons with other musicians, and critical interpretation. Bibliography, discography, index.

Yanow, Scott. *Afro-Cuban Jazz: Third Ear—The Essential Listening Companion*. San Francisco: Miller Freeman, 2000. Includes a general history as well as entries on many of the pioneering musicians of the genre, including the Palmieri brothers. Features a comprehensive analytic discography, along with photographs, index, and bibliography.

See also: Colón, Willie; Puente, Tito; Tyner, McCoy.

Charlie Parker

American jazz saxophonist and composer

Parker's brilliant approach to rhythm, phrasing, melodic lines, and chord progressions irrevocably changed the nature of modern jazz and made him a leader in the bebop, or bop, revolution. His virtuosity on the saxophone enabled him to express the new harmonies of bop while infusing his music with a blues edge that recalled jazz's roots.

Born: August 29, 1920; Kansas City, Kansas
Died: March 12, 1955; New York, New York
Also known as: Charles Parker, Jr. (full name); Yardbird; Bird; Charlie Chan

Principal recordings

ALBUMS: *Bird, Diz, Bud, Max*, 1945 (with others); *Charlie Parker*, 1947; *Bird and Diz*, 1950 (with Dizzy Gillespie); *Charlie Parker Sextet*, 1950; *Charlie Parker with Strings*, 1950; *One Night at Birdland*, 1950; *Summit Meeting at Birdland*, 1951 (with Gillespie); *Jam Session*, 1952 (with others); *Charlie Parker Plays South of the Border*, 1953; *One Night in Washington*, 1953; *Quintet of the Year*, 1953; *Story on Dial, Vol. 1*, 2008; *Story on Dial, Vol. 2*, 2008.

The Life

Charles Parker, Jr., was born in 1920 in Kansas City, Kansas. His father, Charles, held various jobs, including vaudeville musician. His mother, Adelaide (Addie) Bailey, pampered Parker, her only child. In 1927 the family moved to Kansas City, Missouri, where Parker attended Crispus Attucks Elementary School. About this time, Parker's parents separated. In Lincoln Junior High School, Parker played several instruments, eventually settling on alto saxophone. Deciding to become a professional musician, Parker dropped out of high school and began visiting the flourishing blues and jazz haunts of Kansas City. At fifteen he began using heroin, his childhood physician predicting Parker's early death as a consequence. On July 25, 1936, Parker, then sixteen, married Rebecca Ruffin; their child, Francis, was born the following year.

Parker was humiliated when he attempted to play with professional musicians at competitive cutting sessions, during which an instrumentalist could be cut, or forced out, because he did not have the training to keep up with the other musicians. Secluding himself with his saxophone (what jazz musicians call woodshedding, working solo until they get the sound right), Parker practiced "eleven to fifteen hours a day," as he recalled in a 1954 interview with Paul Desmond. He also acquired the nickname Yardbird, usually shortened to Bird. (One story goes that while driving to a gig, Parker's car hit a chicken. He picked up the "yardbird" and prepared it for dinner.) In 1939 Parker traveled to New York City, where he eagerly joined the jam sessions that were giving rise to bop.

Returning to Kansas City in 1940, Parker ended his marriage and joined the Jay McShann big band. In 1942 Parker moved to New York City and joined the Earl "Fatha" Hines big band, where bop ally Dizzy Gillespie played trumpet. On April 10, 1943, Parker married Geraldine Scott, although they would be separated within a year. In 1945 Parker began recording extensively and leading a band with Gillespie, becoming acknowledged as a master of his instrument and of bop.

In 1946 Parker traveled to California with Gillespie's band. Unable to secure a steady supply of heroin, he suffered a collapse. He was arrested for setting fire to his hotel room and was committed to Camarillo State Hospital for eight months.

Returning to New York in 1947, Parker formed his classic quintet, with whom he made his most celebrated recordings. In 1948, in Tijuana, Mexico, he married Doris Sydnor. Parker was acclaimed in a 1949 tour of France. Upon returning to the United States, he separated from Sydnor and began living with Chan Richardson, who took his name. In 1951 their daughter Pree was born and in 1952 their son Baird.

Despite his fame, Parker's personal life was roiled with troubles, much of his own making. In 1951 he was convicted of narcotics possession and lost his license to play in New York nightclubs. When he regained his license after two years, his unreliability made it difficult for him to get engagements. In 1954 his daughter Pree died of pneumonia; shortly afterward, Parker attempted suicide and was treated at Bellevue Hospital. Although his family found respite in rural Pennsylvania, Parker suffered from stomach ulcers, cirrhosis of the liver, and heart problems.

In March, 1955, he was traveling to Boston for an engagement when he stopped by the apartment of a friend, Baroness Pannonica de Koenigswarter. Collapsing upon arrival, he died a few days later, on March 12, of lobar pneumonia because of visceral congestion. His death was a shock to the jazz world: "Bird Lives" graffiti appeared throughout New York City.

Charlie Parker. (Library of Congress)

The Music

When Parker arrived in New York City in 1939, he was poised for a musical breakthrough, and so was jazz. He achieved an unprecedented mastery over the alto saxophone, rooted in the Kansas City blues tradition with its infectious beat. His hero was the tenor saxophonist of the Count Basie band, Lester Young, who impressed other musicians with his relaxed, languorous sense of rhythm. From Young, Parker was inspired to play with little vibrato and to strive, as he put it, for the "clean" and "pretty" articulation of notes.

Playing the Imagination. Parker recounted his musical epiphany in New York in a September 9, 1949, *Down Beat* interview. He was playing the song "Cherokee" in Dan Wall's Chili House in Harlem in December, 1939, when he realized that by using the higher intervals of a chord as the melody line, and backing them with related chord progressions, he could "play this thing he'd been hearing" in his imagination. Alyn Shipton in *A New History of Jazz* explains that Parker learned to employ melodic lines emphasizing notes from the upper triads of such extended chords as ninths, elevenths, and thirteenths, combining them with dissonant intervals obtained from substituting chords such as augmented fourths and major sevenths.

At the time, big band musicians such as Gillespie, Coleman Hawkins, Kenny Clarke, Charlie Christian, Thelonious Monk, Jimmy Blanton, and Art Tatum were experimenting with similar ideas in after-hours jam sessions in Harlem's music clubs, such as Minton's Playhouse and Monroe's Uptown House. Not performing for a swing audience, they were free to veer from a danceable melody to explore the chord progressions underlying the song. They practiced in small units in which the rhythm

section of drum, piano, and bass could freely interact with the front-line horn section. They sped up tempi, introduced angular melodies and novel harmonies, and experimented with intervals that created dissonant sounds, which bop musicians called flattened fifths. Parker synthesized these disparate elements and brought them to a new level with his impeccable phrasing and overwhelming rhythmic drive. He could play any note within the chord change and with his blues feel achieve a soaring, free harmonic. With his lightning-quick technique, Parker defined the rapid-fire, heavily accented rhythms that gave rise to the onomatopoeic name bebop.

Classic Quintets. Parker and Gillespie exploded onto the jazz scene in 1945. Playing in the jazz clubs of New York's legendary Fifty-second Street, such as the Three Deuces, the Parker-Gillespie Quintet dazzled audiences with high-speed unison playing of the complex, linear melodies of bop. From 1945 to 1947, they recorded such bop classics as the highly syncopated and unpredictable "Shaw 'Nuff," the intricate "Salt Peanuts," the twelve-bar blues "Now's the Time," and the dizzyingly fast "Ko Ko." In other quintessential bop recordings, such as "Hot House," "Confirmation," "Billie's Bounce," "Ornithology," "Yardbird Suite," and a live version of "Lady Be Good," Parker's improvised solos show an almost endless variety of melodic and harmonic inventiveness. Parker often played the tempo in double time, occasionally quadruple time, his improvisations brimming with clearly articulated sixteenth, thirty-second, and even sixty-fourth notes.

Returning in 1947 to New York from his troubled stay in California, Parker formed his classic quintet with Miles Davis on trumpet, Duke Jordan on piano, Tommy Potter on bass, and Max Roach on drums. The Parker Quintet recorded some of Parker's most lyrical and imaginative music for the Dial and Savoy labels, such as "Parker's Mood," an expressive blues ballad; "Scrapple from the Apple," in which Parker creatively interprets the chord changes; and "Embraceable You," in which he improvises his own six-note motive, which he recasts in astonishing variations in eight well-integrated measures. In 1949 Parker recorded some of his best live sessions at Birdland, the club named for him, spurred on by the young trumpeter Fats Navarro, who dueled with Parker in high-speed exchanges.

Jazz at Massey Hall. On May 15, 1953, Parker's appearance for a live concert at Toronto's Massey Hall, with fellow bop founders Gillespie, drummer Roach, bassist Charles Mingus, and pianist Bud Powell, had an inauspicious beginning. Parker needed to borrow a plastic saxophone. He played under the name Charlie Chan because of contractual obligations to the Verve label. The auditorium was only a quarter full. Nevertheless, Parker and the quintet played some of the most sensational music of their illustrious careers. The Massey Hall concert epitomizes Parker's career in the 1950's. Feeling constrained by the parameters of the bop music he had pioneered, he spoke of studying classical music and of collaborating with Igor Stravinsky and Béla Bartók. His abilities declining, his life made chaotic by his addictions, banned at times from playing at Birdland, he was yet able to produce some of his most engaging and enticing music. Recording almost exclusively with producer Norman Granz, Parker was featured on albums with big bands playing string, Latin American, Afro-Cuban, and Cole Porter music. Parker elevated any setting with his passionate, singing saxophone.

"Just Friends." His recording of the popular standard "Just Friends," from the album *Charlie Parker with Strings*, was his best-selling recording. After a lush string introduction, Parker lays down a double-time flurry of seemingly unrelated notes that quickly resolves into a poignant, syncopated variation of the melody, followed by an ornamented and flowing improvisation.

Musical Legacy

As Martin Williams explains in *The Jazz Tradition*, Armstrong and Parker influenced jazz history because of the rhythmic changes they introduced. Armstrong's rhythmic ideas revolved around a quarter note, Parker's around an eighth note. Armstrong's original rhythms can be heard, for example, in his 1927 Hot Five recording of "Twelfth Street Rag," in which his free, accented, and floating rhythms transcend the conventions of the rag. In a sense, Parker picked up where Armstrong left off, as can be heard on the Massey Hall recording of "Night in Tunisia." Parker and Gillespie begin with rhythmically varied ensemble playing. After an

explosive four-bar bridge, Parker plays a three-chorus solo that begins with a torrent of quick notes before settling into sustained longer notes with a bluesy feel. Parker's rhythmic originality is evident from his shifting pattern of accents on the strong and weak beats of the measure.

Just as Armstrong transformed the polyphonic music of New Orleans into the well-constructed, improvised solos of twentieth century jazz, Parker supplied the rhythmic phrasing for the chord substitutions jazzmen had been developing for decades, opening new harmonic territories for bop, cool jazz, and free jazz. Just as Armstrong's career was best understood in light of his exuberant New Orleans roots, Parker's legacy recalled the dynamism of the 1930's Kansas City blues tradition. Although bop opened jazz to new chord substitutions, intervals, and dissonances, Parker infused all of his music—his compositions, his ensemble playing, his solos—with a blues-based lyricism. Parker was the leader of the bop movement, not for his managerial ability but for his astounding ability on saxophone and his fertile rhythmic and harmonic imagination.

Dying from exhaustion brought on by a frenetic lifestyle and addictions to narcotics and alcohol, Parker would pass not only into jazz mythology but also into popular culture, as an icon who sacrificed all for his music.

Howard Bromberg

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Russell, Ross. *Bird Lives! The High Life and Hard Times of Charlie (Yardbird) Parker*. New York: Da Capo Press, 1996. Conversational, speculative biography by the founder of Dial Records.

Williams, Martin. *The Jazz Tradition*. New York: Oxford University Press, 1993. The director of the Smithsonian Institution's jazz program discusses the elements of jazz.

Woideck, Carl. *Charlie Parker: His Music and Life*. Ann Arbor: University of Michigan Press, 1996. Academic study of the art of Parker's improvisations, with several transcribed solos.

_____, ed. *The Charlie Parker Companion: Six Decades of Commentary*. New York: Schirmer Books, 1998. Includes reminiscences of, articles about, and interviews with Parker and the 1949 *Down Beat* article in which Parker described his December, 1939, illumination.

See also: Akiyoshi, Toshiko; Bacharach, Burt; Basie, Count; Belafonte, Harry; Blakey, Art; Burton, Gary; Coleman, Ornette; Coltrane, John; Davis, Miles; Garner, Erroll; Gillespie, Dizzy; Hawkins, Coleman; Jones, Elvin; Jones, Hank; Lewis, John; Mingus, Charles; Monk, Thelonious; Morrison, Van; Navarro, Fats; Porter, Cole; Powell, Bud; Prado, Pérez; Roach, Max; Sanders, Pharoah; Shaw, Artie; Shorter, Wayne; Varèse, Edgard; Vaughan, Sarah; Young, Lester.

Gram Parsons

American rock singer, guitarist, and songwriter

With his band the Flying Burrito Brothers, Parsons was a major figure in the emergence of country-rock.

Born: November 5, 1946; Winter Haven, Florida
Died: September 19, 1973; Yucca Valley, California
Also known as: Ingram Cecil Connor III (birth name)
Member of: International Submarine Band; the Byrds; the Flying Burrito Brothers

Principal recordings

ALBUMS (solo): *GP*, 1973; *Gram Parsons and the Shilos: The Early Years, 1963-1965*, 1979; *Live 1973*, 1981; *Another Side of This Life: The Lost Recordings of Gram Parsons, 1965-1966*, 2000; *Gram Parsons Archive, Vol. 1: Live at the Avalon Ballroom 1969*, 2007.

ALBUMS (with the Byrds): *Sweetheart of the Rodeo*, 1968.

ALBUMS (with Emmylou Harris): *Grievous Angel*, 1974.

ALBUMS (with the Flying Burrito Brothers): *The Gilded Palace of Sin*, 1969; *Burrito Deluxe*, 1970; *Sleepless Nights*, 1976.

ALBUMS (with the International Submarine Band): *Safe at Home*, 1967.

The Life

Ingram Cecil Connor III was born in Winter Haven, Florida, to a mother who was heir to a wealthy citrus grower and a father who suffered severe mood swings and later committed suicide. Parsons took the last name of his stepfather and even changed his name on his birth certificate. After seeing Elvis Presley in 1957, Parsons devoted himself to music and played in various bands. He went to Harvard, spending only a semester studying theology before he left to form the International Submarine Band.

After relocating to Los Angeles, Parsons was recruited by Chris Hillman to play with the Byrds, and Parsons strongly influenced the creation of what became the band's first country-influenced album, *Sweetheart of the Rodeo*. A disagreement over a concert in South Africa led to his departure from the band, though later he and Hillman reunited and launched the Flying Burrito Brothers. After two albums, Parsons departed again, developed a close relationship with Keith Richards of the Rolling Stones, and then embarked on a solo career that produced a pair of superlative albums.

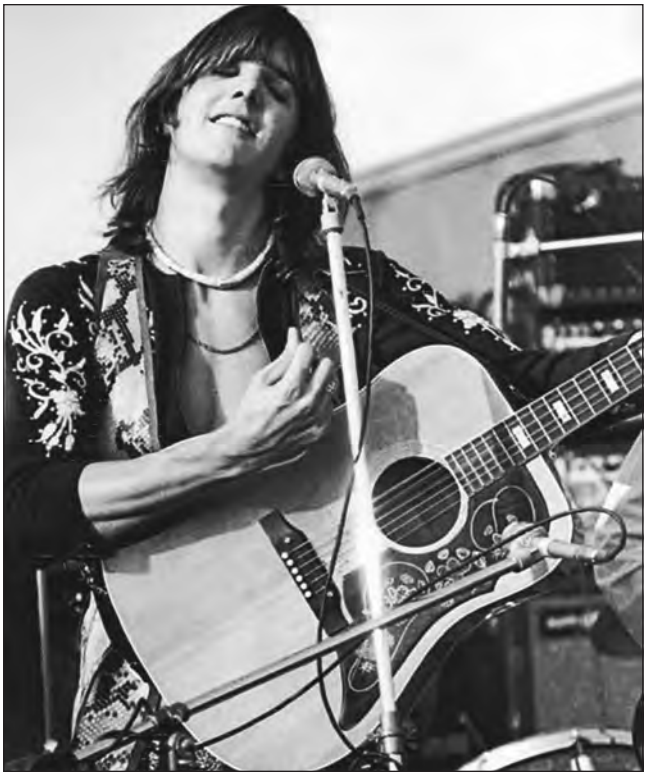
Parsons's early death from an overdose and the grisly cremation of his body in the Joshua Tree National Monument by his road manager often overshadowed his considerable contribution to modern music.

The Music

Although *Safe at Home*, the International Submarine Band's only recording, includes "Luxury Liner," a Parsons song popularized by Emmylou Harris, Parsons did not come to any real public attention until he appeared with the Byrds on *Sweetheart of the Rodeo*, taking lead vocals on a few of the songs and contributing the standout cut "Hickory Wind" (which he recorded on a solo album six years later). Hired originally as a piano player, Parsons became the guiding force on the record.

The Gilded Palace of Sin. The debut of the Flying Burrito Brothers, *The Gilded Palace of Sin*, represented a heady fusion of rock, country, and soul. It featured inspired songwriting by Hillman and Parsons, audacious, beautiful arrangements, and original steel guitar playing by "Sneaky" Pete Kleinow, complete with swooping fills and fuzz-distorted solos. The band had no lead guitarist, so Kleinow assumed those duties and produced a sound never before heard in either traditional country or rock music. Songs such as "Christine's Tune," "Sin City," "Hot Burrito #1," and "Do You Know How It Feels?" reveal a rare depth of perception. Startling, yet surprisingly effective, are two cover versions of the soul classics "Do Right Woman" and "Dark End of the Street," which retain their soul roots but in the band's hands become neocountry in style.

Parsons and the Rolling Stones. During this period Parsons developed a near-symbiotic relationship with Keith Richards that resulted in the Flying Burrito Brothers' appearance at the Altamont Speedway Free Festival (a 1969 concert in



Gram Parsons. (Reuters/Landov)

California notorious for its disorganization and violent incidents) along with the Rolling Stones. Parsons inspired such countrified Rolling Stones tracks as "Country Honk," and it is rumored that Parsons did background vocals on "Sweet Virginia."

Parsons's consumption of alcohol and drugs escalated and led to erratic behavior and poor stage performances. By the time the band recorded its second album, *Burrito Deluxe*, Parsons was contributing little, and his distinct lack of energy and inspiration is palpably evident, though most remember the album for the cover of the Rolling Stones' "Wild Horses." The band immediately went back into the studio with plans to record a more traditional country album, and nine of those tracks can be found on *Sleepless Nights*.

GP. Discouraged by poor sales, a critical drubbing, and tensions in the band, Parsons embarked on a solo career and released *GP*, backed by a host of seasoned veterans from Presley's crack stage band. The album also features the debut of Emmylou Harris, whose duets with Parsons are inspired. Gone are the soul covers and the rock influences; Parsons gives himself over to pure country in six original compositions and covers of various country songs, one of the best of which is "Streets of Baltimore." While the arrangements are lively, the lyrics are often rueful, even dolorous, on songs such as "We'll Sweep Out the Ashes in the Morning" and "A Song for You." The most memorable tracks are "She," a song recorded by various other artists, and "The New Soft Shoe."

Grievous Angel. His second and last studio album was the posthumous *Grievous Angel*, another beautiful collaboration with Harris and members of the Presley band. Once again the disc combines original material with country standards, and tracks such as "Brass Buttons," "$1000 Wedding," "Ooh Las Vegas," and "In My Hour of Darkness" further confirm his reputation for brilliant songwriting. The result was another critical success.

After Parsons died, a few more recordings, of disparate quality, surfaced. *Gram Parsons and the Shilos: The Early Years, 1963-1965* features folk interpretations with his first band, the Shilos; *Another Side of This Life: The Lost Recordings of Gram Parsons, 1965-1966* presents demos and early acoustic versions of many songs. Two live recordings reveal his work with the Flying Burrito Brothers, *Gram Parsons Archive, Vol. 1: Live at the Avalon Ballroom 1969*, and his solo band, *Live 1973*.

Musical Legacy

Those who knew Parsons well have commented on the range of his musical tastes and his extraordinary knowledge of musical history. While many today regard him as a musical innovator and prescient in recognizing the viability of country music among rock aficionados, Parsons always referred to his work as Cosmic American Music.

Although his vocal range was limited, his singing was overwhelmingly evocative, often characterized by an aching, throbbing eloquence. His best songs offer a sense of brutal honesty, deeply felt emotion, and thorough conviction. Friends and bandmates were often appalled by his sloppy, unprofessional behavior, but many remarked on his fundamental decency and kindness. Parsons's influence on other artists is staggering, and an adequate testament to that influence can be seen in

the various interpretations of his songs on the superb *Return of the Grievous Angel: A Tribute to Gram Parsons* (1999), with contributions from Harris, David Crosby, Sheryl Crow, Lucinda Williams, and others.

David W. Madden

Further Reading

Fong-Torres, Ben. *Hickory Wind: The Life and Times of Gram Parsons*. New York: Pocket Books, 1991. An early biography chronicles Parsons's background of privilege and family dysfunction and relies on interviews with key figures in the singer's life and career.

Hundley, Jessica, and Polly Parsons. *Grievous Angel: An Intimate Biography of Gram Parsons*. New York: Thunder's Mouth Press, 2005. A biography by a rock journalist and Parsons's daughter emphasizes his early Southern upbringing and features personal photographs, unpublished letters, and detailed interviews with friends and associates.

Kaufman, Phil, with Colin White. *Road Mangler Deluxe*. Glendale, Calif.: White-Boucke, 2005. Kaufman gives a detailed, if irreverent, account of his association with Parsons, paying particular attention to his fulfilling the singer's last wish that he be cremated in his favorite spot.

Meyer, Kevin N. *Twenty Thousand Roads: The Ballad of Gram Parsons and His Cosmic American Music*. New York: Villard Books, 2007. A comprehensive biography, with meticulous research and carefully documented interviews with all the major figures in Parsons's life and career.

See also: Everly, Don and Phil; Harris, Emmylou; McGuinn, Roger; Presley, Elvis; Richards, Keith.

Arvo Pärt

Estonian classical composer

Pärt's music, with its spiritual aspects and overt references to earlier styles, is classified as mystic minimalism.

Born: September 11, 1935; Paide, Estonia

Principal works

CHAMBER WORKS: *Collage über B-A-C-H*, 1964 (for oboe, strings, harpsichord, and piano); Wind Quintet, 1964; *Arbos*, 1977 (for seven flutes and three triangles); *Fratres*, 1977; *Spiegel im Spiegel*, 1978 (for violin or cello and piano); *Pari intervallo*, 1980 (for four flutes or organ); *Arbos*, 1986 (for brass and percussion; arrangement of flute work); *Psalom*, 1991 (for string quartet); *Summa*, 1991 (for string quartet; arrangement of choral work); *Mozart-Adagio*, 1992 (for violin, cello, and piano); *Passacaglia*, 2003 (for violin and piano).

CHORAL WORKS: *Meie Aed*, Op. 3, 1959 (*Our Garden*; cantata for children's chorus and orchestra); *Solfeggio*, 1964 (for chorus and string quartet); *Credo*, 1968 (for chorus, orchestra, and piano solo); *Cantate Domino Canticum Novum*, 1977 (for chorus and organ); *Missa Syllabica*, 1977 (for chorus and organ); *Sarah Was Ninety Years Old*, 1977 (for three voices, percussion, and organ); *Summa*, 1977; *De Profundis*, 1980 (for male chorus, percussion, and organ); *Passio Domini Nostri Jesu Christi Secundum Joannem*, 1982 (for soloists, chorus, ensemble, and organ); *An den Wassern zu Babel sassen wir und weinten*, 1984 (for chorus and organ or ensemble); *Stabat Mater*, 1985 (for chorus and string trio); *Te Deum*, 1985 (for three choruses, piano, strings, and tape); *Magnificat*, 1989; *Miserere*, 1989 (for soloists, chorus, ensemble, and organ); *The Beatitudes*, 1990 (for chorus and organ); *Beatus Petronius*, 1990 (for two choruses and two organs); *Bogoróditse Dyévo*, 1990 (*Hail Mary*); *Statuit ei Dominus*, 1990 (for two choruses and two organs); *And One of the Pharisees . . .*, 1992 (for three voices); *Berlin Mass*, 1992 (for chorus and organ or string orchestra); *Litany: Prayers of Saint John Chrysostom for Each Hour of the Day and Night*, 1994 (for soloists, chorus, and orchestra); *Dopo la vittoria*, 1997; *Kanon Pokajanen*, 1997; *Triodion*, 1998; *Cantique des degrés*, 1999 (for chorus and orchestra); *Cecilia, Vergine Romana*, 1999 (for chorus and orchestra); *Which Was the Son of . . .*, 2000; *Como anhela la cierva*, 2001 (for female chorus and orchestra; arrangement of vocal work); *Littlemore Tractus*, 2001 (for chorus and organ); *Nunc Dimittis*, 2001; *Anthem*, 2005.

ORCHESTRAL WORKS: *Nekrolog*, Op. 5, 1960; *Perpetuum Mobile*, Op. 10, 1963; Symphony No. 1, Op. 9, 1963; *Concerto Piccolo über B-A-C-H*, 1964 (for trumpet, string orchestra, harpsichord, and piano); *Pro et Contra*, 1966 (concerto for cello and orchestra); Symphony No. 2, 1966; Symphony No. 3, 1971; *Cantus in Memory of Benjamin Britten*, 1977 (for strings and bell); *Tabula Rasa*, 1977 (double concerto for strings and prepared piano); *Wenn Bach Bienen gezüchtet hätte*, 1984 (for piano, wind quintet, string orchestra, and percussion); *Festina Lente*, 1988 (for strings and harp); *Silouan's Song: My Soul Yearns After the Lord . . .*, 1991 (for strings); *Trisagion*, 1992 (for strings); *Darf ich . . .*, 1995 (for violin, tubular bells, and string orchestra); *Mein Weg hat Gipfel und Wellentäler*, 1998 (for strings and percussion; arrangement of organ work); *Orient and Occident*, 2000 (for strings); *Lamentate*, 2002 (for piano and orchestra).

ORGAN WORKS: *Trivium*, 1976; *Annum per Annum*, 1980; *Mein Weg hat Gipfel und Wellentäler*, 1989.

PIANO WORKS: Partita, Op. 2, 1959; *Two Sonatinas*, Op. 1, No. 1, 1959; *Für Alina*, 1976; *Variationen zur Gesundung von Arinuschka*, 1977; *Hymn to a Great City*, 1984 (for two pianos).

VOCAL WORKS: *Ein Wallfahrtslied*, 1984 (*Psalm 121*; for tenor or baritone and string quartet); *Es sang vor langen Jahren*, 1984 (for alto, violin, and viola); *Como anhela la cierva*, 1999 (for soprano and orchestra); *My Heart's in the Highlands*, 2000 (for voice and organ; based on Robert Burns's poem).

The Life

Arvo Pärt (AHR-voh pehrt) was born and grew up in Paide, Estonia, when the Soviet Union controlled the country. His parents separated when he was young, and he moved with his mother to the town of Rakvere, where he received his early musical training. In 1954 Pärt moved to Tallinn, the capital, to study at the Music Middle School (the equivalent of undergraduate work). After serving in the military for two years, he completed his course of study, and he was admitted to the Tallinn Conservatory in 1957.

Once he entered the conservatory, his curriculum expanded beyond music courses to include such Soviet-mandated subjects as atheism and Communist history. Pärt worked as a recording engineer for Estonian radio during his student years. He also received commissions for film and theater music, and thus he had amassed a significant body of professional work by the time he completed his education.

While Estonia is more influenced by the West than other former Soviet states because of its location, Pärt grew up in the musical and political shadow of Moscow. In the 1970's, as he began to display a new and internationally acclaimed style, life in the Soviet Union became more difficult. Because his wife was Jewish, and the family was thus eligible for exit visas, Pärt and his family left Tallinn in 1980, ostensibly for Israel. They ended up in Vienna, where the composer Alfred Schnittke had arranged assistance for them. The following year, the family settled in Berlin.

The Music

Pärt's oeuvre traces many of the twentieth century's musical styles, including early works in a neoclassical idiom and later works in a serial style. In the 1970's, he developed a personal style based on the concept he called tintinnabuli—the ringing of bells. Fundamentally a two-voice style, tintinnabuli uses a melodic voice, which moves around a central pitch, and the tintinnabuli voice, which outlines the tonic triad. The tintinnabuli works, whose structure is predetermined by number or by textual outline, are rhythmically simple and do not change tempo.

Tintinnabuli developed out of a period of intense study after Pärt's piece *Credo* from 1968. *Credo*, with its overtly religious title and content, was a popular success and a lightning rod for the Soviet censors, and it was banned in the Soviet Union for ten years following its premiere (which was conducted by Neeme Järvi). After immersing himself in a study of early vocal music, Pärt exhibited the beginnings of a new style in Symphony No. 3. However, it was not until 1976 that Pärt's concept of tintinnabuli truly emerged in his music. Works from this period include *Cantus in Memory of Benjamin Britten*, *Fratres*, *Summa*, and *Tabula Rasa*.

Works from the 1980's on are mostly choral or chamber pieces, often with a religious or spiritual aspect. Notable is the *Passio Domini Nostri Jesu*

Christi Secundum Joannem, based on the gospel of John, a piece of enormous scale and drama, which is considered the pinnacle of the tintinnabuli style. In 1994 Pärt wrote *Litany: Prayers of Saint John Chrysostom for Each Hour of the Day and Night*, which uses a full orchestra for the first time since Symphony No. 3.

Credo. This work, for piano solo, chorus, and orchestra, is not the traditional liturgical Credo. The opening words are "Credo in Jesum Christum"; the rest of the text comes from the gospel of Matthew and sets two lines: "You have heard it said: an eye for an eye and a tooth for a tooth" and "But I say unto you: do not resist evil." The dialectic of the text—violence opposed to passive resistance, Old Testament and New—is reflected in the music, which moves from tonality to twelve-tone structure and back. The work is complex and shifts easily between styles. Notably, the tonal portions of the piece are represented by Johann Sebastian Bach, whose Prelude in C Major from *The Well-Tempered Clavier* (1722) is quoted and reworked.

This quotation frames the piece. While the middle section uses twelve-tone techniques, its row is built of perfect fifths. In spite of the serial techniques Pärt used, the work's essential harmonic movement is a familiar path from C to G, which is reinforced in the work's conclusion and which further echoes Bach's prelude.

Spiegel im Spiegel. This piece, whose title translates as "mirror in the mirror," follows the group of works that were collectively titled "tintinnabuli," and it offers a clear example of the techniques used in this style. For the first thirty-two measures, the piano (the tintinnabuli voice) outlines an F major triad in second inversion with occasional variations. The violin part is centered around A, and it creates a melody around that center by a simple process of adding notes. The tintinnabuli voice changes to accommodate the violin, echoing its adding pitches. The additive process of creating a melody, combined with the unchanging rhythm and tempo, make this work typical of tintinnabuli. *Spiegel im Spiegel* also exists in versions for cello, viola, clarinet, and horn.

Litany. In *Litany: Prayers of Saint John Chrysostom for Each Hour of the Day and Night*, which is divided into two large sections of twelve prayers, each setting has a similar structure, though they vary greatly in length. While the tintinnabuli techniques are still in use, they are obscured in this work, partly by the size of the ensemble and partly by the stylistic moderations made by Pärt. While the work still uses the instrumental forces to highlight text or echo the melodic voices, the alternation between strings and winds blurs those distinctions.

Musical Legacy

Although Pärt has done little film scoring, his music has been used successfully in commercial films and documentaries around the world. *Cantus in Memory of Benjamin Britten* was used by Michael Moore in the film *Fahrenheit 9/11*. Pärt's music has also been extensively set by choreographers, in-

Arvo Pärt. (Belinsky Yuri/Itar-Tass/Landov)

cluding John Neumeier and the Pilobolus Dance Company.

Pärt's music is some of the most performed internationally. His work was featured in the Los Angeles Philharmonic's Minimalist Jukebox festival in 2006, and it was celebrated at the RTÉ Living Music Festival in Dublin in 2008. The relative simplicity of his music and its spiritual content make it popular with audiences.

Andrea Moore

Further Reading

Fisk, Josiah. "The New Simplicity: The Music of Górecki, Tavener, and Pärt." *Hudson Review* 47, no. 3 (Autumn, 1994): 394-412. This article places Pärt's work in historical context, linking it to New Age philosophy and to religious fundamentalism.

Hillier, Paul. *Arvo Pärt*. New York: Oxford University Press, 1997. This is an in-depth study of Pärt's work by conductor Hillier, who has been a champion of Pärt for many years.

Quinn, Peter. "Out with the Old and in with the New: Arvo Pärt's *Credo*." *Tempo*, New Series, no. 211 (January, 2000): 16-20. This is a sophisticated analysis of Pärt's transformative work, *Credo*.

Smith, Geoff. "An Interview with Arvo Pärt." *The Musical Times* 140, no. 1868 (Autumn, 1999): 19-22, 24-25. In this article, the composer discusses his compositional process from a personal perspective, with additional commentary from his wife, Nora Pärt.

See also: Britten, Benjamin; Schnittke, Alfred; Tavener, Sir John.

Harry Partch

American classical composer

Partch was notable for composing almost exclusively for instruments he designed and built and for employing unique melodic and harmonic ideas based upon the subdivision of the musical octave into microtonal intervals.

Born: June 24, 1901; Oakland, California
Died: September 3, 1974; San Diego, California

Principal works

CHAMBER WORK: *Castor and Pollux*, 1952.

ORCHESTRAL WORK: *And on the Seventh Day Petals Fell in Petaluma*, 1966.

PERFORMANCE WORKS (music, choreography, and libretto): *Oedipus*, 1952 (text by William Butler Yeats; based on the play by Sophocles); *The Bewitched*, 1957; *Windsong*, 1958 (revised as *Daphne of the Dunes*, 1967); *Revelation in the Courthouse Park*, 1961; *Delusion of the Fury: A Ritual Dream and Delusion*, 1969.

VOCAL WORKS: *Potion Scene from "Romeo and Juliet,"* 1932, revised 1955 (text by William Shakespeare); *Seventeen Lyrics by Li Po*, 1932; *The Letter: A Depression Message from a Hobo Friend*, 1943; *Barstow: Eight Hitchhiker Inscriptions from a Highway Railing at Barstow, California*, 1944; *San Francisco: A Setting of the Cries of Two Newsboys on a Foggy Night in the Twenties*, 1944; *U.S. Highball: A Musical Account of a Transcontinental Hobo Trip*, 1944; *Yankee Doodle Fantasy*, 1944; *"I'm Very Happy to Be Able to Tell You About This . . .,"* 1945; *Two Settings from "Finnegan's Wake,"* 1945 (text by James Joyce); *Sonata Dementia*, 1949 (revised as *Ring Around the Moon*, 1950); *Even Wild Horses (Dance Music for an Absent Drama)*, 1953 (text from Arthur Rimbaud's *A Season in Hell*); *Water! Water!*, 1962.

WRITINGS OF INTEREST: *Bitter Music: Collected Journals, Essays, Introductions, and Librettos*, 1936; *Genesis of a Music: An Account of a Creative Work, Its Roots, and Its Fulfillment*, 1949.

The Life

Born in California to parents who had been missionaries in China, Harry Partch spent formative years in Arizona and New Mexico. As a teenager, he took an interest in music and theater, and while in high school he worked as an organist and pianist in a film theater in Albuquerque. After the death of his father in 1919, Partch moved with his mother to Los Angeles, where he briefly studied music at the University of Southern California. While performing and teaching piano in the following years, Partch often found work as a copy editor.

Partch moved frequently in his twenties and thirties while pursuing varied music projects. The award of a grant in 1934 allowed him to study in

Europe for six months. Returning to the United States, he worked as a transient laborer in the West for eight months, and then he settled in California. Beginning in 1941, Partch lived in several cities in the Eastern United States, supported by research grants and fees from his lectures and performances.

In the 1950's and early 1960's, Partch was associated with the University of Wisconsin and the University of Illinois, where most of his efforts were directed toward instrument-building and the creation of music to be performed at the schools. A series of recordings and documentary and experimental films were made during these years and later in California, where he lived from 1962 until his death in 1974.

The Music

Partch's career was in many respects unorthodox, largely because of the novelty of his ideas and the uncompromising ways he advanced them during a career lasting nearly half a century. His early training, though not extensive, seems to have made him a promising pianist. However, in 1923, his reading of *On the Sensations of Tone* (1863) by the German physicist Hermann von Helmholtz sparked his interest in the role of acoustics in music, and it led him to abandon the dominant tonal framework of equal temperament. Partch was convinced that this system of dividing the musical octave into twelve equal steps was a fundamental mistake for European music, one that had led to a loss of musical integrity.

Over the next three decades, Partch experimented in his compositions with alternative scales with varying numbers of notes, later settling on a scale of forty-three notes to the octave. His intonation schemes belong to the category known as just intonation, which, though hardly unknown, was little used in Western music. Partch also created the means of performing works composed in just intonation, and through the years he adapted existing instruments, he developed and built new instruments, and he trained musical collaborators in their use.

Seventeen Lyrics by Li Po. Among the composer's early works making use of an altered instrument—in this case, an adapted viola—are settings of verses by Li Po, a Chinese poet of the eighth century. Like other Partch compositions, this was written over a period of years. The chronology of the composer's body of work is complex, with some compositions evolving over ten years or more and others being revised long after they were initially completed. Moreover, many works were not performed until years after their completion, with fewer still being recorded until Partch was much better established in the musical scene.

Barstow: Eight Hitchhiker Inscriptions from a Highway Railing in Barstow, California. A new phase of Partch's work began with this composition for baritone and adapted guitar. While hitchhiking in California's Mojave Desert in 1940, Partch had written down the humorous and wistful inscriptions he discovered on a highway railing, and the following year he composed the work over a period of five weeks. *Barstow: Eight Hitchhiker Inscriptions from a Highway Railing in Barstow, California* is among Partch's most accessible works, and it is cited as an excellent example of the composer's grasp of a specifically American cultural sensibility.

Oedipus. In 1934 Partch's wish to take up the theme of King Oedipus led him to visit the Irish poet William Butler Yeats to discuss the ancient Greek tragedy and to visually notate Yeats's voice reciting his translation of Sophocles' work. After many years of gestation, Partch's *Oedipus* was presented to sold-out audiences at Mills College in Oakland, California, in March, 1952. This opera-scaled work is a fusion of the composer's musical and theoretical ideas, and it also marks the full integration of his instrument-building activities with his theatrical ambitions.

Delusion of the Fury. A major work of Partch's final years, *Delusion of the Fury: A Ritual Dream and Delusion* was conceived in late 1964 as a two-act theater work, and it was composed during the next fifteen months. The scenario deals with human anger and reconciliation, with the first act being, in Partch's words, "intensely serious," and the second "highly farcical." The work's subtitle suggests Partch's goal of creating an intense form of ritual theater that bridges individual technical disciplines and his need to address profound issues of life, with its conflicts, ironies, and aspirations. *Delusion of the Fury* premiered with great critical success in early 1969 at the University of California, Los An-

geles, and it was commercially recorded, bringing Partch a growing national and international audience.

Musical Legacy

Partch's approach to the fusion of music and theater is recognized as original and visionary, but his strictly musical influence has been constrained by the difficulty of authentically reproducing his work in performance, as Partch's original instruments are difficult to access and few reproductions have been made.

The acoustic, vocal, and compositional elements of Partch's musical style are so closely bound to his approach to intonation and microtonality that his work is likely to remain of limited appeal to most listeners. Nevertheless, successful performances of his work continue, and the integrity of Partch's artistic vision attracts interest in him as a cultural figure as well as a musician.

Clyde S. McConnell

Further Reading

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Gilmore, Bob. *Harry Partch: A Biography*. New Haven, Conn.: Yale University Press, 1998. Comprehensive and readable, this biography is a scholarly work and also a kind of elegy for Partch's difficult life. A well-chosen selection of photographs provides essential impressions of Partch's instruments and environments.

McGeary, Thomas. *The Music of Harry Partch: A Descriptive Catalog*. Brooklyn, N.Y.: Institute for Studies in American Music, 1991. This documentary volume serves as an anthology and a guide, and it has several brief essays aimed at the nonspecialist reader.

Partch, Harry. *Genesis of a Music*. New York: Da Capo Press, 1972. This volume first appeared in 1949, the result of the composer's musical investigations and experiments dating back to the 1920's. Photographs, drawings, and diagrams reveal the depth and complexity of Partch's musical thought.

Ross, Alex. "Off the Rails: A Rare Performance of Harry Partch's *Oedipus*." *The New Yorker* 81, no. 9 (April 18, 2005): 199-201. Ross, a sympathetic critic, writes that Partch's opera "is staggeringly strange, but also achingly beautiful."

See also: Berio, Luciano; Harrison, Lou; Ligeti, György; Milhaud, Darius; Oliveros, Pauline.

Dolly Parton

American country singer and songwriter

Parton helped to establish the popularity of the female singer-songwriter in country music, and she was instrumental in bridging the gap between country and pop music. Her gift for storytelling and the bluegrass and country folk elements she infuses into her music have created some of country music's classics.

Born: January 19, 1946; Rural Locust Ridge, Sevier County, Tennessee

Also known as: Dolly Rebecca Parton (full name)

Principal recordings

ALBUMS: *Hello, I'm Dolly*, 1967; *Just Because I'm a Woman*, 1968; *Just Between You and Me*, 1968 (with Porter Wagoner); *Always, Always*, 1969 (with Wagoner); *In the Good Old Days (When Times Were Bad)*, 1969; *Just Between the Two of Us*, 1969 (with Wagoner); *My Blue Ridge Mountain Boy*, 1969; *As Long as I Live*, 1970; *The Fairest of Them All*, 1970; *Once More*, 1970 (with Wagoner); *Coat of Many Colors*, 1971; *Golden Streets of Glory*, 1971; *Joshua*, 1971; *My Favorite Songwriter: Porter Wagoner*, 1972; *The Right Combination; Burning the Midnight Oil*, 1972 (with Wagoner); *Together Always*, 1972; *Touch Your Woman*, 1972; *Bubbling Over*, 1973; *Just the Way I Am*, 1973; *Love and Music*, 1973 (with Wagoner); *Mine*, 1973; *We Found It*, 1973 (with Wagoner); *Jolene*, 1974; *Porter 'n' Dolly*, 1974 (with Wagoner); *The Bargain Store*, 1975; *Love Is Like a Butterfly*, 1975; *My Tennessee Mountain Home*, 1975; *Say Forever You'll Be Mine*, 1975 (with Wagoner); *The Seeker; We Used To*, 1975;

All I Can Do, 1976; *Here You Come Again*, 1977; *New Harvest . . . First Gathering*, 1977; *Heartbreaker*, 1978; *Great Balls of Fire*, 1979; *Dolly Dolly Dolly*, 1980; *Nine to Five (and Other Odd Jobs)*, 1980; *The Best Little Whorehouse in Texas*, 1982; *Heartbreak Express*, 1982; *Kris, Willie, Dolly, and Brenda: The Winning Hand*, 1982 (with Kris Kristofferson, Willie Nelson, and Brenda Lee); *Burlap and Satin*, 1983; *The Great Pretender*, 1984; *Once upon a Christmas*, 1984 (with Kenny Rogers); *Real Love*, 1985; *Portrait*, 1986; *Think About Love*, 1986; *Trio*, 1987 (with Emmylou Harris and Linda Ronstadt); *Rainbow*, 1988; *White Limozeen*, 1989; *Home for Christmas*, 1990; *Eagle When She Flies*, 1991; *Straight Talk*, 1992; *Honky Tonk Angels*, 1993 (with Tammy Wynette and Loretta Lynn); *Slow Dancing with the Moon*, 1993; *I Will Always Love You*, 1996; *Treasures*, 1996; *Hungry Again*, 1998; *The Grass Is Blue*, 1999; *Trio II*, 1999 (with Harris and Ronstadt); *Little Sparrow*, 2001; *Halos and Horns*, 2002; *For God and Country*, 2003; *Those Were the Days*, 2005.

WRITINGS OF INTEREST: *Dolly: My Life and Other Unfinished Business*, 1994 (autobiography).

The Life

Dolly Rebecca Parton was the fourth of twelve children born to Robert Lee Parton and Avie Lee Owens. She was raised in a one-room cabin in Locust Ridge, Tennessee, located in the Great Smoky Mountains. Her family was poor, but music was a big part of her life from the beginning. Her mother played the guitar, and her grandfather was a fiddler and songwriter. She was also exposed to music at the Assembly of God church, where her grandfather was a preacher. When she was seven, Parton's uncle gave her a guitar, and within three years she was a regular on *The Cas Walker Farm and Home Hour* on WIVK television in Knoxville. When she was ten, she made her debut at the Grand Ole Opry, and in 1960 she recorded her first single, "Puppy Love," for Goldband Records.

After graduating from high school, where she played the snare drums in the marching band, Parton moved to Nashville to pursue a career as a singer and songwriter. At the Wishy Washy Laundromat in Nashville, she met Carl Dean, who ran an asphalt paving business. The two married on May 30, 1966, and they are still together, although they live separate lives. They have no children, although they helped raise several of Parton's younger siblings. The details of their marriage remain private, and little is known about their life together.

Parton's considerable success as a singer and a songwriter in both country and pop music was accompanied by a thriving career as an actress. She made numerous appearances on television variety and talk shows during the 1970's, and she had her own show, "Dolly," in 1976. She made her film debut in *Nine to Five* (1980) with Jane Fonda and Lily Tomlin. The film was a huge success, and it established her reputation as a major film star. She starred in other films, such as *The Best Little Whorehouse in Texas* (1982), *Rhinestone* (1984), and *Steel Magnolias* (1989) with Julia Roberts.

Along with her career as a singer, songwriter, and actress, Parton became a successful businesswoman. She founded a theme park, Dollywood, in Pigeon Forge, Tennessee, which helped to revive the area's economy. She also owns her own film and television production company, which has produced television shows such as *Buffy the Vampire Slayer* and films such as the popular *Father of the Bride* (1991, 1995) motion pictures.

Parton has shrewdly created and nurtured a public image that is immediately recognizable, with her tiny frame, large breasts, outsize blond wigs, exaggerated make-up, and flashy outfits. In spite of her penchant for publicity, she has managed to keep her private life out of the spotlight.

The Music

When Parton was fourteen years old, she signed with Mercury Records, but her first record, "It's Sure Gonna Hurt," was not a success, and she was dropped from the label. When she moved to Nashville after graduating from high school, she worked for a time with songwriter Bill Owens, and the two signed a contract with the publishing house Columbine Music. She also signed a contract with Monument Records, and she recorded several pop songs, which were not well received. Her first success as a songwriter came in 1966, when two songs she wrote with Owens, "Put It off Until Tomorrow" and "The Company You Keep," became Top 10 hits for Bill Phillips. In 1967 Parton had her own hit single, "Dumb Blonde," which attacked traditional fe-

male stereotypes, and it reached number twenty-four on the charts, followed by "Something Fishy," which reached number seventeen. Her first album, *Hello, I'm Dolly*, was released in 1967 on the Monument label.

These early hits brought Parton to the attention of established country star Porter Wagoner. He hired Parton to replace Norma Jean, his television partner, who left their show to get married. The show's fans at first were reluctant to approve of Parton, but soon they accepted her. Parton signed with Wagoner's label, RCA, and the two began a successful career as a duo, which lasted several years. Their first hit was Tom Paxton's "The Last Thing on My Mind" in 1968, and that same year they were named Vocal Group of the Year by the Country Music Association. Parton also recorded her first solo single with RCA that year, "Just Because I'm a Woman," which was a minor success.

Dolly Parton. (National Archives)

Early Hits. During this period, women had trouble establishing solo careers in country music, and Parton was no exception. Despite her success with Wagoner, she had difficulty finding an audience as a single act, and both Parton and Wagoner (because he had a large financial stake in her career) were frustrated by her lack of success. Finally, in 1970 Parton had her first solo hit with her version of "Mule Skinner Blues." Other solo hits followed, many of which have become American classics, such as "Joshua" (1971), the autobiographical "Coat of Many Colors," (1971), based on her childhood experience of coming to school with a homemade, patchwork coat, and "Jolene" (1974).

Tennessee Mountain Home. Parton stopped touring with Wagoner in 1974, but she appeared on his television show until 1976. This period, from the early to mid-1970's, was Parton's most creative musically. She was voted the Country Music Association's Female Vocalist of the Year in 1975 and 1976. In 1975 she recorded the album *My Tennessee Mountain Home*, containing perhaps her best and most personal work, a tribute to her childhood and a way of life that was fast disappearing.

After leaving Wagoner, Parton branched out from her country roots, writing and recording ballads such as "I Will Always Love You" (1974), which was about her breakup with Wagoner, pop songs such as "Here You Come Again" (1977), and even disco, with "Baby I'm Burning" (1978). Between 1974 and 1980, she had eight number-one records on the country charts.

New Harvest . . . First Gathering: The 1980's. Parton's first album after leaving Wagoner, *New Harvest . . . First Gathering*, featured "Light of a Clear Blue Morning," which reached number eleven on the charts. She followed it with *Here You Come Again*, a million-selling country-pop crossover effort. In 1978 she was named the Country Music Association's Entertainer of the Year, and by the early 1980's Parton was a superstar of both country and pop music.

Parton's career in the 1980's concentrated on commercial music, often in conjunction with her films, such as "Nine to Five" from the film of the same name. Between 1981 and 1985,

Parton had twelve Top 10 hits on the country charts and a number-one hit on the pop charts with her duet with Kenny Rogers, "Islands in the Stream." However, in 1986 Parton failed to have a Top 10 hit, and RCA did not renew her contract.

In 1987 Parton signed with Columbia Records, and she released a collaboration with Emmylou Harris and Linda Ronstadt, *Trio*, which met with great critical and popular success. The album was number one on the *Billboard* country albums chart for five weeks, it sold several million copies, and it won a Grammy Award for Best Country Vocal Performance—Duo or Group.

"I Will Always Love You": The 1990's. In 1992 Whitney Houston recorded Parton's "I Will Always Love You," as part of the sound track of the 1992 film *The Bodyguard*, and it became one of the most lucrative hits of her career, spending fourteen weeks at number one. Parton also recorded another collaboration album in 1993, with Loretta Lynn and Tammy Wynette, called *Honky Tonk Angels*.

By the mid-1990's, popular country music had welcomed a new generation of performers, and Parton had difficulty receiving radio air time. She took this opportunity to return to her musical roots, and she began writing and recording bluegrass music, which had always been close to her heart. In 1999 she released the album *The Grass Is Blue*, which was named Album of the Year by the International Bluegrass Music Association, and it won the Grammy Award for Best Bluegrass Album. She also recorded two more bluegrass albums, *Little Sparrow* and *Halos and Horns*.

Those Were the Days: The 2000's. In 2003 the tribute album *Just Because I'm a Woman: Songs of Dolly Parton* was released by Sugar Hill Records, featuring singers such as Norah Jones, Alison Kraus, and Shania Twain performing Parton's songs. At that time, Parton released *For God and Country*, a collection of patriotic and religious songs. In 2005 she released *Those Were the Days*, her interpretation of hits from the folk-rock era of the 1960's and 1970's, containing such iconic songs as "Imagine," "Where Do the Children Play?," and "Where Have All the Flowers Gone?"

Musical Legacy

Parton has had a powerful influence on country music, not only as one of the first female country superstars but also as a pioneer in bringing country music into the mainstream of popular music. When she began her career, women in country music were rarely accepted in any role other than partner of a male singer in a duo. Although she began her career in partnership with Wagoner, she eventually established a career as a solo artist, and she became a successful female country artist, a successful pop singer, and one of the most recognized figures in the entertainment industry.

A shrewd businesswoman, Parton was one of the first artists to cross over from country to pop, and she was in large part responsible for the huge popularity of country music in the 1980's. She broke down the boundaries between the genres, and, with her poetic lyrics and distinctively expressive soprano voice, she introduced a new audience to country music.

Although best known for her pop hits, such as the hugely successful "I Will Always Love You," "Here You Come Again," and "Islands in the Stream," Parton's lasting musical legacy will surely rest with her reputation as one of America's best songwriters, and her traditional country songs, such as "Jolene" and "Coat of Many Colors," hold a place of honor in American musical heritage.

Mary Virginia Davis

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Parton, Dolly. *Dolly: My Life and Other Unfinished Business*. New York: HarperCollins, 1994. Parton's autobiography chronicles her rags-to-riches life, but it does not offer any previously unrevealed details about her notoriously private life.

Parton, Willadeene. *Smoky Mountain Memories: Stories from the Hearts of the Parton Family*. Nashville, Tenn.: Thomas Nelson, 1996. A collection

of stories about the Parton family by Parton's oldest sister, including rare family photographs.

See also: Atkins, Chet; Blackwell, Otis; Burke, Solomon; Cline, Patsy; Harris, Emmylou; Iglesias, Julio; Kristofferson, Kris; Lynn, Loretta; Nelson, Willie; Paxton, Tom; Perkins, Carl; Ritchie, Jean; Ronstadt, Linda; Stevens, Cat; Summer, Donna; Wynette, Tammy.

Charley Patton

American blues singer, guitarist, and songwriter

Patton is generally regarded as the father of the Mississippi Delta blues. His raspy, hollering vocal style, his unique and varied repertoire of songs, and his innovative percussive guitar playing influenced blues artists who followed.

Born: April, 1891; Edwards, Mississippi
Died: April 28, 1934; Indianola, Mississippi
Also known as: Elder J. J. Hadley; Masked Marvel; Reverend J. M. Gates

Principal recordings

ALBUMS: *King of the Delta Blues: The Music of Charley Patton*, 1991; *Founder of the Delta Blues: 1929-1934*, 1992.

SINGLES: "Banty Rooster Blues," 1929; "Down the Dirt Road Blues," 1929; "I'm Going Home," 1929; "It Won't Be Long," 1929; "Lord I'm Discouraged," 1929; "Mississippi Boweavil Blues," 1929; "Pea Vine Blues," 1929; "Pony Blues," 1929; "Prayer of Death," 1929 (as Elder J. J. Hadley); "Screamin' and Hollerin' the Blues," 1929 (as the Masked Marvel); "Shake It and Break It, but Don't Let It Fall," 1929; "A Spoonful Blues," 1929; "Tom Rushen Blues," 1929; "Elder Greene Blues," 1930; "Going to Move to Alabama," 1930; "Green River Blues," 1930; "Hammer Blues," 1930; "Heart like Railroad Steel," 1930; "High Water Everywhere, Parts I and II," 1930; "I Shall Not Be Moved," 1930; "Jesus Is a Dying-Bed Maker," 1930; "Magnolia Blues," 1930; "Mean Black Cat Blues," 1930; "Mean Black Moan," 1930; "Moon Going Down," 1930; "When Your Way Gets Dark," 1930; "Bird Nest Bound," 1931; "Circle Round the Moon," 1931; "Devil Sent the Rain," 1931; "Dry Well Blues," 1931; "Frankie and Albert," 1931; "Jim Lee Blues, Part I," 1931; "Some Happy Day," 1931; "Some of These Days I'll Be Gone," 1931; "Some Summer Day, Part I," 1931; "You're Going to Need Somebody When You Die," 1931; "Jim Lee Blues, Part II," 1932; "Joe Kirby," 1932; "High Sheriff Blues," 1934; "Jersey Bull Blues," 1934; "Love My Stuff," 1934; "Oh Death," 1934 (with Bertha Lee); "Poor Me," 1934; "Stone Pony Blues," 1934; "Thirty-four Blues," 1934; "Troubled 'bout My Mother," 1934 (with Bertha Lee); "Hang It on the Wall," 1935; "Revenue Man Blues," 1935.

The Life

Charley Patton fit the stereotype of the colorful, itinerant, rakish blues musician of the 1920's. Though married at least six or eight times, and famous for his hot temper and heavy drinking, Patton was a natural, self-taught musical genius. He was a master of many styles of music, and he was also the ultimate entertainer. Nevertheless, Patton was an elusive and mysterious figure. There is only one known Patton photograph. His recording career spanned just five years and fifty-two songs. On those, his lyrics are often illogical or slurred. Patton knew almost every blues musician of his day, and he inexorably influenced all with whom he came in contact.

Patton was a small man, about five feet five inches, and 135 pounds. Though labeled Negro by the classification of the Jim Crow South, he had one Caucasian grandfather and one Native American grandmother. Patton's father moved his large family to work on the Dockey cotton plantation, a large tract of forty square miles that was almost its own self-contained town, and Patton would often return to the area between jaunts for much of his life. The family was not typically poor, however, and Patton likely started learning guitar when he was seven years old. He was talented, and by his early teens he was playing professionally. By the 1920's he was making a good living as a traveling musician of some notoriety.

Patton had no opportunity to record until 1929, when he met H. C. Speir, a record store owner in Jackson, Mississippi, and talent scout for labels looking for artists for "race" records targeted at African American audiences. His first songs sold well—within a year he became the largest-selling blues artist—and twenty-six more were recorded in Grafton, Wisconsin, for Paramount, which specialized in jazz and blues in the 1930's. These songs established Patton's reputation as a recording artist rather than just a live performer. However, the Depression, personal demons, and at least one stint in jail kept Patton from recording again until 1934. These later ten recordings for Vocation/Brunswick in New York betrayed a tired and ill Patton, his singing suffering from having his throat cut during a bar fight in 1933 in Holly Ridge, Mississippi (some say by his wife at the time, Bertha Lee). He died a few months later from heart disease.

The Music

"Pony Blues." Patton recorded his first sides in Richmond, Indiana, on June 14, 1929, for Paramont, and this session was his best work. "Pony Blues," his first recorded song, became a signature piece and the most frequently requested number at live performances. It was also his best-selling record. The most outstanding characteristic of this song was the irrationality of the text. The first and third stanzas talk about horses, but other lyrics deal with such varied themes as trains, depression, and marriage. Such disconnects, while hardly uncommon in the blues, are often elevated to a fine art in Patton's music.

"Down the Dirt Road Blues." A second tune from this session, "Down the Dirt Road Blues," is perhaps Patton's masterpiece. It tells of his frustration with life in the South on the plantation. This song also shows the difficulty of interpreting the Patton canon. Researchers have long debated the contents of the first line of the song. Many say it is "I'm going away to a world unknown," reflecting the doubt and uncertainty of life for African Americans in the rural South. Others say it is "I'm going away to Illinois," reflecting the exodus of African Americans to Chicago during the Depression. Regardless, Patton revived the tune as "Thirty-four Blues" during his last recording session, making it more personal, by mocking a foreman on the Dockey plantation who fired him after Patton stole another man's wife.

"Screamin' and Hollerin' the Blues." Paramont decided that releasing thirteen songs from the same artist at once was not a prudent marketing strategy, so it attributed this song to the Masked Marvel and offered a prize to anyone who could identify the singer. This newspaper campaign apparently was successful. The song, another trademark piece, was played in Patton's favored Spanish tuning (the guitar tuned to an open G-chord, making certain patterns easier to play and allowing for some strings to drone in the background). The song is noted for Patton's typical rhythmic complexity, surprising variations, and shifting accent patterns.

"High Water Everywhere, Parts I and II." In April and May of 1927 was the worst flooding of the Mississippi River in modern history. Perhaps as many as five hundred people died as the waters ravaged seven states. Unlike the dozens of other blues artists who sang about the flood, Patton sang from personal experience. As a witness, Patton painted pictures with his voice of lost property and lost hopes in poignant and vivid terms.

Musical Legacy

Patton had an inestimable impact on the development of the blues. He directly influenced such blues icons as Robert Johnson, Howlin' Wolf, Son House, and Lightin' Hopkins. It was not that other musicians covered his songs or imitated his style (an almost impossible task). Rather, Patton offered fresh instrumental and vocal ideas. A seminal showman, Patton was a source of inspiration to other blues artists who sought his popularity, his success, and his lifestyle. Generations later, Bob Dylan sang "High Water (For Charley Patton)" on his 2001 album *Love and Theft*.

James Stanlaw

Further Reading

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See also: Dylan, Bob; Hooker, John Lee; Hopkins, Lightnin'; House, Son; Howlin' Wolf; Johnson, Robert; Staples, Pops; Turner, Big Joe.

Les Paul

American jazz and swing songwriter and guitarist

Paul invented one of the earliest solid-body electric guitars in 1941, and the Gibson Les Paul remains one of the most played and copied electric guitars. He is widely credited as the inventor of multitrack recording and of such recording techniques as overdubbing, reverb effects, sound-on-sound recording, close miking, and echo and delay sound effects.

Born: June 9, 1915; Waukesha, Wisconsin
Also known as: Lester William Polfus (birth name); Red Hot Red; Rhubarb Red
Member of: Les Paul and His Trio

Principal recordings

ALBUMS (solo): *Les Paul Now!*, 1968; *The Guitar Artistry of Les Paul*, 1971; *Chester and Lester*, 1977 (with Chet Atkins); *Guitar Monsters*, 1978 (with Atkins); *Multi Trackin'*, 1979; *California Melodies*, 2003 (Les Paul and His Trio); *Les Paul and Friends: American Made World Played*, 2005 (with others).

ALBUMS (with Mary Ford): *Hawaiian Paradise*, 1949; *The New Sound*, 1950; *Les Paul's New Sound, Vol. 2*, 1951; *Bye Bye Blues!*, 1952; *The Hit Makers!*, 1953; *Les and Mary*, 1955; *Time to Dream*, 1957; *Lover's Luau*, 1959; *Bouquet of Roses*, 1962; *Warm and Wonderful*, 1962; *Swingin' South*, 1963; *Fabulous Les Paul and Mary Ford*, 1965.

The Life

Les Paul was born Lester William Polfus on June 9, 1915, in Waukesha, Wisconsin. Paul's interest in music began when he took up the harmonica at age eight, but he received little formal music training. He learned to play the guitar and harmonica by listening to Pie Plant Pete on Chicago's WLS radio broadcasts. Appearing as Red Hot Red, Paul performed around his hometown. At age seventeen, Paul played guitar with Rube Tronson's Cowboys and then dropped out of high school to join Wolverton's Radio Band in St. Louis on KMOX with his friend and fellow guitarist Sunny Joe.

Sunny Joe and Paul appeared briefly on KWTO radio in Springfield, Missouri, before moving to Chicago's WBBM radio in 1934. Paul continued playing country music as Rhubarb Red (a name given to him by Sunny Joe) on WJJD radio and playing jazz as Les Paul on WIND radio. Paul's first records in 1936 were issued on the Montgomery Ward label, with him performing as Rhubarb Red.

In 1937 Paul married Virginia Webb, and he formed a trio with Jimmy Atkins and Ernie Newton. In 1938 the trio moved to New York and landed a featured spot with Fred Waring's Pennsylvanians, which gave Paul nationwide exposure on its broadcasts. In 1941 Paul built his first solid-body electric guitar, and he continued to make refinements to his prototype throughout the 1940's. His job with Fred Waring's Pennsylvanians ended in 1941, shortly after he was nearly electrocuted in an accident during a jam session in his basement. After

a long recovery period, Paul moved to Hollywood in 1943, and he took a job as a staff musician at NBC. Later in 1943, Paul was drafted into the Army, and he served in Hollywood as a regular player on the Armed Forces Radio Service. In 1944 Paul was discharged for medical reasons.

Paul's career as a musician nearly came to an end in 1948, when a near-fatal car accident in Oklahoma shattered his right arm and elbow. However, he instructed the surgeons to set his arm at an angle that would allow him to cradle and pick the guitar. After his recovery, Paul and singer and guitarist Colleen Summers (also known as Mary Ford) recorded many hits together, which are among the earliest multitracked pop songs. After Paul's divorce from Webb, he and Ford married; they later had a son and adopted a daughter. In 1952 Paul and Ford performed for the Queen of England. Between 1953 and 1960, Paul and Ford produced their own hit television show, *The Les Paul and Mary Ford at Home Show*.

Les Paul. (CBS/Landov)

Although the hits stopped coming suddenly in the mid-1950's, Paul and Ford continued recording for Columbia Records from 1958 to 1963. Paul and Ford divorced in 1964, and Paul went into semiretirement in the mid-1960's.

Paul returned to performing in 1974, recording a Grammy Award-winning album called *Chester and Lester* with Chet Atkins that was released in 1976. A television documentary in 1980, *The Wizard of Waukesha*, charted his life and revived interest in his career. Between 1984 and 1995, he played weekly at Fat Tuesday's in New York City, and he began giving weekly performances at New York's Iridium Jazz Club in 1996.

The Music

Paul's output includes numerous recordings as a brilliant guitarist in country, jazz, and popular styles, and he was exposed to a wide audience through national radio programs. While his most famous recordings were multilayered hits for the popular music market during the 1950's, his overall recorded output shows his mixture of country and jazz styles with a fluid technique. Paul's musical language and personality includes a hard-swinging jazz style, extremely rapid runs, humorous effects, fluttered and repeated single notes, and sensitive rhythm accompaniments. His contribution to popular music often is centered upon his pioneering work on multitracking and solid-bodied guitars. His equally impressive abilities as a performer and arranger are evident in his numerous recordings.

Blues. Paul's performance at the inaugural Jazz at the Philharmonic concert in Los Angeles on July 2, 1944, is recorded on Verve's *Jazz at the Philharmonic: The First Concert*. In this performance, Paul's witty chase sequence with Cole on "Blues" and his solo playing demonstrate his imaginative melodies and fluid technique. This performance from 1944 shows his early prowess as a jazz player.

"It's Been a Long, Long Time." Paul's association with Bing Crosby at NBC led to this recording on Decca Records, featuring Crosby and Les Paul and His Trio. Paul and Crosby's new arrangement of "It's Been a Long, Long Time" was a number-one

hit in the United States and a popular recording with Americans returning from the war overseas. Paul's sensitive accompaniment to Crosby's singing and his extended solo on this recording foreshadow his style in many of the hits Paul would later have with Ford.

The New Sound. With Crosby's encouragement, Paul began extensive work on creating new recording equipment and techniques. *The New Sound* showcases the new close miking and sound-on-sound disc recording techniques. Paul performed all the parts on this recording, and he acted as arranger, recording engineer, and producer at the same time. *The New Sound* included two big hits for Paul. "Lover" featured eight guitar parts, several parts recorded at half-speed, then played at normal speed to produce fast lines. "Brazil" includes six guitar parts, all played by Paul. The sound-on-sound techniques used in this recording led to Paul's experiments with multitrack tape recordings. Later, in 1957, Ampex built the revolutionary eight-track tape recorders designed by Paul.

"How High the Moon." Paul and Ford had their first number-one hit single with "How High the Moon" in March of 1951. Paul created the recording using twelve overdubbed tracks of Ford's voice and his guitar. The resulting sound included Ford harmonizing with herself and a driving rhythm guitar accompaniment. "How High the Moon" was the first of twenty-eight hit recordings for Les Paul and Mary Ford from 1950 to 1957. Although Paul and Ford continued to record during the late 1950's and early 1960's, popular music became dominated by the new rock-and-roll sound.

Chester and Lester. *Chester and Lester* is among Paul's most successful recordings since his semiretirement in the mid-1960's, and in it Paul and country-great Atkins blend country and jazz improvisation styles. The individual musical personalities of Atkins and Paul are complementary in their performances of jazz standards and of several of Paul's previous hit tunes, including "It's Been a Long, Long Time." Atkins and Paul were given a Grammy Award in 1977 for *Chester and Lester*.

Les Paul and Friends: American Made World Played. This album was recorded in honor of Paul's ninetieth birthday, and it is a musical celebration of his life and of the Gibson Les Paul guitar. This recording features performances by many well-known guitarists, including Sting, Eric Clapton, Peter Frampton, Jeff Beck, and Steve Miller. Paul received two Grammy Award nominations for *Les Paul and Friends: American Made World Played*.

Musical Legacy

In 2003 *Rolling Stone* named Paul the forty-sixth best guitarist of all time. He was inducted into the Rock and Roll Hall of Fame in 1988, and he received the Emmy Lifetime Achievement award in 2004. In 2005 he was inducted into the National Inventors Hall of Fame for his development of electric guitars, and in 2006 he was inducted into National Broadcasters Hall of Fame. He was nominated for two Grammy Awards for his album *Les Paul and Friends: American Made World Played*, and he has received five Grammy Awards (three for instrumental albums, one technical award, and one for lifetime achievement). In 2007 he was awarded the National Medal of Arts.

Paul's musical contribution is apparent in modern recording techniques and modern electric guitars. Revered guitarists in country music (Chet Atkins), in jazz (George Benson, Stanley Jordan), in blues (B. B. King), and in rock styles (Keith Richards, Paul McCartney, Eric Clapton, Jeff Beck) cite Paul as a major influence on their playing and their equipment. While recording equipment has changed since his inventions, Paul's multitrack recording concept paved the way for modern recording technology.

David Steffens

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Lawrence, Robb. *The Early Years of the Les Paul Legacy, 1915-1963*. New York: Hal Leonard, 2008. Chapter one includes a detailed description of Paul's contributions to recording and performance. Chapters two through nine provide a detailed description of the many Gibson early solid-body electric guitars and the Les Paul model guitars produced between 1952 and 1963.

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See also: Atkins, Chet; Beck, Jeff; Clapton, Eric; King, B. B.; Loesser, Frank; Page, Jimmy; Sting; Van Halen, Eddie; Watson, Doc.

Luciano Pavarotti

Italian classical and opera singer

A celebrated tenor, Pavarotti had leading roles in Italian operas. With his wide-ranging appeal, he introduced opera, through recordings and live television performances, to millions of people with little previous exposure to opera.

Born: October 12, 1935; Modena, Italy
Died: September 6, 2007; Modena, Italy

Also known as: King of the High C's
Member of: Three Tenors

Principal works

OPERATIC ROLES: Rodolfo in Giacomo Puccini's *La Bohème*, 1961; Edgardo in Gaetano Donizetti's *Lucia di Lammermoor*, 1965; Tebaldo in Vincenzo Bellini's *I Capuleti e I Montecchi*, 1966; Tonio in Donizetti's *La Fille du Régiment*, 1966; Duke of Mantua in Giuseppe Verdi's *Rigoletto*, 1971; Arturo in Bellini's *I puritani*, 1973 (*The Puritan*); Alfredo in Verdi's *La Traviata*, 1978; Rodolfo in Verdi's *Luisa Miller*, 1978; Mario Cavaradossi in Puccini's *Tosca*, 1978; Gustavus III in Verdi's *Un ballo in maschera*, 1982 (*A Masked Ball*); Ernani in Verdi's *Ernani*, 1983; Italian Singer in Richard Strauss's *Der Rosenkavalier*, 1986; Manrico in Verdi's *Il trovatore*, 1988; Radames in Verdi's *Aida*, 1989; Nemorino in Donizetti's *L'elisir d'amore*, 1990; Rodolfo in Verdi's *Luisa Miller*, 1991; Des Grieux in Jules Massenet's *Manon*, 1993; Calàf in Puccini's *Turnadot*, 1997.

Principal recordings

ALBUMS (solo): *Arias*, 1990; *Luciano Pavarotti*, 1990; *Amore: Romantic Italian Love Songs*, 1992; *Ti Amo: Puccini's Greatest Love Songs*, 1993; *Luciano Pavarotti—Nessun Dorma (Arias and Duets)*, 2001; *Ti Adoro*, 2003.

ALBUMS (with the Three Tenors): *Carreras, Domingo, Pavarotti: The Three Tenors in Concert*, 1990; *The Three Tenors*, 1997; *The Three Tenors Christmas*, 2000; *Romantic Arias*, 2002; *Romantic Tenors*, 2002.

The Life

Luciano Pavarotti (lew-CHYAH-noh pah-vah-ROHT-tee) was born to Fernando and Adele Pavarotti. Fernando was a baker in his native Modena and an accomplished tenor. Well into his eighties, Fernando was still hired by locals to sing at weddings, funerals, and other milestone events. Adele was fully supportive of her son's development as an operatic tenor. Nevertheless, his parents, realizing the uncertainties of pursuing an operatic career, encouraged their son, following his graduation from secondary school, to enter Modena's teacher-training institution to earn a teaching license. At age twenty, teaching license in

hand, he taught for two years in a local elementary school. Pavarotti's ability to acquaint audiences new to opera about the medium was perhaps attributable to his early training as a teacher.

Despite his meteoric rise to prominence, the genial Pavarotti was unfailingly patient and polite throughout his career. It was his personality as well as his extraordinary voice that drew people, even those with little previous exposure to opera, to his concerts. When he lost his battle with pancreatic cancer in 2007, the world mourned his death.

The Music

Teaching in a Modena elementary school from 1955 until 1957, Pavarotti continued the voice training that he had pursued since he was four, commuting regularly to nearby Mantua for instruction in singing. This training helped him to learn operatic roles and to develop and preserve his voice. Many tenors strain their voices so that their careers are shortened, but Pavarotti's voice remained strong from the 1960's through the 1980's, although his high notes began to waver in the 1990's. Illness forced his retirement in 2004. His upper range won him the nickname the King of the High C's.

Luciano Pavarotti. (AP/Wide World Photos)

La Bohème. Pavarotti's operatic career began in earnest when, as a result of his winning the Concorso Internationale in 1961, he was cast as Rodolfo in Giacomo Puccini's *La Bohème* at the Teatro Municipale in Reggio, Emilia. He again performed this role in his operatic debut at London's Covent Garden two years later, then in his debuts at the San Francisco Opera Company in 1967 and at the Metropolitan Opera in New York the following year.

Bringing Opera to the Masses. Some critics have complained that Pavarotti confined his operatic singing to roles in Italian opera and to bel canto pieces in Italian, suggesting that he was somewhat indolent. Such reservations do not diminish Pavarotti's wide-ranging appeal and his ability to educate people about opera, especially those who had had little exposure to it.

Opera worldwide had a much smaller following before Pavarotti became an international operatic figure in the 1960's and 1970's. Not only did he perform to huge audiences throughout the world, but also he produced recordings of twenty-two operas between 1966 and 1980, ten of them with the Australian coloratura soprano Joan Sutherland.

Pavarotti's participation in some of the early live television performances of operas made him a pioneer in performing opera in this medium. For the first of these live performances in 1977, Pavarotti returned to the role that marked his earlier operatic debuts, that of Rodolfo in *La Bohème*.

Through his television performances and recordings, Pavarotti reached audiences approaching a billion people. With his magnetic appeal, often his personal appearances had to be staged in huge stadiums rather than in such theaters as the Metropolitan Opera House, with its seating capacity of about four thousand.

The Three Tenors. In the 1980's, Pavarotti helped conceive of the Three Tenors project, in which he and two other renowned tenors,

Plácido Domingo and José Carreras, toured the world, bringing opera to the masses. The first of these concerts was part of the activities associated with soccer's World Cup, but the performances proved to be so popular that the three principals continued them for several years and also produced recordings and videos that sold millions of copies.

Popular Concerts. After having played the role of a sexy opera singer in the feature film *Yes, Giorgio* (1982), Pavarotti began staging popular concerts with such rock stars as Elton John, Sting, and Bono for the benefit of Pavarotti and Friends, a charitable foundation that he had established. His last performances at the Metropolitan Opera, where he had sung in 379 performances, were in 2004, when he sang the leading tenor role in several successive performances of Giacomo Puccini's *Tosca*.

Musical Legacy

Pavarotti's greatest legacy was bringing opera to millions of people who had not been exposed to it previously or who, having been exposed to it, did not like or appreciate it. It was the force of his personality—warm, genial, and sincere—that won over the audiences for whom he sang.

R. Baird Shuman

Further Reading

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Rudas, Tibor. *Three Tenors in Concert, 1994*. San Francisco: Collins, 1994. An account of the performances by the three tenors and of the sites of their concerts by the man who helped create the Three Tenors phenomenon and arranged the sites for their presentations.

See also: Bono; Caruso, Enrico; Domingo, Plácido; John, Sir Elton; Puccini, Giacomo; Sinatra, Frank; Sting; Sutherland, Dame Joan.

Tom Paxton

American folksinger, guitarist, and songwriter

Known for his topical and satiric songs that have retained their relevance, Paxton was a major contributor to the development of the folk-music scene in the 1960's.

Born: October 31, 1937; Chicago, Illinois
Also known as: Thomas Richard Paxton (full name)
Member of: Chad Mitchell Trio

Principal recordings

ALBUMS: *Ramblin' Boy*, 1964; *Ain't That News*, 1965; *Outward Bound*, 1966; *Morning Again*, 1968; *The Things I Notice Now*, 1969; *Number Six*, 1970; *How Come the Sun*, 1971; *Peace Will Come*, 1972; *New Songs for Old Friends*, 1973; *Children's Song Book*, 1974; *Something in My Life*, 1975; *Saturday Night*, 1976; *New Songs from the Briarpatch*, 1977; *Heroes*, 1978; *Up and Up*, 1979; *The Paxton Report*, 1980; *Bulletin*, 1983; *Even a Gray Day*, 1983; *The Marvelous Toy and Other Gallimaufry*, 1984; *One Million Lawyers . . . and Other*

Disasters, 1985; *And Loving You*, 1986; *Balloon-Aloon-Aloon*, 1987; *Politics Live*, 1988; *It Ain't Easy*, 1991; *A Child's Christmas*, 1992; *Peanut Butter Pie*, 1992; *Suzy Is a Rocker*, 1992; *Wearing the Time*, 1994; *A Car Full of Songs*, 1997; *Goin' to the Zoo*, 1997; *I've Got a Yo-Yo*, 1997; *A Car Full of Fun Songs*, 1999; *Fun Animal Songs*, 1999; *Fun Food Songs*, 1999; *Under American Skies*, 2001; *Looking for the Moon*, 2002; *Your Shoes, My Shoes*, 2002; *Best of Friends*, 2004.

The Life

Thomas Richard Paxton was born to Burt and Esther Paxton on October 31, 1937, in Chicago, Illinois. The family moved to Arizona and then to Bristow, Oklahoma, in 1948, where his father soon died of a stroke. He was young when he discovered his love of music, and he was first given a ukulele and then a guitar while still in his teens.

Paxton studied drama at the University of Oklahoma. While in college, he became interested in folk music, listening to songs by Woody Guthrie and the Weavers. He sang in a folk group during his college years. Paxton graduated from the University of Oklahoma in 1959, and soon after he joined the Army. He was stationed at Fort Dix, in New Jersey, and while there he had the opportunity to explore New York City's Greenwich Village and its growing folk-music scene. After his honorable discharge from the Army, he remained in New York City, performing at such places as the Gaslight Café and the Bitter End. He met his wife, Midge, in 1963 at the Gaslight, and they were married the same year.

Throughout the 1960's and 1970's, Paxton performed across the United States and England, in coffeehouses and on college campuses. His songs were widely covered by other artists, including Judy Collins, John Denver, and Peter, Paul, and Mary.

During the 1980's and 1990's, Paxton began writing children's music, recording nine albums for children, and writing children's books, publishing sixteen children's books.

In 2000 Paxton returned to writing political and topical music. He was nominated for a Grammy Award in 2002 for his children's album *Your Shoes, My Shoes* and in 2003 for *Looking for the Moon* in the Best Contemporary Folk Album category. He received a Lifetime Achievement Award from the American Society of Composers, Artists, and Publishers (ASCAP), and he was honored by the British Parliament on January 22, 2007. Paxton and his wife, who have two daughters and three grandsons, settled in Alexandria, Virginia.

The Music

Although Paxton played in the musical group called the Travelers while still in college, his musical career began when he was in the Army, stationed at Fort Dix. He began traveling regularly to Greenwich Village, where he became acquainted with some of the emerging talents of the folk revival, including Bob Dylan and Phil Ochs. Paxton was briefly a member of the Chad Mitchell Trio, and he was the first songwriter for folk music producer Milt Okun's company, Cherry Lane Music Publishing. Paxton's songs range from singalong standards such as "Bottle of Wine" and "Rambling Boy," to war-protest songs such as "Jimmy Newman" and "My Son John," to satiric songs such as "What Did You Learn in School Today?," to serious topical songs such as "On the Road to Srebrenica" and "The Bravest."

"Ramblin' Boy." In the early 1960's, while working at the Gaslight, Paxton wrote three songs between sets one night. By his admission, the first and the third of the songs were not good. However, the one in the middle was "Ramblin' Boy," a song he recorded first in 1964 for Electra Records. In 1964 Paxton sang "Ramblin' Boy" with Pete Seeger on Seeger's television show, *Rainbow Quest*. This is perhaps Paxton's best-known song.

"Last Thing on My Mind." Paxton included this song on his first album for Elektra Records, and it was popular with performers and with audiences. After his first recording of "Last Thing on My Mind" in 1964, it was recorded more than thirty times by other artists, including Judy Collins in 1964; the Kingston Trio and Peter, Paul, and Mary in 1965; the Seekers in 1966; Porter Wagoner and Dolly Parton in 1967; and José Feliciano in 1968. Shortly after this song was released, Paxton embarked on his first tour of England, where he achieved a great deal of popularity. Over the years, he toured England some forty times to enthusiastic audiences.

Short Shelf-Life Songs. Paxton has written and performed what he terms "short shelf-life songs."

These are topical pieces, written in response to events of the day. These songs tend to be humorous but pointed: for example, in 1965, during the Vietnam War, he wrote and performed "Lyndon Johnson Told the Nation," a song that satirized the U.S. policy in Vietnam. In 2006 Paxton rewrote this song as "George W. Told the Nation" to mock George W. Bush as the instigator of the war in Iraq. Another such song was "The Ballad of Spiro Agnew," written to satirize Richard Nixon's vice president, and it was covered by John Denver in 1969. Like Seeger, Paxton used such topical songs to call attention to what he perceived as social injustice and to demonstrate the absurdity of modern life.

Musical Legacy

Paxton was a founding member of the folk-rock movement of the 1960's. He continued to perform acoustic music long after others in the genre had turned to electric instruments. Paxton was influenced by such singers as Seeger, Woody Guthrie, Burl Ives, and John Hurt; his influence on his fellow musicians extends across generations. John Denver, Judy Collins, Ani DeFranco, and Holly Near are just a few artists who have found expression in Paxton's music. Perhaps his greatest contribution to his genre was his demonstration that folk music could embrace newly written music as well as traditional songs.

Diane Andrews Henningfeld

Further Reading

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Hood, Phil. *Artists of American Folk Music: The Legends of Traditional Folk, the Stars of the Sixties, the Virtuosi of New Acoustic Music*. New York: Quill, 1986. Hood profiles the major American folksingers from 1950 through 1986, and he includes a chapter on Paxton.

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Paxton, Tom. *The Honor of Your Company*. New York: Cherry Lane Publishing, 2000. This idiosyncratic autobiography is filled with anecdotes, and it includes photographs and lyrics to many of Paxton's songs.

_____. *Wearing the Time*. New York: Cherry Lane Publishing, 1994. This book is a companion to Paxton's album of the same name. It includes words, music, and guitar arrangements to twelve of Paxton's songs as well as his own commentary about the music.

See also: Collins, Judy; Copland, Aaron; Denny, Sandy; Denver, John; Dylan, Bob; Guthrie, Woody; Parton, Dolly; Seeger, Pete; Watson, Doc.

Carl Perkins

American rockabilly singer, guitarist, and songwriter

Perkins was one of the first to link country and western, rhythm and blues, hillbilly, and rock and roll into the rockabilly style.

Born: April 9, 1932; Tiptonville, Tennessee
Died: January 19, 1998; Jackson, Tennessee
Also known as: Carl Lee Perkins (full name)

Principal recordings

ALBUMS: *Dance Album*, 1957; *Whole Lotta Shakin'*, 1958; *On Top*, 1969; *Boppin' the Blues*, 1970; *Brown Eyed Handsome Man*, 1972; *My Kind of Country*, 1973; *From Jackson Tennessee*, 1977; *Country Soul*, 1979; *Disciple in Blue Suede Shoes*, 1984; *Sweeter than Candy*, 1984; *Born to Rock*, 1990; *Carl Perkins and Sons*, 1993; *Take Me Back*, 1993; *King of Rockabilly*, 1995; *Go Cat Go*, 1996; *All Shook Up*, 1996; *Turn Around*, 1998.

SINGLES: "Gone Gone Gone," 1955; "Blue Suede Shoes," 1956; "Boppin' the Blues," 1956; "Honey Don't," 1956; "Everybody's Tryin' to Be My Baby," 1957; "Glad All Over," 1958.

The Life

Carl Lee Perkins was one of three sons, along with Jay and Clayton, of poor sharecroppers Fonie "Buck" Perkins and Louise Brantley. Perkins picked cotton as a youngster, and he was influenced by the gospel and blues music sung by the black workers. When he was seven years old, his father built him a guitar out of a cigar box, and Perkins became proficient at playing. As a teen, Perkins formed a band with his brothers, and they performed at local clubs, even though the Perkins family continued to sharecrop. As an adult, Perkins worked as a baker. He married Valda Crider in 1953, and they had three sons and a daughter.

In 1955 Perkins signed a recording contract with Sun Records and toured with Elvis Presley and Johnny Cash. Perkins's song "Blue Suede Shoes," released in 1956, became a hit, and Perkins was invited to New York to perform on national television shows. On the drive north, he was seriously injured in an automobile accident that incapacitated him for months.

Carl Perkins. (Hulton Archive/Getty Images)

Perkins began to drink heavily, and though he had some minor hits, his career never regained momentum. He toured and recorded with Cash for ten years and eventually recovered from his alcoholism. In the mid-1970's he formed C. P. Express with two of his sons and started his own record label, Suede. He also owned two restaurants and established a child-abuse-prevention center. A throat cancer survivor in the early 1990's, Perkins died following a succession of strokes in 1998.

The Music

A performer from the mid-1940's until his death, Perkins was known for his dynamic guitar playing and for his ability to write simple, catchy tunes. Most of his best-known songs, however, were bigger hits for other artists. Though an important figure as the first white musician to cross over from pure country to rhythm and blues and pop rock with a style known as rockabilly, Perkins was more widely admired in England than in the United States. Unlike more famous artists (such as Presley, Cash, Roy Orbison, and Jerry Lee Lewis) who were able to capitalize on a switch to rock and roll as the rockabilly trend died, Perkins never really outgrew his country roots.

"Blue Suede Shoes." Featuring a rock-oriented opening salvo, this was Perkins's first and only Top 40 hit. The song in 1956 reached number two on the *Billboard* jukebox chart, hit number one on the country chart, and became Sun Records' first million-seller. Based on an incident Perkins witnessed while performing at a honky-tonk bar, it became his signature tune (he afterward sported blue suede shoes onstage) and gave its name to Perkins's Tennessee restaurants and his record label (both called Suede). Presley had a hit with his cover of the song while Perkins was recovering from his near-fatal traffic accident.

"Glad All Over." This was one of the last recordings Perkins cut for Sun Records, along with "Right String Baby (But the Wrong Yo-Yo)," before moving to Columbia Records. A minor hit for the rockabilly star, it was one of a number of Perkins songs performed by his longtime admirers the Beatles during their 1963 live appearances on the BBC (although not the song with the identical title that became a hit for the Dave Clark Five). During a 1964 British tour, Perkins met the Beatles and was pres-

ent at sessions when they recorded five of his songs. Capable of vocally duplicating the rockabilly sound, George Harrison was a particular fan of Perkins's work, and Paul McCartney once claimed Perkins was the Beatles' greatest influence.

"Daddy Sang Bass." This autobiographical tune mentions Perkins's hardscrabble upbringing as a sharecropper, when hard times were relieved by family musical get-togethers. Cash recorded the song on his 1968 album *Hello, I'm Johnny Cash*. As a single, "Daddy Sang Bass" rose to number one on the country charts and did well on popular charts. Other artists, including Lewis, the Statler Brothers, and Flatt and Scruggs also covered the tune.

"Let Me Tell You About Love." A rockabilly-flavored tune extolling the virtues of love by comparing a current love to famous lovers of history (Adam and Eve, Samson and Delilah, Bonaparte and Josephine, Romeo and Juliet), this was cowritten by Perkins and Wynona Judd. Perkins was featured on guitar on the song, which appeared on the Judds' 1989 *River of Time* album. The single of "Let Me Tell You About Love" made it to number one on country charts.

"Silver and Gold." Cowritten by Perkins and his sons, Greg and Stan, this song has religious undertones woven among themes that stress the importance of true love and making each moment count. Recorded by Dolly Parton on her 1991 number-one country album *Eagle When She Flies*, the single of "Silver and Gold" reached number fifteen on country charts. It was also reprised on Parton's 1996 compilation album, *I Will Always Love You, and Other Greatest Hits*.

Musical Legacy

Of incalculable influence on songwriters, singers, and guitarists, Perkins had an impact on the early style of the Beatles, the Rolling Stones, and other groups in England. Through his example as songwriter and performer, he also contributed to the development of such domestic stars as Presley, Orbison, Cash, and Lewis, all of whom surpassed Perkins in popularity. He was inducted into the Rock and Roll Hall of Fame in 1987. Perkins left an important nonmusical legacy: the Carl Perkins Center for the Prevention of Child Abuse.

Jack Ewing

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See also: Cash, Johnny; Harrison, George; Jefferson, Blind Lemon; Lewis, Jerry Lee; Monroe, Bill; Orbison, Roy; Presley, Elvis; Twitty, Conway; Vincent, Gene.

Itzhak Perlman

Israeli classical violinist

A leading violin virtuoso, Perlman is noted for his dedication to teaching, his active promotion of the Jewish klezmer music tradition, and his support for the rights of the disabled.

Born: August 31, 1945; Tel Aviv, Palestine (now Israel)

Principal recordings

ALBUMS: *Paganini: Caprices for Violin*, 1965; *Paul Hindemith: Sonata for Violin and Piano in E-flat*

Major, Op. 11, 1965; *Bach: Concerto for Violin No. 1 in A Minor*, 1974; *Beethoven: Sonata for Violin and Piano No. 4 in A Minor, Op. 23*, 1974; *Beethoven: Violin Concerto in D Major, Op. 61*, 1980; *Sir Edward Elgar: Concerto for Violin in B Minor, Op. 61*, 1981; *Brahms: Sonata for Violin and Piano No. 2 in A Major, Op. 100*, 1983; *Mozart: Concerto for Violin No. 2 in D Major*, 1985; *Sergei Prokofiev: Love for Three Oranges, March in B Minor, Op. 33*, 1990; *Tchaikovsky: Violin Concerto in D Major, Op. 35*, 1990; *Debussy: Petite Suite for Piano, No. 3, Four Hands*, 1992; *Mendelssohn: Songs Without Words*, 1992; *Dvořák: Romance for Violin and Orchestra in F Minor, Op. 11*, 1993; *Felix Mendelssohn: Violin Concerto in E Minor, Op. 64*, 1993; *Bits and Pieces*, 1994; *Beethoven: Kreutzer Sonata/Franck: Violin Sonata*, 1999; *Brahms: Violin Sonatas*, 1999; *Bach: Violin Concertos*, 2002; *Classic Perlman: Rhapsody*, 2002; *Dvořák: Violin Concertos*, 2003.

The Life

Itzhak Perlman (IHT-zahk PURL-mahn) was born on August 31, 1945, to barber Chaim Perlman and his wife Shoshana. Permanently paralyzed by polio at the age of four, Perlman developed his musical inclinations in the violin studio of Ryvka Goldgart at the Schulamit Conservatory in Tel Aviv. In 1958 he was the winner of a talent-search competition, which led to an appearance in the United States on the televised *Ed Sullivan Show*. After emigrating to New York in the same year, Perlman enrolled in the pre-college program at the Juilliard School, working with Ivan Galamian and Dorothy DeLay.

Perlman had his Carnegie Hall debut in 1963, performing Henryk Wieniawski's Violin Concerto No. 1 (1853). In 1964 he won first prize in the Levintritt Competition, marking the start of an international career as violinist, conductor, and teacher. Since that time, he has performed with every major orchestra throughout the world, returning for soloist appearances in tours with his homeland orchestra, the Israel Philharmonic, in 1987, 1990, and 1994. He has collaborated with performers and conductors, such as Vladimir Ashkenazy, Martha Argerich, Pinchas Zukerman, Isaac Stern, John Williams, Daniel Barenboim, Seiji Ozawa, and Zubin Mehta.

In recognition of his recordings, Perlman received fifteen Grammy Awards, for Best Classical Performance, Instrumental Soloist or Soloists (with Orchestra) in 1977, two in 1980, 1981, 1982, 1987, 1990, and 1995; Best Classical Performance, Instrumental Soloist or Soloists (without Orchestra) in 1980; Best Chamber Music Performance in 1978, 1980, 1981, and 1987; Best Chamber Music or Other Small Ensemble Performance in 1990; and Best Classical Album in 1978. In 1995, in celebration of Perlman's fiftieth birthday, EMI released a set of twenty compact discs entitled *The Itzhak Perlman Collection*.

Perlman has been recognized with a range of awards and honors throughout his career. In 1981 he was named Musician of the Year by Musical America. In 1986 and 2000 he was honored with a Medal of Liberty from President Ronald Reagan and a National Medal of Arts from President Bill Clinton. His fiftieth birthday was celebrated with a festival in London entitled The Definitive Perlman Experience, during which Perlman performed four concerts at the Royal Festival Hall. In 2003 he received a Kennedy Center Honor; and in 2005 the Juilliard School presented him an honorary doctorate and a centennial medal at the school's hundredth commencement ceremony. Perlman also holds honorary doctorates from Harvard University, Yale University, Brandeis University, Roosevelt University, Yeshiva University, Hebrew University, Brown University, and Columbia University. Perlman, his wife Toby, and their five children settled in New York.

The Music

Repertoire and Recordings. Perlman has performed or recorded the majority of sonatas and concerti within the standard violin repertoire; chamber works such as the trios of Johann Sebastian Bach, Ludwig van Beethoven, and Peter Ilich Tchaikovsky; traditional Jewish klezmer melodies; and other collaborative projects, such as the violin solos for John Williams's Academy Award-winning film *Schindler's List* (1994). Highlights of his recorded repertoire include the complete violin sonatas of Bach (a collaboration with Zukerman and Barenboim) and Johannes Brahms (a collaboration with Ashkenazy), and a collaboration with Argerich featuring Beethoven's *Kreutzer* sonata

(1802) and César Franck's Sonata in A Major (1886).

Perlman has recorded solo, concerto, and chamber music primarily for EMI Music, but he has also recorded for Deutsche Grammophon, Sony Classical, Angel Records, and RCA Victor Records. In 1995 he was named EMI Artist of the Year.

Conducting. As a conductor, Perlman has collaborated with orchestras such as the Berlin Philharmonic, the London Philharmonic, the Concertgebuow Orchestra, the Israel Philharmonic Orchestra, the Chicago Symphony, the New York Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony, the New World Symphony, the Toronto Symphony, the Philadelphia Orchestra, the National Symphony Orchestra, the Houston Symphony, the Pittsburgh Symphony, and the English Chamber Orchestra. From 2001 to 2005, he appeared regularly as principal guest conductor of the Detroit Symphony Orchestra, and from 2002 to 2004 he served as music adviser to the St. Louis Symphony.

Itzhak Perlman. (AP/Wide World Photos)

Teaching. Perlman has placed a heavy emphasis on teaching as an integral part of his career. For fifteen years (1975-1990), he taught at the Brooklyn College Conservatory of Music. In 1999 he joined the strings faculty of the Juilliard School, teaching violin performance and coaching chamber music. In 2003 he was appointed to the Dorothy Richard Starling Chair of Violin Studies at the Juilliard School. Perlman has also taught and conducted as artist-in-residence at the Perlman Music Program since its inception in 1995. Founded by his wife and based in Shelter Island, New York, the six-week summer program attracts pre-college applicants from around the United States.

Musical Legacy

Perlman will perhaps best be remembered for his love of the violin and in performance transmitting that joy to nonspecialist audiences. He has established a connection with popular culture through television appearances on *The Late Show with David Letterman, Sesame Street, The Tonight Show with Jay Leno*, and *Live from Lincoln Center*. He also received four Emmy Awards for special programs produced in conjunction with the Public Broadcasting System (PBS): *Perlman in Russia* (Outstanding Classical Program in the Performing Arts, 1992), *The Dvoňák Concert from Prague: A Celebration* (Outstanding Individual Achievement in Cultural Programming, 1994), *Itzhak Perlman: In the Fiddler's House* (Outstanding Cultural Music-Dance Program, 1996), and *Itzhak Perlman: Fiddling for the Future* (Outstanding Classical Music-Dance Program, 1999).

Perlman's active promotion of the tradition of klezmer music, a Yiddish musical style based on Jewish spiritual, dance, and folk melodies, is another legacy. He has helped preserve this tradition by performing and recording with some of the leading klezmer groups in the United States, including the Klezmatics, the Klezmer Conservatory Band, the Andy Statman Klezmer Orchestra, and Brave Old World. Finally, Perlman has become an effective role model for persons with disabilities in achieving excellence despite, or perhaps even because of, his confinement to a wheelchair.

Siu-Yin Mak

Further Reading

Katims, Milton, and Virginia Katims. *The Pleasure Was Ours: Personal Encounters with the Greats, the Near-Greats, and the Ingrates*. Mill Valley, Calif.: Vision Books, 2004. A series of personal interviews with musical artists (among them violinist Jascha Heifetz, composer Igor Stravinsky, and cellist Pablo Casals) includes a profile of Perlman.

Roth, Henry. *Violin Virtuosos: From Paganini to the Twenty-first Century*. Los Angeles: California Classics Books, 1997. This resource contains biographical information about violin virtuosos, including Perlman. It also includes performance and recording evaluations made by the author.

Swan, Annalyn. "Itzhak Perlman: Top Fiddle." *Newsweek* 95, no. 15 (1980): 62-72. In a wide-ranging interview with Perlman, the violinist offers insights into his career and offers his opinion on the work of other violinists.

See also: Argerich, Martha; Ashkenazy, Vladimir; Barenboim, Daniel; Chung, Kyung-Wha; Debussy, Claude; Heifetz, Jascha; Hindemith, Paul; Previn, Sir André; Prokofiev, Sergei; Stern, Isaac; Williams, John.

Oscar Peterson

Canadian jazz composer, pianist, and singer

Peterson's pianistic style was characterized by its hard-driving swing and by its virtuosity, as he transferred techniques of his classical training to the jazz idiom.

Born: August 15, 1925; Montreal, Quebec, Canada
Died: December 23, 2007; Mississauga, Ontario, Canada
Also known as: Oscar Emmanuel Peterson (full name)

Principal recordings

ALBUMS: *Evening with Oscar Peterson*, 1950; *Oscar Peterson Plays Pretty*, 1950; *Oscar Peterson Piano Solos*, 1950; *Oscar Peterson Plays Cole Porter*, 1951; *Oscar Peterson Quartet*, 1952; *Oscar Peterson Plays Count Basie*, 1955; *The Oscar Peterson Trio*, 1956; *The Oscar Peterson Trio at the Stratford Shakespearean Festival*, 1956; *Ben Webster Meets Oscar Peterson*, 1959; *The Jazz Soul of Oscar Peterson*, 1959; *Oscar Peterson Plays the Cole Porter Song Book*, 1959; *Oscar Peterson Plays the Duke Ellington Song Book*, 1959; *Very Tall*, 1961 (with Milt Jackson); *Affinity*, 1962; *Night Train*, 1962; *Canadiana Suite*, 1964; *Blues Étude*, 1965; *With Respect to Nat*, 1965; *On a Clear Day (You Can See Forever)*, 1967; *My Favorite Instrument*, 1968; *Hello, Herbie*, 1969 (with Herbie Ellis); *Motions and Emotions*, 1969; *Oscar's Choice*, 1970; *Great Connection*, 1971 (with Niels-Henning Ørsted Pedersen); *Reunion Blues*, 1971 (with Jackson); *The Trio*, 1973; *Oscar Peterson and Dizzy Gillespie*, 1974; *Oscar Peterson and Roy Eldridge*, 1974; *The Personal Touch*, 1980; *Tribute to My Friends*, 1983; *Two of the Few*, 1983 (with Jackson); *Time After Time*, 1986; *The More I See You*, 1995; *Oscar and Benny*, 1998 (with Benny Green).

WRITINGS OF INTEREST: *A Jazz Odyssey: My Life in Jazz*, 2002 (autobiography).

The Life

Oscar Emmanuel Peterson was born in Montreal, one of five children of Daniel and Olivia John Peterson, both of whom had immigrated to Canada from the West Indies. Like his other siblings, Peterson began classical piano lessons with his father at an early age. He went on to study piano with Lou Hooper and then with Hungarian pianist Paul Alexander de Marky. At age fourteen, Peterson won an amateur competition sponsored by the Canadian Broadcasting Company, and soon afterward he began playing for a weekly radio show. In his late teens, he became the only black member of the Johnny Holmes Orchestra, an immensely popular group that toured both Canada and the United States. By 1945 he was also leading a trio of his own at Montreal's Alberta Lounge.

In September, 1949, Peterson debuted at Carnegie Hall with Norman Granz's Jazz at the Philharmonic. He joined Jazz at the Philharmonic the next year, and at that time Granz managed Peterson's career, organizing concert dates and producing albums on his Verve and Pablo labels. Beginning in

1950, Peterson toured extensively with Jazz at the Philharmonic, visiting locations across the United States as well as in Europe and Japan. He first appeared in a duo with bassist Ray Brown, then he formed the Oscar Peterson Trio in 1952 with the addition of guitarist Irving Ashby. Ashby was succeeded on guitar first by Barney Kessel (1952-1953) and then by Herb Ellis (1953-1958). The trio continued to play and tour with Jazz at the Philharmonic, appearing with such leading musicians as Ella Fitzgerald, Dizzy Gillespie, and Roy Eldridge. They also recorded regularly on Granz's Verve label. When Ellis left the trio in 1958, Peterson and Brown altered the composition of the group by adding drummer Ed Thigpen (1959-1965). During this time, Peterson, Brown, and Thigpen also ran the Advanced School of Contemporary Music in Toronto (1960-1964), established for the purpose of teaching jazz to young people. After Thigpen left the trio in 1965 and Brown in 1966, Peterson performed with various personnel before turning his focus to solo performance in the early 1970's. From the mid-1970's until his death in 2007, Peterson continued to perform and record, appearing with symphony orchestras, with small combos, or unaccompanied.

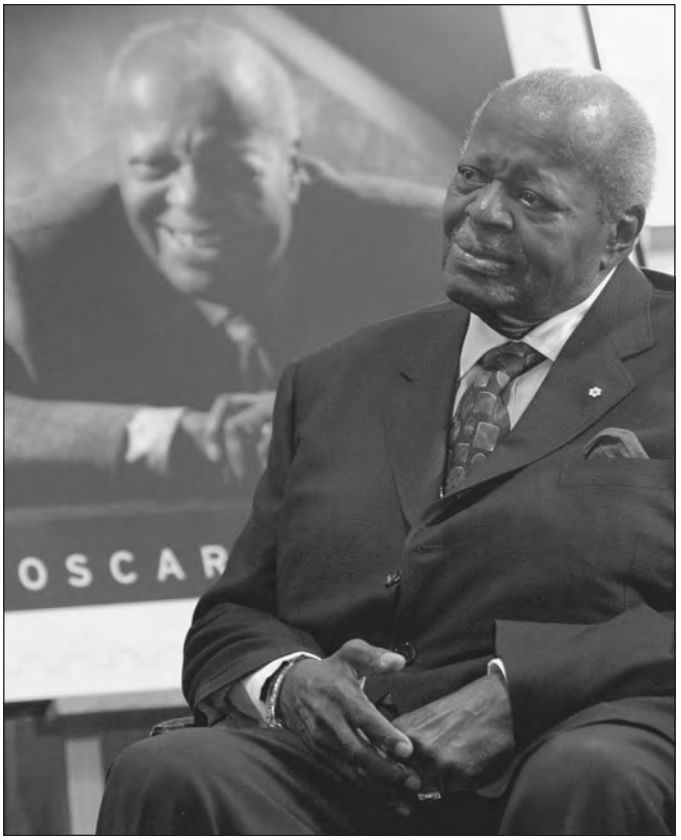
The Music

While Peterson was influenced by pianists such as Art Tatum and Nat King Cole, he developed an individual style rooted equally in the blues and in his complete mastery of the instrument. While his amazing speed and his wealth of thematic invention sometimes overwhelmed critics, he remained a popular jazz pianist with audiences. Peterson was praised for his melodic ideas, his virtuosity, his rhythmic drive, and his control. His playing was both subtle and technically superb, whether he was performing as accompanist, with his trio, or as a soloist. Peterson also composed several large-scale works, the most famous of which is his *Canadiana Suite* (1964).

The Oscar Peterson Trio at the Stratford Shakespearean Festival. Peterson made this live recording on August 8, 1956, at the Stratford Shakespearean Festival with Brown on bass and Ellis on guitar. One of Peterson's most popular albums, *The Oscar Peterson Trio at the Stratford Shakespearean Festival* documents an exciting live performance before an attentive and enthusiastic crowd. Ellis referred to the album as one of the best recorded representations of the trio in performance. The album includes exquisite arrangements, such as "Noreen's Nocturne" and "Fifty-second Street Theme." The latter tune presents an artful arrangement of the Thelonious Monk standard at an exceedingly fast tempo, with scorching solos by Ellis and Peterson. Another highlight of the album is "How High the Moon," which features Brown and includes masterful solos by Ellis and Peterson. Also notable are the renditions "Swinging on a Star," "Love You Madly," and "How About You?"

Ben Webster Meets Oscar Peterson. This album is one in a series of Peterson's masterful collaborations with leading jazz artists, including Louis Armstrong, Count Basie, Ella Fitzgerald, Stan Getz, and Lionel Hampton. The recording is the fourth the tenor saxophonist and Peterson made together on Verve. While the earlier recordings included guitar, this one features Peterson's new trio configuration with Thigpen on drums joining Brown on bass. *Ben Webster Meets Oscar Peterson* features slow tempi in swinging rhythms, more in keeping with Webster's typical style than with Peterson's lightning-fast playing. Note, for example, the opening track, "The Touch of Your Lips," a beautiful ballad that is a perfect vehicle for Webster's rich sound and elegant solos. However, Peterson and his trio are at home in slow tempi as well as fast, and "The Touch of Your Lips" demonstrates their perfect accompaniment to Webster, as well as engaging solos by both Peterson and Brown. The subtlety and beauty of Webster's playing comes through on the album's other ballads, including swinging versions of "Bye-bye Blackbird" and "This Can't Be Love."

Oscar Peterson Plays the Cole Porter Song Book. This recording is one of nine song book albums Peterson made with Brown and Thigpen in 1959 (among the others are those of George Gershwin, Duke Ellington, Irving Berlin, and Harold Arlen), and it recalls Peterson's earlier projects recording albums of these and other popular songwriters (including *Oscar Peterson Plays Cole Porter* in 1951). For the song book albums, Granz requested that Peterson play in a simpler, more accessible style aimed at a general audience rather than at jazz aficionados. While Peterson was at times criticized for employing popular song so frequently in jazz, he remained true to his jazz ideals



Oscar Peterson. (AP/Wide World Photos)

and swinging rhythms while seeking to bring jazz to a wider audience. *Oscar Peterson Plays the Cole Porter Song Book* features both hard-swinging performances such as "It's All Right with Me," masterful versions of such ballads as "In the Still of the Night," and funky versions of "Love for Sale" and "Just One of Those Things."

Night Train. One of the finest recordings of the Oscar Peterson Trio, this features Brown on bass and Thigpen on drums. It includes a wonderful variety of tunes, including several Ellington standards, Milt Jackson's "Bags's Groove," and Hoagy Carmichael's "Georgia on My Mind," with Peterson and the trio at their swinging best throughout. Highlights of the album include Brown's melodic, bluesy solo on Ellington's "Night Train," accompanied first by Peterson and then Thigpen, before the entire trio comes together for a blues-based chorus, and the trio's funky and virtuosic rendition of the rhythm-and-blues hit "The Honeydripper." The album concludes with a rare Peterson composition, the gospel-inspired "Hymn to Freedom" (known variously as "The Prayer (A Jazz Hymn)" and "My Prayer").

My Favorite Instrument. In this solo album, Peterson's virtuosity and musicality are strikingly evident. In fact, Peterson's friend and biographer Gene Lees considers this one of the greatest jazz piano albums ever made. *My Favorite Instrument* features a wide variety of tunes and styles, from Gershwin's "Someone to Watch over Me" to Billy Strayhorn's "Take the A-Train" to Juan Tizol's bop standard "Perdido." Peterson is equally at home in each of these different tunes, and he stamps each with his distinctive solo style. Those who think of Peterson exclusively in relation to his lightning-fast streams of notes may be surprised at the tenderness of his ballad playing in such tunes as "Who Can I Turn To?" and "Little Girl Blue." In addition, Peterson's dazzling swing is evident throughout the album, as in the opening ballad "Someone to Watch over Me" and his vibrant renditions of "Lulu's Back in Town" and "Take the A-Train."

The Trio. This album, recorded live at Chicago's London House with Joe Pass, guitar, and Niels-Henning Ørsted Pedersen, bass, is Peterson's tribute to the blues. It opens with Peterson's own "Blues Étude," which features the pianist at his swinging best. After the opening chorus and a scorching solo by Pass, Peterson's improvisation ranges from hard bop to boogie-woogie to stride, all indelibly stamped with his own individual style. "Blues Étude" is followed by another Peterson composition, "Chicago Blues," an earthy and expansive version of the blues that opens with an extensive and far-ranging piano solo before the guitar and bass join to back Peterson's improvisation. The track also features funky and virtuosic solos by Pass and Pedersen and a second solo by Peterson. This outstanding album, which also includes "Easy Listening Blues," "Come Sunday," and "Secret Love," was awarded a Grammy Award for Best Jazz Performance by a Group in 1974.

Musical Legacy

Peterson was one of the most decorated jazz pianists of the twentieth century. While sometimes

negatively reviewed by critics, he remained one of the most consistently popular jazz pianists with the general public, as evidenced by the fourteen *Down Beat* Readers' Polls for Best Jazz Pianist he won between 1950 and 1972 and the ten *Playboy* All-Star Jazz Polls for Best Jazz Pianist he won between 1959 and 1975. In addition, Peterson won eight Grammy Awards, including the Instrumental Soloist Lifetime Achievement Award in 1997. He was appointed Companion of the Order of Canada in 1984, and he received thirteen honorary doctorates (1973-1999). Furthermore, Peterson has been inducted into the *Down Beat* Jazz Hall of Fame (1984), the American Jazz Hall of Fame (1989), the International Jazz Hall of Fame (1997), and the Canadian Jazz and Blues Hall of Fame (2001).

While Peterson has been widely celebrated and admired, he has not been imitated. Because his approach to piano playing was so distinctive, younger players have not sought to emulate his style. His influence, though, has been felt in small-combo jazz performance, for which the Oscar Peterson Trio provided a superb model over the course of several decades. The trio particularly set the mold for virtuosic jazz performance in the absence of traditional front-line instruments such as trumpet or saxophone. Peterson's enormous discography documents the outstanding contributions he made to the jazz repertoire, as well as his many collaborations with other leading jazz musicians.

Mark A. Peters

Further Reading

Feather, Leonard. "Oscar." In *From Satchmo to Miles*. New York: Da Capo Press, 1972. The story of Peterson's life and music by leading jazz critic Feather. This is a firsthand account of Peterson from a fan, enhanced by quotes from Peterson and others.

Lees, Gene. *Oscar Peterson: The Will To Swing*. New York: Cooper Square Press, 2000. A fascinating account of Peterson's life and music by his longtime friend, Lees. The narrative is enlivened by Lees' personal reminiscences and by many stories and quotes from interviews he conducted with Peterson and others. Lees not only details Peterson's life and music but also presents a compelling picture of the pianist as a man and an artist.

Lyons, Len. "Oscar Peterson." In *The Great Jazz Pianists Speaking of Their Lives and Music*. New York: William Morrow, 1983. Short biographical sketch followed by interview with Peterson. Addresses Peterson's early training and influences, his various trio members, his beliefs about jazz, the technical details of his approach to jazz piano, and young players he admired.

Palmer, Richard. *Oscar Peterson*. New York: Hippocrene Books, 1984. Short biographical sketch followed by account of Peterson's music making from its beginnings up to the 1980's. Concludes with a consideration of Peterson's style and its importance for jazz. Selected discography.

Peterson, Oscar. *A Jazz Odyssey: My Life in Jazz*. New York: Continuum, 2002. Peterson's autobiography, detailing his life and music, as well as his many relationships in the world of jazz. Complete picture of Peterson as man and musician.

See also: Akiyoshi, Toshiko; Armstrong, Louis; Basie, Count; Carter, Benny; Cole, Nat King; Fitzgerald, Ella; Getz, Stan; Gillespie, Dizzy; Grappelli, Stéphane; Hampton, Lionel; Hancock, Herbie; Lewis, John; Monk, Thelonious; Previn, Sir André; Tatum, Art; Webster, Ben; Young, Lester.

Tom Petty

American rock guitarist, singer, and songwriter

Fusing country, rhythm and blues, and 1950's-era rock, Petty has created popular rock-and-roll anthems, in his early, aggressive new wave approach and in his later twelve-string-guitar-dominated acoustic sound.

Born: October 20, 1950; Gainesville, Florida
Also known as: Thomas Earl Petty (full name)
Member of: The Heartbreakers; the Traveling Wilburys; Mudcrutch

Principal recordings

ALBUMS (solo): *Full Moon Fever*, 1989; *Wildflowers*, 1994; *Highway Companion*, 2006.

ALBUMS (with the Heartbreakers): *Tom Petty and the Heartbreakers*, 1976; *You're Gonna Get It!*, 1978; *Damn the Torpedoes*, 1979; *Hard Promises*, 1981; *Long After Dark*, 1982; *Southern Accents*, 1985; *Let Me Up (I've Had Enough)*, 1987; *Into the Great Wide Open*, 1991; *Echo*, 1999; *The Last DJ*, 2002.

ALBUMS (with Mudcrutch): *Mudcrutch*, 2008.

ALBUMS (with the Traveling Wilburys): *Traveling Wilburys, Vol. 1*, 1988; *Traveling Wilburys, Vol. 3*, 1990.

The Life

Thomas Earl Petty was born on October 20, 1950, in Gainesville, Florida. Described by Petty as abusive, his father, an insurance salesman, did not appreciate Petty's artistic nature. However, his mother and his brother, Bruce, were supportive of Petty's early musical interests. Fortunately, Petty found his musical counterparts in Gainesville. His longtime band, the Heartbreakers, was formed when Mike Campbell (guitar), Benmont Tench (keyboards), and Petty (guitar and vocals), all formerly of the local band Mudcrutch, joined forces with the local Gainesville rhythm section of Ron Blair (bass) and Stan Lynch (drums) in 1976. The original Mudcrutch members of the Heartbreakers continued to record and tour with Petty.

As soon as Petty and the Heartbreakers began releasing successful records, Petty began to confront record companies about maintaining creative, legal, and financial control over his music. In 1979 Petty set a precedent in the music industry when he refused to be sold to MCA Records when it purchased ABC Records. Petty declared bankruptcy, which voided his record contract, and he then resigned to an MCA subsidiary with the rights to his music in hand. In 1981 Petty refused to allow MCA to hike the price of his *Hard Promises* album from $8.98 to $9.98.

Petty was married to Jane Benyo, and they had two daughters, Adria and Anna Kim. Petty and Benyo divorced in 1996, and in 2001 Petty married Dana York.

The Music

Tom Petty and the Heartbreakers, the band's 1976 debut album, was received with lukewarm reviews and sales. In 1977, however, Shelter Records released one of the tracks, "Breakdown," which placed on the *Billboard* Top 50. The final track on the debut album, "American Girl," has since become a national rock anthem. The Heartbreakers' second record, *You're Gonna Get It!*, was the band's first gold record, and it featured the hit "Listen to Her Heart." The band hit its creative stride with its third record, *Damn the Torpedoes*, produced by Tommy Iovine, and it is recalled today as setting the standard for pristine 1980's rock-and-roll production. The record contained such hits as "Refugee," "Here Comes My Girl" and "Don't Do Me Like That." *Hard Promises*, the band's fourth record, was also produced by Iovine, and it opened with "The Waiting" and featured "Insider," a duet with Fleetwood Mac front-woman Stevie Nicks. After *Hard Promises*, bassist Blair left the group, and he was replaced by Howie Epstein, who was working as Del Shannon's musical director at the time. He lent his bass playing and high harmony vocal talents to the Heartbreakers' next three records, *Long After Dark*, *Southern Accents*, and *Let Me Up (I've Had Enough)*.

The Traveling Wilburys *and* Full Moon Fever. In 1988, after ten years of near-constant touring and studio work with the Heartbreakers (including a world tour in 1986 as Bob Dylan's backing band), the band went on hiatus while Petty joined up with Roy Orbison, George Harrison, Bob Dylan, and Jeff Lynne to form a songwriting supergroup known as the Traveling Wilburys. When it came time for Petty to record his next album, he enlisted fellow Wilbury Jeff Lynne and Heartbreakers' guitarist Campbell as producers for the non-Heartbreakers' effort *Full Moon Fever*. The acoustic-based album featured some of Petty's biggest hits, from "Free Fallin'" to "I Won't Back Down" and "Runnin' Down a Dream." In 1993 Petty and Heartbreakers released a greatest-hits album (featuring a new hit single, "Mary Jane's Last Dance") that remains one of their best-selling records, reaching diamond record status.

Wildflowers. In 1994 Petty released *Wildflowers*, another non-Heartbreakers' project (even though most of the Heartbreakers participate), and it was produced by Rick Rubin, Petty, and Campbell for Warner Bros. Records. This album was the first to feature Steve Ferrone on drums, and he became a permanent member of the Heartbreakers. Once

again, the album featured multiple hit songs, from "You Don't Know How It Feels" to "You Wreck Me" and "It's Good to Be King."

Later Works. After *Wildflowers*, Petty and the Heartbreakers released *Echo* and *The Last DJ*. The Heartbreakers celebrated their thirtieth anniversary as a band with a concert in Gainesville, Florida, with Campbell, Tench, Blair (who rejoined the band after Epstein's death in 2003), Ferrone, and Scott Thurston (a multi-instrumentalist who began touring and recording with the Heartbreakers in 1991). Petty released *Highway Companion* in 2006, reuniting with the production team of Lynne and Campbell.

Musical Legacy

Petty releases consistently revered rock music with a profoundly American point of view. Through his combination of intelligent yet accessible lyrics and the infusion of various genres of American music, Petty has amassed a massive collection of hit records since the 1970's. He has won two Grammy Awards (one as a member of the Traveling Wilburys and one for "You Don't Know How It Feels" from *Wildflowers*). He has also received the George and Ira Gershwin Award for Lifetime Musical Achievement (University of California, Los Angeles, 1996), the Golden Note Award (American Society of Composers, Authors, and Publishers, 1996), a star on the Hollywood Walk of Fame (with the Heartbreakers in 1999), and induction into the Rock and Roll Hall of Fame (with the Heartbreakers in 2002).

Eric Novod

Further Reading

Block, Debbie Galante, with Melinda Newman and Craig Rosen. "Getting at the Essence of the Heartbreakers." *Billboard* 118, no. 12 (March 25, 2006): 46-48. A brief article with several musicians discussing what makes the Heartbreakers an exemplary live band.

Petty, Tom. *Running Down a Dream: Tom Petty and the Heartbreakers*. San Francisco: Chronicle Books, 2007. A voluminous book version of the coinciding 2007 documentary film of the same name. This book contains a biography of the band and numerous photographs of the band in action.

Waterman, Douglas J. *Song: The World's Best Songwriters on Creating the Music that Moves Us*. Cincinnati, Ohio: Writer's Digest Books, 2007. The interview with Petty contains a detailed history of the beginnings of the Heartbreakers and Petty's thoughts on the songwriter's craft.

Wixen, Randall. *The Plain and Simple Guide to Music Publishing*. Milwaukee, Wis.: Hal Leonard, 2005. Petty wrote the foreword to this book, in which he discusses his experiences in retaining the publishing rights to his music.

Zollo, Paul. *Conversations with Tom Petty*. London: Omnibus Press, 2005. More than three hundred pages of in-depth interviews with Petty, covering his entire musical career.

See also: Burke, Solomon; Domino, Fats; Dylan, Bob; Eno, Brian; Harrison, George; Nicks, Stevie; Orbison, Roy; Prine, John; Reed, Jimmy; Stills, Stephen; Williams, Lucinda.

Édith Piaf

French singer

One of France's most celebrated singers, Piaf rose from poverty to international fame. She became a French cultural and artistic icon with her dynamic, soulful, and emotional performances of French ballads and love songs.

Born: December 19, 1915; Paris, France
Died: October 11, 1963; Paris, France
Also known as: Édith Giovanna Gassion

Principal recordings

ALBUMS: *Live at Carnegie Hall*, 1957; *Inedits et documents*, 1973; *But Not Forgotten*, 1977; *The Very Best of Édith Piaf*, 1977.

SINGLES: "L'Étranger," 1936; "Mon Légionnaire," 1937; "C'est lui que mon cœur a choisi" (he is what my heart has chosen), 1938; "L'Accordéoniste," 1940; "La Vie en rose," 1946; "Les Trois Cloches," 1946 (with Les Compagnons de la Chanson); "Hymne à l'amour," 1949; "L'Orgue des amoureux," 1949; "Milord," 1959; "La Belle Histoire d'amour,"

1960; "Non, je ne regrette rien," 1960; "L'Homme de Berlin," 1963.

WRITINGS OF INTEREST: *The Wheel of Fortune: The Autobiography of Édith Piaf*, 1958; *My Life*, 2000.

The Life

Born Édith Giovanna Gassion, Édith Piaf (AY-diht pyahf) had an impoverished childhood. Her father, Louis-Alphonse Gassion, was a traveling circus acrobat, while her mother, Annetta Giovanna Maillard, was a singer. When her father joined the French army in 1916, Piaf was left with her maternal grandmother, who neglected her. Piaf was then left with her paternal grandmother in a brothel in Normandy. Later, Piaf toured France and Belgium with her father's circus caravan.

Édith Piaf. (AP/Wide World Photos)

At fifteen she sang for money in the streets of Paris with her half sister Simone "Momone" Berteaut; they were often homeless and hungry. She then lived in poverty with Louis Dupont, and in 1933 they had a daughter. Piaf left Dupont, and their child died before the age of two.

In 1935 Louis Leplée, the owner of a popular Parisian nightclub, heard Piaf sing. He named her "La Môme Piaf" (Kid Sparrow) because she was under five feet tall. From then on, she used the name Piaf. In her trademark black dress, she made her professional debut at the nightclub and was soon heard on Parisian radio. In early 1936 she released her first recording, "L'Étranger" (the stranger), for Polydor Records. In April, 1936, Leplée was murdered, possibly by gangsters.

In 1937 Piaf began a successful collaboration with songwriter Raymond Asso. Composer Marguerite Monnot and Asso wrote Piaf's first hit, "Mon Légionnaire" (my legionnaire). Asso was also her mentor and lover for several years.

During the war years, Piaf's career continued to grow. In 1940 she appeared in Jean Cocteau's play *Le Bel indifférent*, and in 1941 she acted in and wrote songs for Georges Lacombe's film *Montmartre-sur-Seine*. She also secretly helped forge photo identification cards that enabled French prisoners of war to escape.

In 1946 Piaf became internationally known when "La Vie en Rose" was a best-selling recording in the United States. In 1947 she went to America, where she became a star after performing at the elegant supper club Versailles. She also had a turbulent two-year affair with Marcel Cerdan, the world middleweight boxing champion. She was devastated when he died in a plane crash on his way back to New York.

During the 1950's, Piaf continued her successful film, concert, and recording career, but she also suffered from alcoholism and major illnesses. Car accidents resulted in a dependence on morphine. Her marriage to the singer Jacques Pills in 1952 ended in divorce in 1956. However, "Milord" and "Non, je ne regrette rien" were huge hits, and she made a comeback appearance at Paris's Olympia Theater on December 29, 1960. Although in deteriorating health, in 1962 she married Théo Sarapo, a twenty-six-year-old French singer, who cared for Piaf until her death.

The Music

Piaf began her career in the tradition of the Parisian *chanson*, or French popular song. Primarily a cabaret or music hall performer, she favored the realistic songs of Marie-Louise Damien, known as Damia, "La Tragedienne de la Chanson." These were popular songs of the 1920's with morbid lyrics and usually tragic endings. Soon Piaf's powerful but tender voice and her soulful and passionate performances firmly established her reputation in the most famous Parisian music halls and cafés, such as Moulin Rouge and ABC. Composers and songwriters wrote songs specifically for her style, and she herself wrote many hit songs. She transformed Parisian cabaret singing into an international phenomenon for film, television, and large concert halls, with huge orchestras and audiences.

Early Successes. Her first hit recording, "Mon Légionnaire," was a sad, romantic song of a woman longing for a legionnaire she had loved for one night and who was later found dead in the desert. Another song by Raymond Asso, "C'est lui que mon cœeur a choisi" (he is what my heart has chosen), was a hit in 1938. In 1940 she met the composer Michel Emer and recorded his "L'Accordéoniste" (the accordionist), which sold more than a million copies and was her biggest seller thus far.

"La Vie en rose." During World War II, Piaf wrote the words for "La Vie en rose" (life in pink), and the melody was composed by Louis Gugliemi, who wrote under the pen name of Louiguy. Recorded in 1946, the song was an immediate international hit and became Piaf's signature song. The lyrics speak of a woman who sees life in rosy hues because a man has spoken words of romance to her and promised her lifelong love. The song was so popular that Piaf included it in most of her later albums. Her friend Marlene Dietrich sang it in the film *Stage Fright* (1950).

"Les Trois Cloches." In 1941 in Lyons, the singing ensemble Compagnons de la Musique (companions of music) was started, consisting of nine young men born into the Compagnons de France (a craftsman's guild). This group of harmony singers featured three tenor, three bass, and three baritone voices. They specialized in folk repertoire with controlled technique. In 1944 Piaf was impressed by their performance at a benefit event, and she became their patron and mentor.

By 1946 they had changed their name to Les Compagnons de la Chanson (the companions of the song). Piaf felt they should also change their repertoire, so she and the group recorded "Les Trois Cloches" (The Three Bells), a song written in 1945 by the Swiss composer and actor Jean Villard-Gilles. This haunting song tells of Jean-François Nicot, who was born, married, and died in a village in the valley, with bells ringing each time. The recording sold more than a million copies and the group accompanied Piaf on her first trip to New York in October, 1947. They often toured together and made more hit recordings, including "Céline," "Dans les prisons de Nantes," and "C'est pour ça." "Les Trois Cloches" was later translated into English and was a number-one hit on both popular and country-music charts in 1959 for the Browns, an American country-music group.

"Hymne à l'amour." When in 1949 the boxer Cerdan died in a plane crash en route to visit her in New York, Piaf was stricken with grief and guilt. She called Cerdan her one true love and wrote "Hymne à l'amour" (hymn to love) as a tribute. Monnot wrote the music. The lyrics express a love that survives the sun falling from the sky or the seas running dry. It is a love that will last through eternity, after life on earth. On May 2, 1950, Piaf recorded "Hymne à l'amour," and it became one of her most popular songs, selling several million copies. Geoffrey Parsons later wrote an English version, "If You Love Me (Really Love Me)." The song was recorded by many singers, including Vera Lynn in 1952, Kay Starr in 1954, and Shirley Bassey in 1959.

"Milord (Ombre de la rue)." Monnot wrote the music and Piaf's lover Georges Moustaki wrote the lyrics for this song. Recorded in 1959, "Milord," or "Ombre de la Rue" (shadow of the street), immediately topped European music charts. In this song the singer is a lower-class French girl who feels she is only a "shadow of the street" in love with a "milord" or upper-class English traveler.

"Non, je ne regrette rien." Charles Dumont wrote the music and Michel Vaucaire wrote the lyrics for this classic, which Piaf recorded in 1960. Often considered Piaf's epitaph, "Non, je ne regrette rien" (no, I regret nothing) became one of the most famous songs of all time. The song expresses a total renunciation of the past, because life and happiness have been reborn with a new love.

"L'Homme de Berlin." In early 1963, Piaf recorded her final song, "L'Homme de Berlin" (man in Berlin), with lyrics by Michèle Vendôme and music by Francis Lai.

Musical Legacy

Piaf was one of most beloved and highest paid artists ever. During her lifetime, Piaf wrote thirty songs and performed more than two hundred. She had many devoted friends, and she generously supported and mentored young artists such as Yves Montand and Charles Aznavour. Her collaborators and friends included Charlie Chaplin, Maurice Chevalier, and Dietrich. When he heard that Piaf had died, Cocteau planned to deliver her eulogy, but he died later that same day. Piaf was buried in the famous Père Lachaise Cemetery in Paris. Hundreds of thousands of people marched in her funeral procession, and more than forty thousand fans attended the ceremony at the grave.

After her death Piaf's music and legend continued to inspire and fascinate new generations of artists and fans through film, television, recordings, and other media. She had transformed the old music hall Parisian *chanson* into a style of song enjoyed worldwide. Stars such as Josh Groban and Patti LaBelle recorded her "Hymne à l'amour."

Piaf's signature song, "La Vie en rose," became a standard in the popular-song repertoire and was recorded by more than fifty famous artists, including Grace Jones, Louis Armstrong, Julio Iglesias, Celine Dion, and Plácido Domingo. Piaf's 1950 Columbia recording of "La Vie en rose" received a 1998 Grammy Hall of Fame Award. Since it was first sung by Dietrich in the film *Stage Fright*, the song has been featured in more than twenty movies.

Pam Gems wrote a Tony Award-winning play entitled *Piaf*. In 2007, a highly acclaimed French feature movie called *La Môme* (the kid) or *La Vie en Rose* (for English-speaking audiences) was released.

Alice Myers

Further Reading

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Piaf, Édith, and Jean Noli. *My Life*. London: Peter Owen, 2000. Dictating from her hospital bed before her death, Piaf speaks in detail about her childhood, love affairs, drugs, alcoholism, the money she earned, and stardom. Piaf attempts to set the record straight and to show that—in the words of her song, "Non, je ne regrette rien"—she did not regret anything. Illustrated.

See also: Armstrong, Louis; Domingo, Plácido; LaBelle, Patti.

Astor Piazzolla

Argentine Latin accordion and bandoneón player and composer

Piazzolla extracted the tango from the streets of Buenos Aires and brought it to the finest music halls of the world. By highlighting its lyricism and subduing its sentimentality, he transformed tango into a contemporary musical form that showed the classical influences of Maurice Ravel, Claude Debussy, Giacomo Puccini, and Olivier Messiaen and the jazz influences of Gerry Mulligan and Lennie Tristano.

Born: March 11, 1921; Mar del Plata, Argentina
Died: July 4, 1992; Buenos Aires, Argentina
Also known as: Astor Pantaleón Piazzolla (full name)

Principal recordings

ALBUMS: *Adios nonino*, 1960; *Tiempo nuevo*, 1962; *La guardia vieja*, 1966; *Libertango*, 1975; *Il pleut sur Santiago*, 1976; *Suite punta del este*, 1982; *Tangos: The Exile of Gardel*, 1985; *Astor Piazzolla Plays Astor Piazzolla*, 1986; *Tango: Zero Hour*, 1986; *The Rough Dancer and the Cyclical Night*, 1987; *The New Tango*, 1988 (with Gary Burton); *La camorra: La soledad de la provocación apasionada*, 1990; *Lumiere*, 1990; *Five Tango Sensations*, 1991; *Los grandes exitos*, 1991; *Ballet Tango*, 1992; *Sur*, 1992; *A intrusa, Vol. 3*, 1994; *Armaguedon, Vol. 2*, 1994; *Otoño porteño, Vol. 2*, 1994; *El porteño*, 1994 (with David Tanenbaum); *Histoire du Tango: Five Pieces*, 1995 (for flute and guitar); *Pulsación*, 1995; *Cincuenta y siete minutos con la realidad*, 1996; *Original Tangos from Argentina*, 1996; *Songs from a Heavy Heart*, 1996; *Balada para un loco*, 1997; *Le Grand Tango: Music of Latin America*, 1997 (with others); *Muerto del ángel*, 1997; *Quinteto*, 1997; *Spirit of Buenos Aires*, 1997; *El tango*, 1997; *Tangos and Milongas*, 1997 (with Jorge Luis Borges); *Tanguedia de amor*, 1997; *Tres minutos con la realidad*, 1997; *Astor Piazzolla and Amelita Baltar*, 1998.

The Life

In the 1920's the Piazzolla family moved from a poor region in southern Italy to Argentina, then among the richest countries in the world. Born with a badly twisted and shorter right leg, Astor Pantaleón Piazzolla (pih-aht-SOL-lah) had from his childhood a feeling of being an outsider. When he was two his family moved to Greenwich Village in New York, where for fourteen years he had a fairly strict upbringing. He grew up listening to his father's tango records and to jazz singer Cab Calloway at a Harlem nightclub. At age eight he received a bandoneón (a type of large accordion) from his father, an amateur musician with aspirations of a musical career for his son. Piazzolla played the button squeeze box for a couple of years until he came to a true discovery of music when he heard his Hungarian neighbor, Béla Wilda, play Johann Sebastian Bach. Wilda became Piazzolla's piano teacher, and soon Andrés d'Aquila, an Argentine musician living in New York, became his bandoneón teacher.

Piazzolla's return to Argentina at age sixteen marked the beginning of his immersion in the tango culture of Buenos Aires, where tango had emerged in the 1880's as a synthesis of such dance forms as zarzuelas, habaneras, polkas, waltzes, and milongas. Initially considered indecent music, its reputation improved after it gained approval in Paris and Hollywood in the late 1890's. By the time Piazzolla arrived in Buenos Aires, tango was a strong enough genre to instill in him a desire to push it forward, redefining its style and voice. This vision of refined tango music playing in great music halls propelled his professional career and life passion.

Both as a businessman of great humor (his friends called him "a machine gun of jokes") and a family man with his wife Dedé and his two children, Diana and Daniel, Piazzolla led a fruitful life. His family provided continuous support throughout the years of scarcity, incessant moving, extensive traveling, touring, and resistance to the so-called traditionalists or "anti-piazzollistas" who objected to his imaginative and innovative ideas. His musical life—composed of late nights, billiard sessions, smoking, and cabaret and dance halls—along with his difficult character and recurrent fighting with his friends culminated in a heart attack in 1973 and a subsequent stroke in 1990. He died two years later, still a workingman.

The Music

Filming some scenes with Carlos Gardel in 1935's *El día que me quieras* (the day you will love me) and serving as his accompanist several times on the bandoneón opened the door to Piazzolla's professional career. He had met Gardel in 1933, when the Latin American music superstar, known as El Zorzal Criollo, the Creole Thrush, made his appearance in New York, singing tangos and making movies and radio programs. Gardel was a strong influence on the aspiring bandoneón player. Further exposure came years after his return to Buenos Aires, when Piazzolla met such leading musicians as Pedro Laurentz, Pedro Maffia, Ciriaco Ortiz, and Aníbal Troilo, all of whom supported tango evolution and opposed the tango traditionalists who resented any attempt to modernize it. During these years, Piazzolla, a disciplined young man, spent his daytime hours listening to two of his favorite composers, Igor Stravinsky and Béla Bartók, and analyzing their scores while at nighttime he explored the streets of Buenos Aires, seeking the musical secrets of tango. On radio stations and in cabarets and bars, tango had a pervasive presence. In 1939 Piazzolla got a chance to make his debut as bandoneón player on Radio El Mundo.

Piazzolla had three influential teachers: the city of Buenos Aires, Nadia Boulanger, and composer Alberto Ginastera. The opportunity to study with Boulanger came as a prize for his *Buenos Aires Symphony*, which, after scandalizing some members of the audience, won the Fabien Sevitzky competition and premiered in 1953 with Sevitzky as conductor. This opened the door to France and to Boulanger, a composition teacher who helped Piazzolla. Later Ginastera gave him the musical foundation he needed: orchestration.

The 1946 Band. The day Piazzolla founded the Orquesta Típica de Astor Piazzolla was the most important of his life. His first recording for Odeon Records was with Roberto di Filippo, who exerted a significant influence on Piazzolla's bandoneón style and the sound track to 1947's *El Hombre del sábado* (the Saturday man) directed by Leopoldo Torres Ríos. The band also played for numerous radio stations and in concert halls, cafés, and tango bars. The bandoneón variations, counterpoint, and violin solos won Piazzolla's band a revolutionary reputation, but its moderate popularity under Juan Perón's first presidency (1946-1952) began to wane as Piazzolla felt the pressure that eventually led him to dissolve the band. He was expected to play *ad honorem* for government-sponsored events and felt obliged to compose "Hymn to Perón," which he later destroyed. Ironically, after the band's dissolution, during the 1950's Piazzolla was forced to compose for films that were subsidized by the government.

Tango and Ballet. In 1960 Piazzolla began collaboration with a number of ballet companies and choreographers, including Ana Itelman, for whom he composed music for a ballet based on Jorge Luis Borges's short story "Hombre de la esquina rosada" (man on the rose corner). Later that year he collaborated with Juan Carlos Copes and María Nieves in *Tango Argentino*, which would become a

Astor Piazzolla. (Hulton Archive/Getty Images)

hit show in the 1980's. He toured with Copes's company Compañía Argentina Tangolandia, and, later, in 1968-1969, he wrote the three-movement *Tangazo* for the choreographer Oscar Araiz's documentary on tango, which was never released. Throughout the rest of his career his music attracted prestigious choreographers, and today Piazzolla's music forms part of the repertoire of all major ballet companies in the world.

Jazz Tango. Two extremely fruitful periods stand out in Piazzolla's life. The first was after his return from France, when a synthesis of his major influences—Troilo, Alfredo Gobbi, Ginastera, and Boulanger—consolidated his style imbued with new rhythms, sound effects, string counterpoint, percussive violin, cello, bass, and electric guitar. He formed his Octet, whose objective was to push forward Piazzolla's musical revolution. This audacious group played in bordellos as well as New York's Philharmonic Hall. Unfortunately, it lasted only eighteen months, after facing much resistance to its innovations and the sabotage of radio personalities who refused to play the Octet's records.

The First Quintet. The avant-garde of the 1960's saw the birth of Piazzolla's first Quintet, including bandoneón, electric guitar, piano, contrabass, and violin. With the Quintet he approached the pinnacle of his career. His "operita de tango" *Maria de Buenos Aires*, played by a ten-piece orchestra, almost bankrupted him, but it did not deter him. It also marked the beginning of his collaboration with singer Maria Amelia Baltar, known as Amelita, with whom he would later have a love affair.

Piazzolla's other fruitful period began in 1968, his most prolific as a composer. At that time, among other works, he composed, in collaboration with lyricist Horacio Ferrer, the acclaimed "Balada para un loco" (ballad for a madman), an icon in the history of tango. In the 1970's, during the Argentine dictatorship, Piazzolla moved to Italy, where, in collaboration with his Italian agent Aldo Pagani, he released his famous *Libertango, Summit*, and *Suite troileana* that earned him worldwide recognition.

The Nonet. The Nonet, an ensemble of nine members, marked the summit of Piazzolla's composing and performing career. *Concierto de nácar para nueve tanguistas y orquesta* (mother-of-pearl concert for nine tango players and orchestra) was inspired by the events of August 22, 1972, when the military regime massacred a group of alleged guerrilla fighters trying to escape. The Nonet was followed by the second Quintet and the Sextet, along with additional compositions and arrangements.

Musical Legacy

With the polyrhythmic complexities, counterpoint, fugues, and harmonies that Piazzolla infused in the genre, tango emerged in the twentieth century as music that is triumphant and romantic, bohemian and delicate. The strong-willed composer not only uprooted the essence of tango but also refined it with compelling classical and jazz rhythms and jazz-style improvisation. Bringing the bandoneón to its greatest height, Piazzolla made a quintet sound like a twenty-piece orchestra. The newspaper *Marcha* described him as a man who defied a traditional establishment greater than the state, greater than the gaucho, greater than soccer: He dared to challenge the tango. Piazzolla's musical revolution paralleled his country's political revolution. He enraged the tango traditionalists and resisted the "cheap tango" *empresarios*. Although it was not until the end of his life that he received a respected place in classical music, he stands today as a composer of magnitude.

Sylvia P. Baeza

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See also: Boulanger, Nadia; Burton, Gary; Copland, Aaron; Debussy, Claude; Golijov, Osvaldo; Ma, Yo-Yo; Messiaen, Olivier; Puccini, Giacomo; Ravel, Maurice.

Wilson Pickett

American rhythm-and-blues singer and songwriter

Pickett's unique sound, combining elements of rhythm and blues, blues, rock, jazz, and gospel, paved the way for soul.

Born: March 18, 1941; Prattville, Alabama
Died: January 19, 2006; Reston, Virginia
Member of: The Violinaires; the Falcons

Principal recordings

ALBUMS: *It's Too Late*, 1963; *In the Midnight Hour*, 1965; *The Exciting Wilson Pickett*, 1966; *The Wicked Pickett*, 1966; *The Sound of Wilson Pickett*, 1967; *I'm in Love*, 1968; *The Midnight Mover*, 1968; *Hey Jude*, 1969; *Right On*, 1970; *Wilson Pickett in Philadelphia*, 1970; *Don't Knock My Love*, 1971; *Engine No. 9*, 1971; *Miz Lena's Boy*, 1973; *Mr. Magic Man*, 1973; *Pickett in My Pocket*, 1974; *A Funky Situation*, 1978; *I Want You*, 1979; *Right Track*, 1981; *American Soul Man*, 1987; *It's Harder Now*, 1999.

The Life

One of eleven children, Wilson Pickett was born March 18, 1941, in Prattville, Alabama. After his parents separated, the family moved to Louisville, Kentucky, and when he was fourteen Pickett went to Detroit to live with his father. Pickett discovered music at church, and he made his first recording, for Chess Records, in 1957 as part of the gospel quartet the Violinaires. In 1961 he replaced Joe Stubbs as lead singer for the Detroit group the Falcons, whose members included Eddie Floyd and Mack Rice, who both became famous as singer-songwriters. In 1962 Pickett wrote and sang lead on the Falcons' second hit, "I Found a Love," after which he left to begin his solo career.

After the solo hits "If You Need Me" and "It's Too Late," Pickett signed a contract in 1964 with Atlantic Records, a pioneer in recording rhythm-and-blues performers. Disappointed with Pickett's initial sessions in New York, legendary producer Jerry Wexler wanted Pickett to work with Atlantic subsidiary Stax Records in Memphis, Tennessee, suggesting that working with Southern musicians would better suit Pickett's gospel-influenced style.

The resulting Stax sessions with members of the label's house band—Booker T. and the MGs, including guitarists Steve Cropper and Donald "Duck" Dunn, drummer Al Jackson, and the Memphis Horns—produced four hits in 1965: "In the Midnight Hour," "Don't Fight It," "634-5789 (Soulsville, U.S.A.)," and "Ninety-nine-and-a-half (Won't Do)."

When Stax banned outside productions, Wexler transferred Pickett's recording sessions to the soulful Muscle Shoals, Alabama, studio of Fame Records, where he continued to flourish. By the mid-1970's, he had more than forty songs on the rhythm-and-blues and pop charts, but no hits after "Fire and Water" in 1972. Pickett told interviewers that labels such as RCA did not know how to market the songs of African American artists.

Pickett was inducted into the Rock and Roll Hall of Fame in 1991, the same year his music was prominently used in Alan Parker's film *The Commitments* (1991). The plot involved young Irish musicians

hoping to meet Pickett while he is performing in Dublin, but they just miss him. (Pickett is unseen in the film.)

In the 1990's, "Wicked" Pickett, a nickname bestowed by Wexler, had several altercations with the law while living in Teaneck, New Jersey. He was charged with assaulting his girlfriend, convicted of drunk driving after hitting a pedestrian, and arrested while driving his car over the mayor's front lawn.

Pickett made a comeback with *It's Harder Now*, nominated for a Grammy Award for Best Traditional Rhythm and Blues Performance. In 2003 he appeared in Chris Hegedus and D. A. Pennebaker's tribute to Stax Records, *Only the Strong Survive*. He stopped performing because of poor health at the end of 2004, and he died of a heart attack at a hospital in Reston, Virginia, near his home in Ashburn, on January 19, 2006. Little Richard presented the eulogy at his funeral in Louisville.

Wilson Pickett. (AP/Wide World Photos)

The Music

Pickett frequently sang in a gospel style, employing a shout of indefinite pitch. This type of shouting contributes to the rhythmic complexity of his singing, as he shifts back and forth between high and low notes. While some have described Pickett's voice as harsh, it has, beyond the shouting, considerable range, with soft, tender, and quite melodic qualities.

"In the Midnight Hour." Pickett cowrote several songs with Cropper, including "In the Midnight Hour," which became a number-one rhythm-and-blues hit and reached number twenty-one on the pop charts. The song's combination of an impassioned vocal with loping beats has been credited with helping rhythm and blues make the transition to soul. The pulsating horns opening this and other tunes sung by Pickett helped create a template for soul extended by Stax's arrangements for Otis Redding, whose voice had a plaintive quality missing from Pickett's.

Danceable Soul. Pickett's signature style—soulful and seemingly effortless—stood out in an era dominated by the Motown sound of the Supremes and the British Invasion sound inspired by 1950's American blues and rock. The Stax arrangements stood out as well for emphasizing the versatility of horn sections at a time when the guitar was the dominant pop instrument. The music achieved a perfect balance among Pickett's voice, the guitars of Cropper and Dunn, and the Memphis Horns. While Redding and Aretha Franklin sang of the pains of love, Pickett showed that soul could be danceable as well.

"Mustang Sally." Pickett had a huge hit in 1966 with "Mustang Sally," which Rice had written and recorded a year earlier. It has remained one of the most popular and frequently recorded songs from the 1960's. "Land of One Thousand Dances," previously recorded by Cannibal and the Headhunters, became Pickett's biggest pop hit, reaching number six on the charts. Moving to American Studios in Memphis in 1967 and working with legendary recording engineer Tom Dowd, Pickett recorded several hits written by Bobby Womack. Pickett's success continued after he left Stax and Atlantic for other labels, where he released "Don't Knock My Love" and "Engine No. 9."

Ballads by Womack. After a period of hard-driving songs, Pickett returned to his original style with ballads written by Womack: "I Found a Love,"

"I'm in Love," and "Jealous Love." He alternated between ballads and funky songs for the rest of his career. His 1971 rhythm-and-blues hit "Don't Let the Green Grass Fool You" was also a hit on the country charts.

Versatility. Pickett further showed his versatility by recording a mournful version of the Beatles' "Hey Jude," and he brought a soulful bounce to the Archies' hit "Sugar, Sugar." During the late 1960's and early 1970's, Pickett frequently recorded songs originated by others, including Randy Newman's "Momma Told Me Not to Come," the Supremes' "You Keep Me Hangin' On," and Jimi Hendrix's "Hey, Joe," bringing his distinctive rhythms to each.

Musical Legacy

Pickett performed with many musicians who became famous later. Isaac Hayes played piano on some of his Stax recordings, and Duane Allman played guitar on "Hey Jude," a song he had recommended to the soul singer. Songs written by Pickett have been recorded by Aerosmith, Creedence Clearwater Revival, the Grateful Dead, Led Zeppelin, Los Lobos, the Rolling Stones, Bruce Springsteen, and Van Halen.

Pickett's vocal style had a notable impact. He clearly learned from Hank Ballard, James Brown, Ray Charles, Sam Cooke, and Little Richard, and just as obviously he influenced numerous others, including Redding, Franklin, Al Green, Etta James, and Tina Turner. Pickett arguably recorded the most energetic and danceable type of soul, and he was instrumental in making it a major force in American popular music.

Michael Adams

Further Reading

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Hirshey, Gerri. "Wilson Pickett, 1941-2006." *Rolling Stone* (February 9, 2006): 17-18. In this article, Hirshey recalls her often tempestuous interviews with the singer.

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See also: Burke, Solomon; Charles, Ray; Cooke, Sam; Franklin, Aretha; Hayes, Isaac; Little Richard; Newman, Randy; Redding, Otis; Seger, Bob; Springsteen, Bruce.

Robert Plant

English rock singer and songwriter

As a lead singer for Led Zeppelin, Plant is known for his wide-ranging vocal style, his stage bravado, and his mystical lyrics.

Born: August 20, 1948; Birmingham, England
Also known as: Robert Anthony Plant (full name)
Member of: Led Zeppelin; the Honeydrippers; Page and Plant

Principal recordings

ALBUMS (solo): *Pictures at Eleven*, 1982; *The Principle of Moments*, 1983; *Shaken 'n' Stirred*, 1985; *Now and Zen*, 1988; *Manic Nirvana*, 1990; *Fate of Nations*, 1993; *Dreamland*, 2002; *Enchanter*, 2005; *Mighty Rearranger*, 2005; *Raising Sand*, 2007 (with Alison Krauss).

ALBUM (with the Honeydrippers): *The Honeydrippers, Vol. 1*, 1984.

ALBUMS (with Led Zeppelin): *Led Zeppelin*, 1969; *Led Zeppelin II*, 1969; *Led Zeppelin III*, 1970; *Led Zeppelin IV*, 1971; *Houses of the Holy*, 1973; *Physical Graffiti*, 1975; *Presence*, 1976; *The Song Remains the Same*, 1976; *In Through the Out Door*, 1979; *Jukebox*, 2006.

ALBUMS (with Page and Plant): *No Quarter: Robert Plant and Jimmy Page Unledded*, 1994; *Walking into Clarksdale*, 1998.

The Life

Robert Anthony Plant developed a strong passion for the blues at an early age, mainly through

his admiration for Elvis Presley. Other influences included Robert Johnson, Otis Rush, Bukka White, Muddy Waters, Skip James, Jerry Miller, and Sleepy John Estes. In 1966 Plant left home to establish himself as a professional musician. His early career was spent in several Midlands-based rhythm-and-blues bands. By 1967 Plant had recorded six sides for CBS, had formed Band of Joy with drummer John Bonham, and had created crucial working relationships with Terry Reid and veteran blues bandleader Alexis Korner. Although Plant's early career met with little commercial success, he developed a formidable reputation as a vocalist, lyricist, and front man.

In 1968 guitarist Jimmy Page was in search of a new lead singer. Page and his manager Peter Grant heard Plant performing in a local act called Hobbstweedle, and the singer was invited to join the New Yardbirds. Shortly thereafter, Plant and Page commenced their collaboration by writing new versions of classic blues songs. Led Zeppelin was formed in 1968, and their self-titled debut album hit the charts in 1969. They quickly became known as one of England's most talented and exciting musical acts. The band's emphasis on familiar blues-rock forms embellished with exotic flavors resonated with audiences of the 1970's. Within a few short years, Led Zeppelin was shattering album sales and box-office records. By 1972 Plant was fronting one of the most successful bands in rock history.

In the middle and late 1970's, Led Zeppelin endured a series of tragedies that ultimately ended the legendary alliance. Two events in Plant's personal life significantly disrupted the band's artistic momentum, casting a shadow over its success. In 1975 Plant and his wife Maureen were seriously injured in an automobile accident in Rhodes, Greece. This incident sidelined him (and the band) for two years. In 1977 Karac, his oldest son, tragically died of a viral infection while Plant was on a concert tour of the United States. Led Zeppelin suffered a final debilitating blow on September 25, 1980. While rehearsing for an upcoming American tour, drummer John Bonham was found dead of asphyxiation following excessive alcohol consumption. Led Zeppelin was disbanded shortly thereafter, the members believing that Bonham was irreplaceable.

Plant began contemplating a solo career, and the project entitled *Pictures at Eleven* demonstrated the eclectic singer's interest in new musical avenues. A second successful album, *The Principle of Moments*, followed in dramatic fashion. The singer then acknowledged his Presley infatuation and rhythm-and-blues roots through his participation in an all-star group called the Honeydrippers. Plant moved in the direction of less-conventional music in his solo album *Shaken 'n' Stirred*, and he resumed recording in 1987 with a group of innovative young musicians. *Now and Zen* was hailed by many critics as a striking return to form, and the singer's rejuvenation continued on *Manic Nirvana* and *Fate of Nations*.

In 1994 Plant collaborated with Page on *No Quarter: Robert Plant and Jimmy Page Unledded*, featuring a mixture of Egyptian, North African, and folk sounds, and in 1998 the duo released an album of

Robert Plant. (AP/Wide World Photos)

original material titled *Walking into Clarksdale*. At the close of 1999, Plant performed in several small venues with his folk-rock band Priory of Brion. Plant's wide-ranging appetite for exotic sounds collided with his lifelong appreciation of psychedelic rock in a new band known as Strange Sensation. Its first album, *Dreamland*, received critical acclaim and two Grammy Award nominations. The group's second album, *Mighty Rearranger*, contained eclectic original material, and it also received favorable reviews and two Grammy Award nominations.

In 2007 Plant and bluegrass star Alison Krauss released the album *Raising Sand*. This remarkable partnership showcased lesser-known material from rhythm-and-blues, country, and folk songwriters.

Led Zeppelin officially reunited to perform at the Ahmet Ertegün charity concert in London on December 10, 2007. Jason Bonham, the son of deceased Zeppelin member John Bonham, sat in as drummer.

The Music

Plant's finest works are characterized by a successful blending of disparate influences. His eclectic body of repertoire represents a career of musical experimentation marked by an interest in exotic musical materials. As a performer, he is noted for his ability to sing a wide range of songs in a refined and cultivated manner.

Early Years. Plant's early musical career was spent in several rhythm-and-blues bands, including the New Memphis Bluesbreakers and the Crawling King Snakes (with drummer John Bonham). He joined Listen in 1965, a Motown-influenced act, which later signed a contract with CBS Records. Plant prepared for a solo career with the release of two singles in 1967, "Laughing, Crying, Laughing" and "Long Time Coming." After returning to Birmingham, the singer formed Band of Joy, in which his fascination with psychedelic music flourished. This promising group disbanded in 1968, and then Plant was briefly associated with Alexis Korner, a legend in the British blues and rhythm-and-blues circuit. Plant worked as harmonica player and covocalist in various Korner ventures.

"Dazed and Confused." The initial collaboration between Plant and Page resulted in the elongation of blues forms with extended solos and psychedelic effects. The band worked tirelessly to establish Led Zeppelin's reputation in 1968, and the agonizing blues classic "Dazed and Confused" provided widespread exposure. Recorded at Olympic Studios in London, the song was included on Led Zeppelin's 1969 self-titled debut album. An expanded arrangement had been performed by the Yardbirds, and the version developed by Led Zeppelin featured different lyrics. The recording highlighted tour de force vocals by Plant, supported by menacing instrumental performances. The work became an early highlight of live concerts, frequently lasting up to forty-five minutes.

"Stairway to Heaven." Plant's vocal contribution to this memorable song is among his most significant achievements with Led Zeppelin. The group's untitled fourth album, also known as *Led Zeppelin IV*, remains an enduring milestone, and "Stairway to Heaven" represents a fully realized hybrid of the folk and hard-rock genres that the band embraced. The eight-minute epic draws influences from folk, blues, and Celtic traditional music. Most of the lyrics were written spontaneously by Plant in 1970 at Headley Grange; he created genuine poetry with his numinous images and words. It showcases a carefully constructed arrangement, the effective use of dynamics, and an impressive climax. The song achieves a palpable intimacy, and it consequently became the centerpiece of live concerts.

"Kashmir." This intriguing song appeared on Led Zeppelin's *Physical Graffiti*. Its Eastern flavor, with allusions to Moroccan, Indian, and Middle Eastern music, and its orchestral sound launched Led Zeppelin into a new direction. The song was originally titled "Driving to Kashmir." The lyrics were composed by Plant during a holiday in southern Morocco, and they were inspired by the long drive from Goulimine to Tantan. The deeper meaning of the song lies in the intersection of the mystical powers of Arabian music and the communicative powers of rock.

"Sea of Love." Plant formed the Honeydrippers in 1981 to satisfy his desire of creating a rock band with vintage rhythm-and-blues origins. In addition to Plant, the band comprised Page, Jeff Beck, Nile Rodgers, and other well-known studio musicians. The group released an album of five classic songs,

The Honeydrippers: Vol. 1, on November 12, 1984. The inclusion of "Sea of Love" recalls Plant's infatuation with Presley and his rhythm-and-blues roots. It was written by John Phillip Baptiste (Phil Phillips) and George Khoury. The Honeydrippers' cover version reached number three on the *Billboard* Hot 100 chart in 1984.

"Big Log." This mysterious ballad appears on Plant's second solo album, *The Principle of Moments*. In this project, he renewed his partnership with guitarist Robbie Blunt, bassist Paul Martinez, keyboardist Jezz Woodroffe, and drummer Phil Collins. The song features a vague Latin ambiance and a discreet synthesizer accompaniment that complements Blunt's guitar. Plant achieves an effective subtle tension in his bluesy vocals. He demonstrates his penchant for experimenting with ethnic materials and blending them with softer acoustic sounds. The title is likely meaningless, because the phrase does not appear in the lyrics. As the album's first single, "Big Log" reached the Top 20 in the United States and in England, and it was Plant's first hit as a solo artist. The song's introspective aura recalls the mystery of Led Zeppelin's finest work, and it helped establish Plant as an engaging solo artist.

Musical Legacy

Plant's unique approach to songwriting has influenced scores of musicians. His lyrics are frequently mystical, philosophical, and spiritual, featuring allusions to classical and Norse mythology. He also draws upon Welsh mythology. Growing up in Kidderminster, close to the Welsh border, he often took summer trips to the Snowdonia Mountains. Plant has been influenced by the works of J. R. R. Tolkien, resulting in overt references in some early Led Zeppelin classics such as "The Battle of Evermore," "Misty Mountain Hop," and "Ramble On." Conversely, Plant often used blues-based lyrics dealing primarily with sexual innuendo, such as found in "The Lemon Song," "Black Dog," and "Trampled Under Foot."

Plant enjoyed great success with Led Zeppelin, developing an image of the charismatic front man, such as Roger Daltrey and Jim Morrison. His distinctive vocal technique is a defining characteristic of Led Zeppelin's music. Plant possesses a high tenor voice with a remarkable range, and he is recognized for his lyrical improvisation in live performances, often singing verses not found on studio recordings. One of Plant's vocal trademarks is the mimicking of Page's guitar effects. This notable characteristic can be heard in Led Zeppelin songs such as "Dazed and Confused," "How Many More Times," and "The Lemon Song." As one of the most significant rock singers of recent generations, Plant influenced the vocal style of many of his contemporaries.

Christopher W. Cary

Further Reading

Clayson, Alan. *Led Zeppelin: The Origin of the Species*. Surrey, England: Chrome Dreams, 2006. This source recounts the musical influences and the early careers of band members, including Plant, and it chronicles the formation of Led Zeppelin. Tracing recordings and live sessions, it contains a family tree of musical colleagues, a discography, and a list of live performances.

Daniels, Neil, and Paul Stenning. *Robert Plant: Led Zeppelin, Jimmy Page, and the Solo Years*. Shropshire, England: Independent Music Press, 2008. The first biography to cover Plant's solo years, his collaborations with Page, and his numerous guest appearances. His later work is placed in a context of both Led Zeppelin's legacy and the broader history of modern music.

Shadwick, Keith. *Led Zeppelin: The Story of a Band and Their Music 1968-1980*. San Francisco: Backbeat Books, 2005. Offers an in-depth history of Led Zeppelin and reviews of its music. Chronicles the evolution of members as they emerged from the Yardbirds until the death of drummer Bonham.

Welch, Chris. *Led Zeppelin: Dazed and Confused*. New York: Thunder's Mouth Press, 1998. Reveals the origins of songs on all studio albums, together with stories behind post-Led Zeppelin material, such as *No Quarter: Robert Plant and Jimmy Page Unledded*.

See also: Beck, Jeff; Domino, Fats; Johnson, Robert; Krauss, Alison; Morrison, Jim; Page, Jimmy; Presley, Elvis.

Cole Porter

American musical-theater composer and lyricist

Breaking with the simple and sentimental style of Tin Pan Alley that dominated American popular music in the early part of the twentieth century, Porter introduced complicated musical composition, intense emotions, and clever rhymes and lyrics filled with sly sexual innuendos in his popular songs and musical comedies.

Born: June 9, 1891; Peru, Indiana
Died: October 15, 1964; Santa Monica, California
Also known as: Cole Albert Porter (full name)

Principal works

BALLET: *Within the Quota*, 1923 (libretto by Gerald Murphy).

MUSICAL THEATER (music and lyrics): *See America First*, 1916 (libretto by Thomas Lawrason Riggs and Porter); *Hitchy-Koo of 1919*, 1919 (revue; libretto by George V. Hobart); *Hitchy-Koo of 1922*, 1922 (revue; libretto by Harold Atteridge); *Greenwich Village Follies of 1924*, 1924 (revue; lyrics with Irving Caesar and John Murray Anderson); *Paris*, 1928 (libretto by M. Brown); *La Revue des ambassadeurs*, 1928; *Fifty Million Frenchmen*, 1929 (libretto by Herbert Fields); *Wake Up and Dream*, 1929 (revue; libretto by John Hastings Turner); *The New Yorkers*, 1930 (libretto by H. Fields; based on a story by E. Ray Goetz and Peter Arno); *Gay Divorce*, 1932 (libretto by Dwight Taylor); *Nymph Errant*, 1933 (libretto by Romney Brent; based on James Laver's novel); *Anything Goes*, 1934 (libretto by Guy Bolton, P. G. Wodehouse, Howard Lindsay, and Russel Crouse); *Jubilee*, 1935 (libretto by Moss Hart); *Red, Hot, and Blue*, 1936 (libretto by Lindsay and Crouse); *Leave It to Me*, 1938 (libretto by Bella Spewack and Sam Spewack); *You Never Know*, 1938 (libretto by Rowland Leigh); *Du Barry Was a Lady*, 1939 (libretto by Fields and Buddy G. DeSylva); *The Man Who Came to Dinner*, 1939 (libretto by Hart and George S. Kaufman); *Panama Hattie*, 1940 (libretto by H. Fields and DeSylva); *Let's Face It!*, 1941 (libretto by H. Fields and Dorothy Fields); *Something for the Boys*, 1943 (libretto by H. Fields and D. Fields); *Mexican Hayride*, 1944 (libretto by H. Fields and D. Fields); *Seven Lively Arts*, 1944 (revue; libretto by Hart, Kaufman, and Ben Hecht); *Around the World in Eighty Days*, 1946 (libretto by Orson Welles; based on Jules Verne's novel); *Kiss Me, Kate*, 1948 (libretto by B. and S. Spewack; based on William Shakespeare's play *The Taming of the Shrew*); *Out of This World*, 1950 (libretto by Taylor and Reginald Lawrence); *Can-Can*, 1953 (libretto by Abe Burrows); *Silk Stockings*, 1955 (libretto by Kaufman, Leueen MacGrath, and Burrows); *High Society*, 1998 (libretto by Arthur Kopit).

SONGS (music and lyrics): "Easy to Love," 1936; "I've Got You Under My Skin," 1936; "Rosalie," 1936; "Between You and Me," 1939; "I Concentrate on You," 1939; "I've Got My Eyes on You," 1939; "Please Don't Monkey with Broadway," 1939; "Dream Dancing," 1941; "Since I Kissed My Baby Goodbye," 1941; "So Near and Yet So Far," 1941; "Something to Shout About," 1942; "You'd Be So Nice to Come Home To," 1942; "Don't Fence Me In," 1944; "Be a Clown" 1948; "The Pirate Ballet," 1948; "True Love," 1955.

The Life

Cole Albert Porter had a musical gift. He began playing the violin at six, and when he was nine he took up the piano. At ten he and his mother composed an operetta. Porter's wealthy grandfather sent him to Yale in 1909.

His grandfather insisted that Porter, after graduating from Yale, attend Harvard Law School, but Porter soon transferred to the Harvard School of Music to learn music theory. Later, he studied music in New York City with Pietro Yon and Vincent d'Indy. In 1916 came Porter's first Broadway show, *See America First*. The show failed, and Porter retreated to Paris, where he lived on a generous allowance from his grandfather.

During World War I, Porter worked for the Duryea Relief Fund, and after the war, in 1919, he married Linda Lee Thomas, a wealthy divorcé eight years his senior. They remained married for thirty-four years. His marriage to Thomas allowed Porter to maintain a high social status throughout his life.

In Paris the Porters often brought groups such as the Monte Carlo Ballet to their home to entertain guests such as Igor Stravinsky, Irving Berlin, and Fanny Brice. Despite his long marriage, Porter led a sexually ambiguous life and had several male lovers.

Porter's first musical hit was *Paris*, and from there he went on to become one of America's most celebrated musical-theater composers. Life was good to Porter until he had a horseback-riding accident in 1937 that broke both his legs. After months in the hospital and more than thirty surgeries, Porter never walked again. This unfortunate event did not dim his energy, and he continued to compose with great success.

In the early 1950's two major influences in his life, his mother and his wife, died. These deaths were followed by increasing complications in his injured legs, and in 1958 he had to have his right leg amputated. Porter never wrote another song. His health continued to decline, and he died in 1964.

The Music

Early Works. Porter began composing songs and lyrics while studying at Yale, writing student musical shows, and his two football fight songs, "Yale Bulldog" and "Bingo Eli Yale," are still played today. In 1924 he wrote for the *Greenwich Village Follies*, but his attempts throughout the 1920's to write a successful Broadway musical failed.

Paris. Porter's first major Broadway success was *Paris*, a production created by a team of writers and composers. His song, "Let's Do It," was the outstanding composition of the show and became popular throughout the English-speaking world. In the 1950's Noël Coward wrote his own variations on the original lyrics for his performances in Las Vegas and New York. Porter had now introduced to a wide audience his unique musical composition and clever language.

Fifty Million Frenchmen. Porter composed all the music and lyrics for the musical *Fifty Million Frenchmen*, which contained another highly popular song, "You Do Something to Me." It became widely known through the film of the musical made in 1931.

The 1930's. The success of *Wake Up and Dream*, which featured the song "What Is This Thing Called Love?," proved that Porter was an important figure in American musical theater and a composer of highly popular songs. In 1932 *Gay Divorce* opened, featuring the song "Night and Day."

In 1934 came the major hit *Anything Goes*, starring Ethel Merman, who would go on to star in several more Porter works. In addition to the title song, *Anything Goes* introduced "I Get a Kick Out of You," "You're the Top," and "Blow, Gabriel, Blow." Two film versions were made of the musical, and it is still revived.

Building on the success of *Anything Goes*, Porter joined with Moss Hart in 1935 to create *Jubilee*, featuring "Begin the Beguine" and "Just One of Those Things." In the following year came *Red, Hot, and Blue*, starring Merman, Bob Hope, and Jimmy Durante and featuring "It's De-Lovely," a song still popular, especially with the 2004 release of the film *De-Lovely*.

Cole Porter. (Library of Congress)

In 1936-1937 Porter went to Hollywood to do film scores for the movies *Born to Dance* and *Rosalie*. The former featured the song "I've Got You Under My Skin," and the latter was enriched by the lovely ballad "In the Still of the Night," another song of enduring popularity. To close out the decade Porter returned to Broadway in 1938 with *Leave It to Me*, featuring Mary Martin singing "My Heart Belongs to Daddy." In 1939 came *Du Barry Was a Lady* with the song "Do I Love You?"

The 1940's. In the first half of the 1940's Porter composed for four successful Broadway musicals: *Panama Hattie*, *Let's Face It!*, *Something for the Boys*, and *Mexican Hayride*. *Let's Face It!* featured the song "A Little Rumba Numba," which demonstrated how interested Porter had become in Latin music. With the exception of "Hey, Good Lookin'" in *Something for the Boys*, there was little of musical significance to be found in Porter's shows of the early 1940's. He did compose "You'd Be So Nice to Come Home To" for the film *Something to Shout About* (1943). Nevertheless, some feared Porter's career as a lyricist and composer was over. In 1948, however, he wrote the words and music for one of the most significant theatrical musicals of the twentieth century: *Kiss Me, Kate*.

Kiss Me, Kate. With a book by Sam and Bella Spewack, *Kiss Me, Kate* is a musical adaptation of Shakespeare's *The Taming of the Shrew*. The book is excellent, but the words and music are superb, and each song fits comfortably into the script. First is the rousing "Another Op'nin', Another Show." After that are the rollicking "Wunderbar," "So in Love," "We Open in Venice," "Too Darn Hot," "We've Come to Wife It Weathily in Padua," "Always True to You (in My Fashion)," and "Brush Up Your Shakespeare." It is rare for a Broadway musical to have so many showstopping tunes.

Kiss Me, Kate won five Tony Awards, including for Best Musical and Best Composer and Lyricist. Indeed, it was the first musical ever to win a Tony Award. The production ran for a record 1,077 Broadway performances. In 1951 *Kiss Me, Kate* opened in London's West End, where it ran for 400 performances. In 1953 a successful film version was released. In 1999 another Broadway outing won a Tony Award for Best Revival of a Musical, and it was also revived on London's West End in 2001. In addition, there have been four major television productions, as well as productions every year in professional theaters throughout the United States and Canada.

Later Works. Porter wrote several more musicals, including *Out of This World*, *Can-Can*, and *Silk Stockings*. *Out of This World* featured the number "I Am Loved." "I Love Paris" was the prominent song in *Can-Can*, and "All of You" was the feature of *Silk Stockings*. However, none of them would have the impact of *Kiss Me, Kate*. Porter was also busy in his later years composing scores for several films, including *High Society*, starring Bing Crosby, Frank Sinatra, and Grace Kelly.

Musical Legacy

Almost every aspect of popular music of the first half of the twentieth century reflects Porter's influence. He brought a new sense of urbanity and detached sophistication to both his music and his lyrics. Writing usually in minor keys with pleasingly unexpected interior rhymes, Porter mixed high culture with pop culture. Moreover, he was unafraid to approach taboo subjects with his sophisticated wit or to present intense human emotions in his songs. For example, his fearless ribald humor in "Love for Sale" forced the song to be banned on radio.

Porter created or helped to create more than twenty major Broadway musicals, many of which continue to be revived. There were films made of several of his shows, and more than eighty films used Porter songs or music. Roy Rogers recorded a country version of Porter's "Don't Fence Me In," and the Four Seasons recorded a rock version of "I've Got You Under My Skin." In 1955 a hard-rock version of "Let's Do It" was used in the film *Tank Girl*. Porter and his songs were the subject of two biographical films: *Night and Day* (1946), starring Cary Grant and Alexis Smith, and *De-Lovely* (2004), starring Kevin Kline and Ashley Judd.

August W. Staub

Further Reading

Bloom, Ken. *American Song: The Complete Musical Theatre Companion, 1877-1995*. 2 vols. New York: Gale Group, 1996. Discussion of songs that have been featured in more than one hundred years of American musical theater. Particular attention is paid to the different melodic and lyric ap-

proaches of the major composers, with a thorough discussion of Porter's special contributions.

Bloom, Ken, and Frank Vlastnik. *Broadway Musicals: The 101 Greatest Shows of All Time*. New York: Blackdog & Leventhal, 2004. Discusses in considerable detail the creation and production history of major Broadway musicals. Each musical is set in historical context with photographs and synopses. Useful work for understanding how some of Porter's musicals were assembled.

Gänzl, Kurt. *The Encyclopedia of Musical Theatre*. New York: Schirmer Books, 2001. A thorough presentation of musical theater since its inception. Porter's works are given considerable attention, especially how Porter's innovations influenced musical productions.

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Wilmeth, Don, and Christopher Bigsby, eds. *Post-World War II to the 1990's*. Vol. 3 in *The Cambridge History of American Theatre*. New York: Cambridge University Press, 2000. Thorough discussion of all aspects of American theater of the period, with Porter anchored in the total picture.

Wilmeth, Don, and Tice L. Miller, eds. *Cambridge Guide to American Theatre*. New York: Cambridge University Press, 1993. Contains a long entry on the American musical and Porter's place in its history, and a separate entry on Porter and his most important musicals.

See also: Brubeck, Dave; Chevalier, Maurice; Cohan, George M.; Coward, Sir Noël; Crosby, Bing; Dietrich, Marlene; Fields, Dorothy; Fitzgerald, Ella; Horne, Lena; Iglesias, Julio; Jordan, Louis; Lang, K. D.; Lee, Peggy; Ma, Yo-Yo; Mathis, Johnny; Mercer, Johnny; Merman, Ethel; Parker, Charlie; Peterson, Oscar; Shaw, Artie; Sinatra, Frank; Stravinsky, Igor; Taylor, Cecil; Tormé, Mel; Warwick, Dionne.

Francis Poulenc

French classical composer

An important French composer of art songs, Poulenc is noted for his religious music, his secular choral and chamber music, his piano and orchestral works, and his operas.

Born: January 7, 1899; Paris, France
Died: January 30, 1963; Paris, France
Also known as: Francis Jean Marcel Poulenc (full name)

Principal works

BALLETS (music and libretto): *Le Biches*, 1924; *Aubade*, 1929 (choreography by George Balanchine); *Les Animaux modèles*, 1942 (*The Model Animals*; choreography by Serge Lifar; based on the fables of Jean de La Fontaine).

CHAMBER WORKS: Trio for Oboe, Bassoon, and Piano, 1926; *Suite française*, 1935 (for wind instruments, percussion, and harpsichord); Sextet in C Major, 1940 (for wind quintet and piano); Sonata for Violin and Piano, 1943 (revised 1949); Cello Sonata, 1948; Flute Sonata, 1958; Clarinet Sonata, 1962; Oboe Sonata, 1962; Sonata for Clarinet and Piano, 1963.

CHORAL WORKS: *Litanies è la vierge noire*, 1936; Mass in G Major, 1937; *Quatre motets pour un temps de pénitence*, 1939 (*Four Motets for a Time of Penitence*); *Exultate Deo*, 1941 (*Sing Aloud Unto God*); *Salve regina*, 1941; *Un Soir de neige*, 1945 (*Night of Snow*); *Quatre motets pour le temps de Noël*, 1952 (*Four Motets for Christmastime*); *Stabat mater*, 1951; *Gloria*, 1961.

OPERAS (music and libretto): *Les Mammelles de Tirésias*, 1947 (*The Breasts of Tirésias*; based on the play by Guillaume Apollinaire); *Dialogues des Carmélites*, 1957 (based on the play by Georges Bernanos); *La Voix humaine*, 1959 (*The Human Voice*; based on the play by Jean Cocteau).

ORCHESTRAL WORKS: *Concert champêtre*, 1928 (for harpsichord and orchestra); Concerto in D Minor, 1932 (for two pianos and orchestra); Concerto in G Minor, 1938 (for organ, strings, and timpani).

PIANO WORKS: *Le Bestiaire*, 1919 (*The Zoo*; lyrics by Guillaume Apollinaire; for voice and piano); *Chansons gaillardes*, 1926 (for voice and piano); *Airs chantés*, 1928 (lyrics by Jean Morèas; for voice and piano); *Deux novelettes*, 1928; *Cinq poèmes de Paul Eluard*, 1935 (lyrics by Paul Eluard; for voice and piano); *Le Soirées des Nazelles*, 1936; *Tel jour, telle nuit*, 1937 (*As Is the Night, So Is the Day*; lyrics by Eluard; for voice and piano); *Fiançailles pour rire*, 1939 (lyrics by Louise Leveque de Vilmorin; for voice and piano); *Banalités*, 1940 (lyrics by Apollinaire; for voice and piano); *L'Historie de Babar, le petit éléphant*, 1945 (*The Story of Babar, the Little Elephant*); *Trois mouvements perpétuels*, 1946; *Capriccio*, 1952; Sonata for Two Pianos, 1953.

VOCAL WORKS: *Rapsodie nègre*, 1917 (text by Makoko Kangourou).

The Life

Francis Jean Marcel Poulenc (PEW-lehnk) was the son of Emile and Jenny (Royer) Poulenc, a wealthy Parisian family. His father, Aveyronais by descent, was the director of a successful pharmaceutical business. His mother's family, with its long line of visual artists and craftsmen, was from Paris. His father was a devout Catholic, but his mother was not particularly religious. Poulenc believed that his diverse heritage manifested itself in his compositions: He was capable of writing expansive, deeply religious works as well as brief, frivolous, and vulgar trifles.

Poulenc began studying the piano at the age of five, immediately showing considerable talent for music. However, his father discouraged him from pursuing a musical career at too young an age, and he persuaded Poulenc to first complete a traditional education at the Lycée Concorcet. Poulenc's parents died when he was a teenager, and when they did, Poulenc abandoned the Lycée Concorcet in 1914, and he began studying composition with Ricardo Viñes. Through Viñes, Poulenc established relationships with other composers, such as Georges Auric, Erik Satie, and Manuel da Falla. He also frequented Adrienne Monnier's Rue de l'Odéon bookshop, where he met the poets Guillaume Apollinaire, Paul Eluard, and other important literary figures. Poulenc's infatuation with French poetry fueled his desire to focus on songwriting for much of his career.

Poulenc's early works were often performed at concerts given at the studio of the painter Emile Lejeune, and these programs also included the works of Georges Auric, Darius Milhaud, Arthur Honegger, Germaine Taillefaire, and Louis Durey. A review of the concert by Henri Collet dubbed the group Les Six in 1920, and the name stuck. The six composers were more unified by their friendship than their compositional style. In 1922 Poulenc met Arnold Schoenberg, Alban Berg, and Anton von Webern, and in 1924 he met Sergei Diaghilev, who soon commissioned the ballet *Les Biches*. In 1926 Poulenc met singer Pierre Bernac, who would be come his lifetime partner and significant interpreter of his songs.

Beginning in 1927, Poulenc divided his life between Paris and his country house in Noizay at Touraine, where he composed the majority of his works. He became increasingly devoted to and influenced by the writings of Eluard and Apollinaire, setting many of these poems in his songs and choral works. He also began a rediscovery of his Catholic faith, increasingly devoting himself to religious choral works and dramatic music with religious themes.

Poulenc composed consistently throughout his career, save a brief stint in the military in World War II and several concert tours with Bernac to the United States and elsewhere. He died of a heart attack in his Paris apartment on January 30, 1963.

The Music

Poulenc's music falls into several broad categories. He is a composer of melodies, piano works, chamber music, orchestral music, operas and other dramatic music, and choral music (sacred and secular). Poulenc was greatly influenced by the French poets of his day and by Claude Debussy and Maurice Ravel. His four favorite composers were Johann Sebastian Bach, Wolfgang Amadeus Mozart, Satie, and Igor Stravinsky, whose stylistic elements can be found in Poulenc's works. His musical style remained remarkably consistent, and though it was out of fashion by the end of his career, he remained a respected and well-known composer.

Early Works. Poulenc destroyed most of his student compositions, so few works survive from his

student days as a pupil of Viñes. Poulenc's first composition, the *Rapsodie nègre*, was performed at the Théâtre du Vieux Colombier. With the help of Stravinsky, who admired his work, Poulenc's first works were published by Chester Music in London. Poulenc served in the military from 1918 through 1921, and during this time he composed *Trois mouvements perpétuels* for piano and *Le Bestiaire*, a cycle of melodies for voice and piano on poems by Apollinaire. He also contributed a waltz to the famous publication of six piano pieces by the members of Les Six.

Les Biches. *Les Biches* was the first work for which Poulenc won major acclaim, and it is one of his most beloved works. A one-act ballet with singing, it was premiered at Monte Carlo on January 6, 1924, by Diaghilev's Ballets Russes. The art direction and costumes were by Marie Laurencin, the choreography by Bronislava Nijinska, and the orchestra was conducted by Edouard Flament. While many ballets before *Les Biches* were attached to a specific narrative, Poulenc's work revels in a complete fantasy world, a place where nothing tangible ever occurs. Compositionally, it is a suite of dances, and the work contains some of Poulenc's most melodic writing. Milhaud, Poulenc's friend and fellow member of Les Six, particularly admired Poulenc's orchestration of *Les Biches*, complimenting the tasteful doublings and use of brass textures. The brass writing and the harmony evoked are somewhat ironic, poking fun at the orchestrations of Richard Wagner, whom Poulenc detested. Poulenc later reorchestrated the score in 1939 and 1940.

Concerto in D Minor. The Concerto in D Minor for two pianos premiered on September 5, 1932. Poulenc was one of the pianists who performed, under the baton of Désiré Defauw and the Orchestra of La Scala; the other pianist was Jacques Février. Its Paris premiere occurred on March 21, 1933, at the Salle Pleyel with the same pianists under the direction of Roger Désormière. In the first movement, Poulenc makes use of cello harmonics while the two pianos simultaneously arpeggiate, creating an atmosphere of impressionistic sonority. The entire work is light and playful, specifically alluding to Mozart in the second movement.

Francis Poulenc. (Hulton Archive/Getty Images)

Les Soirées des Nazelles. *Les Soirées des Nazelles* is a suite of eight variations for piano, enclosed by a Préamble and Final. A Cadenza immediately precedes the Final. Throughout the suite, Poulenc frequently makes use of the dominant thirteenth chord and intervals of perfect fourths in the bass. He layers several keys on top of one another, creating a complex harmonic sonority. Although compositionally the work is distinctly in the style of Poulenc, the titles of each movement pay homage to the keyboard suites of François Couperin. Some of these titles include "Le Combe de la distinction" (Variation I), "Le Cœur sur la main" (Variation II), and "Le Charme Enjoleur" (Variation V). Other allusions abound, and Poulenc specifically references other musical figures, such as Franz Schubert and Edith Piaf. Interestingly, Poulenc never cared much for this piece, though it is widely regarded as his greatest piano work.

As Is the Night, So Is the Day. Although Poulenc's song output is vast, it can be argued that *As Is the Night, So Is the Day* is his most significant song cycle. The work sets nine poems of Eluard, taken from his 1936 collection *Les yeux fertiles*. (The alternate title of the song cycle was chosen by Eluard, related in correspondence with Poulenc.) Eluard, along with Apollinaire, was an important poetic influence on Poulenc's compositional career. This cycle contains many of Poulenc's innovations: some songs contain more than one tempo; voice and piano parts have different dynamic levels; some of the songs (Nos. 3, 5, and 8) serve as musical and poetic transitions between more substantial songs. While the poems do not form a successive narrative, the songs are musically linked through motivic structure and key relationships. The ninth song, "Nous avons fait la nuit," recalls the same key and tempo as the first song, "Bonne journée," bringing unity to the cycle. The first performance of *As Is the Night, So Is the Day* was on February 3, 1937. This song cycle is a masterpiece of the genre, standing alongside Schubert's *Winterreise* (1828), Robert Schumann's *Dichterliebe* (1840), and Gabriel Fauré's *La Bonne Chanson* (1896).

Stabat mater. *Stabat mater* represents the culmination of Poulenc's lifelong journey toward the rediscovery of his Catholic faith. In his early studies, Poulenc harmonized Bach chorale tunes with Charles Koechlin, and he studied Claudio Monteverdi's motets with Nadia Boulanger; this training is reflected in his harmonic writing in the *Stabat mater*. The work is structured in twelve movements, representing the twelve Stations of the Cross. In typical Poulenc fashion, mood shifts abruptly between movements, ranging from pious simplicity to dancelike revelry. The first performance occurred on June 13, 1951, at the Strasbourg Music Festival.

Dialogues des Carmélites. Poulenc's most famous opera, *Dialogues des Carmélites*, was commissioned by La Scala, where it was premiered on January 26, 1957. This opera beautifully dovetails several key features of Poulenc's mature style, depicting his deep Catholic faith, his flair for the dramatic, and his penchant for the depiction of terror and fear in his music. *Dialogues des Carmélites* is more about emotion than plot: a group of nuns await their certain doom over the course of the opera's three acts.

Poulenc dedicated the score to Giuseppe Verdi, Monteverdi, Debussy, and Modest Mussorgsky. The influence of these composers is reflected in various aspects of the opera. Poulenc's alternation of accompanied recitatives and arias is modeled after Verdi's mature style, but the melodic quality of the recitatives owes much to Monteverdi's *L'Incoronazione di Poppea* (1643) and Debussy's *Pelléas et Mélisande* (1902). The brooding sense of danger and menace beneath the surface of the opera matches the tone of Mussorgsky's *Boris Godunov* (1869).

As is the case in many of his works, Poulenc makes frequent allusions to the works of other composers. In the case of *Dialogues des Carmélites*, Poulenc models his principal characters after those from other grand operas: Verdi's Amneris (from *Aida*, 1929) serves as the prototype for Mother Marie, and Desdemona (from *Otello*, 1887) becomes the New Prioress; Wagner's Kundry (from *Parsifal*, 1882) becomes the Prioress; Jules Massenet's Thaïs (from *Thaïs*, 1894) becomes Blanche; and Mozart's Zerlina (from *Don Giovanni*, 1787) becomes Constance. Also in homage to Wagner, each of these five principal characters is attached to a leitmotif, representing the character and her emotions. Mother Marie's C major music, for instance, embodies loyalty and strength.

Musical Legacy

Poulenc claimed that he had no guiding principles to his compositions, rejecting the idea of music as an intellectual activity. Although more well schooled than he often chose to admit, it is perhaps his freedom from formal structure and counterpoint that gave his music its aura of spontaneity and freshness. A lifelong devotee of the philosophy of Cocteau and Satie, Poulenc favored simplicity to complexity, offering his music as an expression of the French spirit.

Poulenc's reputation has increased steadily since his death in 1963. He has emerged as the most enduring member of Les Six, and he is considered a master composer in some genres. His works for solo voice are particularly revered, and he is among the most respected song cycle composers.

Unlike most major composers of the twentieth century, Poulenc was not harmonically innovative. Rather, he used the existing tonal and—perhaps

more important—modal languages to create inventive melodic ideas. In his writings, Poulenc directly compares himself to Schubert as opposed to Debussy and Ravel. Certainly in the realm of vocal music, Poulenc is an heir to Schubert.

Matthew Ryan Hoch

Further Reading

Bernac, Pierre. *Francis Poulenc: The Man and His Songs*. 2d ed. Translated by Winifred Radford. London: Kahn & Averill, 2002. More than ninety of Poulenc's songs were written specifically for Bernac, and this book provides an essay and two-column translation for every song in Poulenc's oeuvre.

Mellers, Wilfrid Howard. *Francis Poulenc*. New York: Oxford University Press, 1995. This is an excellent resource for placing Poulenc in the context of his time, and it includes musical analysis of many of Poulenc's significant works.

Poulenc, Francis. *Diary of My Songs*. 2d ed. Translated by Winifred Radford. London: Kahn & Averill, 2007. Originally a diary, this is the only full-length book by Poulenc. It offers insights into Poulenc's songs, describing his relationship with French poets and offering insight into his compositional process.

Schmidt, Carl B. *Entrancing Muse: A Documented Biography of Francis Poulenc*. Hillsdale, N.Y.: Pendragon Press, 2001. A useful biography of Poulenc, based on his letters, his interviews, and his writings.

_____. *The Music of Francis Poulenc: A Catalogue*. New York: Oxford University Press, 1995. At more than six hundred pages, this reference work is a comprehensive research tool for Poulenc scholars, although it is accessible to students of any level. A wealth of information is provided for every work in Poulenc's oeuvre.

See also: Anderson, Marian; Berg, Alban; Boulanger, Nadia; Copland, Aaron; Debussy, Claude; Honegger, Arthur; Landowska, Wanda; Milhaud, Darius; Piaf, Édith; Price, Leontyne; Rampal, Jean-Pierre; Ravel, Maurice; Satie, Erik; Schoenberg, Arnold; Shaw, Artie; Stravinsky, Igor; Sutherland, Dame Joan; Watts, André; Webern, Anton von.

Bud Powell

American jazz pianist and composer

Powell was a pianist of astonishing dexterity and inventiveness whose distinctive style translated the linear developments of the legendary founders of bebop—saxophonist Charlie Parker and trumpeter Dizzy Gillespie—to the piano.

Born: September 27, 1924; New York, New York
Died: July 31, 1966; New York, New York
Also known as: Earl Rudolph "Bud" Powell (full name)

Principal recordings

ALBUMS: *Bud Powell Trio Plays*, 1947; *My Devotion*, 1947; *The Amazing Bud Powell, Vol. 1*, 1949; *The Genius of Bud Powell, Vol. 1*, 1949; *Bud Powell's Moods*, 1950; *Bud Powell Piano*, 1950; *Bud Powell Trio*, 1950; *The Amazing Bud Powell, Vol. 2*, 1951; *Autumn Sessions*, 1953; *Charles Mingus Trio*, 1953 (with the Charles Mingus Trio); *In March with Mingus*, 1953 (with Charles Mingus); *Inner Fires*, 1953; *The Genius of Bud Powell, Vol. 2*, 1954; *Jazz Original*, 1955; *The Lonely One*, 1955; *Piano Interpretations by Bud Powell*, 1955; *Blues in the Closet*, 1956; *Strictly Powell*, 1956; *Time Was*, 1956; *The Amazing Bud Powell, Vol. 3*, 1957; *The Amazing Bud Powell, Vol. 4*, 1957; *Blue Pearl*, 1957; *Bud Plays Bird*, 1957; *Bud Powell*, 1957; *Swingin' with Bud*, 1957; *The Amazing Bud Powell, Vol. 5*, 1958; *Time Waits: The Amazing Bud Powell*, 1958; *Bud in Paris*, 1959; *A Tribute to Cannonball*, 1961; *Budism*, 1962; *The Invisible Cage*, 1964; *The Return of Bud Powell*, 1964; *Salt Peanuts*, 1964; *Ups and Downs*, 1964.

The Life

Earl Rudolph "Bud" Powell was born into a musical family in New York City in 1924. His father and grandfather were musicians, and so were his brothers Richie and William, Jr. Richie had a solid reputation as a jazz musician, and he played in the Clifford Brown-Max Roach band. (He was killed in the same car accident that killed Brown in 1956.) Powell's father, a stride pianist, supported his son's interest in music, and he encouraged Powell to

study classical piano. Powell showed tremendous promise as a child, absorbing the influences of the popular pianists of the time, especially Earl "Fatha" Hines, Fats Waller, Art Tatum, and Teddy Wilson.

When Powell was fifteen, he quit high school and started playing in New York. When he was seventeen, he went frequently to Minton's Playhouse, where legend has it that Kenny Clarke, Thelonious Monk, Charlie Christian, Dizzy Gillespie, and later Charlie Parker invented bebop. Several years younger than Parker and Gillespie, Powell occasionally sat in to play, but mostly he listened. Monk befriended the younger pianist and mentored his musical development.

Powell was just nineteen years old when he got his first important gig, playing with trumpeter Cootie Williams. In 1945 Powell's mental health began to decline, worsened by his alcoholism. According to Williams, when Powell was twenty-one, he was arrested after a performance in Philadelphia. When his mother came to pick him up at the jail, she found that he had been badly beaten and had sustained a severe head injury. He was institutionalized several times in the late 1940's, and he received electroshock therapy as well as other treatments that left him emotionally and mentally damaged and unstable.

Bud Powell. (Hulton Archive/Getty Images)

Though struggling personally, Powell made a series of groundbreaking recordings during a six-year period beginning in 1947 that established him as the leading jazz pianist of the time. In 1953, after a period of relative mental stability, his mental health began to deteriorate, making his playing extremely erratic. After another series of stays in mental institutions, he moved to Paris in 1959.

Powell lived in Paris for five years. He was drinking heavily, and his playing was negatively affected. Until he contracted tuberculosis in 1962, he performed extensively in clubs in Paris, and he played concerts and festivals in France and Germany. He made a number of recordings there with both American and European musicians. While living in Paris, he met Francis Paudras, a commercial artist and amateur musician who later wrote a book about Powell that served as the basis for the 1986 film *'Round Midnight*. He lived with Paudras briefly while convalescing. In 1964, when he had recuperated sufficiently, he came to the United States for a visit, to play an extended gig at Birdland, but he never returned to Europe. He died in 1966 from alcoholism, tuberculosis, and malnutrition.

The Music

Like many jazz musicians, Powell first worked as a sideman for well-known musicians before leading his own groups. His performances and recordings with Williams in 1943 and 1944 established him as an up-and-coming pianist. In 1946, after he recovered from his first extended period of unstable mental health, Powell recorded extensively with a number of musicians and singers. Then, beginning in 1947, he began recording and performing as the leader of his own groups, mostly trios with bass and drums. The recordings he made during the six-year period beginning when he was twenty-three are considered his finest and most influential work. Aside from several important recordings with Parker and Gillespie in the early 1950's, Powell worked mostly in his own trios and small groups for the rest of his career.

Early Career. In 1944 Powell recorded several albums with groups led by Williams. While Williams's group played more in the swing school than the emerging bebop style, Powell's playing on these early recordings, such as on "Floogie Bop" (a reworking of "Sweet Lorraine"), is notably modern in conception and execution.

In 1947, after his first hiatus from the music scene for medical reasons, he performed and recorded prolifically, appearing with Dexter Gordon and J. J. Johnson, among others. He also cut several records with the players from Minton's Playhouse: saxophonist Sonny Stitt, drummer Clarke, and trumpeters Kenny Dorham and Fats Navarro. Powell's first album as a leader, *Bud Powell Trio Plays*, has many of the tunes that became staples in his repertoire: "Indiana," "I'll Remember April," "I Should Care," and "Everything Happens to Me."

The Verve and Blue Note Recordings. Between May of 1949 and August of 1953, Powell made his most influential recordings. Mostly with Powell leading a trio, they capture his playing at the height of its inventiveness and energy. Powell recorded four sessions for Verve, of which three are trio recordings. These are arguably the best of his career, including definitive versions of his compositions "Tempus Fugit," "Celia," "I'll Keep Loving You" (performed solo), and "Strictly Confidential." The other trio recordings include Powell's idiosyncratic renditions of standards such as "Cherokee," "Sweet Georgia Brown," "Yesterdays," "April in Paris," and "Body and Soul." Throughout these recordings, Powell's right-hand eighth-note lines are authoritative and solid, whether on the up-tempo "All God's Chillin' Got Rhythm" or the medium-tempo "Celia."

The final Verve session, in February of 1951, contains solo piano performances that represent Powell at his most creative and fluent, including a brisk version of "Parisian Thoroughfare." Although Powell was strongly influenced by Tatum, these recordings show a mature solo piano conception quite different from Tatum's. While Powell employs many of Tatum's harmonic devices, particularly in the statements of the main themes, his focus remains the right-hand line. His rendition of "Parisian Thoroughfare" is essentially a solo version of what he might play with a trio. There is no stride piano here: His left hand plays the same stark, rhythmic harmonic shells he used in his trio playing. Not only is the harmony more oblique, but the rhythm is more syncopated. This deconstruction of the role of the left hand in solo playing modernized the conception of solo piano, allowing the same focus on the right-hand line as when the pianist is supported by a rhythm section.

Powell recorded three sessions for Blue Note, the first in August of 1949 and the last in August of 1953. Like the Verve recordings, these sessions capture Powell playing at his best. Most of these tracks are trio recordings, though Powell added Navarro and Rollins to the trio for several of the tracks recorded in 1949. Powell's right-hand lines are confident and secure. His solo on the extended vamp of "Un Poco Loco" foreshadows the fluid harmonic superimposition McCoy Tyner would pioneer on the piano more than ten years later. Powell records "Parisian Thoroughfare" here with the trio, and a comparison between this and the solo recording from the Verve session in 1951 reveals a strikingly similar approach.

Recordings with Parker and Gillespie. Powell made a number of important recordings with Parker between 1950 and 1953, most often with Gillespie on trumpet. By this time, Powell's style and reputation were well established. The sessions in May of 1950, March of 1951, and several in May of 1953 are now considered bebop classics. The group's repertoire included all the bebop classics: "Moose the Mooche," "Lullaby of Birdland," "All the Things You Are," "Woody 'n' You," "Salt Peanuts," "A Night in Tunisia," and "Anthropology." The 1953 recordings with Parker and Gillespie, along with the Blue Note recordings made the same year, mark the end of Powell's watershed years: He would never match the quality and quantity of the recordings and performances made during this period.

European Work and American Coda. Powell moved to Paris in 1959, and until he contracted tuberculosis in 1962, he recorded and performed frequently. His old friend, drummer Clarke, also lived in Paris, and they were frequent collaborators. Powell played with both European and American musicians. He made a number of recordings at clubs and festivals in France, Germany, Denmark, Sweden, and Switzerland, with Coleman Hawkins, Charles Mingus, Eric Dolphy, Zoot Sims, Cannonball Adderely, and Don Byas.

Many critics consider that, by this time, Powell had passed his prime, and he never played with the virtuosity and flair he displayed before he left the United States. In fact, Powell's playing on these recordings is extremely erratic. On some tracks, such as the version of "Just One of Those Things" made with Byas in 1961, he played with the same authority and clarity as he had in New York in the early 1950's. His solo on "Cherokee" from the same session, on the other hand, is tentative and frequently falters (though he never loses the beat or the changes).

When the jazz community heard Powell perform at the memorial concert for Parker at Carnegie Hall in 1964, they acknowledged that they had lost an important voice. While he had intended to return to Paris with his friend Paudras after his gig at Birdland (which was marred by extremely erratic performances as well), Powell remained in the United States, living in semiseclusion until his death in 1966.

Musical Legacy

Powell completely changed the nature of jazz piano. Before him, the two-handed piano style so powerfully embodied in the playing of Tatum or so elegantly shaped in the playing of Wilson was the principal model. While Tatum's style remained influential in solo piano, Powell redefined the role of the pianist in a jazz small group. His right-hand lines defined both the rhythm and the harmony, but more obliquely than pianists before him, allowing the drummer greater freedom to shade and shape the rhythmic subdivisions of the pulse. His stark, terse left-hand comping ceded greater linear freedom to the bass player. Bill Evans and Red Garland would later codify the voicing language of modern jazz piano, but Powell's deconstruction of the role of the pianist in a jazz group was an essential contribution to the development of the modern rhythm section.

Powell's lines were a ferocious, intimidating display of technical skill and musical invention. The emotional intensity and intellectual weight of these lines more than compensated for the de-emphasis of the left hand. More than just a transferal of Parker or Gillespie's horn lines to the piano, Powell's improvisations were intrinsically pianistic while still embodying the bebop vocabulary. The linear fluency Powell pioneered has become a required component of contemporary jazz piano.

Matthew Nicholl

Further Reading

Collier, James Lincoln. *The Making of Jazz: A Comprehensive History*. New York: Dell, 1978. Contains an excellent chapter about the development of modern jazz, including an analysis of the origins of Powell's style and his influence on the development of modern jazz piano. Also contains extensive biographical information.

Groves, Allen, and Alyn Shipton. *The Glass Enclosure: The Life of Bud Powell*. New York: Continuum, 2001. Provides extensive biographical information and an excellent discography of Powell's recordings, both as a leader and a sideman. Exhaustively researched and well-indexed.

Lyons, Len. *The Great Jazz Pianists: Speaking of Their Lives and Music*. New York: Morrow, 1983. While it does not include an interview with Powell, the introduction presents a cogent and accurate history of jazz, placing Powell's contribution to the development of jazz piano in perspective. Many of the interviews refer to Powell and his influence.

Paudras, Francis. *Dance of Infidels: A Portrait of Bud Powell*. New York: Da Capo Press, 1998. This is written by an amateur musician and devoted fan who became Powell's friend and spent a great deal of time with him. This account of their time together is heavily colored by Paudras's obvious affection for the pianist. Still, it provides a useful look at Powell's day-to-day life from a unique perspective.

Smith, Carl. *Bouncing with Bud: All the Recordings of Bud Powell*. Brunswick, Maine: Biddle, 1997. A chronological overview of Powell's recordings written by a jazz fan. Contains useful discographical information.

See also: Akiyoshi, Toshiko; Corea, Chick; Gillespie, Dizzy; Gordon, Dexter; Jones, Elvin; Jones, Hank; Mingus, Charles; Monk, Thelonious; Navarro, Fats; Parker, Charlie; Roach, Max; Tatum, Art; Tyner, McCoy; Waller, Fats; Williams, Mary Lou; Young, Lester.

Pérez Prado

Cuban Latin music composer and pianist

One of the first to combine Latin musical elements with big band jazz, Prado was responsible for the mambo's widespread popularity and commercial success in Europe and the United States during the 1950's.

Born: December 11, 1916; Mantanzas, Cuba
Died: September 14, 1989; Mexico City, Mexico
Also known as: Dámaso Pérez Prado (full name); Mambo King; Rey del Mambo
Member of: The Pérez Prado Orchestra

Principal recordings

ALBUMS (solo): *Pérez Prado*, 1950; *Pérez Prado Plays Mucho Mambo for Dancing*, 1951; *Mambo Mania*, 1955; *Voodoo Suite Plus Six All-Time Greats*, 1955 (with Shorty Rogers); *Havana 3 A.M.*, 1956; *Prez*, 1958; *Latino!*, 1959; *Pérez*, 1959; *A Touch of Tabasco*, 1960 (with Rosemary Clooney); *La chunga*, 1961; *Exotic Suite of the Americas*, 1962; *Lights! Action! Prado!*, 1964; *Dance Latino*, 1965; *El unico*, 1972; *Salsa ala Pérez Prado*, 1972.

ALBUMS (with the Pérez Prado Orchestra): *Mambo by the King*, 1956; *Latin Satin*, 1957; *Mambo Happy!*, 1957; *Dilo (Ugh!)*, 1958; *Pops and Prado*, 1959; *Rockambo*, 1961; *The Twist Goes Latin*, 1962; *Our Man in Latin America*, 1963.

The Life

Dámaso Pérez Prado's mother was a schoolteacher, and his father worked for a newspaper. He began playing classical piano in his early childhood, and as a teenager he played professionally, expanding his repertory while working in nightclubs and motion picture theaters. The Afro-Cuban city of Matanzas was musically rich with African and traditional Cuban music. In 1942 Prado moved to Havana, where he arranged music for musical groups and orchestras, including the famous Sonora Matancera and Orquesta Casino de la Playa. He experimented with traditional Cuban rhythms, combining jazz and traditional music, and thus he angered musical purists. In 1948 he moved to Mexico City to form his own orchestra and to record for RCA Victor. He adapted the mambo (a fast version of the Cuban danzón) using his big band sound. Prado and his orchestra recorded numerous singles in Mexico City.

In 1954, during a second tour to the United States, their performances at New York nightclubs sparked a fascination with the mambo. In 1955 Prado made his American breakthrough with his arrangement of "Cherry Pink and Apple Blossom White," by Louiguy (Louis Gugliemi), as the theme from the 1955 film *Underwater!* (starring Jane Russell). It topped the *Billboard* hits chart and remained there for months. In 1958 he had another hit with the cha-cha-cha "Patricia," which he composed. His compositions and arrangements enjoyed much commercial success worldwide. Prado also composed large, serious works. He is remembered for adding percussive shouts and grunts (usually indicating song breaks). Prado was at the height of his career in the 1950's and 1960's, but he continued working, releasing records and making appearances on television into the 1980's. In 1989 he died of a stroke in Mexico City.

The Music

Prado's upbeat big band flashy music combined elements of classical music, jazz, traditional Cuban, and newly composed music based on traditional Afro-Cuban dance rhythms. Brass, saxophone, and rhythm sections frequently shared the foreground, though trumpet solos were often featured. The hit song "Patricia" is unusual for featuring Prado on organ in the foreground. His music initiated the mambo craze in the United States. Sound engineers were not nearly as innovative with Prado's recordings as they were with those of Esquivel's Orchestra. However, Prado recorded during a period in which people enjoyed listening to music at home on their stereos as much as they would at nightclubs.

Mambo Mania. A compilation of Prado's Mexican singles released in 1955, this album contains the hit song "Cherry Pink and Apple Blossom White." The song is characterized by its slurred trumpet solo, portamento pitch glides, and bent notes. The purpose of this collection was to make this highly requested song and other songs accessible to listeners in North America. Prado's homage to Stan Kenton, "Mambo a la Kenton" (composed by Prado

Pérez Prado. (AP/Wide World Photos)

and Armando Romeu), and a cover of the popular standard "Skokiaan" (composed by August Msarurgwa) are also included.

Voodoo Suite Plus Six All-Time Greats. The serious composition, *Voodoo Suite*, was performed and recorded in 1955, just at the time Prado was enjoying the success of "Cherry Pink and Apple Blossom White." Venturing into the exotic around the same time as Les Baxter and Martin Denny, this recording paired Prado with Shorty Rogers, a creator of West Coast jazz. Prado and his orchestra perform Latin versions of the Dixieland standard "St. James Infirmary" and "Stompin' at the Savoy." The latter, composed by Chick Webb, exemplifies Prado's shouts and grunts, which suggest his sensitive hearing of the musical form.

Havana 3 A.M. This 1956 recording contains two famous songs, "The Freeway Mambo" (composed by Prado) and "The Peanut Vendor (El monicero)" (composed by Moises Simon), and it concludes with Prado's impressionist composition "Mosaico Cubano" (Cuban sketch). The saxophone section opens "The Freeway Mambo" with a catchy melody accompanied by drums and shouts; saxophone sections in unison alternate with the familiar sound of a blaring trumpet chorus. "The Peanut Vendor" features a guitar solo followed by a meandering, blaring trumpet.

Exotic Suite of the Americas. The title song of this 1962 recording was another serious work by Prado that has many similarities to his *Voodoo Suite*. Its instrumental impressions of the exotic employ strings and drums more often than the earlier *Voodoo Suite*. Other songs included were his musical salute to the ladies in President John Kennedy's life, "Jacqueline and Caroline," and his mambo-inspired arrangement of Alan Jay Lerner's "I Could Have Danced All Night" from *My Fair Lady* (1956).

Musical Legacy

Prado stimulated interest in Latin music long before the Latin Grammy Awards existed. His style of conducting, arranging, and composing influenced the music of Latin contemporaries Esquivel, Tito Puente, and Xavier Cugat (who covered many of the same songs with their orchestras) as well as the jazz of Duke Ellington and Charlie Parker. His music is frequently used in films and commercials. Examples include "Patricia" in Federico Fellini's *La dolce vita* (1961) and Billy Kent's *The Oh in Ohio* (2006); "Cherry Pink and Apple Blossom White" in an episode of the television series *The Sopranos* (2004); and "Guaglione" and "Mambo No. 5" in television commercials for Guinness draught stout (1994 and 1999). In 1999 Lou Bega's vocal version of "Mambo No. 5" revived interest in Prado.

Melissa Ursula Dawn Goldsmith

Further Reading

Fernandez, Raul A. *From Afro-Cuban Rhythms to Latin Jazz*. Berkeley: University of California Press, 2006. The author discusses Prado's work with Latin musicians and his impact on jazz in the United States.

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transmission of the charanga mambo and the cha-cha-cha.

Moore, Robin D. *Music and Revolution: Cultural Change in Socialist Cuba*. Berkeley: University of California Press, 2006. This covers Prado's use of big band mambo from the late 1940's and his success with recordings.

Roberts, John Storm. *Latin Jazz: The First of the Fusions, 1880's to Today*. New York: Schirmer Books, 1999. In this Latin jazz survey, musicologist Roberts provides details about Prado's Victor recordings, his musical sound, and other artists with whom he worked.

_____. *The Latin Tinge: The Impact of Latin American Music on the United States*. New York: Oxford University Press, 1999. This explores Prado, along with other Latin bandleaders in New York, and how he introduced the mambo and Latin jazz to the United States.

Sublette, Ned. *Cuba and Its Music: From the First Drums to the Mambo*. Chicago: Chicago Review Press, 2004. This history covers Prado's arrival in Havana and life in Cuba during the mambo's formative years.

See also: Cugat, Xavier; Lerner, Alan Jay; Professor Longhair; Puente, Tito.

Elvis Presley

American rock/pop singer

As the King of Rock and Roll, Presley bridged the gap between so-called white music and black music, and his intense performances were imitated by many artists who followed.

Born: January 8, 1935; Tupelo, Mississippi
Died: August 16, 1977; Memphis, Tennessee
Also known as: Elvis Aaron Presley (full name); King of Rock and Roll; Elvis the Pelvis

Principal recordings

ALBUMS: *Elvis*, 1956; *Elvis Presley*, 1956; *Elvis' Christmas Album*, 1957; *King Creole*, 1958; *Fifty Thousand Fans Can't Be Wrong*, 1959; *Elvis Is Back!*, 1960; *G.I. Blues*, 1960; *His Hand in Mine*, 1960; *Blue Hawaii*, 1961; *Something for Everybody*, 1961; *Girls, Girls, Girls!*, 1962; *Pot Luck*, 1962; *Fun in Acapulco*, 1963; *It Happened at the World's Fair*, 1963; *Kissin' Cousins*, 1964; *Roustabout*, 1964; *Girl Happy*, 1965; *Harum Scarum*, 1965; *Frankie and Johnny*, 1966; *Paradise Hawaiian Style*, 1966; *Spinout*, 1966; *Double Trouble*, 1967; *How Great Thou Art*, 1967; *Speedway*, 1968; *From Elvis in Memphis*, 1969; *Almost in Love*, 1970; *Elvis: Back in Memphis*, 1970; *Elvis: That's the Way It Is*, 1970; *Elvis Country*, 1971; *Elvis Sings the Wonderful World of Christmas*, 1971; *Love Letters from Elvis*, 1971; *Elvis Now*, 1972; *He Touched Me*, 1972; *Elvis*, 1973; *Raised on Rock*, 1973; *Elvis Forever*, 1974; *Good Times*, 1974; *Elvis Today*, 1975; *Promised Land*, 1975; *Elvis in Hollywood*, 1976; *From Elvis Presley Boulevard, Memphis, Tennessee*, 1976; *Moody Blue*, 1977; *Welcome to My World*, 1977.

SINGLES: "Blue Moon of Kentucky," 1954; "Good Rockin' Tonight," 1954; "That's All Right Mama," 1954; "You're a Heartbreaker," 1954; "Baby, Let's Play House," 1955; "I Forgot to Remember to Forget," 1955; "I'm Left, You're Right, She's Gone," 1955; "Mystery Train," 1955; "Heartbreak Hotel," 1956.

The Life

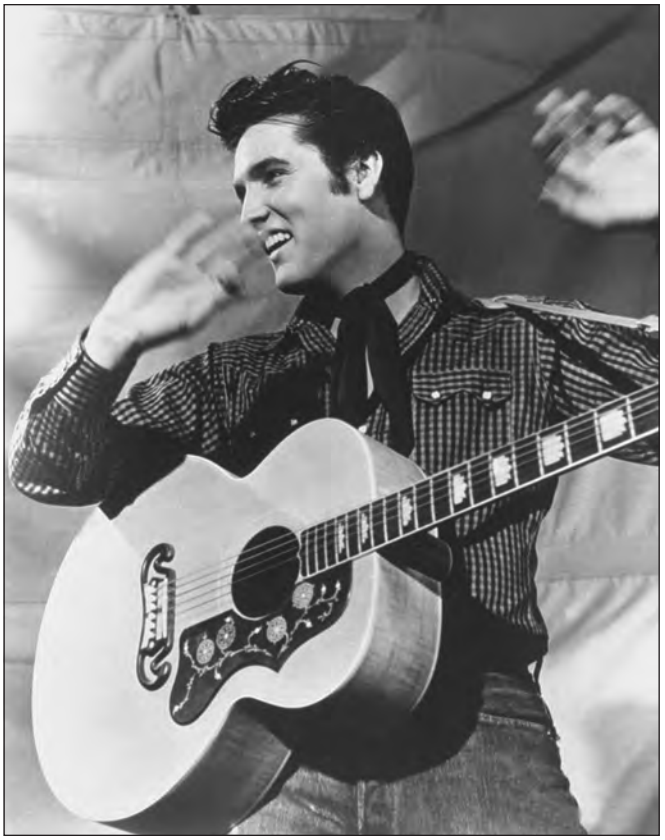
Elvis Aaron Presley was born to Vernon Presley and Gladys Love Smith in Tupelo, Mississippi. His family was poor, and he was often bullied at school, but his parents were regular churchgoers, and in church Presley found solace. At the age of eleven, he received his first guitar, and he quickly picked up popular songs. In 1948 the Presley family moved to Memphis, Tennessee, so that Vernon could find a job. After high school, Presley began driving a truck to help support the family, but he never gave up on music.

In 1953 Presley recorded a song for his mother at Sun Studios in Memphis. The studio owner, who auditioned him, eventually began to produce Presley's records. After recording with the studio, Presley's music career began to take off. Between 1953 and 1956, he became recognized regionally in the South for mixing so-called black and white music. In 1955 Colonel Tom Parker became Presley's manager, and he moved the singer to RCA Records. When Presley began making television appear-

ances that year, his popularity skyrocketed. Conservative critics attacked the racial background of his music and his provocative stage performances; which were famous for his sexually suggestive pelvis thrusts.

However, the critics had little impact on Presley's career. Beginning with *Love Me Tender* (1956), Presley began to regularly star in films. Fans flocked to his concerts, and by 1957 his need for privacy prompted the singer to buy his famous homestead in Memphis, Graceland. In 1957 Presley was drafted into the armed services. Although irking his producers and his record company, the singer joined the armed forces after a short deferment, and he spent two years in Germany.

Upon returning home, Presley moved his career more toward filmmaking, starring in twenty-seven films in the 1960's. In 1967 Presley married Priscilla Ann Wagner, and the next year they had their only child, Lisa Marie Presley. By the end of the decade, his popularity was fading, and he blamed the poor quality of his film scripts and his films' songs. Depressed, he began to gain weight and abuse prescription drugs.



Elvis Presley. (AP/Wide World Photos)

To support his film career, Presley had taken a hiatus from touring when he left the Army in 1960. In 1968 he began to tour again, concentrating more on his music than on his motion pictures. Arguably, during this period he produced many of his best works, mostly in the genre of gospel music. Although his songs were better, they did not stay long on the *Billboard* chart. Nevertheless, his concerts were always sold out.

Presley divorced Priscilla in 1973, after which he became depressed, gained a large amount of weight, and continued to overuse prescription drugs. By 1977 he rarely left his hotel room while he was on tour, other than to go on stage and give a truncated performance. On August 16, 1977, Presley died of a heart attack at Graceland. He was forty-two years old.

The Music

Presley's musical career was extremely potent—with 31 films, 101 singles, and 77 albums, Presley was likely the most productive singer of his time. He had seventeen chart-topping singles and seventy-two Top 40 singles on the *Billboard* pop singles chart. He was a powerhouse of popular music.

Sun Studios. Presley's first recordings were with Sun Studios in Memphis. He achieved a popular following in the American South because of his style of music. By the first time he appeared on television in 1955, he had already developed his sound and style. Influenced by gospel, rhythm and blues, bluegrass, and country and western, Presley had a unique sound for the time. His hip gyrations and pelvic thrusts attracted female fans, and, for most postwar youth, his image provided an expression of rebellion.

His Sun Studios recordings were raw with passion and experimental music. He produced the most successful hybrid sound to bridge the races, even though many white artists had covered black music. In addition, these recordings were the first rock-and-roll records ever made, starting with the single "That's All Right Mama." These original sessions were produced by Scott Phillips, and Presley

was accompanied by Scotty Moore on lead guitar and Bill Black on bass; later Dominic Joseph Fontana was added on drums. These sessions also created such classics as "I Forgot to Remember to Forget" and "Mystery Train."

RCA Years. When Presley's contract was bought by RCA Records for thirty-five thousand dollars in 1955, he had more resources at his disposal. In 1956 he released his smash single "Heartbreak Hotel." His first album also debuted that year. *Elvis Presley* hit number one on the *Billboard* pop albums chart, and it stayed there for ten weeks. This work, which was the transition album between Sun Studios and RCA, helped cement Presley's rock-and-roll sound, and it was the album that made him a national sensation. It would launch his film career and begin to sustain his popularity.

Presley recorded the bulk of his mainstay repertoire during the 1950's; a good deal of this was recorded in the early months of 1958, before he went into the military. Many of his most famous songs also came out of his early years in films. "Love Me Tender" was the title track for Presley's first movie in 1956. *Loving You* was just as popular in 1957, and this time Presley had a number-one record and a starring role in a film. His music of the late 1950's was emulated by many artists, and by the time he returned from the Army in 1960, rock and roll was the most popular form of music in the United States. His early recordings also set the standard for many artists to come. His films set a new trend for musicals: Combining popular music and the film industry into a crossover product was largely successful.

Film Appearances. Most of Presley's career in the 1960's revolved around films. He refused to tour until the end of the decade, and much of his new material came from the films that he starred in. He made twenty-seven films in the 1960's, although he had little control over the songs he sang in the films. Perhaps the most famous of his films were *Blue Hawaii* (1961) and *Viva Las Vegas!* (1964). The former contained such songs as "Blue Hawaii" and "Can't Help Falling in Love," although the rest of the sound track had little merit. *Viva Las Vegas!* included some of Presley's best work—as an actor and as an on-screen singer. Although RCA decided not to release the sound track, the songs from *Viva Las Vegas* are some of Presley's most famous work; most notable was the title track. During the 1960's, RCA frequently released compilations of Presley's earlier work and his film songs to make up for the lack of studio albums.

Final Years. Following his last film in 1969, Presley returned to touring, and he expanded his sound. He had already won his first Grammy Award in 1967 for his gospel album *How Great Thou Art*. This would be the only genre in which he would capture the coveted award, and he did so two more times—in 1972 and in 1974. With such achievements, Presley showed his range as a musician and a performer.

Presley tried to regain his prestige during the 1970's; however, depression sapped his talent. Many of his albums of the 1970's were recordings of live performances, leaving his fan base aging rather than increasing.

Musical Legacy

When Presley rose to stardom, there was no other act like him. He brought together various musical cultures to create a sound that became immensely popular among the young. He was one of the first and one of the most popular singers to be lambasted by the press and conservative critics for his music. He opened doors for other artists to emulate black musicians in white America. In addition, his music was a steppingstone for black musicians to take a place in mainstream popular music.

Presley was one of the most commercially viable personalities of all time. He shifted the population's ear to rock and roll, bringing further commercial value to the industry. More than just the inventor of a genre, he was the inventor of the music industry as it exists today.

Presley is often overlooked as a musician, although he was a talented singer and guitarist. What he lacked in songwriting ability, he made up for in delivery. He was influential in any genre he tried, from country to gospel. He helped make music on television successful, and he moved from the stage to television to motion pictures flawlessly.

Daniel R. Vogel

Further Reading

Esposito, Joe. *Remember Elvis*. Las Vegas, Nev.: TCB JOE, 2006. This book is filled with hundreds of interviews with Presley and his confidants

throughout his career. It covers the creation of Presley as a rock-and-roll icon to his unfortunate demise.

Guralnick, Peter. *Careless Love: The Unmaking of Elvis Presley*. Boston: Little, Brown, 1999. The author's second book on Presley covers the artist's return to the United States in 1960 after his military service until his death. This volume delves into Presley's life and influences on his later music.

_____. *Last Train to Memphis: The Rise of Elvis Presley*. Boston: Little, Brown, 1994. The author's first book on Presley covers his roots until his time in the Army. A detailed look at the singer's early career.

Jorgensen, Ernst, and Peter Guralnick. *Elvis Presley: A Life in Music—The Complete Recording Sessions*. New York: St. Martin's Griffin, 2000. This book has a complete listing of Presley's recording career, from studio albums to bootleg versions of hotel recordings, giving a sense of how dedicated Presley was to producing music.

Presley, Priscilla Beaulieu, and Sandra Harmon. *Elvis and Me*. New York: Putnam, 1985. This book covers Pricilla's time with Presley, and it illuminates what it was like for Presley during some of his roughest years, during the middle to end of his career.

See also: Acuff, Roy; Arnold, Eddy; Atkins, Chet; Axton, Hoyt; Blackwell, Otis; Brown, Roy; Carter, Maybelle; Dylan, Bob; Eddy, Duane; Fender, Freddy; Haley, Bill; Holly, Buddy; Howlin' Wolf; Leiber, Jerry; Lennon, John; Lewis, Jerry Lee; Little Richard; McGuinn, Roger; Miller, Glenn; Milsap, Ronnie; Monroe, Bill; Nelson, Ricky; Orbison, Roy; Otis, Johnny; Page, Jimmy; Parsons, Gram; Perkins, Carl; Pride, Charley; Reed, Jimmy; Stanley, Ralph; Stoller, Mike; Twitty, Conway; Vincent, Gene; Wilson, Jackie.

Sir André Previn

American classical conductor, pianist, and film-score composer

A remarkably adaptive musician, Previn enjoyed multiple roles as a Hollywood composer and arranger, jazz pianist, orchestral conductor, classical pianist, and serious composer.

Born: April 6, 1929; Berlin, Germany
Also known as: Andreas Ludwig Previn (full name); André George Previn

Principal works

CHAMBER WORK: Concerto, 1968 (for cello).
FILM SCORES: *The Secret Garden*, 1949; *Three Little Words*, 1950; *Kiss Me, Kate*, 1953; *Bad Day at Black Rock*, 1954; *It's Always Fair Weather*, 1955; *Silk Stockings*, 1957; *Gigi*, 1958; *Porgy and Bess*, 1959; *Bells Are Ringing*, 1960; *Elmer Gantry*, 1960; *Four Horsemen of the Apocalypse*, 1961; *Two for the Seesaw*, 1962; *Inside Daisy Clover*, 1965; *Paint Your Wagon*, 1969; *The Music Lovers*, 1970.
MUSICAL THEATER (music): *Coco*, 1969 (lyrics and libretto by Alan Jay Lerner); *The Good Companions*, 1974 (lyrics by Johnny Mercer; libretto by J. B. Priestly); *Every Good Boy Deserves Favour*, 1977 (libretto by Tom Stoppard).
OPERA: *A Streetcar Named Desire*, 1998 (libretto by Philip Littell; based on Tennessee Williams's play).
ORCHESTRAL WORKS: Symphony, 1962 (for strings); *The Four Outings*, 1974; *Principals*, 1980.
VOCAL WORKS: *Honey and Rue*, 1992; "Sally Chisum Remembers Billy the Kid," 1994.

Principal recordings

ALBUMS (as composer and pianist): *André Previn All Stars*, 1946; *André Previn*, 1947; *Double Play!*, 1957; *André Previn Plays Vernon Duke*, 1958; *Like Previn!*, 1960; *André Previn Plays Harold Arlen*, 1960; *A Different Kind of Blues*, 1980; *After Hours*, 1989; *Old Friends*, 1991; *What Headphones?*, 1993; *Alone*, 2007.
ALBUMS (as conductor): *Aaron Copland: The Red Pony; Benjamin Britten: Sinfonia da Requiem*,

1963; *Lambert: The Rio Grande, Concerto for Solo Piano and Nine Players, Elegiac Blues, Elegy; Walton: Symphony No. 2*, 2005.

ALBUMS (as pianist): *My Fair Lady*, 1956; *Li'l Abner*, 1957; *Pal Joey*, 1957.

WRITINGS OF INTEREST: *No Minor Chords: My Days in Hollywood*, 1991.

The Life

Born in Berlin, Andreas Ludwig Previn (PREH-vihn) fled Adolf Hitler's Germany with his parents and found a safe haven in Hollywood, where his uncle had found a position as a film studio musician. Like other European Jews, such as Albert Einstein and Arnold Schoenberg, Previn was a creative gift to America. While a student at Hollywood High School, Previn found employment at Metro-Goldwyn-Mayer, starting in 1946, as an arranger of film scores; there he became friends with such film stars as Deanna Durbin, Judy Garland, and Mickey Rooney. Eventually he won Academy Awards for his arrangements and orchestrations for the film versions of the musical *Gigi* (1958) and the opera *Porgy and Bess* (1959), for which he expanded the size of the orchestra from George Gershwin's original thirty musicians to one hundred.

Drafted into the Army in 1950, Previn returned to Hollywood and had a succession of marriages, usually to well-known creative figures, including the jazz singer Betty Bennett, the lyricist Dory Langdon, the film star Mia Farrow, and the concert violinist Anne-Sophie Mutter. Previn's involvement with and marriage to Farrow, who had been married to Frank Sinatra, was front-page news; in addition to having twins, the couple adopted four children.

Although Previn has modestly described himself as "only a guest" at the banquet of jazz, he began a second career as a jazz pianist. An admirer of such jazz pianists as Art Tatum and Oscar Peterson, he recorded with jazz regulars such as drummer Shelley Manne on a succession of popular albums of jazz renditions of Broadway musicals. His album *My Fair Lady* was the first jazz album devoted to jazz versions of a single Broadway musical.

To the bewilderment of his Hollywood friends, Previn sought a third career as a serious orchestral conductor, and he was the surprise choice as music director of the Houston Symphony in 1967. Having revealed an unexpected enthusiasm for British music, Previn was the controversial choice as director of the London Symphony Orchestra in 1968, despite the efforts of some British critics to dismiss him as "Hollywood Previn." His involvement in the Farrow-Sinatra publicity hastened his exit from Houston after only two years, but his successful tenure with the London Symphony lasted for a decade.

In 1978 he was hired to succeed William Steinberg as the music director of the Pittsburgh Symphony. Although Previn eventually left the Pittsburgh Symphony abruptly under controversial circumstances, he established himself as a solid conductor of the late Romantic European repertory, with large doses of British and American music. Oddly, he avoided some corners of the standard repertory, programming little music by Richard Wagner or Anton Bruckner. He frequently conducted Wolfgang Amadeus Mozart's piano concerti from the keyboard. His occasional forays into the modern repertory were marked with some controversy, such as when conservative Pittsburgh audience members walked out of his performance of Olivier Messiaen's *Turangalîla-Symphonie* (1948).

During his Pittsburgh years and later, Previn became more active in his fourth career, as a serious classical composer. He collaborated with the English playwright Tom Stoppard on an amusing comedy about a man who imagines that he hears a symphony orchestra playing, *Every Good Boy Deserves Favour* (1977). More ambitiously, he wrote a full-length operatic version of Tennessee Williams's classic American play, *A Streetcar Named Desire* (1947), specifically for soprano Renée Fleming. His name invariably came up for consideration for the position of music director at top American orchestras, such as the New York Philharmonic and the Chicago Symphony. He continues to compose and to conduct in the international orchestral circuit.

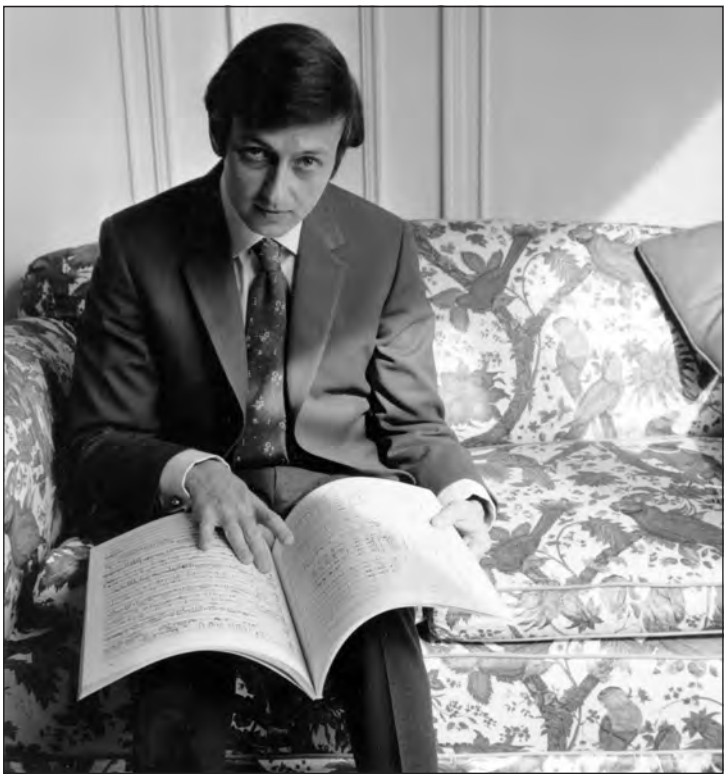
The Music

Hollywood and Broadway. Previn's skill at creating the lush orchestral sound of 1950's Hollywood musicals is clear from his scoring of Frederic Loewe's *Gigi* (1958) and George Gershwin's *Porgy and Bess* (1935), for which he won his first two Academy Awards. As a film composer, Previn showed a

flair for musical characterization. A good example is his score for *Inside Daisy Clover*, for which he provided music and a hit single, "You're Gonna Hear from Me," to depict the free-spirited title character, played by Natalie Wood. In 1969 he made his debut as a Broadway composer with the musical *Coco*, based on the life of Coco Chanel; despite the star quality of its headliner, Katharine Hepburn, the show achieved only lukewarm reviews and closed quickly.

Jazz Pianist. Although cool jazz albums of the 1950's can seem tepid today, Previn's albums of jazz stylings of Broadway musicals still seem accessible and intelligent. *My Fair Lady* was the first jazz album devoted exclusively to one show, and it was Previn's best-selling album, succeeded by versions of such shows as *Pal Joey* and *Li'l Abner*. Previn and his group were clearly inspired by Leonard Bernstein's *West Side Story* (1961), which became the basis for his best jazz album. Previn and his sidemen reworked the melodies and the rhythmic components in original ways. For example, "Cool" was reconceived as a blues number, while a rousing version of "America," taken out of sequence from its place in the show, provides the album with a vigorous climax. Previn's two later jazz albums with the classical violinist Itzhak Perlman are pleasant but now seem more polite and genteel than genuinely jazzy. Previn's skills as both a jazz and classical pianist are evident in his early recording of the piano solo parts in George Gershwin's *Rhapsody in Blue* (1924) and Concerto in F (1925), conducted by André Kostelanetz.

Orchestral Conductor. Previn's first recording as an orchestral conductor was with the St. Louis Symphony, and they played Benjamin Britten's *Sinfonia da Requiem* (1941) and Aaron Copland's *The Red Pony Suite* (1948). The album helped to silence the critics who patronized Previn as merely a Hollywood musician. The choice of this pair reveals two of Previn's passions: for serious British music and for a Hollywood film score that is far more memorable than the motion picture for which it was written. Previn's conducting of *The Red Pony Suite* has energy, rhythmic incisiveness, and real affection for an undervalued score.



Sir André Previn. (Hulton Archive/Getty Images)

In Pittsburgh, Previn replaced a great exponent of the standard European repertory, Steinberg, whose mastery of this tradition was evident but whose tempi became reflective of his advancing age. Previn's appearance seemed like a new beginning, and indeed it marked a revitalization of a fine orchestra. Previn's fondness for British music shone through in some of his most powerful performances with the Pittsburgh Symphony, as when he accompanied the cellist Yo-Yo Ma in Edward Elgar's Cello Concerto (1919). Previn's insight into the British styles of such late Romantic composers as Elgar, Ralph Vaughan Williams, William Walton, and their younger contemporary Benjamin Britten is clear from the recordings he made with the London Symphony. Previn made a fine, idiomatic recording of Constant Lambert's eccentric 1929 collaboration with Dame Edith Sitwell, *The Rio Grande*, which should be better known in America as the British answer to Gershwin's *Rhapsody in Blue*. Under the echoes of

1920's American jazz, Previn locates the characteristic Elgar-like tone of nostalgia and regret that make the Lambert score so endearing.

In Mozartean fashion, Previn often conducted Mozart's piano concerti from the keyboard (with his back to the audience) with incisiveness but with a restraint that could seem insufficiently energized. Frustratingly, his conducting often seemed more efficient than inspired, but there was never any doubt about his proficiency and the skill of his technique. Distinctive among his many recordings with the Pittsburgh Symphony is his version of Jean Sibelius's Symphony No. 5 (1919), for which Previn finds the right note of Nordic energy and determination. Previn also shows an unexpected sympathy for the second-tier German Romantic composer Karl Goldmark, reflected in Previn's genial approach to Goldmark's *Rustic Wedding Symphony* (1876) and his Violin Concerto (1877), with Itzhak Perlman (a frequent visitor to Pittsburgh in those days) as a warm and engaging soloist.

Range and Diversity. Previn's series for public television, *Previn and the Pittsburgh*, showed the range of his talents, as a popular spokesman for serious music and as a collaborator with such disparate figures as the jazz singer Ella Fitzgerald, the operatic soprano Leontyne Price, and the violinist Itzhak Perlman. In addition, it introduced the Pittsburgh Symphony, which Previn brought up to international standards, to wide public attention.

Serious Composer. Previn skillfully chose texts and subjects that played to the strengths of the singers for whom he composed. He wrote the extended narrative song "Sally Chisum Remembers Billy the Kid" for the fine American soprano Barbara Bonney. The song cycle *Honey and Rue* was commissioned for the American novelist Toni Morrison and Previn by the soprano Kathleen Battle. *Honey and Rue* reveals Previn's affection for jazz, blues, and spirituals. Fleming was an ideal choice to portray the demented, delusional Blanche du Bois in Previn's operatic setting of *A Streetcar Named Desire*; one aria in particular, "I Want Magic," is strong enough to find a life of its own in soprano recitals, although the opera itself is hard pressed to find a musical idiom to reflect the complexity of Blanche's character. Previn's sharply witty incidental music for Stoppard's *Every Good Boy Deserves Favour* successfully complements Stoppard's fantasy of a political dissident in Eastern Europe who imagines that he hears the sounds of a major symphony orchestra—and, thanks to Previn, he does.

Musical Legacy

Previn's success rested in his ability to combine a remarkable variety of roles: as a Hollywood composer and arranger, as a jazz pianist, as an orchestral conductor, as a classical pianist, and as a serious composer of orchestral works, song cycles, and an opera. As a child refugee from Hitler's Germany, he had an affinity for European musical tradition, but he quickly absorbed American idioms: the Hollywood film score, jazz, and the American melding of pop music, jazz, spirituals, and blues with European art music. One model for Previn's career was provided by Bernstein, who combined a facility for jazz and Broadway show tunes with a passionate devotion to the European classical tradition. In addition, both were major orchestral conductors. Previn won serious critical attention during his tenure as the music director of the Houston Symphony, the London Symphony, and the Pittsburgh Symphony. On a regular basis, he conducted the world's major orchestras.

Previn showed a youthful mastery of the lush Hollywood sound of the 1950's, and he won two Academy Awards before the age of thirty. Previn carved out a distinctive career as a jazz pianist, even though he claimed only a modest role as a jazz performer. His jazz albums revealed his taste, his solid technique, and his clear ability to swing. As a serious composer, he did not achieve the prestige of Bernstein or Aaron Copland, but the song cycles he wrote for American singers demonstrated his sharp instinct for adapting to the strengths of his performers. His opera *A Streetcar Named Desire*, written for the soprano Fleming, was an audacious attempt to find a musical equivalent for a steamy classic American play. Previn's remarkable career was an "only-in-America" success story.

Byron Nelson

Further Reading

Bookspan, Martin, and Ross Yockey. *André Previn: A Biography*. Garden City, N.Y.: Doubleday, 1981. A popular biography, though at times overly effusive and lacking in objectivity.

Davis, Peter G. "Captain of Industry." *New York Magazine* (June 10, 1996): 51-52. Commends Previn for his astonishing variety of musical skills.

Holland, Bernard. "Pursuing the Soul of *Streetcar* in Opera." *The New York Times*, September 20, 1998. A journalist finds much to admire in the first production of Previn's opera, but he notes the difficulty of setting Williams's classic play in operatic terms.

Nelson, Byron. "Previn's Preference." *Pittsburgh Magazine* (March, 1980): 70. Assesses Previn's first five seasons with the Pittsburgh Symphony and questions the conservative nature of his programming.

Previn, André. *No Minor Chords: My Days in Hollywood*. New York: Doubleday, 1993. Previn fondly recounts his early days as a Hollywood composer, arranger, and orchestrator of film musicals at Metro-Goldwyn-Mayer.

Ruttencutter, Helen Drees. *Previn*. New York: St. Martin's Press, 1987. This biography appeared shortly after Previn's Pittsburgh years.

See also: Ashkenazy, Vladimir; Bernstein, Leonard; Chung, Kyung-Wha; Fitzgerald, Ella; Green, Adolph, and Betty Comden; Lerner, Alan Jay; Loewe, Frederick; Mercer, Johnny; Mutter, Anne-Sophie; Perlman, Itzhak; Price, Leontyne; Rózsa, Miklós; Schoenberg, Arnold; Shankar, Ravi; Tatum, Art.

Leontyne Price

American classical and opera singer

With her elegant voice and extraordinary vocal range, Price captivated the world with her powerful operatic performances.

Born: February 10, 1927; Laurel, Mississippi
Also known as: Mary Violet Leontyne Price (full name)

Principal works

OPERATIC ROLES: Mistress Ford in Giuseppe Verdi's *Falstaff*, 1952; Saint Cecelia in Virgil Thomson's *Four Saints in Three Acts*, 1952; Bess in George Gershwin's *Porgy and Bess*, 1952; Tosca in Giacomo Puccini's *Tosca*, 1955; Aida in Giuseppe Verdi's *Aida*, 1957; Madame Lidoine in Francis Poulenc's *Dialogues des Carmélites*, 1957; Pamina in Wolfgang Amadeus Mozart's *Die Zauberflöte*, 1958 (*The Magic Flute*); Donna Anna in Mozart's *Don Giovanni*, 1960; Minnie in Puccini's *La fanciulla del west*, 1961 (*The Girl of the Golden West*); Butterfly in Puccini's *Madama Butterfly*, 1961; Elvira in Verdi's *Ernani*, 1962; Leonora in Verdi's *Il trovatore*, 1962; Lenora in Verdi's *La forza del destino*, 1963 (*The Force of Destiny*); Fiordiligi in Mozart's *Così fan tutte*, 1964; Tatyana in Peter Ilich Tchaikovsky's *Eugene Onegin*, 1965; Cleopatra in Samuel Barber's *Antony and Cleopatra*, 1966; Liù in Puccini's *Turandot*, 1966; Amelia in Verdi's *Un ballo in maschera*, 1969 (*A Masked Ball*); Ariadne in Richard Strauss's *Ariadne auf Naxos*, 1970; Giorgetta in Puccini's *Il tabarro*, 1970; Manon in Puccini's *Manon Lescaut*, 1970.

The Life

Mary Violet Leontyne (lee-AHN-teen *or* LEE-ahn-teen) Price is the daughter of a carpenter, James Anthony Price, and a midwife, Kathrine Baker. She was exposed to music while she was a toddler. While her mother attended rehearsals and sung in the choir at the local church, Price sat next to her and heard her mother's beautiful soprano voice. Price had her first music lesson with a music teacher from the Negro Oak Park Vocational High School at the age of three. Her mother had high hopes of her daughter pursuing a career in music. Her father was not supportive of Price's music interest until he heard her perform her first piano recital at the age of five. From that point on, her parents did everything they could to ensure that Price had a future in music.

Price had a normal childhood, enjoying her toys and girlfriends. Before she was allowed to play, however, she had to practice. During her teen years, Price played piano and sang at funerals, weddings, and other events. She was well compensated for her performances.

Education was important to Price and her parents, and she graduated cum laude from high

school. Soon after, she attended Wilberforce College in Wilberforce, Ohio, on a full scholarship. At first she majored in music education, but she decided to pursue a concentration in voice after a recommendation from one of her voice teachers. She was even more confident that she wanted a career in opera after hearing Giacomo Puccini's *Turandot* (1926). At this time Price focused on a career in opera, one that lasted until she retired in 1985. She remains active in the music world, presenting recitals and teaching voice to talented sopranos.

The Music

Price possesses an extraordinary lyric soprano voice. During her first operatic world premiere in 1952, she was an immediate success. Her musical style is superb, and her voice is moving.

Porgy and Bess. Price first performed George Gershwin's *Porgy and Bess* (1935) in 1952, when the opera was set for an all-black cast. *Porgy and Bess* transforms jazz and blues idioms into an operatic classical art form. The opera was highly regarded, but not all African Americans were willing to accept its negative depiction of blacks. Price played the role of Bess, and William Warfield, who later became her husband for two years, played Porgy. Each time Price performed the role of Bess, critics commented on her remarkable vocal power and purity. They believed Price sung the most electrifying and breathtaking Bess ever heard.

Tosca. Price premiered in Puccini's *Tosca* (1900) in 1955 on NBC-Television's *Opera Workshop* production. She was the first African American opera singer to premiere in a televised opera. Several stations in the South threatened not to televise the opera because of its interracial aspects. However, the opera was aired, and it was a success. Critics believed Price's performance as Floria Tosca was astonishing.

Aida. Price felt a personal connection to the role of Aida in Giuseppe Verdi's *Aida* (1871). The opera is a love story set in ancient times when Ethiopia and Egypt were at war. Princess Aida of Ethiopia is abducted with other Ethiopians and forced into slavery in Egypt. While a servant to Pharaoh's daughter, she initiates contact with the captain of the Egyptian army, and they fall in love. Price first premiered in *Aida* at the San Francisco Opera House in 1957. She portrayed Aida with charm.

Leontyne Price. (Library of Congress)

Some critics believed Price was born for this role and that the composer would have found Price was the ideal soprano for the role of Aida.

Il Trovatore. Price made history when she played the leading role, Leonora, in Verdi's *Il trovatore* (1853) at the Metropolitan Opera in 1961. *Il trovatore* is a love story about Leonora, the queen of Spain, who is in love with a nomadic poet and musician. However, his brother, the count, also loves her. Price's performance was so astonishing that the audience gave a standing ovation for forty-two minutes at the conclusion of the opera. Price believed that she had reached the peak of her success with this performance.

Antony and Cleopatra. In 1966, Price gave the world premiere of Samuel Barber's *Antony and Cleopatra* at the Lincoln Center, for the opening of the Metropolitan Opera House. Cleopatra's role was customized specifically for Price.

Musical Legacy

Price captivated the world with her extraordinary lyric soprano voice, using its power to integrate audiences in Laurel, Mississippi, for the first time in history. Known as the first lady of opera, Price has been honored with numerous awards. She was the first opera singer to be given the Presidential Medal of Freedom. Italy honored her with the Order of Merit. She has collected three Emmy Awards and twenty Grammy Awards. Price also received the Kennedy Center Honors Award and the National Medal of Arts.

Monica T. Tripp

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See also: Anderson, Marian; Barber, Samuel; Björling, Jussi; Harrison, Lou; Norman, Jessye; Previn, Sir André; Puccini, Giacomo.

Charley Pride

American country singer, songwriter, and guitarist

Pride was the first commercially successful African American in country music.

Born: March 18, 1938; Sledge, Mississippi
Also known as: Charley Frank Pride (full name)

Principal recordings

ALBUMS: *Country Charley Pride*, 1966; *The Country Way*, 1967; *The Pride of Country Music*, 1967; *Make Mine Country*, 1968; *Songs of Pride . . . Charley, That Is*, 1968; *The Sensational Charley Pride*, 1969; *Charley Pride's Tenth Album*, 1970; *Christmas in My Home Town*, 1970; *Just Plain Charley*, 1970; *Charley Pride Sings Heart Songs*, 1971; *Did You Think to Pray?*, 1971; *From Me to You*, 1971; *I'm Just Me*, 1971; *A Sunshine Day with Charley Pride*, 1972; *Amazing Love*, 1973; *Songs of Love by Charley Pride*, 1973; *Sweet Country*, 1973; *Country Feelin'*, 1974; *Pride of America*, 1974; *Charley*, 1975; *The Happiness of Having You*, 1975; *Sunday Morning with Charley Pride*, 1976; *She's Just an Old Love Turned Memory*, 1977; *Burgers and Fries*, 1978; *Someone Loves You Honey*, 1978; *You're My Jamaica*, 1979; *There's a Little Bit of Hank in Me*, 1980; *Roll on Mississippi*, 1981; *Charley Sings Everybody's Choice*, 1982; *Country Classics*, 1983; *Night Games*, 1983; *Power of Love*, 1984; *Collector's Series*, 1985; *Best There Is*, 1986; *After All This Time*, 1987; *I'm Gonna Love Her on the Radio*, 1988; *Moody Woman*, 1989; *Country in My Soul*, 1991; *My Six Latest and Six Greatest*, 1994; *Classics with Pride*, 1996; *A Tribute to Jim Reeves*, 2001; *Comfort of Her Wings*, 2003; *Happy Christmas*, 2004.

The Life

Charley Frank Pride was born on a cotton farm in Sledge, Mississippi. Pride's early exposure to country music came from listening to Grand Ole Opry radio broadcasts with his father. At age fourteen, Pride bought his first guitar from Sears, Roebuck, and he began learning to play by ear. Baseball

was Pride's real passion, however, and at fifteen he left home to pursue it as a career.

Pride played in the Negro and minor leagues before being drafted by the Army. After his discharge, Pride moved to Montana, and he worked at a smelting plant, singing in bars at night. Pride tried repeatedly to break into baseball's major leagues, but he was unsuccessful.

Pride was urged by Red Foley and Red Sovine to go to Nashville, Tennessee, where he signed a management deal with Jack Johnson. In 1966 Pride caught the attention of the influential musician Chet Atkins, and he signed a contract with RCA. The record company withheld publicity photographs for his first two singles in order to hide the fact that Pride was African American.

After winning a Grammy in 1966, Pride became a fixture on country music's Top 10 lists. His recording career slowed considerably after he departed RCA in 1986, but Pride remains an active performer.

The Music

Pride's music is solidly in the "countrypolitan" tradition. Also known as the Nashville sound, countrypolitan music replaced the rougher edges of honky-tonk (with its fiddles and nasal vocals) with smoother-sounding lead vocals, polished instrumental arrangements, backing choruses, and other elements—including song structure—taken from 1950's pop music. In contrast to the down-home sound of honky-tonk records, countrypolitan music boasted a pristine production quality. When combined with a gentle, mannered voice such as Pride's, the result was a new type of country, aimed at (and reaching) a much wider audience.

"Snakes Crawl at Night." "Snakes Crawl at Night" was Pride's debut single in 1966, released on his album *Country Charley Pride*. The midtempo lilt of the song and its good-natured melody seem incongruous with the lyrics, which tell the story of a husband's murderous revenge for his wife's infidelity. The harmonic vocabulary is straightforward, but the placement of the chord changes is often surprising, highlighting key words in the lyrics and often at odds with the poetic structure.

"Just Between You and Me." While "Snakes Crawl at Night" and his second single, "Before I Met You," gained Pride a small following, his commercial success began with the release of his third single, "Just Between You and Me." This song, about love and heartbreak, earned Pride a Grammy Award in 1966. Audiences were captivated by Pride's smooth baritone voice, backed by clever writing for the steel guitar. "Just Between You and Me" was a perfect example of the up-and-coming Nashville sound: laid-back lead vocals, thoughtful instrumental writing, backing singers, and clean production quality. These factors, combined with its universal lyric sentiment, made it ripe for mass consumption.

"Is Anybody Goin' to San Antone." "Is Anybody Goin' to San Antone" was a number-one hit for Pride in 1970, and it is a good example of the flexibility of Pride's style and appeal. The instrumental arrangement is appropriate to the Tex-Mex

Charley Pride. (AP/Wide World Photos)

style alluded to in the title (complete with mariachi fiddles). Pride was a country and not a Western singer, and the musical and lyrical references to the Southwest in this song are unusual for him.

"Kiss an Angel Good Mornin'." After six straight number-one singles from 1969 to 1971, the song "Let Me Live," from Pride's gospel album, *Did You Think to Pray?*, broke his streak of number-one singles, but it won a Grammy Award that year for Best Gospel Performance. Pride recovered momentum quickly, however, and, upon returning to the countrypolitan sound, he released two of his most commercially successful songs: "I'm Just Me" and "Kiss an Angel Good Mornin'."

"Kiss an Angel Good Mornin'," from *Charley Pride Sings Heart Songs*, is a celebration of happiness in love. Pride's smiling, velvety delivery provides an atmosphere of authentically felt emotion, which is balanced by sophisticated touches such as the recurring motto in the steel guitar and piano and rich harmonies in the background vocals. Besides reaching number one on the *Billboard* country charts, "Kiss an Angel Good Mornin'" also became a crossover hit, reaching number twenty-one on the *Billboard* pop chart and number seven on the adult contemporary chart.

"You're So Good When You're Bad." Pride remained in the upper country charts throughout the 1970's, with six more number-one singles between 1972 and 1977. In the first half of the 1980's, Pride produced four more number-one hits, among them "You're So Good When You're Bad," from *Charley Sings Everybody's Choice*.

This record contains soulful singing, betraying Charley's roots in the Deep South much more than in previous albums. Nevertheless, the vocals for the down-tempo song "You're So Good When You're Bad" are accompanied by a tightly arranged array of strings, electric piano, and electric guitar, making it equally at home on country and adult contemporary radio stations.

Musical Legacy

Pride was the first African American to obtain commercial success in country music, earning this honor despite substantial difficulties. As the highest-selling act for RCA since Elvis Presley, Pride released twelve gold albums in the United States and thirty gold and four platinum albums internationally. He topped the *Billboard* country charts twenty-nine times in the course of his career. In 1971 Pride was named the Country Music Association's Entertainer of the Year, and in 1971 and 1972 was also the Country Music Association's Male Vocalist of the Year. He was given the Academy of Country Music's Pioneer Award in 1994, and he was inducted to the Country Music Hall of Fame in 2000.

When the novelty of an African American singing country music wore off over time, Pride's success in forging the Nashville sound could be viewed on its own terms. The music made by Pride and others in the 1960's and 1970's brought country music to mainstream audiences.

Carey L. Campbell

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See also: Atkins, Chet; Fender, Freddy; Presley, Elvis.

Prince

American pop and soul/funk singer, guitarist, and songwriter

As an artist in the studio, Prince blended pop, rock, soul, funk, and rhythm and blues in his memorable songs. As a performer onstage, he entertained with sexually provocative imagery and complex productions that shaped the concert landscape throughout the 1980's.

Born: June 7, 1958; Minneapolis, Minnesota
Also known as: Prince Rogers Nelson (birth name); Artist Formerly Known as Prince
Member of: The Revolution; New Power Generation

Principal works

FILM SCORE: *Under the Cherry Moon*, 1986.

Principal recordings

ALBUMS (solo): *For You*, 1978; *Prince*, 1979; *Dirty Mind*, 1980; *Controversy*, 1981; *1999*, 1982; *The Black Album*, 1987; *Sign o' the Times*, 1987; *Lovesexy*, 1988; *Batman*, 1989; *Come*, 1994; *Gold Experience*, 1995; *Chaos and Disorder*, 1996; *Emancipation*, 1996; *The Truth*, 1997; *Rave Un2 the Joy Fantastic*, 1999; *The Rainbow Children*, 2001; *N.E.W.S.*, 2003; *Musicology*, 2004; *3121*, 2006.

ALBUMS (with New Power Generation): *Graffiti Bridge*, 1990 (all songs written by Prince); *Diamonds and Pearls*, 1991; *The Love Symbol*, 1992; *New Power Soul*, 1998; *Planet Earth*, 2007.

ALBUMS (with the Revolution): *Purple Rain*, 1984; *Around the World in a Day*, 1985; *Parade*, 1986.

The Life

Though he eventually dropped his middle and last names, the entertainer was born Prince Rogers Nelson on June 7, 1958, to John L. Nelson (a pianist and songwriter) and Mattie Shaw (a singer). As a result of his parents' musical background, he instantly developed an affinity for artistry while growing up in Minneapolis, Minnesota. His childhood became troubled, however, when his parents divorced. After his mother remarried, Prince clashed with his stepfather and left home. He spent some time living in his father's home (where he learned to play the guitar), and then he moved in with family friends, the Andersons, when he was in junior high.

Prince struck up a friendship with their son Andre (who was renamed André Cymone for the stage), and the pair joined the local band Grand Central. Though starting as a guitarist for the entirely instrumental band, he soon produced the band's material before stepping up to the microphone in high school (when the players evolved into a new entity called Champagne). His experience on the local scene inspired Prince to cut a demo record in 1976, which quickly got attention and generated record-label interest. Warner Bros. Records signed him, releasing his debut project two years later and launching his incredibly successful career.

Prince was especially flamboyant during his early performances, leading some to speculate about his sexual orientation. Soon, however, he began a series of high-profile romantic relationships in the 1980's and 1990's, with such celebrities as Vanity, Madonna, Sheila E., Anna Fantastic, and Carmen Electra. His personal life calmed down during the 1990's, when he began investigating the Jehovah's Witnesses, under the direction of mentor Larry Graham (of Sly and the Family Stone fame). Prince officially joined the faith in 2001, and as a result he became increasingly vocal about his beliefs in his albums and in his live performances, replacing sexually suggestive songs with biblically inspired material. With little fanfare, he married Manuela Testolini in 2001; she filed for divorce in 2006. Undaunted by that personal setback, Prince maintained his prominent career presence and devotion to his spiritual beliefs.

The Music

Early Works. Upon signing with Warner Bros. Records, Prince saw his career slowly begin its ascent to international fame. His 1978 album *For You* did not produce any major hits, though it did introduce listeners to his inventive union of pop, rock, funk, soul, and rhythm and blues. In addition, *For You* showed the newcomer to be an incredibly talented force, whose credits included producing, arranging, composing, and performing the entire

project. The following year's self-titled effort forced a wider audience to take notice, thanks in part to the funky single "I Wanna Be Your Lover" and the soulful "I Feel for You" (which was later covered by Chaka Khan). Certain notoriety came from 1980's *Dirty Mind*, though it was focused mostly on the suggestive album cover (which included Prince provocatively posed in a pair of black briefs) and the sexually charged lyrics behind the title cut and "Do It All Night." Prince accepted the public scrutiny over what was generally deemed to be scandalous material and continued in the same vein with 1981's new wave-flavored *Controversy*, known for the racy "Sexuality" and "Jack U Off."

1999. Prince sanitized his songs' lyrics a bit and featured a refined synthesizer sound on *1999* (ironically released in 1982), made with his newly named backing band the Revolution. With those elements, plus the infectious sounds on singles "Little Red Corvette" and "1999," Prince became a household name and an early example of an African American artist expanding into the mainstream during the MTV era.

Purple Rain. In 1984 Prince and the Revolution had tremendous success with *Purple Rain*, which served as the sound track to the singer's film of the same name. The project spawned an astounding five singles ("When Doves Cry," "Let's Go Crazy," "Purple Rain," "I Would Die 4 U" and "Take Me with U"), incorporating contemporary pop elements with old school funk and soul. With the popular album and motion picture combination, Prince's reputation soared, and he took home Grammy Awards for Best Rock Vocal Performance by a Duo or Group and Best Album of Original Score Written for a Motion Picture or TV Special and an Academy Award for Best Original Song Score.

Around the World in a Day. After the great response to the blockbuster *Purple Rain* (with sales reaching almost twenty million copies), 1985's *Around the World in a Day* was somewhat overlooked, though it still sold more than two million copies and featured the smash hit "Raspberry Beret." The next year Prince attempted to reclaim the *Purple Rain* success with a motion picture and sound track for *Under the Cherry Moon*, although the music had a European sound and lacked mainstream appeal (outside the single "Kiss").

Sign o' the Times. In the fading limelight, Prince reinvented himself and attracted additional audiences with 1987's epic *Sign o' the Times*. The double album was a solo affair, without backing by the Revolution, and featured reexaminations of tracks from previously shelved projects. The concept collection was packed with sixteen songs of varied sounds: experimental, jazz, electronic rock, and ballad. Though it failed to match Prince's peak, *Sign o' the Times* yielded the highest number of hits since *Purple Rain*, including the title cut, "If I Was Your Girlfriend," "U Got the Look," and "I Could Never Take the Place of Your Man."

The Love Symbol. After working on several sound tracks and making acting appearances, Prince returned with 1991's *Diamonds and Pearls* (with the New Power Generation backing band). However, he became increasingly disgruntled with Warner Bros. for not allowing him to explore unusual creative visions, which began surfacing on 1992's *The Love Symbol* (structured as a rock-and-roll soap opera). Tensions between the artist and label increased as he sought additional independence, resulting in 1994's *Come*, which was announced as his last recording under the Prince moniker. As promised, that stage name was officially dropped on 1995's *Gold Experience* in favor of the unpronounceable icon depicted on *The Love Symbol* cover. Though the project retained his familiar sound with the New Power Generation, it was a media sensation, focused more on the clash between Prince and the record label than the quality of the music.

Emancipation. The Artist Formerly Known as Prince and Warner Bros. officially parted company after 1996's *Chaos and Disorder*. That same year, the entertainer released a triple album set of new material called *Emancipation* on his label, NPG Records. The title was a direct reference to his squabbles with Warner Bros. and symbolized a new freedom in producing his music. Although Prince continued making music on his own terms for the rest of that decade and into the 2000's, the name change confused some listeners and, as a result, several albums earned little attention.

Musicology. In 2001 *The Rainbow Children* was credited to Prince, who justified the return to that name because his publishing contract with Warner/Chappell Music finally expired. Prince released a

few more independent albums, but in 2004 he allowed Columbia Records to distribute *Musicology*. As a result of wider availability, it sold more than two million copies, bolstered by a tour that featured new songs and old hits. The momentum started an upward trend that culminated in 2006's *3121* debuting at number one on the *Billboard* Top 200 album charts. In 2007 Prince's Super Bowl halftime performance built anticipation for *Planet Earth*.

Musical Legacy

Prince sold millions of records and had a steady stream of hit singles throughout the 1980's, and he was a dominant crossover force. He was one of the first African American artists to appear regularly on MTV, and his songs seamlessly combined the worlds of rock, pop, soul, rhythm and blues, funk, and jazz. Whether recording on his own or with the Revolution or New Power Generation, Prince consistently crossed the boundaries between accessibility and experimentation. He nurtured other artists as diverse as funk band the Time, all-girl pop group Vanity 6, and soul siren Sheila E. He influenced such performers as Lenny Kravitz, Seal, and Beyoncé.

During his tenure as an unpronounceable symbol, the star was among the first to rebuff a major record company and emancipate himself from its demands. Though the period following his departure from Warner Bros. met with little commercial success, the artist worked under his own terms and presented several projects that showcased diversity and excellence in his singing, writing, producing, performing, and arranging capabilities. Because of his perseverance, Prince regained his position under his original stage name.

Andy Argyrakis

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See also: Stone, Sly; Brown, James; Davis, Miles; Hendrix, Jimi.

John Prine

American folksinger, guitarist, and songwriter

With his unusual voice, his deadpan humor, and his idiosyncratic wordplay, singer-songwriter Prine defined the Americana music movement of the 1970's.

Born: October 10, 1946; Maywood, Illinois

Principal recordings

ALBUMS: *John Prine*, 1971; *Diamonds in the Rough*, 1972; *Sweet Revenge*, 1973; *Common Sense*, 1975; *Bruised Orange*, 1978; *Pink Cadillac*, 1979; *Storm Windows*, 1980; *Aimless Love*, 1984; *German Afternoons*, 1986; *The Missing Years*, 1991; *A John Prine Christmas*, 1994; *Lost Dogs and Mixed Blessings*, 1995; *In Spite of Ourselves*, 1999; *Souvenirs*, 2000; *Fair and Square*, 2005; *Standard Songs for Average People*, 2007 (with Mac Wiseman).

The Life

John Prine (prin) is the third of four sons born to Bill and Verna Prine, who migrated from rural

western Kentucky to Maywood, Illinois, a working-class suburb of Chicago. His father was a machinist by trade. The family frequently visited Kentucky, and its music, language and lore made a lasting impression on Prine.

An indifferent student, Prine joined the U.S. Army and then got a job with the U.S. Postal Service. Though his older brother Dave had taught him rudimentary guitar fingerpicking at age fourteen, Prine later refined his guitar playing and songwriting in classes at Chicago's Old Town School of Folk Music. Here he befriended fellow songwriter Steve Goodman, who introduced Prine to Kris Kristofferson. Kristofferson helped Prine secure a recording contract with Atlantic Records.

The debut album *John Prine* contains a number of songs that remain his most popular: "Hello in There," "Sam Stone," "Paradise," "Illegal Smile," and "Angel from Montgomery." The album was lauded by critics, especially those seeking a "new Dylan" (at a time when Bob Dylan to have lost his musical edge). Prine toured extensively, and he made several more albums for Atlantic Records. In 1978 Prine signed with David Geffen's fledgling Asylum Records. With Goodman at the production helm Prine released *Bruised Orange*, perhaps his most highly regarded album. His follow-ups for Asylum were not as critically or commercially successful, and in 1980 Prine no longer had a recording label.

With the help of longtime manager Al Bunetta, Prine established his own recording label, Oh Boy Records. Though located in Nashville, Tennessee, Prine's company did not operate like a mainstream corporate music label. Working with songwriter Roger Cook as producer, Prine released a series of albums in the 1980's that won general acclaim and helped reestablish his importance as a songwriter and as a performer to a new generation of alternative country musicians who seeking were an audience and selling a product outside the mainstream music industry.

Prine's sound and his critical and commercial popularity improved when Howie Epstein, bass player for Tom Petty and the Heartbreakers, took over the role of producer for the Grammy Award-winning Folk Album of the Year *The Missing Years*. The Americana radio format, arising out of the college and alternative-radio movement of the 1980's, was ideally suited to Prine, since his musical catalog ran the gamut from folk and blues to rock and country. Prine earned his second Grammy Award for Folk Album of the Year for *Fair and Square*. In the meantime, he had won a battle with throat cancer. He married for the third time, and he had three children.

The Music

Prine's songwriting is a deceptive blend of simplicity and complexity. His melodies and chord progressions can be remarkably simple, in a folk or traditional manner. However, his unusual vocal phrasing (modeled on Dylan, blues singers, and other folk artists) compensate for what a song might lack in melody. His lyrics are the basis for the acclaim of his songwriting. Prine operates lyrically in two modes: as a keen-eyed documentarian of the margins of society and as a social critic capable of mixing the personal and the populist, with surreal imagery and absurd wordplay.

Documentarian. Prine the documentarian was evident from his first album. "Hello in There" takes as its subject an aged couple who have drifted into uselessness at the end of life. In a single stanza, Prine's narrator provides a family history that reveals its disconnectedness: One son is married and living in Omaha, another is a wanderer, and son Davy was killed senselessly in the Korean War. Similarly, on his second album, *Diamonds in the Rough*, "The Torch Singer" captures the ambiance of a dive bar, with its catwalk that creaks when the bartender walks on it and the smoke "too heavy to rise."

Social Critic. Prine the social critic found his voice in the much-covered "Paradise," in which a coal company destroys the western Kentucky ecosystem. However, unlike the apocalyptic critical voice of Dylan (who indicts "Masters of War" and other powers), Prine takes a down-to-earth, even fatalistic, position in which the coal companies of the world always end up destroying the paradises. A sense of tragic loss predominates over a sense of indignation. Similarly, in "Picture Show" from *The Missing Years*, Prine lambastes American culture's preoccupation with its own image: the song contrasts the young James Dean dreaming of being a film star with the Native American belief that taking one's photograph steals a piece of one's soul.

"Bruised Orange." These two modes come together beautifully in the classic "Bruised Orange (Chain of Sorrow)" from *Bruised Orange*. The song's narrator is haunted by an accidental death he witnesses as a youth (an anonymous altar boy run over by a commuter train). The details are masterly—from the train's naked "howl" to the optical illusion of the speeding train seeming to approach slowly before hitting the boy. However, the narrator then broadens the scope of the song from an individual to a universal tragedy, in which the human heart becomes imprisoned in its own "chain of sorrow."

Musical Legacy

Prine's musical legacy is twofold. First, he helped to establish the role of the Americana singer-songwriter as quirky, personal, and accessible (as opposed to the distance between the artist and the audience typified by Dylan). Second, he established the artist as entrepreneur, creating his own label and using Americana radio as a means of connecting with an alternative music audience.

Luke A. Powers

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See also: Carter, Maybelle; Dylan, Bob; Kristofferson, Kris; Petty, Tom; Travis, Merle.

Professor Longhair

American rhythm-and-blues pianist, singer, and songwriter

Professor Longhair, although little recorded, was significant in jazz piano-based rock and New Orleans music.

Born: December 19, 1918; Bogalusa, Louisiana
Died: January 30, 1980; New Orleans, Louisiana
Also known as: Henry Roeland Byrd (birth name); Fess

Principal recordings

ALBUMS: *Rock 'n' Roll Gumbo*, 1977; *Live on the Queen Mary*, 1978; *Crawfish Fiesta*, 1980; *Mardi Gras in New Orleans*, 1981; *The Last Mardi Gras*, 1982; *House Party New Orleans Style*, 1987.

The Life

Professor Longhair was born Henry Roeland Byrd on December 19, 1918, in Bogalusa, Louisiana, to musicians Ella Mae and James Byrd. Because of racist threats, Ella Mae, Byrd, and his brother Robert relocated to New Orleans. She became a jazz combo piano player, while Byrd was a sidekick for a Hadacol (snake oil) salesman and later a street tap dancer. From there, he gravitated toward working in French Quarter clubs as a guitarist, a drummer, and finally as a self-taught piano player. As a young man, he worked construction, was a cook, had a brief stint in the Army, entered a short-lived marriage, and became a gambler. Ultimately he became Professor Longhair, and he toured locally in the 1940's and nationally in the 1950's. He played on only one recording, with Earl King, in 1965. He dis-

appeared until 1970, when Allison Miner, Parker Dinkins, and Quint Davis set out to find him for the first New Orleans Jazz and Heritage Festival. Davis found him in 1971, at the One Stop record store, working as a janitor and delivery boy. At the 1972 festival, when Longhair took the stage, everyone, including the other musicians playing at the time, walked over to watch and listen. In 1977 the owners of a New Orleans music club named it Tipitina's, after his song. Longhair toured worldwide in 1979, and his album *Crawfish Fiesta* was released one day after he died in his sleep. He was a subject of the posthumously released documentary *Piano Players Rarely Ever Play Together* (1982).

The Music

Piano mentor Tuts Washington noticed that Byrd was entranced with the boogie-woogie sound, which had a rolling bass line (rolling left hand). Byrd combined this style with a percussive technique (he would also kick the piano to mark beats), along with influences from various musical styles—blues, jazz, New Orleans's second line, Jelly Roll Morton's riffs and breaks, and the newly emerging sound of rock—to create a style few could re-create. His rollicking piano playing was accentuated by a rough-sounding yodeling or wailing vocal technique, which often featured extreme changes in volume and pitch. The songs themselves are blues influenced (standard eight and twelve bar) in structure, with a superimposition of fast triplets played by the right hand.

Early Years. Byrd developed his piano style by using his left hand for percussive effect. His idiosyncratic style of playing and singing contained elements of what we now call rock, rhythm and blues, funk and Afro-Cuban rumba. While still a teenager, he was approached by Champion Jack Dupree, Sullivan Rock, and Washington, and Dupree gave Byrd piano lessons. By 1947 Byrd called himself Little Lovin' Henry, fronting the Midriffs, which in 1948 landed a prestigious ongoing gig at the Caledonia Inn in New Orleans. Owner Mike Tessitore referred to Byrd as Professor Longhair, and the band became known as Professor Longhair and His Four Hairs Combo: Professors Longhair, Shorthair, Mohair, and Need Some Hair. As leader of Professor Longhair and the Shuffling Hungarians, Byrd recorded the Mercury version of "Baldhead," and by 1953 he could be heard on the singles "East St. Louis Rag," "Baby Let Me Hold Your Hand," "Her Mind Is Gone," "Hey Now Baby," and "Professor Longhair's Boogie."

New Orleans Piano. This album collects Professor Longhair's Atlantic recordings from the 1940's and 1950's. It contains his signature piece, "Tipitina," which showcases his ubiquitous rolling piano lines, his use of polyrhythm (perhaps influenced by his admiration of Pérez Prado), and his unique tessitura, especially in his vocal use of pitches that suddenly rise and fall, combined with a high instance of switching from high to low notes, often to the point of briefly wandering off key. The album also includes the rhythm-and-blues hit "Ball the Wall" and the influential "Mardi Gras in New Orleans" (based on his earlier "East St. Louis Rag"). In "Mardi Gras in New Orleans," Professor Longhair whistles nearly an entire verse in the introduction and fadeout.

Rock 'n' Roll Gumbo. In this 1974 album, Professor Longhair works with Clarence "Gatemouth" Brown (guitar, violin), to produce higher quality versions of his best-known songs. The album is notable for the chemistry between the two performers. Songs collected on the album include "Stag O Lee," "How Long Has This Train Been Gone," "Rum and Coke," and "Junco Partner." The album was remixed in 1985 so that the piano would be more prominent, and horns could be added.

Crawfish Fiesta. Released in 1980, this album sold out within one week of its release. It features Professor Longhair collaborating with Dr. John (Mack Rebennack) on guitar and saxophonist Andy Kaslow, and it included "Big Chief," "Her Mind Is Gone," "Bald Head," and "Whole Lotta Loving."

Musical Legacy

Longhair's influence can be heard as early as 1955 in the music of Little Richard, Fats Domino, and Jerry Lee Lewis. In his later recording years, he mentored young pianists such as Dr. John and Allen Toussaint. He was inducted into the Rock and Roll Hall of Fame in 1992, and he won a posthumous Grammy Award in 1987. His image is prominent at Tipitina's, and it appears on two banners for the annual New Orleans Jazz and Heritage Festival.

Anthony J. Fonseca

Further Reading

Giddins, Gary. *Riding on a Blue Note: Jazz and American Pop*. New York: Da Capo Press, 2000. This discusses the incorporation of Latin rhythms in music.

Lichtenstein, Grace, and Laura Danker. *Musical Gumbo: The Music of New Orleans*. New York: W. W. Norton, 1993. This corrects biographical inconsistencies about Longhair in other sources, and it gives detailed descriptions of his music and his performances.

Welding, Pete, and Toby Byron. *Bluesland: Portraits of Twelve Major American Blues Masters*. New York: Dutton, 1991. This book discusses the artist as a player of Deep South piano and the barrelhouse blues.

See also: Domino, Fats; Lewis, Jerry Lee; Little Richard; Morton, Jelly Roll; Prado, Pérez.

Sergei Prokofiev

Russian classical composer

A leading composer of the twentieth century, Prokofiev dedicated much of his career to continuing the Russian tradition of the nineteenth century, producing music in every major genre, including opera, ballet, symphony, concerto, piano music, and film scores.

Born: April 23, 1891; Sontsovka, Ukraine, Russian Empire (now in Ukraine)
Died: March 5, 1953; Moscow, Soviet Union (now in Russia)
Also known as: Sergei Sergeyevich Prokofiev (full name)

Principal works

BALLETS (music and libretto): *Chout*, 1921 (*The Tale of the Buffoon*; based on Alexander Afanasyev's folktales); *Romeo i Dzhuletta*, 1938 (*Romeo and Juliet*; based on William Shakespeare's play); *Zolushka*, 1945 (*Cinderella*; based on the fairy tale); *Skaz o kammenom tsvetke*, 1954 (*The Tale of the Stone Flower*).

CHAMBER WORKS: *Overture on Hebrew Themes, Op. 34*, 1920 (for clarinet, string quartet, and piano); *Five Melodies*, Op. 35, 1925 (for violin and piano); Violin Concerto No. 2 in G Minor, Op. 63, 1935; String Quartet No. 2 in F Major, Op. 92, 1941; Flute Sonata in D Major, Op. 94, 1943; Violin Sonata No. 2 in D Major, Op. 94A, 1944; Violin Sonata No. 1 in F Minor, Op. 80, 1946; Cello Sonata in C Major, Op. 119, 1950.

FILM SCORES: *Lieutenant Kizhe*, 1934; *Poruchik Kizhe*, 1934 (*The Czar Wants to Sleep*); *Queen of Spades*, 1936; *Aleksandr Nevskiy*, 1938 (*Alexander Nevsky*); *The Partisans in the Ukrainian Steppes*, 1942; *Tonya*, 1942; *Kotovskiy*, 1943; *Ivan Groznyy I*, 1944 (*Ivan the Terrible, Part 1*); *Lermontov*, 1944; *Les Adventures extraordinaires de Jules Verne*, 1952; *Ivan Groznyy II: Boyarsky zagovor*, 1958 (*Ivan the Terrible*, Part 2).

OPERAS (music and libretto): *Lyubov k tryom apelsinam*, 1921 (*The Love for Three Oranges*; based on Carlo Gozzi's play *L'Amore delle tre melarance*); *Semyon Kotko*, 1940 (based on Valentin Katayev's novel *I Am the Son of Working People*); *Ognenny angel*, 1954 (*The Fiery Angel*; based on Valery Bryusov's novel); *Voyna i mir*, 1955 (*War and Peace*; based on Leo Tolstoy's novel).

ORCHESTRAL WORKS: *Scythian Suite, Op. 20*, 1916 (from Prokofiev's ballet *Ala I Lolli*); Symphony No. 1 in D Major, Op. 25, 1918 (*Classical*); *Petya i volk*, 1936 (*Peter and the Wolf*); Symphony No. 5 in B-Flat, Op. 100, 1945; Symphony No. 6 in E Minor, Op. 111, 1947.

PIANO WORKS: Piano Concerto No. 1 in D-Flat, Op. 10, 1912; Piano Concerto No. 2 in G Minor, Op. 16, 1913 (revised 1924); *Sarkazmi*, 1915 (*Sarcasms*); Toccata in D Minor, Op. 11, 1916; Piano Sonata No. 3 in A Minor, Op. 28, 1917; Piano Sonata No. 4 in C Minor, Op. 29, 1918; *Skazki staroy babushki*, 1918 (*Tales of an Old Grandmother*); *Visions Fugitives*, 1918; Piano Concerto No. 3 in C Major, Op. 26, 1921; Piano Concerto No. 5 in G Major, Op. 55, 1932; *Music for Children, Twelve Easy Pieces, Op. 65*, 1935; Piano Sonata No. 9 in C Major, Op. 103, 1948.

VOCAL WORKS: *Semero ikh*, 1924 (*Seven, They Are Seven*; text by Konstantin Balmont); *Rastsvetay, moguchiy kray*, 1947 (*Flourish, Mighty Land*; text by Yevgeni Dolmatovsky).

The Life

Sergei Sergeyevich Prokofiev (SEHR-gay sehr-GAY-yeh-vitch proh-KOHF-yehv) was born to Maria Grigorevna and Sergei Alekseevich, an agronomist and agricultural engineer, in the village of Sontsovka in central Ukraine. After studying piano and music notation with his mother, Prokofiev began formal composition study with Reinhold Gliere during the summer of 1902. Two years later, Prokofiev and his mother moved to St. Petersburg so he could enroll as a student at the conservatory. The youngest student ever admitted, he studied theory and composition with Anatoly Lyadov and Alexander Glazunov, conducting with Nikolay Tcherepnin, and orchestration with Nikolay Rimsky-Korsakov. Prokofiev, however, felt the conservatory's pedagogy stifled his creativity, and he wanted to develop a distinct voice as a composer. His modernistic innovations as a composer often left his teachers outraged.

After five years of study, Prokofiev graduated from the St. Petersburg Conservatory in 1909 with the title "free artist." With this title came the compositional freedom he had so long desired. He returned to the conservatory, however, the following fall to pursue graduate study in music. During this time, Prokofiev focused attention on his skills as a pianist, and he established professional relationships with music publishers and promoted his music through concerts. In 1914 Prokofiev finished his graduate studies, receiving the Anton Rubinstein Prize for piano by performing his Piano Concerto No. 1 in D-Flat. That same year, Prokofiev met Sergei Diaghilev, the impresario of the Ballets Russes in Paris, and Prokofiev was commissioned to write the ballet *Ala I Lolli*. The ballet was ultimately rejected, but Prokofiev recycled much of its music for *Scythian Suite*.

In 1917 Russia experienced a revolution that left the country in a state of chaos. In April of the following year, Prokofiev conducted the premiere of his Symphony No. 1 in D Major. Later that year, he decided to leave the upheaval of the revolution behind and visit the United States. Although he intended to stay abroad only a few months, he did not return to Russia for more than a decade.

His first two years in the United States proved to be important for Prokofiev. He started composing *The Love for Three Oranges* for the Chicago Opera; he performed two concerts at Carnegie Hall; and he met a young woman named Carolina Cordina, who would eventually become his wife. In 1920 Prokofiev traveled to Paris, reconnecting with Diaghilev. The following year, he conducted the premiere of *The Tale of the Buffoon* with the Ballets Russes. The well-received performance put Prokofiev into the Paris spotlight, which he would enjoy for the next fifteen years. In December, 1921, *The Love for Three Oranges* premiered in Chicago.

Sergei Prokofiev. (Library of Congress)

After returning to the Soviet Union for the first time in 1927, Prokofiev permanently relocated to the Soviet Union in December, 1935; his family joined him the following spring. Prokofiev's renewed relationship with his homeland proved productive, particularly in the beginning. He was asked to provide music for the film *Lieutenant Kizhe* (1934), and he was commissioned to compose his first Soviet ballet, *Romeo and Juliet*. The official denunciation of Dmitri Shostakovich's opera *Lady*

Macbeth of the Mtsensk District (1932) in the name of Socialist Realism, however, changed the political climate for musicians. Suddenly, Prokofiev's compositions were performed less frequently, and some were criticized for not meeting the demands of Soviet aesthetics.

Troubles mounted for Prokofiev in 1948. Although he was married to his second wife, Prokofiev was dismayed when his first wife was arrested on spurious charges of espionage and sent to a prison camp. Prokofiev's music was attacked by Andrei Zhdanov, who was the Soviet leader in charge of cultural policy, with the composer being accused of formalism, the creative antithesis of the Soviet aesthetic of Socialist Realism. As a result, Prokofiev's music was targeted for discussion at the 1948 Congress of Composers, which was designed to make Russian composers adhere to the cultural standards set by the Soviet government. Left emotionally crippled and in failing health, Prokofiev spent the next few years of his life attempting to compose music that would appease the demands of Soviet officials; he would, however, have little success. On March 5, 1953, after spending the day working on his music, Prokofiev died—less than an hour before Joseph Stalin.

The Music

Prokofiev's musical style is easily described as eclectic, exhibiting considerable change over the course of his career. In his autobiography, the composer identified five distinct compositional trends or lines: a lyrical line, a classical line, a toccata line, a modernistic line, and a grotesque line, which Prokofiev thought was more accurately described as "scherzo-ish." His eclecticism as a composer is informed by the variety of his musical influences, which include Franz Josef Haydn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Robert Schumann, Edvard Grieg, Richard Wagner, and Aleksandr Scriabin. Most important, however, were those composers of the nineteenth century Russian classical tradition: Mikhail Glinka, Modest Mussorgsky, Alexander Borodin, Alexander Dargomyzhsky, Rimsky-Korsakov, and Peter Ilich Tchaikovsky. Although Prokofiev's early compositions indicate an interest in novelty and innovation, many of his later works demonstrate a respect for traditional forms and genres. These works are generally characterized by clear textures in which the melody predominates, rhythmic vitality, and triadic (though not always functional) harmonies. Prokofiev also possessed a gift for melodic inventiveness, a trait most clearly displayed in his film scores and stage works.

Piano Concerto No. 1 in D-Flat. As Prokofiev prepared to finish his graduate studies at the St. Petersburg Conservatory, he earned the opportunity to compete for the Anton Rubinstein Prize for Piano, an honor given to only the best students. While his four competitors elected to play classical concerti, Prokofiev performed his Piano Concerto No. 1 in D-Flat, much to the dismay of conservative teachers such as Glazunov. In the end, Prokofiev was selected as the winner of the competition, earning the votes of the younger and more progressive faculty members. This concerto is the shortest Prokofiev produced in the genre, consisting of a single movement in three sections; the main melodic material recurs throughout, imparting a pseudo-rondo structure. Composed to fit Prokofiev's strengths as a performer, this concerto requires displays of dazzling virtuosic technique. The opening octave passages reflect the influence of Tchaikovsky's Piano Concerto No. 1 in B-flat Minor (1875) and Grieg's Piano Concerto in A Minor (1869).

Symphony No. 1 in D Major. According to his autobiography, Prokofiev believed that "if Haydn had lived in our era . . . he would have retained his compositional style but would also have absorbed something from what was new." He also wanted to try to compose a symphonic work without the use of piano. The resulting work was his Symphony No. 1 in D Major. For this textbook example of early twentieth century neoclassicism, Prokofiev required a small Haydn-esque orchestra, with pairs of winds, horns, trumpets, timpani, and strings. He retained the standard four-movement structure of the eighteenth century; however, in place of the traditional minuet and trio, Prokofiev wrote a gavotte. His twentieth century touches also included oddly juxtaposed harmonies; in the final movement alone, he attempted to remove all the minor chords.

Seven, They Are Seven. Prokofiev claimed later in life that the events of the Russian Revolution deeply affected him as a composer and that he felt compelled to express these revolutionary events in music. A radical Prokofiev composition from the

1920's is the little-known *Seven, They Are Seven*, a mystical incantation (cantata) for large orchestra, chorus, and dramatic tenor soloist. The text is a free translation by the Russian Symbolist poet Constantine Balmont of an exorcism chant intended to repel seven great demons threatening to destroy the world; the cuneiform text had been discovered by a German archaeologist in an ancient Accadian temple. Drawing from Scythian music aesthetics heard in such works as Igor Stravinsky's *The Rite of Spring* (1913), *Seven, They Are Seven* is characterized by the use of ostinato figurations (frequently in multiple layers), highly dissonant polyharmonies, and passages of composed heterophony.

Peter and the Wolf. *Peter and the Wolf* is the product of the Soviet interest in children's music and Prokofiev's childlike imagination. Often used as a tool for introducing children to the instruments of the orchestra, *Peter and the Wolf* was commissioned by Natalia Satz, director of the Moscow Children's Musical Theater. In collaboration with Satz, Prokofiev developed a scenario for the work involving a combination of animal and human characters. His aim was to exploit the diversity of the orchestra's instrumental timbres as a means of communicating the various characters of the drama. The piece was composed in less than two weeks during April, 1936, and Prokofiev did not consider the work to be of any musical significance; nevertheless, *Peter and the Wolf* is by far his most well-known and frequently recorded composition, having been narrated by such individuals as Patrick Stewart, David Bowie, and U2 front man, Bono.

Composed for orchestra and narrator, *Peter and the Wolf* illustrates Prokofiev's excellent skills as an orchestrator and the influence of his interactions with his orchestration teacher, Rimsky-Korsakov. Prokofiev effectively represents the characters of *Peter and the Wolf* by association with an instrument: solo flute to represent the bird, solo oboe for the duck, solo clarinet to signify the cat, solo bassoon to characterize Peter's grandfather, and a trio of horns to represent the wolf. The music of the string section corresponds to the character of Peter. In addition to the timbral associations given to the various characters, Prokofiev associates a distinct melody and orchestral effect with each character, and they function as leitmotifs that recur throughout the work.

War and Peace. Based on Leo Tolstoy's 1864 novel, Prokofiev considered *War and Peace* (composed from 1941 to 1943 and revised 1946 to 1952) to be his finest achievement in opera, even though the work was never performed in its entirety during the composer's lifetime. Despite what the title suggests, the opera, like the novel, does not focus on Napoleon Bonaparte's invasion of Russia and the War of 1812; rather, the opera explores the impact of war on the lives of a group of Russian aristocrats. Written during the German occupation of Russia during World War II, *War and Peace* was revised several times throughout the composer's career, resulting in five different versions. Consisting of thirteen tableaux plus an overture and choral epigraph, the opera was initially produced in two parts—the "Peace" scenes and the "War" scenes. Part 1, the "Peace" portion of the opera, premiered in 1946 in the Maly Theater under the direction of Samuil Samosud. The second part, the "War" portion, was scheduled to premiere the following year; however, the production was canceled because party officials were dissatisfied with Prokofiev's musical style.

War and Peace clearly demonstrates the influence of nineteenth century Russian opera on Prokofiev's Soviet opera aesthetic. Prokofiev subtitled the work *Lyrical-Dramatic Scenes*, thus identifying two distinct sets of influences on the work. The "lyrical" element corresponds with part 1 of the opera and reveals a strong influence from the music of Tchaikovsky, particularly his opera *Eugene Onegin* (1879). These scenes are characterized by an emphasis on lyrical arioso writing and a predominance of dance music, such as the waltz, the mazurka, the polonaise, and the ecossaise. In contrast, the "dramatic" scenes are those of part 2; these scenes reveal influences from Glinka, Borodin, Mussorgsky, and Rimsky-Korsakov through Prokofiev's use of large choral episodes.

Musical Legacy

The sheer volume of music that he contributed to the standard repertoires for orchestra, ballet, opera, and various solo instruments marks Prokofiev as one of the leading composers of the twentieth century. He was dedicated to his art, believing that his music served a greater purpose. Prokofiev worked diligently to develop a compositional style that was

accessible to all audiences. More than anything, however, he was dedicated to promoting Russian music and to continuing the tradition of Russian music from the nineteenth century, especially nineteenth century Russian opera.

To Prokofiev, opera was of singular importance. As a child, he developed a lifelong love for opera, and he devoted much of his professional career to writing it, even when Diaghilev and Stravinsky advised him that opera was antiquated and that he should instead turn to ballet. He refused to believe so, spending more than a decade each on *The Fiery Angel* and *War and Peace* with the hope that they would one day reach the stage. Although Prokofiev is often overshadowed in the West by other Russian composers, such as Shostakovich, through the educational and promotional efforts of the Serge Prokofiev Foundation and the Serge Prokofiev Archive in London, the composer is receiving the recognition he has so long deserved.

Terry L. Dean

Further Reading

Blok, Vladimir. *Sergei Prokofiev: Materials, Articles, Interviews*. Moscow: Progress Publishers, 1978. This work is a translation of documents by Prokofiev as well as recollections of the composer by his friends and colleagues. Contains illustrations.

Prokofiev, Sergei. *Prokofiev by Prokofiev: A Composer's Memoir*. Edited by David Appel and translated by Guy Daniels. Garden City, N.Y.: Doubleday, 1979. A detailed account of Prokofiev's life through 1909, this work provides insights to his experiences at the St. Petersburg Conservatory.

_____. *Selected Letters of Prokofiev*. Edited by Harlow Robinson. Boston: Northeastern University Press, 1998. This collection of letters to and from Prokofiev provides a candid look at the composer's personal and professional interactions.

_____. *Soviet Diary 1927 and Other Writings*. Edited and translated by Oleg Prokofiev. Boston: Northeastern University Press, 1992. A short, yet revealing diary Prokofiev kept during a tour of the Soviet Union. This translation also contains short stories by the composer as well as a brief autobiographical article.

Robinson, Harlow. *Sergei Prokofiev: A Biography*. Boston: Northeastern University Press, 2002. A well-researched biography of Prokofiev, which contains a substantial bibliography, a list of compositions, and illustrations of the composer.

See also: Argerich, Martha; Ashkenazy, Vladimir; Barenboim, Daniel; Berio, Luciano; Bono; Bowie, David; Cliburn, Van; Gould, Glenn; Heifetz, Jascha; Horowitz, Vladimir; Koussevitzky, Serge; Oistrakh, David; Perlman, Itzhak; Rostropovich, Mstislav; Scriabin, Aleksandr; Shostakovich, Dmitri; Stern, Isaac; Szigeti, Joseph; Tiomkin, Dimitri; Watts, André.

Giacomo Puccini

Italian classical composer

With the appealing melodies and sentimental characters of his operas, Puccini was considered the successor of Giuseppe Verdi.

Born: December 22, 1858; Lucca, Italy
Died: November 29, 1924; Brussels, Belgium
Also known as: Giacomo Antonio Domenico Michele Secondo Maria Puccini (full name)

Principal works

OPERAS (music): *Edgar, Ferdinando Fontana*, 1889 (based on Alfred de Musset's play *La Coupe et les lèvres*); *Manon Lescaut*, 1893 (based on Antoine François Prévost's novel); *La Bohème*, 1896 (libretto by Giuseppe Giacosa and Luigi Illica; based on Henri Mürger's novel *Scènes de la vie de bohème Turin*); *Tosca*, 1900 (libretto by Giacosa and Illica; based on Victorien Sardou's play); *Madama Butterfly*, 1904 (libretto by Giacosa and Illica; based on David Belasco's stage version of John Luther Long's story); *La fanciulla del West*, 1910 (libretto by Guelfo Civinini and Carlo Zangarini; based on Belasco's play *The Girl of the Golden West*); *La rondine*, 1917 (*The Swallow*; comedic opera; libretto by Giuseppe Adami; based on a German libretto by Alfred Maria Willner and

Heinrich Reichert); *Il trittico 1: Il tabarro*, 1918 (*The Cloak*; libretto by Adami; based on Didier Gold's play *La Houppelande*); *Il trittico 2: Suor Angelica*, 1918 (*Sister Angelica*; libretto by Giovacchino Forzano); *Il trittico 3: Gianni Schicchi*, 1918 (libretto by Forzano; based on text from Dante's *Inferno*); *Turandot*, 1926 (libretto by Adami and Renato Simoni; based on Friedrich Schiller's adaptation of Carlo Gozzi's play; completed by Franco Alfano).

The Life

Born Giacomo Antonio Domenico Michele Secondo Maria Puccini to a musical family in the Tuscan hill town of Lucca, Giacomo Puccini (JYAH-koh-moh pew-CHEE-nee) wrote a dozen operas that exemplify the late Romantic Italian operatic style. When Giuseppe Verdi died in 1901, Puccini was widely viewed as his heir and successor. Puccini was a choirboy at age ten, and by fourteen he was playing the organ at the cathedral church of San Martino in his hometown. For most of his adult life, he lived at a nearby country estate, Torre del Lago, although he traveled extensively. In 1880 he entered the Milan Conservatory, and he evoked the experience of his poverty during his student years in Milan in *La Bohème*. Puccini came to the attention of the music publisher Giulio Ricordi, who greatly assisted his career, and he achieved international success with the production of his opera *Manon Lescaut*, which premiered in Turin in 1893.

Puccini scandalized society by having an affair with and fathering the child of Elvira Gemignani, the wife of a merchant. Puccini could not marry Elvira until the death of her husband in 1904. In 1909, when the jealous Elvira accused Puccini of conducting an adulterous relationship with Doria Manfredi, a maid at the Torre del Lago estate, the woman swallowed poison and died. Elvira subsequently was brought to trial and convicted of slander. The scandal of the trial and the bad publicity sent Puccini into a creative decline for several years.

Puccini was fond of boating and racing in fast motor cars, and a serious accident in 1903 nearly killed him. He was a longtime chain-smoker (which eventually resulted in the throat cancer that killed him at age sixty-five), and he was discovered to be diabetic at the time of his car accident. Puccini decided to leave his Torre del Lago in 1921, when an industrial plant was built nearby. He died unexpectedly in 1924 after an operation for his throat cancer by a specialist in Belgium. He and Elvira are buried in a mausoleum at Torre del Lago.

The Music

Early Operas. There are clear signs of the mature compositional style of Puccini in his early opera *Edgar, Ferdinando Fontana*. He achieved popular success with the production of *Manon Lescaut*. Not daunted by the success of two earlier operas based on the popular French novel, *Manon Lescaut* (1731), by Antoine François Prevost, Puccini selected four scenes from the novel and created a set of snapshots, from the first meeting of the flirtatious Manon with her earnest lover, the Chevalier des Grieux. Puccini's astonishing melodic gift is fully evident in the first of his operas to remain in the standard operatic repertory.

La Bohème. Like *Manon Lescaut*, Puccini's next opera, *La Bohème*, is a reduction of a novel into four vivid scenes. The source, Henri Mürger's *Scènes de la vie de bohème* (1851), began life as newspaper sketches about life among impoverished students in the Latin Quarter of Paris early in the nineteenth century. The young lovers, Mimi and Rodolfo, and their companions are so immediately appealing that few opera goers have worried about the lack of smooth transitions in the plot. *La Bohème* has delighted audiences since its premiere, conducted by Arturo Toscanini, in Turin in December, 1896. *La Bohème* is episodic, conversational, and impressionistic in its depiction in a group of likable and unpretentious students. Rodolfo's first-act aria, "Che gelida manina," epitomizes Puccini's skill in using the aria as a means of self-revelation; like all of the composer's arias and duets, it arises spontaneously and appropriately out of the dramatic situation.

Tosca. For his next opera, Puccini turned away from the episodic quality of his previous two operas in favor a tightly organized melodrama. He chose Victorien Sardou's melodrama, *La Tosca* (1887), which had been a star vehicle for the French actress Sarah Bernhardt. The result was one of Puccini's most popular operas. Of all Puccini's operas, *Tosca* is most indebted to the verismo operas of the 1890's for its shocking scenes of violence. As *La Bohème* evokes the Latin Quarter of Paris, *Tosca* vividly creates the flavor of specific locales in Rome.

Successful in its attempts to shock, *Tosca* is nonetheless limited by the contrived nature of Sardou's play: a too-melodramatic villain in Scarpia and scenes of sadistic violence. Nevertheless, the heroine, Floria Tosca, is fascinating and compelling.

The Belasco Operas. While visiting New York, Puccini was taken to see a play by the Broadway playwright David Belasco, called *Madame Butterfly* (1900), and while he scarcely understood a word of English, Puccini recognized the play's potential as an opera. Puccini based his next two operas, *Madama Butterfly* and *The Girl of the Golden West*, on plays by Belasco. While they are arguably his two musical masterpieces, the operas are somewhat limited by the sentimentality of Belasco's melodramatic plots. The fragile and vulnerable heroine of *Madama Butterfly*, Cio-Cio-San, is one of the most endearing of Puccini's characters. She waits, in poverty and social isolation, for the return of her faithless American husband, the naval officer with the unmistakably American name of Benjamin Franklin Pinkerton. When he finally returns—in the company of an American wife and hoping to reclaim the child he had fathered by Cio-Cio-San—"Butterfly," unwilling to live in shame, commits suicide.

The premiere of the opera, at La Scala in Milan in February, 1904, was a notorious failure. However, Puccini's faith in his score, which remained his personal favorite, was restored when the opera became an international triumph after its revision into a three-act format at its second production, in Brescia, in May, 1904.

Following the depression that resulted from the Manfredi scandal, Puccini after long delay settled on *The Girl of the Golden West*, which featured Enrico Caruso in its cast at its world premiere at the Metropolitan Opera in 1910. This cowboy melodrama seems remote from the traditional subjects of the Italian operatic tradition, but musically the opera is as sophisticated and inventive as anything that Puccini ever wrote. Minnie, the innocent saloonkeeper in a world of lonely goldminers during the Gold Rush, is a two-dimensional figure of virtue, while the villain, Sheriff Jack Rance, is a feebler version of Scarpia in *Tosca*. There are moments of gratuitous and sadistic violence, as when the hero, Dick Johnson (otherwise known as "Ramirrez" the bandit) is threatened with hanging. Although it is the least performed of the operas from Puccini's middle period, *The Girl of the Golden West* is, despite its flaws, in many ways the most impressive.

La Rondine. Although *La Rondine* (premiered in 1917), Puccini's attempt to re-create the spirit of Viennese operetta, has occasionally been cited as proof of the exhaustion of the composer's imagination, in performance it exudes much charm.

Il Trittico. Eager to try something new, Puccini decided to assemble three one-act operas, with widely differing moods, into a single evening's entertainment, as *Il trittico*. First performed at the Metropolitan Opera in 1918, each opera shows distinctive strengths. The first in the series, *The Cloak*, is a grim study of jealousy and adultery among barge workers in Paris. The second, *Sister Angelica*, dramatizes the plight of an innocent woman who had been sent to live in a cloistered convent for having given birth out of wedlock. While *The Cloak* ends with a violent murder, *Sister Angelica* ends with a heavenly vision, as the nun's dead child seems to descend from heaven with a message of redemp-

Giacomo Puccini. (Library of Congress)

tion for his mother, who in her despair has poisoned herself. The third opera, *Gianni Schicchi*, is the composer's only attempt at a comic opera, and it is an amusing look at human greed and duplicity. Puccini's skill at sustaining comedy in music has made some critics wish that the composer had pursued comedy more frequently.

Turandot. For his final opera, *Turandot*, Puccini returned to the vein of orientalism that he had mined so successfully in *Madama Butterfly*. The story of the cold Chinese princess who forces her suitors to answer three riddles to win her hand—and to lose their heads if they answer incorrectly—has disturbed critics such as Joseph Kerman who find the plot psychologically offensive. Nevertheless, the score and its orchestration are remarkable for melodic inventiveness, stylistic variety, and sheer energy. Puccini made effective use of the chorus, which comments on the action and forces the dramatic crisis.

Ill with his terminal disease, Puccini left the score unfinished halfway through the third act. Upon the death of the composer in 1924, another composer, Franco Alfano, was commissioned to write a conclusion based on Puccini's sketches. This ending shows a clear falling-off in quality, but it is theatrically effective. *Turandot* premiered, with Alfano's ending, at La Scala in Milan in 1926.

Musical Legacy

Although he had a narrower range and produced a much smaller body of work, Puccini retains his status among the most frequently performed opera composers, in the company of Wolfgang Amadeus Mozart, Verdi, and Richard Wagner, More of his operas hold their place in the regular operatic repertory than those of such eminent Italian operatic forebears as Giacchino Rossini, Vincenzo Bellini, and Gaetano Donizetti. Puccini seldom wrote for any other forum than the operatic stage. His reputation among opera audiences seems secure, although critical opinion about his music remains divided.

Puccini's musical style is melodic and highly accessible. His characters are identified not so much by Wagnerian leitmotifs as by "reminiscences" or brief melodic tags. His arias are grounded firmly in the drama, although they are highly popular when sung separately. Often the melodies of the arias are first stated by the orchestra, which then doubles the singer's vocal line to emphasize the emotional urgency of the situation. Puccini's recitatives are conversational and help to push the dramatic action along. His heroines tend to be innocent (such as Mimi and Cio-Cio-San) or to be conflicted (such as Tosca and Turandot); his tenors tend to be sympathetic but not particularly insightful. The villains, who are invariably baritones, are often overly melodramatic (such as Scarpia and Jack Rance). The chorus often acts like a Greek chorus in commenting on the action, and it can add a distinctive stylistic touch, as in the famous "humming" chorus in *Madama Butterfly*.

Puccini's musical style shows the influence of the Italian operatic tradition, Wagner, the French musical Impressionist composers such as Debussy and Massenet, and (in his later operas) the musical moderns, such as Igor Stravinsky and Arnold Schoenberg (in his harsh dissonances). Puccini used the orchestra in a sophisticated manner; the orchestra sometimes pushes forward the dramatic action and often comments on it. He made distinctive use of orchestral color, especially in the "exotic" operas (*Madama Butterfly, The Girl of the Golden West*, and *Turandot*), and he liked to add realistic touches, such as the musical depiction of snowflakes in *La Bohème* and the bird calls in *Madama Butterfly*. Unlike Verdi, who was inspired by political ideals, or Wagner, who posed philosophical questions, Puccini seems to avoided challenge, by turning to sensuality, excessive violence, and sentimentality. However, audiences continue to savor his operatic characters, who find themselves in emotionally painful situations. The great Italian operatic tradition, which began in the late sixteenth century and reached its greatest peak in the operas of Verdi, effectively came to an end with the death of Puccini.

Byron Nelson

Further Reading

Ashbrook, William, and Harold Powers. *Puccini's "Turandot": The End of the Great Tradition*. Princeton, N.J.: Princeton University Press, 1991. This resource describes Puccini's unfinished final opera as the "last flowering" of the Italian operatic tradition that had begun with Francesco Cavalli and Claudio Monteverdi at the turn of the seven-

teenth century. The authors suggest that a psychological block, rather than his terminal illness, prevented Puccini from completing the opera.

Carner, Mosco. *Puccini: A Critical Biography*. 2d ed. London: Duckworth, 1974. A valuable book-length study of the life and works of Puccini, heavily detailed and passionately argued, although now dated by its Freudian perspective.

_____, ed. *Letters of Puccini*. Rev. ed. London: Harrop, 1974. This resource provides a useful assortment of the composer's letters, with minimal context or commentary.

Hughes, Patrick. *Famous Puccini Operas: A Complete Guide to Puccini's Operas*. New York: Citadel Press, 1959. The book provides helpful analyses of the operas (although it inexplicably omits *La Rondine* from discussion).

Phillips-Matz, Mary Jane. *Puccini: A Biography*. Boston: Northeastern University Press, 2002. Thoroughly researched, this biography unearths new details from the often-chaotic private life of the composer.

See also: Björling, Jussi; Busoni, Ferruccio; Callas, Maria; Caruso, Enrico; Debussy, Claude; Domingo, Plácido; Flagstad, Kirsten; Janáček, Leoš; Lehmann, Lotte; Levine, James; Melba, Dame Nellie ; Merrill, Robert; Pavarotti, Luciano; Piazzolla, Astor; Price, Leontyne; Rota, Nino; Schoenberg, Arnold; Stravinsky, Igor; Tebaldi, Renata; Toscanini, Arturo; Whiteman, Paul.

Tito Puente

American Latin jazz and mambo percussionist and composer

An influential proponent of Latin American music in the United States, Puente popularized Cuban-based dance music, in Latin styles ranging from bossa nova to salsa.

Born: April 20, 1923; New York, New York
Died: May 31, 2000; New York, New York
Also known as: Ernest Antonio Puente, Jr. (full name); El Rey
Member of: Tito Puente Orchestra; Latin Percussion Jazz Ensemble; Golden Latin Jazz All Stars

Principal recordings

ALBUMS: *Mambos with Puente*, 1949; *Mambo on Broadway*, 1951; *Puente Goes Jazz*, 1956; *Dance Mania*, 1958; *Dance Mania II*, 1963; *Bossa Nova by Puente*, 1965; *My Fair Lady Goes Latin*, 1968; *Tito Puente and His Concert Orchestra*, 1973; *Homenaje a Beny Moré*, 1978; *On Broadway*, 1983; *Mambo Diablo*, 1985; *Salsa Meets Jazz*, 1988; *Goza mi timbal*, 1989; *The Mambo King*, 1991; *Navidad en las Americas*, 1994; *Jazzin'*, 1997.

The Life

Ernest Antonio "Tito" Puente, Jr. (TEE-toh PWEHN-tay) was born in New York City and grew up in Spanish Harlem. Puente's parents, Ernesto and Ercilla, who emigrated from Puerto Rico after the Spanish-American War in 1898, encouraged Puente and his sister Anna to become music and dance performers. He studied piano at the New York School of Music and studied drums, learning snare-drum technique, chart figures, and how to accompany shows. He and his sister danced together, and in 1935 they became members of the Stars of the Future, a group of talented children who met at the Puentes' parish church, La Milagros. Each year the most talented children, based on their artistic ability and popularity, were crowned king and queen; Puente was king four times.

At the age of sixteen, Puente dropped out of school to become a full-time musician. He spent three months in Miami as a drummer for the Cuban pianist José Curbelo. In June, 1942, Puente joined the Machito Orchestra, which was led by the Cuban bandleader Machito (Frank Grillo). Puente briefly left the orchestra to join the Jack Cole dancers, but he later returned to the Machito Orchestra. Soon after his return, Puente was drafted into the U.S. Navy, and he was assigned to the *USS Santee*, a converted aircraft carrier that escorted supply and passenger ships during World War II. His duties at sea included loading ammunition into the artillery and playing the alto saxophone and the drums in the ship's band. During his tour Puente learned to arrange music from a pilot who played the tenor saxophone and arranged music for Charlie

Tito Puente. (AP/Wide World Photos)

Spivak's big band. Puente was involved in nine battles, in the Atlantic and Pacific Oceans, before he was discharged in 1945 with a presidential commendation.

Immediately after the war, Puente studied conducting, orchestration, and theory at the Juilliard School of Music with the help of the G.I. Bill, a benefit awarded to military personnel after World War II to go to college or take vocational training. At that time, he worked with Frank Marti's Copacabana band, the José Curbelo Orchestra, and a Brazilian band led by Fernando Alvarez. In September, 1947, Puente became the drummer, the contractor who hired the orchestra's members, and the musical director for Pupi Campo's orchestra. In March, 1949, Puente formed his own musical group, the Picadillo Boys, later called the Tito Puente Orchestra.

In the 1950's and 1960's, the Tito Puente Orchestra produced albums for Tico Records, RCA Records, SMC Records, and Verne Records. In 1967 Puente presented his music in a live performance at New York City's Metropolitan Opera and hosted his own television program, *El Mundo de Tito Puente*, on the Spanish-language network. During the 1960's Puente recorded with the two most important Latin female vocalists, Celia Cruz and La Lupe. In the 1980's he established his Latin Percussion Jazz Ensemble, and in the 1990's he formed the Golden Latin Jazz All Stars.

Over the years Puente received numerous awards. In 1957 the Cuban government formally recognized Puente in a ceremony honoring great Cuban musicians of the past fifty years, and Puente was the only non-Cuban recognized. In 1968 he was grand marshal of New York's Puerto Rican Day Parade, and in 1969 Mayor John Lindsay awarded Puente the key to New York City. Puente won his first Grammy Award in 1978 for the album *Homenaje a Beny Moré*, and he went on to win five more Grammy Awards, in 1983, 1985, 1990, 1999, and 2000. In 1987 he was voted the top percussionist in the *Down Beat* readers' poll. That same year, the National Academy of Recording Arts and Sciences honored Puente with a Eubie Award, and on August 4, 1990, Puente was given a star on the Hollywood Walk of Fame. In May, 2000, Puente died during heart surgery.

The Music

Puente's music emphasized the rhythms of Latin dance, encompassing all Latin styles from the mambo to cha-cha, salsa, and Latin jazz. His early music was influenced by the big band styles of Benny Goodman, Artie Shaw, and Duke Ellington, as well as Latin bands such as the Machito Orchestra and the music of Arsenio Rodríguez and Beny Moré. During the Palladium era (when Latin dance music was popularized at the Palladium nightclub in New York City), Puente became an independent bandleader and began his integration of jazz and Latin music. With albums spanning almost fifty years, from 1950 to 1999, Puente demonstrated his skill at adapting to cultural and musical change.

Early Works. Puente's early recordings reflect the Cuban style of the Machito Orchestra, Mario Bauzá, and the earlier Cuban tradition of Arsenio Rodríguez and Beny Moré. Songs that typify this early sound include "Picadillo" and "Abanquito."

With these works, Puente introduced a new sound, using the entire orchestra as a percussive device. His music is rhythmic, often using syncopation, tumbao patterns, and mambo riffs. Puente performed typical mambos of the day, but he also experimented with the infusion of jazz elements. For example, Puente was the first Latin music bandleader to use the vibraphone, an instrument that had been incorporated into jazz writing by Lionel Hampton and Milt Jackson.

"El cayuco." "El cayuco" is the first track for the album *Dance Mania*, which was recorded in November and December of 1957 and released in 1958. Considered a watershed album for Puente, *Dance Mania* is characterized by the use of innovative sounds, a wide range of arrangements and musicians, and the integration of musical styles. The album differs from Puente's previous works; it is his first record with vocalist Santitos Colón. Colón was not Cuban and did not follow the traditional Cuban style of singing in terms of tonal inflection and improvisation. In "El cayuco," Puente emphasizes vocals and instrumental ensembles, as the piece lacks instrumental solos. The song opens with syncopated riffs and breaks in the saxophone and brass sections followed by a *coro* (chorus) and a short *soneos* (improvisation) by Colón. In this composition, Puente combines a *son montuno* (Afro-Cuban) rhythmic bass with the style of cha-cha.

"Mambo gozón." Part of *Dance Mania*, "Mambo gozón" is a standard in the Latin dance repertory. This highly energetic piece opens with orchestral breaks and solo-piano *guajeo* (repeated chords). Puente continues the introduction with the entrance of the saxophone section in a *guajeo* and the entrance of the trumpets and trombones eight bars later. Immediately after the introduction, we hear the *coro* "a gozar este rico mambo, a gozar" ("to enjoy this rich mambo, to enjoy") and Colón's *inspiraciones* (phrases). The *coro* is followed by a bridge and then repeated as a shortened version of the original. "Mambo gozón" is typical of the 1950's mambo of Latin dance bands, but Puente tests the boundaries of the genre with unique harmonic practices, instrumentation, and percussive style.

"El rey del timbale." The major hit associated with the album *Tito Puente and His Concert Orchestra* is "El rey del timbale," in which Puente shows off his virtuosic skill on the timbales. The work begins with a percussion introduction, and then the full orchestra enters with the main theme, followed by the *coro* and main verse. Puente's timbale solo, which occurs in the second part of the arrangement, became a marker for mastery of the instrument. Additional tracks include Puente's performance on the kintos (small timbales), vibraphone, marimba, melodica, timpani, and other percussion instruments.

On Broadway. In the 1980's the majority of Puente's albums belonged to the Latin jazz idiom, in which Puente adapted jazz, popular standards, and traditional tunes to Latin rhythms and forms. *On Broadway* was the first recording released by Puente's Latin Ensemble, and the title track is an arrangement of the rhythm-and-blues hit originally recorded by the Drifters and rerecorded by George Benson. Puente made "On Broadway" with a blend of jazz, rhythm-and-blues, and Latin sounds. The melodic and harmonic schemes are constructed over a cha-cha rhythm, while the main theme is sung by the electric guitar. After the guitar solo, the music shifts to a *guajira* (Cuban song), which features a Puerto Rican acoustic *cuatro* (guitarlike instrument). The latter part of the work features flute accompaniment and a return to the cha-cha rhythm of the main theme.

The Mambo King. Puente's hundredth album, titled *The Mambo King* after his recent work on the motion picture *The Mambo Kings* (1992), features composition and arrangements that Puente popularized throughout his career in an updated, contemporary style. Puente is featured on timbales, vibraphone, and synthesizer. Vocalists who had worked with Puente throughout his career also appear on the record. These include Ismael Miranda, Oscar d'León, Colón, and Cruz, who sings and improvises with Puente on "Celia and Tito."

Musical Legacy

Puente popularized the traditional Latin music of his day, and he shaped the new direction of Latin music with his percussive sound and his infusion of jazz. Puente embraced Latin jazz in the 1980's, and he is known for his performance on the timbales and vibraphone in this genre. During his sixty-year career, he worked with nearly every major Latin and jazz artist, including Cruz, La Lupe, jazz trumpeter and bandleader Doc Severinsen, and clarinetist and bandleader Woody Herman. Puente's music

was popularized by artists such as Carlos Santana, who recorded a cover of "Oye como va." In addition to his regular concert appearances and recordings, Puente's music was heard on numerous film sound tracks, including *The Mambo Kings*, for which he acted as the musical coordinator, recorded sound tracks, and portrayed a major bandleader in the Palladium era. Although Puente died in 2000, his legacy lives on through his albums, through his motion-picture recordings, and through the Tito Puente Scholarship Fund, established in 1980 to aid young musicians.

Sandra J. Fallon

Further Reading

Loza, Steven. *Tito Puente and the Making of Latin Music*. Chicago: University of Illinois Press, 1999. A major biographical study features interviews with Puente as well as with his fellow musicians and music journalist Max Salazar. Includes a thorough discussion of Puente's music, with musical examples, and his cultural impact on the Latin world. With discography and illustrations.

Olmstead, Mary. *Tito Puente*. Chicago: Raintree, 2005. A short biography of Puente geared toward young readers.

Powell, Josephine. *Tito Puente: When the Drums Are Dreaming*. Bloomington, Ind.: AuthorHouse, 2007. A friend and colleague of Puente provides a comprehensive biographical study.

Salazar, Max. *Mambo Kingdom: Latin Music in New York*. New York: Schirmer Books, 2002. A renowned Latin music journalist and historian discusses the development of Latin music in New York City, with details on the Palladium, the origins of salsa, and such artists as Puente, Curbelo, Colón, Cruz, La Lupe, Rodriguez, and Charlie Palmieri.

Schnabel, Tom. *Rhythm Planet: The Great World Music Makers*. New York: Universe, 1998. National Public Radio's Schnabel provides a career overview of Puente and discusses his radio interviews with the artist. Includes discography and illustrations.

Varela, Jesse. "Tito Puente: El Rey Del Timbale!" *Jazz Times* 30, no. 4 (2000): 56-64. A profile of the Latin music star who helped set the standard for modern-day salsa and Latin jazz.

See also: Cruz, Celia; Ellington, Duke; Goodman, Benny; Hampton, Lionel; Palmieri, Eddie; Prado, Pérez; Santana, Carlos; Shaw, Artie.

R

Sergei Rachmaninoff

Russian American classical composer, pianist, and conductor

Rachmaninoff was a composer, conductor, and pianist known primarily for his contribution to piano literature and his impeccable pianistic technique. He began composing in a late nineteenth century Romantic idiom, but his later works are characterized by leaner textures and occasional jazz influences. His piano concerti are revered for their haunting lyricism and their staggering technical difficulty.

Born: April 1, 1873; Semyonovo, Novgorod District, Russia
Died: March 28, 1943; Beverly Hills, California
Also known as: Sergei Vasilyevich Rachmaninoff (full name)

Principal works

CHAMBER WORKS: *Trio Elégiaque in G Minor*, Op. 9, No. 1, 1892 (for piano trio); *Trio Elégiaque in D Minor*, Op. 9, No. 2, 1893 (for piano trio).

CHORAL WORKS: *Two Pieces*, Op. 6, 1893 (for violin and piano); *Liturgiya svyatovo Ioanna Zlatousta*, Op. 31, 1910 (*Liturgy of Saint John Chrysostom*; for unaccompanied choir); *Vsenoshchnoye bdeniye*, Op. 37, 1915 (*The All-Night Vigil*; for unaccompanied choir); *Three Russian Songs*, Op. 41, 1927 (for chorus and orchestra).

OPERAS (music): *Francesca da Rimini*, Op. 25, 1906 (based on Dante's *Inferno*); *Skupoy ritsar'*, Op. 24, 1906 (*The Miserly Knight*; based on Alexander Pushkin's drama).

ORCHESTRAL WORKS: *Knyaz' Rostislav*, 1891 (*Prince Rostislav*; symphonic poem based on Aleksey Konstantinovich Tolstoy's poem for orchestra); Piano Concerto in F-sharp Minor, Op. 1, No. 1, 1891; *Utyos*, Op. 7, 1893 (*The Rock*; symphonic poem based on Anton Chekhov's short story "Na puti"); *Kaprichchio na tsiganskiye temi*, Op. 12, 1894 (*Caprice bohémien*; *Capriccio on Gypsy Themes*); Symphony No. 1 in D Minor, Op. 13, 1896; Cello Sonata in G Minor, Op. 19, 1901; Piano Concerto No. 2, Op. 18, 1901; Symphony No. 2 in E Minor, Op. 27, 1908; *Ostrov myortvikh*, Op. 29, 1909 (*The Isle of the Dead*); Piano Concerto No. 3 in D Minor, Op. 30, 1909; Piano Concerto No. 4 in G Minor, Op. 40, 1926; *Rhapsody on a Theme of Paganini in A Minor*, Op. 43, 1934 (for piano and orchestra); Symphony No. 3 in A Minor, Op. 44, 1936; *Three Symphonic Dances*, Op. 45, 1940.

PIANO WORKS: *Russian Rhapsody in E*, 1891 (for two pianos); *Morceaux de fantaisie*, Op. 3, 1892 (for solo piano); *Morceaux de salon*, Op. 10, 1894 (for solo piano); Suite No. 2, Op. 17, 1901 (for two pianos); Ten Preludes, Op. 23, 1903 (for solo piano); *Variations on a Theme of Chopin in C Minor*, Op. 22, 1903 (for solo piano); Piano Sonata No. 1 in D Minor, Op. 28, 1908; Thirteen Preludes, Op. 32, 1910 (for solo piano); *Études-Tableaux*, Op. 33, 1911 (for solo piano); Piano Sonata No. 2 in B-flat Minor, Op. 36, 1913; *Variations on a Theme of Corelli in D Minor*, Op. 42, 1931 (for solo piano).

VOCAL WORK: *Danse hongroise*, Op. 8, 1893 (six songs for voice and piano).

The Life

On April 1, 1873, Sergei Vasilyevich Rachmaninoff (SEHR-gay rahk-MAH-nih-nahf) was born to Vasily and Lubov Petrovna Rachmaninoff. One of six children, Rachmaninoff exhibited musical talent at an early age, and he was sent to the St. Petersburg Conservatory. (He later graduated from the Moscow Conservatory in 1892.) Despite what seemed to be an advantageous beginning, the premiere of his Symphony No. 1 in D Minor, Op. 13 was a complete failure, and Rachmaninoff plummeted into depression. Through the efforts of Nikolai Dahl, a hypnotist, Rachmaninoff rallied and emerged from his despondency to write his Piano Concerto No. 2, dedicating the work to Dahl, who had restored Rachmaninoff's ever-faltering confidence.

Rachmaninoff married his first cousin, Natalia

Skalon, in April of 1902. Living in Moscow and then Dresden, the family, which came to include two daughters, Tatiana and Irina, spent their summer holidays at Ivanovka, Natalia's Russian country estate. At Ivanovka, Rachmaninoff completed or started most of his Russian-period compositions, including *Variations on a Theme of Chopin in C Minor*, Ten Preludes, Symphony No. 2 in E Minor, Piano Concerto No. 3 in D Minor, Thirteen Preludes, *Liturgy of Saint John Chrysostom*, and the *Études-Tableaux*. Meanwhile, the Russian Revolution, which began in February, 1917, with the abdication of Czar Nicholas II, marked the end of the Romanov dynasty, and by October the Bolsheviks had risen to power. The revolution arrived when Rachmaninoff was at the zenith of his three musical careers, as composer, pianist, and conductor.

On December 23, 1917, the Rachmaninoff family left Russia permanently, under the auspices of a Swedish concert tour. To help his increasingly dire financial situation, Rachmaninoff decided to relocate to the United States and to make performing, rather than composition or conducting, his main focus. At the age of forty-five, he began learning a massive new keyboard repertory. Within a month of his arrival in the United States, Rachmaninoff signed contracts with Thomas Edison's gramophone company, the Ampico reproducing piano company, and the Steinway and Sons piano manufacturer. He also embarked on his first extensive North American concert tour, and while he came to loathe the strenuous schedule of concertizing, he also recognized performing as a necessary evil. His new role as a touring artist left little time for composition. He died extremely successful at the age of sixty-nine, at his home in Beverly Hills, California.

Sergei Rachmaninoff. (Library of Congress)

The Music

By the early twentieth century, Rachmaninoff's music was among the last bastions of Romanticism for many contemporary audiences. His writing for piano, reminiscent of Peter Ilich Tchaikovsky, Franz Liszt, and Frédéric Chopin, prioritized beautiful melodies embedded in a complex framework, generally supported by a strong left-hand bass. As a child, he had visited many country churches with his grandmother, and these experiences influenced his later writing not only through his use of church modes and interest in church music but also, as musicologist Glen Carruthers notes, for the "bell-like" gestures in his piano writing.

Piano Concerto No. 2. This opens with a bell-like alternation between forceful octaves and chords, cementing what was to become a standard trait in Rachmaninoff's music. Opening with the piano and flute in a sonorous exchange, the concerto's second movement is one of the composer's most beloved. Rachmaninoff's concerti are known for their pianistic lyricism and for their technical demands.

Preludes. Rachmaninoff's preludes bear many of the stylistic hallmarks seen consistently throughout his entire compositional output. His use of bell-like sonorities is evident, and so is his use of embedded melodies, a technique frequently associated with another virtuoso composer, Liszt. His Op. 32 preludes are more tonally adventurous and reflect his greater interest in harmonic experimentation in this period. As musicologist Christoph Flamm notes, Rachmaninoff's works composed from 1910 to 1917 are more daring in their dissonance and har-

monies, although they still remain well within a tonal framework and within Rachmaninoff's compositional idiom.

The All-Night Vigil. Although Rachmaninoff's choral compositions have often been overlooked, *The All-Night Vigil* is considered by some to be among the finest examples of Russian Orthodox Church music ever composed and also among the finest liturgical pieces of the twentieth century. He wrote the work in an attempt to outdo his setting of the *Liturgy of Saint John Chrysostom*. *The All-Night Vigil*'s fifteen numbers are for unaccompanied soprano, alto, tenor, and bass (SATB) choir, and the text is Old Church Slavonic.

Musically speaking, Rachmaninoff based No. 2 and No. 15 on Greek chants ("Praise the Lord, O My Soul" and "To the Mother of God"), while No. 4 and No. 5 ("Gladsome Radiance" and "Nunc Dimittis") were based on Kiev chants, and *znamenny* (Russian Orthodox) chant formed the basis for No. 9 ("Blessed Be the Lord"), No. 8 ("Praise the Name of the Lord"), No. 12 ("The Great Doxology"), No. 13 ("The Day of Salvation"), and No. 14 ("Christ Is Risen from the Tomb"). The other numbers employ Rachmaninoff's own settings of motives characteristic of Russian church music. His ingenuity in manipulating the chant material to suit his musical purposes reveals, once again, his masterful talent for melody.

Variations on a Theme of Corelli. The *Variations on a Theme of Corelli in D Minor* for solo piano are based on the la folia theme, which was first mentioned in Portuguese texts of the fifteenth century. Rachmaninoff incorrectly attributed its origin to Arcangelo Corelli, who had used la folia in his Sonata for Violin and Harpsichord, Op. 5, No. 12.

There are twenty variations and a coda, written primarily in D minor, the only exception being variations XIV and XV, which are in D-flat major. As musicologist Barrie Martyn notes, most variations emphasize thematic transformation and harmonic exploration, as well as pointed rhythmic attack. Overall, the work is wholly unlike anything else in Rachmaninoff's piano idiom. The piece was his final work for solo piano.

Rhapsody on a Theme of Paganini. For what many consider his fifth piano concerto, Rachmaninoff used Niccolò Paganini's twenty-fourth caprice from *Twenty-four Caprices in A Minor* (1805) for solo violin as his thematic material, composing twenty-four variations around this melody. Having served as a judge at the 1924 Paul Whiteman concert that launched George Gershwin's massively successful *Rhapsody in Blue*, Rachmaninoff noticed the public's penchant for rhapsodies. Hence, he titled the work *Rhapsody on a Theme of Paganini*. Rachmaninoff opened the work with a brief introduction, followed immediately by the first variation, preceding the theme itself, which enters in the strings at measure thirty-four. Originally, Rachmaninoff did not plan to withhold the theme, as is evidenced by the pen-knife scratches that do not completely conceal the former variation numbers on the manuscript. A possible reason for this musical decision lies in the twenty-fourth variation. Here, too, as in the first variation, the orchestra merely outlines the theme. At both the end and the beginning of the work, Rachmaninoff made a conscious choice to reduce thematic complexity, a characteristic of much of his later, post-Russian-period writing.

The famous eighteenth variation is an inversion of the original thematic material. Of the countless composers who used this Paganini theme before him, Rachmaninoff was apparently the only one to incorporate melodic inversion in his work. The Latin chant *Dies irae* also features prominently in variations seven, ten, fourteen, and twenty-two. As musicologist Glen Carruthers notes, Rachmaninoff incorporated *Dies irae* in many works throughout his career, such as his Symphony No. 1 in D Minor, Symphony No. 2 in E Minor, Piano Sonata No. 1 in D Minor, *The Isle of the Dead*, *Rhapsody on a Theme of Paganini in A Minor*, Symphony No. 3 in A Minor, and *Three Symphonic Dances*.

In his *Rhapsody on a Theme of Paganini*, Rachmaninoff uses elements of jazz and programmatic elements in conjunction with thematic inversion and linear piano writing. Possibly his most popular and critically acclaimed work, *Rhapsody on a Theme of Paganini* is a staple in the concert repertoire.

Musical Legacy

Rachmaninoff's music, in many ways, marked the end of Romanticism, surviving as it did well into the twentieth century. While many contemporary critics dismissed his music as merely a nineteenth century leftover, his music had a loyal following in his lifetime, and today Rachmaninoff's

music enjoys immense success. Undoubtedly, the musical element for which he is most remembered is melody. In his songs for solo voice and piano, his symphonies, and his piano works, lyricism is the hallmark of his stylistic idiom.

His music was scored in countless films, and the reverence accorded to his piano concerti grew to almost mythic proportions, as best seen in the film *Shine* (1997). Additionally, Rachmaninoff was regarded as one of the finest pianists of the twentieth century, and although he always preferred to be thought of as a composer first and pianist second, his legendary hand size and flawless technique placed him squarely alongside Vladimir Horowitz and Joseph Hoffmann as a premier pianist of his era. Nevertheless, when Rachmaninoff died in 1943, the "usual occupation" section on his death certificate listed only one word: composer.

Abby Anderton

Further Reading

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Norris, Geoffrey. *Rachmaninoff*. New York: Oxford University Press, 2001. Rachmaninoff's life and his music are examined in this clear and concise volume for musicians and nonmusicians alike. Norris does not use the chronological approach in this work, but he groups Rachmaninoff's compositions into categories by genre.

See also: Argerich, Martha; Ashkenazy, Vladimir; Burton, Gary; Cliburn, Van; Gershwin, George; Heifetz, Jascha; Horowitz, Vladimir; Koussevitzky, Serge; Scriabin, Aleksandr; Watts, André.

Ma Rainey

American blues

Rainey was one of the last celebrated minstrel performers and a major influence on the development of the classic blues style.

Born: April 26, 1886; Columbus, Georgia
Died: December 22, 1939; Columbus, Georgia
Also known as: Gertrude Malissa Nix Pridgett (birth name); Gertrude Rainey; Mother of the Blues

Principal recordings

ALBUMS: *Night Time Blues*, 1924 (with Memphis Minnie).

SINGLES: "Bo Weavil Blues," 1923; "C. C. Rider," 1923; "Moonshine Blues," 1923; "Yonder Comes the Blues," 1923 (with Louis Armstrong); "Jelly Bean Blues," 1924; "Ma Rainey's Black Bottom," 1927; "Prove It on Me Blues," 1928.

The Life

Ma Rainey (RAY-nee) was born Gertrude Pridgett to Thomas Pridgett and Ella Allen, both from Alabama. The second of five children, Rainey was perhaps the most ambitious to take after a grandmother who had been on the stage after emancipation of African Americans after the Civil

War. In 1900 Rainey made her stage debut in a local show called the Bunch of Blackberries. Shortly after, she joined the minstrel circuit, and she traveled throughout the South. In 1902, while performing in Missouri, a local girl approached the tents and performed a poignant blues song about the man who had left her. Greatly struck by the song, Pridgett learned the song from the girl and included the blues in her act from that time on.

On February 2, 1904, she married fellow performer William Pa Rainey, and they formed a comedy team, traveling with the Rabbit Foot Minstrels. They were billed as Rainey and Rainey, Assassinators of the Blues. Famous for her stage persona, Rainey was well known for donning a necklace and earrings of gold pieces and other extravagant jewelry. A brilliant performer, Rainey was noted for her ability to captivate an audience. Although she and Pa Rainey split after a few years of marriage, Ma never lacked for lovers, male or female, as was the fashion at the time.

After the success of vaudeville singer Mamie Smith as a recording artist, Paramount recorded Rainey singing eight songs in Chicago in December, 1923. Unfortunately, Paramount at the time did not have the best technology, and the majority of Rainey's recordings were done acoustically with her singing directly into the horn. Throughout her recording career, she worked with such artists as Louis Armstrong, Jelly Roll Morton, and Fletcher Henderson. After the success of her early recordings, Rainey toured under the Theater Owners' Booking Agency with her Wildcats Jazz Band, which included the legendary Thomas Dorsey. Rainey continued to record until 1928, when listeners' taste started to favor swing. After she had recorded ninety-two songs, Rainey's down-home style was no longer in fashion.

In 1930, because of the Great Depression, her touring on the vaudeville circuit stopped, and Rainey toured with a carnival until the death of her sister, followed shortly by the death of her mother, in 1935. She returned to Columbus, Georgia, and lived with her brother, Thomas Pridgett, Jr., managing two theaters she owned, the Airdrome and the Lyric, until her death from heart disease at the age of fifty-three.

Ma Rainey. (AP/Wide World Photos)

The Music

Rainey did not sing the blues, she moaned them. With a style seeped in the Southern minstrel tradition, Rainey in her performances echoed the male singers of the rural blues. Her music enumerates the hardships, the joys, and the sorrows experienced by blacks who lived in the Southern states. Many of her songs are autobiographical, such as "Prove It on Me Blues." Rainey's voice displays a rough, rural sound, in contrast to the manicured vocals of New York-based singers. She was typically backed by jazz ensembles until late in her career, when she was viewed as too rural and downgraded to jug-band accompaniment.

"Bo Weavil Blues." One of her earliest recorded works, in December, 1923, "Bo Weavil Blues" was among her most popular. Representative of Rainey's down-home topics and style, this song was connected her to her fans.

"C. C. Rider." Rainey was the first performer to record this traditional blues. A twelve-bar blues, "C. C. Rider" features Henderson on piano, Armstrong on cornet, Charlie Dixon on banjo, Charlie Green on tuba, and Buster Bailey on clarinet. Rainey's voice evokes the blues sung in the rural South.

"Moonshine Blues." Perhaps one of Rainey's biggest hits, "Moonshine Blues" was later covered by Bessie Smith. One rendition contains spoken word as well as her striking vocals. The song is heavily swung, uses stop time, and the listener can easily sympathize with the heartbroken and drunk-sounding Rainey.

"Prove It on Me Blues." This song, about her arrest in Chicago for throwing an indecent party with young chorus girls, is highly autobiographical. Although recorded late in Rainey's career, this traditional style twelve-bar song utilizes a jug band, complete with jug bass and kazoo. Many of Rainey's songs displayed this type of sexual appetite, a part of her persona on and off stage.

Musical Legacy

Rainey influenced a younger generation of blues singers, who learned from her a dynamic stage presence, a strong delivery, and a way of handling a crowd. Her strong influence on Smith and many other blues singers is evident in the infusion of rural, Southern blues style and minstrel antics into the classic blues.

Amanda M. Pence

Further Reading

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See also: Armstrong, Louis; Dorsey, Thomas A.; Henderson, Fletcher; Hunter, Alberta; Jackson, Mahalia; Jefferson, Blind Lemon; Memphis Minnie; Morton, Jelly Roll; Smith, Bessie; Smith, Mamie.

Bonnie Raitt

American country and rock singer, songwriter, and guitarist

Raitt revitalized interest in blues and American folk through her "blue-eyed soul" ballads during the 1980's and early 1990's.

Born: November 8, 1949; Burbank, California
Also known as: Bonnie Lynn Raitt (full name)

Principal recordings

ALBUMS: *Bonnie Raitt*, 1971; *Give It Up*, 1972; *Takin' My Time*, 1973; *Streetlights*, 1974; *Home Plate*, 1975; *Sweet Forgiveness*, 1977; *The Glow*, 1979; *Green Light*, 1982; *Nine Lives*, 1986; *Nick of Time*, 1989; *Luck of the Draw*, 1991; *Longing in Their Hearts*, 1994; *Fundamental*, 1998; *Silver Lining*, 2002; *Souls Alike*, 2005; *Bonnie Raitt and Friends*, 2006 (with others).

The Life

Bonnie Lynn Raitt (rayt) was born to Broadway musical singing legend John Raitt and pianist-singer Marge Goddard in Burbank, California, and

she was raised in Los Angeles. Though she came from a musical family and grew up singing and playing guitar, her main interest was social activism in Africa. Her Quaker upbringing likely led to her early desire to help reverse the destruction of colonialism and mercantilism found in African countries such as Tanzania and to work toward democracy and socialist-based programs. She majored in African studies and social relations at Harvard's Radcliffe College.

Greatly impressed by the 1963 sound recording *Blues at Newport*, Raitt played and sang American folk songs and blues while in high school. During her first two years in Cambridge, Massachusetts, Raitt became increasingly interested in the folk-song resurgence of the late 1960's and the activism of local musicians. She met blues promoter Dick Waterman during an interview for Harvard's radio station WHRB her freshman year, and they became close friends. When Waterman moved to Philadelphia, Pennsylvania, Raitt visited him often, eventually taking a semester off to study and play rhythm and blues under Waterman's mentorship. Her coffeehouse gigs helped her hone her talents and learn more about blues and African American music; so did her experience working directly with traditional blues legends.

Through Waterman, Raitt was introduced to and later opened for John Lee Hooker, Howlin' Wolf, Mississippi Fred McDowell, Sippie Wallace, Son House, and Muddy Waters. Working with these musicians at gigs and on the road encouraged Raitt to make the decision to leave Radcliffe to become a professional blues musician. By 1971 performances at the Gaslight Café in New York City led to her signing a contract with Warner Bros. Although her first albums received critical acclaim, they were not commercially successful.

Raitt's recording career meant increased touring and media attention. Though she was active in music scenes in the 1970's, recording seven of her own albums and working as a guest musician on others' albums (for example, *Warren Zevon*, which was released in 1976), Raitt appeared to favor performing in small, intimate venues rather than large concert arenas (with the exception of working for fundraisers). With the 1977 success of her rhythm-and-blues cover of Del Shannon's "Runaway," Warner Bros. was persistent about keeping her signed to its label, countering an offer from Columbia Records. In 1979 she was a key organizer of the MUSE (Musicians United for Safe Energy) concerts at Madison Square Garden. These concerts were so successful that Warner Bros. produced the documentary film *No Nukes* (1980), and the sound recording achieved a gold album status three times over. By the early 1980's, however, Raitt's studio recordings were viewed by Warner Bros. as commercial failures, and she was dropped from the label in 1983.

Although Raitt had struggled with drugs and alcohol, at this time she ended the abuse. She participated as a backup for the special television show *Roy Orbison and Friends: A Black and White Night* in 1987. During her recording of "Baby Mine" (from the 1941 motion picture *Dumbo*) on the Disney music tribute album produced by A&M Records, Raitt worked with Don Was of Capital Records.

Her tenth album, *Nick of Time*, with Was, initiated Raitt's great commercial success. Raitt won three Grammy Awards in 1989 and a fourth Grammy Award for her duet "In the Mood" on her friend John Lee Hooker's album *The Healer*.

In the mid-1990's, she won five more Grammy Awards, for *Luck of the Draw* and *Longing in Their Hearts*, which both achieved multiple platinum status. In 1998 she recorded with producers Mitchell Froom and Tchad Blake. Raitt married actor Michael O'Keefe in 1991; they divorced in 1999. Always the social and political activist, Raitt received attention for her anti-George W. Bush stance. In the 2004 election year, she appeared at the Stockholm Jazz Festival, promising to continue singing her song "Your Good Thing (Is About to End)" until the president leaves office. Along with performing and recording, she encourages children to learn to play instruments by funding organizations that support free programs and access to musical instruments.

The Music

Raitt's voice resembles her father's in its clarity, strength, and delivery. In second soprano range, her voice has a resonant and slightly raspy quality. She makes smooth vocal transitions from low to high register, adding slides, scoops, and blues notes. Raitt's guitar interpretations—whether on acoustic or slide—received critical acclaim at a time when women guitarists very rarely received attention. Her guitar playing also includes some bottle-

neck technique and combines folk, country, and blues.

Sweet Forgiveness. Raitt's sixth solo studio album features her hit cover of Del Shannon's "Runaway." Though some critics disliked her slow version, dismissing it as being too inspired by Al Green's rhythm-and-blues style, "Runaway" was ranked number twenty-five on the Top 40 hits charts. It was produced by Paul Rothchild (who produced for Elektra most of the Doors' albums). This was a great commercial success for Warner Bros., and it represents how Raitt maintains a unifying sound, most often referred to as "blue-eyed soul, while recording a diverse repertoire. Her title song, "Sweet Surrender," demonstrates gospel influence, while "Two Lives" and "Takin' My Time" sound like rock-country ballads, in the same vein as the Eagles' ballads. On "My Opening Farewell," which was originally written and performed by Jackson Browne, Raitt's vocal delivery and use of expressive range could be compared to Carole King's. The same vocal sound is accompanied beautifully by Raitt's dulcimer-like solo acoustic guitar work in "Louise."

Green Light. The last completed album before Raitt was dropped from Warner Bros. in 1983, *Green Light* employs the Bump Band, her on-the-road accompanying band during the 1970's. Her opening song, Fred Marrone and Stephen Holsapple's "Keep This Heart in Mind," a mixture of country and rock, reached number thirty-eight on the U.S. Top 40 chart. This is Raitt's most upbeat album, with songs such as Eddie Grant's "Baby Come Back" and her New Rhythm and Blues Quintet (also known as NRBQ) covers "Me and the Boys" and "Green Light," and Robbie Williams's "Talk to Me." All could have easily crossed over successfully into 1980's mainstream pop. Noticeably absent in these tracks is the intimacy of Raitt's ballads; however, these songs demonstrate that Raitt and her band were having fun performing and recording. It also features Raitt's convincing blues-rock version of Bob Dylan's "Let's Keep It Between Us." Generally, of all her albums, *Green Light* has caused the most controversy. Some argue that she "sold out" to the current new wave vocal style while others counter that the album reveals that she can master upbeat rock songs, adding her own personal style.

Nick of Time. In 1989 Raitt returned with strong songs on this album that showcased her at her stylistic best. The title song was ranked number one, and the album was nominated for four Grammy Awards, and it won three, including Album of the Year. "Have a Heart" and "Thing Called Love" also made their way onto hits charts, while "Love Letter" and "Too Soon to Tell" received much radio airtime. *Nick of Time* appeared to be a welcome return to Raitt's original intimate, soulful sound, with songs (Raitt's own and others) that fuse rock, country, blues, and what has become known as adult contemporary. Mature topics about love are a main focus. This same formula was used in her subsequent album, *Luck of the Draw*, which also won three Grammy Awards.

Luck of the Draw. A ballad-heavy album, *Luck of the Draw* contains of Raitt's best and most memorable ballad, "I Can't Make You Love Me." The song (written by Michael Reid and Allen Shamblin) focuses on the pain of unrequited love felt in a mature relationship. Raitt's resonant vocal and expressive ranges are exemplified here, accompanied by Bruce Hornsby on piano. The song's protagonist asks for one more night together before she goes; the final chord represents her departure. It reached number two on *Billboard*'s North America hits chart. The album also features several songs by Irish songwriter Paul Brady: "Not the Only One" and "Luck of the Draw." This album contained Raitt's largest string of hits, including "I Can't Make You Love Me," "Not the Only One," "Something to Talk About," "Slow Ride," "Come to Me," and "All at Once." It also features well-known musicians of mainstream rock and roll and country, such as Hornsby, Kris Kristofferson, Billy Vera, and Richard Thompson.

Longing in Their Hearts. Raitt received two more Grammy Awards for *Longing in Their Hearts*, which features the upbeat hit song "Love Sneakin' Up on You" as the first track. The title song, curiously not the first track, has a strong country influence, while "Feeling of Falling" is a combination of blues and rock. "You" is a ballad written in the same vein as those that appear on Raitt's previous albums.

Silver Lining. Raitt returns to a pop sound for this album, but she also includes blues, rock, and boogie-woogie in this album's set of songs. Hits include the title song (composed by David Gray), a

ballad, and "Time of Our Lives" (composed by Teron Beal and Tommy Sims). Raitt and slide guitarist Roy Rogers composed "Gnawin' on It," a duel more than a duet between man and woman on slide guitar. Her slide work on this album foreshadows *Souls Alike*.

Musical Legacy

Raitt is known best for her masterful vocals and performances on both slide and acoustic guitars. Well-versed and studied in traditional blues (especially Delta blues) and a seasoned rock, country, and folk musician, Raitt exemplifies how popular musical genres can be combined into well-crafted songs. She cofounded the Rhythm and Blues Foundation in 1988, and she established the Bonnie Raitt Guitar Project in 1996 at Boys and Girls Clubs in the United States. Her expertise on guitar and her charitable work to help children with their first steps in musicianship have opened doors for other female guitarists.

Melissa Ursula Dawn Goldsmith

Further Reading

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Raitt, Bonnie. "Manna from Heaven." In *A Hand to Guide Me*, edited by Denzel Washington and Daniel Paisner. Des Moines, Iowa: Meredith Books, 2001. In this chapter, Raitt describes her rapport with Waterman and other musicians who guided her in music and in show business.

See also: Baez, Joan; Browne, Jackson; Charles, Ray; Cotton, James; Domino, Fats; Dylan, Bob; Hooker, John Lee; House, Son; Howlin' Wolf; James, Etta; King, Carole; Kristofferson, Kris; Staples, Pops; Waters, Muddy.

Joey Ramone

American rock singer, guitarist, and songwriter

Ramone's harsh vocals and hard lyrics symbolize punk rock.

Born: May 19, 1951; Forest Hills, New York
Died: April 15, 2001; New York, New York
Also known as: Jeffrey Hyman (birth name)
Member of: The Ramones

Principal recordings

ALBUM (solo): *Don't Worry About Me*, 2002.
ALBUMS (with the Ramones): *The Ramones*, 1976; *Leave Home*, 1977; *Rocket to Russia*, 1977; *Road to Ruin*, 1978; *It's Alive*, 1979; *Rock 'n' Roll High School*, 1979 (with others); *End of the Century*, 1980; *Pleasant Dreams*, 1981; *Subterranean Jungle*, 1983; *Too Tough to Die*, 1985; *Animal Boy*, 1986; *Halfway to Sanity*, 1987; *Brain Drain*, 1989; *Pet Semetary*, 1990; *Mondo Bizarro*, 1992; *Acid Eaters*, 1993; *¡Adios Amigos!*, 1995.

The Life

Joey Ramone (rah-MOHN) was born Jeffrey Hyman, and he was raised in New York City. He attended Forest Hills High School, which most of the other Ramones also attended. He turned to rock music and drumming during his teen years to escape his rough home life. Like his future bandmates, Joey Ramone never finished high school, and he began experimenting with drugs early in life. In 1974 he joined John Cummings (Johnny Ramone) and Douglas Colvin (Dee Dee Ramone) to form the Ramones, all taking Ramone

as a stage name. Originally Joey Ramone was the drummer for the group, but he quickly turned to vocals. The group became regulars at New York's famous CBGB club, which helped it gain its legendary status as the home of punk rock.

Joey Ramone—six-foot-six with an untamed mass of black hair—was an imposing front man for the Ramones. His voice was rough, providing something different for the underground scene of New York. He never married, and he never had children. In 1980 his girlfriend left him for Johnny; this strained the relationship between the two men for the rest of Joey Ramone's life. Despite the fact that he would not talk to the other leading member of the band, the Ramones would carry on for sixteen more years.

The Ramones of the 1970's had a signature look and an innovative sound, but the constant touring and addictions to drugs and alcohol took a toll on the group, including Joey Ramone. During the 1980's, although the band members changed, Johnny and Joey remained. Eventually the Ramones disbanded, and Joey Ramone began to work on a solo project. Although he was diagnosed with lymphatic cancer in 1995, he had a brief stint as a disc jockey, and he helped produce new punk bands. He never finished his solo album, succumbing to cancer on April 15, 2001.

Joey Ramone. (Hulton Archive/Getty Images)

The Music

Joey Ramone began his musical career as a drummer. Initially, he played the drums for the Ramones, while Johnny played the guitar and Dee Dee played bass. When they realized the sound was not working, Joey Ramone moved to vocals, and the band's manager, Thomas Erdelyi (Tommy Ramone), took over on drums.

The Ramones' style became recognizable as they began playing shows in 1974. The music was fast, and it included a heavily distorted guitar and scratchy vocals. Most of the songs were less than two minutes in length. In the 1970's, the lyrics were considered shocking. Many songs were sarcastic, silly, or dark and sardonic, although somehow the group's music was always upbeat at the same time.

The Ramones. At one of the CBGB shows, the Ramones attracted the attention of Sire Records head Seymour Stein. In 1975 Sire released their first album, *The Ramones*. Considered by some as the first punk album, *The Ramones* featured the notable lead vocals of Joey Ramone, and it included some of the group's most well-known songs, among them "Blitzkrieg Bop" (with its chant "Hey ho! Let's go!"), "Beat on the Brat," and "Now I Wanna Sniff Some Glue." Although many of the songs were credited to Dee Dee, Joey Ramone did write a few of them. The album cost less than seven thousand dollars to make, but with its success, the Ramones began a world tour.

The Ramones' next two albums were an assortment of their early songs. Notable songs include "Pinhead" on *Leave Home* and "Sheena Is a Punk Rocker" and "Rockaway Beach" on *Rocket to Russia*. Both albums had moderate success, but they did not

give the Ramones the star status they sought. In 1978 they moved in another direction. Tommy left the band, and Marc Bell (Marky Ramone) became the drummer. They also recorded the album *Road to Ruin*, which included what became another Ramones classic: "I Wanna Be Sedated."

End of the Century. The Ramones teamed with Phil Spector to produce their next album, *End of the Century*. Although Spector came to the Ramones with excellent credentials in the music industry, he altered the band's sound, producing a record that did not sound the Ramones. The trademark driving guitar was missing, and Spector included a pronounced instrumental background unfamiliar to the Ramones. Because of recording complications, Joey Ramone was the only member of the band to appear on every track of the release. Although the album was loved by critics, fans seemed to regard *End of the Century* as the low point of the Ramones' career.

Pleasant Dreams. The band continued to experiment with its sound, recording *Pleasant Dreams* in 1981. It was before this album that Ramone and Cummings became estranged, which may have produced the most famous song on the album: "The KKK Took My Baby Away." Reportedly the song is about the more conservative Johnny stealing Joey Ramone's girlfriend.

In 1983 Marky was kicked out of the band during the recording of *Subterranean Jungle*. Richard Reinhardt (Richie Ramone) replaced him on drums. In 1984's *Too Tough to Die*, the band tried to get back to the hard-punk scene of the 1980's. Notably, there were fewer songs by Joey Ramone on this album; he was more famous for the balladic songs than for the hard-hitting tracks.

Animal Boy. On 1986's *Animal Boy*, Joey Ramone cowrote a protest song about President Ronald Reagan. "My Brain Is Hanging Upside Down (Bonzo Goes to Bitburg)" castigates Reagan for visiting a cemetery in which Nazi war criminals were buried. Ramone, who was Jewish, was sickened when he saw television coverage of the event. The song's unusually serious nature made it one of the album's more memorable tracks.

Brain Drain. *Brain Drain* was an important album for the group. It marked the return of Marky, and it was the last album for Dee Dee. To replace Dee Dee, Christopher Joseph Ward—C. J. Ramone—was added. A single written for the film of the same name, *Pet Sematary* (1989), based on the Stephen King novel, became another popular Ramones song. *Brain Drain* was the last album the Ramones recorded for Sire Records.

Mondo Bizarro. In 1992 Joey Ramone received most of the writing credits on *Mondo Bizarro*, something that had not happened since the beginning of the band's career. The lead track, "Censorshit," is an attack on censorship of the mid-1990's. It is addressed to Tipper Gore, wife of Vice President Al Gore, who actively promoted labeling albums that had songs with sexually explicit lyrics.

¡Adios Amigos! The Ramones' final studio album, *¡Adios Amigos!*, was released in 1995. The songs on this album are noticeably slower, a result of Joey Ramone's deteriorating singing abilities. As the title suggests, the band knew it would most likely be their last recording.

Don't Worry About Me. Joey Ramone went on be the producer for other bands. Between the breaking up of the Ramones and his death, he was working on a solo project, *Don't Worry About Me*, which was released posthumously in 2002. The album included a cover of "What a Wonderful World," and the title track was a breakup song, but hidden beneath the lyrics was a metaphoric good-bye to the world.

Musical Legacy

Joey Ramone was the godfather of punk, and his sound was emulated by vocalists who followed the punk style. The Ramones helped define the punk genre, and mainstream rock artists, such as U2, have acknowledged that the Ramones were a significant influence on their work. With their outlandish lyrics, the Ramones opened the door for other artists to be daring with lyrics. From songs about sniffing glue to songs about male prostitution, the members of the group always spoke their mind.

The Ramones set an example in showmanship, engaging their audience, encouraging sing-along vocals, and providing catchy, memorable lyrics. The pop punk of the 1990's and 2000's was built on the groundwork laid by the Ramones. The Ramones were inducted into the Rock and Roll Hall of Fame in 2002.

Daniel R. Vogel

Further Reading

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Laitio-Ramone, Jari-Pekka. *Heaven Needed a Lead Singer: Friends Remember Joey Ramone*. Kauhajoki, Finland: Ramoniac, 2002. The author, an expert on the Ramones, spent time with the band toward the end of its career. This book includes a series of interviews with Ramone and articles written by fans.

_____. *Rock in Peace: Dee Dee and Joey Ramone*. Kauhajoki, Finland: Ramoniac, 2004. This book is a tribute, with fan articles and analysis, to the two Ramones who died of cancer. It chronicles the influence the band, and particularly Ramone, had on fans and on other bands.

Meyer, Monte A., and Frank Melnick. *On the Road with the Ramones*. London: Sanctuary, 2003. Because Melnick was the band's tour manager, this book is full of inside stories and personal views on the Ramones.

Porter, Dick. *Ramones: The Complete Twisted History*. London: Plexus, 2004. A good starting point for information on the Ramones, this book provides analysis of the band members and of the people connected to their career.

See also: Bono; Spector, Phil; Strummer, Joe.

Jean-Pierre Rampal

French classical flutist

Regarded as one of the most influential flutists of the twentieth century, Rampal was responsible for establishing the flute as a solo instrument on the international concert scene, attracting worldwide audiences comparable to those attracted by virtuoso pianists, violinists, and singers.

Born: January 7, 1922; Marseilles, France
Died: May 20, 2000; Paris, France
Also known as: Jean-Pierre-Louis Rampal (full name); Man with the Golden Flute

Principal recordings

ALBUMS: *Mozart: Concertos No. 1 and 2*, 1953; *Vivaldi: Concerto for Five Instruments in F Major*, 1954; *Baroque Sonatas for Flute and Harpsichord*, 1958; *Four Eighteenth Century Flute Quartets*, 1960; *Bach: Orchestral Suites 1 and 2*, 1962; *Récital Hean-Pierre Rampal*, 1963; *Flute Concertos—Flotenkonzerte*, 1964; *Hoffmeister: Flute Concerto in G Major*, 1967; *Handel: The Complete Flute Sonatas*, 1973; *Rampal Plays Bach*, 1974; *Bach: Complete Works for Solo Flute*, 1975; *Claude Bolling: Suite for Flute and Jazz Piano*, 1975; *Telemann: Suite in A Minor for Flute and Strings*, 1978; *Picnic Suite*, 1980 (with Claude Bolling); *Haydn: "London" Trios, Nos. 1-4/ Divertiments, Op. 100, Nos. 2 and 6*, 1982 (with Isaac Stern and Mstislav Rostropovich); *Suite No. 2 for Flute and Jazz Piano*, 1987 (with Bolling); *Bach: Brandenburg Concertos 1-6*, 1980; *The Romantic Flute*, 1981; *The Genius of Jean-Pierre Rampal*, 1983; *Rampal Plays Mozart*, 1984; *Haydn: Concerto for Flute, Oboe, and Orchestra*, 1985; *Mozart: Sonatas and Variations*, 1986; *Music for Flute and Guitar*, 1988; *Beethoven: Complete Chamber Music for Flute*, 1990; *Vivaldi: Six Double Concertos for Flute, Violin, Strings, and Harpsichord*, 1990; *Bach: Three Concertos for Flute*, 1991; *Twentieth Century Flute Master Pieces*, 1992; *Jean-Pierre Rampal: Master of the Flute*, 1996; *Boccherini: Flute Quintets*, 1997.

The Life

Born in Marseilles in 1922, Jean-Pierre-Louis Rampal (zhahn pyehr lwee rahm-PAHL) was born into a musical family. His father Joseph was principal flutist of the Orchestre des Concerts Classiques de Marseilles and professor of flute at the conservatory there. Jean-Pierre began playing the flute with his father at the age of twelve and won a first prize at the conservatory in 1937. Nevertheless, he was not encouraged by his parents to become a professional flutist; he was steered by his mother, Andree Roggero, toward a career in medicine instead. In 1943, World War II was at its height, and France was headed by the Nazi-installed Vichy government. While in his third year at the medical school of the University of Marseilles, Rampal was drafted for compulsory labor. Instead of reporting for duty, he went underground and escaped to Paris. In 1944,

after only five months in the class of flutist Gaston Crunelle, he won a first prize at the Paris Conservatory.

Rampal was solo flutist at the Vichy Opéra Orchestra from 1946 to 1950 and principal flutist at the Paris Opéra from 1956 to 1962. His concert tours from 1947 led him through Europe, North and South America, Africa, and the Far East. He founded the Quintette à Vent Française (1946) and the Ensemble Baroque de Paris (1952), and his collaboration with the pianist and harpsichordist Robert Veyron-Lacroix lasted for thirty-five years (1946-1981). Appointed professor at the Paris Conservatory (1969-1981), he was also a founder of the Summer Nice Academy and taught master classes throughout the world. As the owner of a solid-gold flute made in 1869 by Louis Lot (which he rescued from an antiques dealer who wanted to melt it down for profit), Rampal earned the sobriquet Man with the Golden Flute.

Having married Françoise Bacqueyrisse (the daughter of the harpist Odette Le Dentu) in 1947, Rampal made his home in Paris. The couple would have two children. In his later years he maintained a rigorous schedule of international performances, both playing and conducting, and he reached beyond the classical repertoire to record folk music from all parts of the world, as well as American jazz. He even made television appearances on such popular programs as *The Muppet Show*, thus becoming a well-known ambassador of music to the American public. Rampal died of heart failure in Paris on May 20, 2000; he was seventy-eight years old.

The Music

"For me," Rampal once said, "the flute is really the sound of humanity," of a man "completely free from his body almost without an intermediary." Rampal gave renewed voice to the instrument in the years following World War II, reintroducing it to the modern repertoire and enthusiastically expanding its appeal to a broad, worldwide audience.

Rampal's repertoire spanned works from the early Baroque period to contemporary music. His extensive recordings include flute works by such major composers as Georg Philipp Telemann, Johann Sebastian Bach, Antonio Vivaldi, Franz Joseph Hadyn, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Franz Schubert, and Robert Schumann, as well as by such lesser-known composers as Domenico Cimarosa, Carl Reinecke, and Saverio Mercadante. Among the many composers who dedicated works to Rampal were Jean Françaix, André Jolivet, Jean Martinon, Francis Poulenc, and Pierre Boulez, and Rampal premiered numerous works by contemporary composers such as Leonard Bernstein, Aaron Copland, and Krzysztof Penderecki. Besides performing Western classical music, he performed in recordings of jazz music and English folk song, as well as Japanese, Chinese, and Indian classical music.

Rampal appeared in many of the world's major musical venues, including London's Royal Albert Hall, Paris's Théâtre de Champs-Elysées, Carnegie Hall and Avery Fisher Hall in New York City, the Hollywood Bowl in Los Angeles, the symphony halls in Boston and Chicago, and the Kennedy Center in Washington, D.C. He played with all the most important orchestras worldwide, and among the many major festivals in which he performed were the Mostly Mozart, Ravinia, Tanglewood, Saratoga, and Meadowbrook Festivals.

Rampal Plays Bach. Beginning with their first flute-piano recital in Paris's Salle Gaveau in 1949 and their first international tour in 1953, Rampal and Veyron-Lacroix made regular duo appearances and produced many award-winning recordings together, including *Rampal Plays Bach*, released by RCA in 1974. The three-record set contains the complete works for solo flute by Bach, including sonatas identified in the Bach-Werke-Verzeichnis (Bach Works Catalog) as BWV 1020 and 1030-35, Sonata for Two Flutes and Continuo (BWV 1039), and Sonata for Flute, Violin, and Continuo (BWV 1038). Rampal's thirty-five-year partnership with Veyron-Lacroix came to an end in 1981, when Veyron-Lacroix retired because of ill health. In the last twenty years of his own career, Rampal collaborated with American pianist John Steele Ritter.

Claude Bolling: Suite for Flute and Jazz Piano. Written in 1975 by French jazz musician Claude Bolling, the *Suite for Flute and Jazz Piano Trio* is a revolutionary work that mixes Baroque and jazz styles. Containing seven movements, titled "Baroque and Blue," "Sentimentale," "Javanaise," "Fugace," "Irlandaise," "Versatile," and "Veloce," the work was recorded and released in 1975. The album enjoyed a big success, hitting the top of the *Billboard* charts for

two years and remaining there for ten years. Bolling and Rampal later collaborated on *Picnic Suite* (1980) and *Suite No. 2 for Flute and Jazz Piano* (1987).

Haydn: "London Trios" and Divertimenti. Active as a chamber musician, Rampal collaborated with numerous soloists, including two of his closest friends, violinist Isaac Stern and cellist Mstislav Rostropovich. Containing the four "London Trios" and two divertimenti (Op. 100, Nos. 2 and 6) by Franz Joseph Haydn, the album illustrates a good example of the three virtuosos' common approach to playing music. Their other collaborations included concerts celebrating Rampal's sixtieth and seventieth birthdays.

Twentieth Century Flute Master Pieces. Released by Erato in 1992, the two-compact-disc set contains contemporary flute works recorded by Rampal from the 1950's through the 1970's. Many of the pieces were dedicated to or commissioned by Rampal himself, such as Jolivet's Concerto for Flute and Orchestra and Poulenc's Sonata for Flute and Piano. Originally written for the violin and orchestra in 1940, Aram Khachaturian's famous concerto was transcribed for flute by Rampal with the composer's endorsement in 1967. Rampal's version of the concerto became a standard part in the flute repertoire.

Musical Legacy

Rampal's legacy was to popularize the flute for a broad audience in the second half of the twentieth century, to resurrect Baroque music for the modern repertoire, and to encourage new composers, such as Francis Poulenc, whose works have become standards of the modern classical repertoire.

Rampal also left a legacy of more than four hundred recordings—more, it is believed, than any other performer of classical works. Many were issued by such major labels as L'Oiseau-Lyre, Erato, Philips, Denon, Sony Classical, RCA, and CBS. Not only was he heard on radios worldwide, but also he was seen on many television programs, especially in France, the United States, and Japan. His editions of hundreds of flute pieces from the Baroque to the twentieth century were published by Georges Billaudot in Paris and the International Music Company in New York.

Among the hundreds of awards and honors Rampal received throughout his career are the Grand Prix du Président de la République (1976), the Léonie Sonning Music Prize (1978), and the Prix d'Honneur of the Thirteenth Montreux World Recording awards (1980). In France he was made an Officer of the French Legion of Honor (1979), a Commander of the National Order of Merit (1982), and a Commander of the Order of Arts and Letters (1989), and in the United States he was the first person to receive the National Flute Association's Lifetime Achievement Award (1991). Beginning in 1980, the Jean-Pierre Rampal International Flute Competition has been held in his honor by the City of Paris.

Sonia Lee

Further Reading

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Rampal, Jean-Pierre, with Deborah Wise. *Music, My Love: An Autobiography*. New York: Random House, 1989. In this autobiography, which he wrote in his sixties, Rampal offers anecdotes about his life, family, friends, and career.

Verroust, Denis. "Still Passionate About Music: An Interview with Jean-Pierre Rampal." *Flute Talk* 18, no. 5 (January, 1999): 8-13. Presents an interview with Rampal in which the flutist discusses his musical influences, his opinions about the quality of contemporary flute playing, and his comments on developing technique.

See also: Galway, Sir James; Mancini, Henry.

Maurice Ravel

French classical composer

Ravel explored new areas of harmony and tone color in his meticulously crafted compositions. His music is often a fusion of Baroque or classical idioms with Impressionism and jazz.

Born: March 7, 1875; Ciboure, France
Died: December 28, 1937; Paris, France
Also known as: Joseph Maurice Ravel (full name)

Principal works

BALLETS: *Daphnis et Chloé*, 1912 (choreography by Michael Fokine and Maurice Ravel); *Ma Mère l'oye*, 1912 (*Mother Goose*; choreography by Jeanne Hugard); *La Valse*, composed 1920, first performed 1929 (choreography by Bronislava Nizhinska); *Le Tombeau de Couperin*, 1920 (*Tombeau for Couperin*; choreography by Jean Börlin and Rolf de Maré); *Boléro*, 1928.

OPERAS (music): *L'Heure espagnole*, 1911 (*The Spanish Hour*; comedic opera; libretto by Franc-Nohain); *L'Enfant et les sortilèges*, 1925 (*The Bewitched Child*; lyric fantasy; libretto by Colette).

ORCHESTRAL WORKS: *Shéhérazade: Ouverture de féerie*, 1898; *Une Barque sur l'océan*, 1906; *Rapsodie espagnole*, 1908 (*Spanish Rhapsody*); *Fragments symphoniques*, 1911 (Suite No. 1); *Alborada del gracioso*, 1918; *Tzigane*, 1924 (rhapsody for violin and orchestra).

PIANO WORKS: *Pavane pour une infante défunte*, 1899 (*Pavane for a Dead Infanta*); *Jeux d'eau*, 1902; *Miroirs*, 1906; *Gaspard de la nuit*, 1908 (*Demons of the Night*); *Valses nobles et sentimentales*, 1911 (*Noble and Sentimental Waltzes*); *Menuet antique*, 1929; Piano Concerto for the Left Hand in D, 1930; Piano Concerto in G, 1931.

VOCAL WORKS: *Shéhérazade*, 1903 (orchestral song cycle; based on Tristan Klingsor's poetry); *Don Quichotte à Dulcinée*, 1933 (*Serenade of Don Quixote to Dulcinea*; for voice and piano).

The Life

Joseph Maurice Ravel (zho-SEHF moh-REES rah-VEHL) was born in the small town of Ciboure in the Basque region of France, near the Spanish border. His mother was of Basque origin, and his father was a civil engineer of Swiss origin. Ravel's family moved to Paris when he was three months old, and he lived in and around the French capital for the rest of his life. Ravel studied intermittently at the Paris Conservatory for several years, attempting multiple times to win the prestigious Prix de Rome scholarship. He always failed because his compositions were judged too controversial by the traditionalist board. This error in judgment regarding Ravel's talent led to an administrative reorganization of the Paris Conservatory under the leadership of another great French composer and friend of Ravel, Gabriel Fauré.

In 1901 Ravel formed an artistic partnership called Les Apaches with pianist Ricardo Viñes and other friends. They were adamant in defending the merits of Claude Debussy's controversial opera *Pelléas et Mélisande* (1902) against critics of the work. Ravel's most productive years as a composer were from 1905 to 1914, during which time he benefited from a contract and an annuity from the publisher Durand. He began a series of concert tours in 1909 (the first one being to London) which broadened his fame outside France. By the advent of World War I, he was considered one of France's great composers.

In March, 1916, Ravel joined the war effort, driving a supply truck, and he was near the front lines at the Battle of Verdun. Ravel's poor health during this time (as a result of his military service) plus the death of his mother in 1917 resulted in three years of compositional inactivity. In 1921 Ravel bought a villa in Montfort l'Amaury, a small village west of Paris, and he lived there until his death.

In the 1920's and 1930's he concertized all over Europe, but his compositional output had lessened to approximately one piece a year. In 1928 he embarked on a successful twenty-five-city tour of North America, where he was promoted as the greatest living French composer. In 1933 he began suffering from the effects of apraxia and aphasia, which caused mental fatigue, memory loss, and difficulty with motor skills and with speech. By 1937 his health greatly deteriorated to the point where a brain operation was required. Shortly after the operation, he lapsed into a coma, and he died on December 28, 1937.

The Music

Ravel's distinctive compositional voice emerged early in his career. Like the slow unfolding of the theme in his *Boléro*, he gradually developed the contours and dimensions of his style throughout the rest of his life. Unlike other twentieth century European composers, such as Igor Stravinsky and Arnold Schoenberg, Ravel did not make any sharp turns or radical departures in his musical style.

Some essential elements of his compositional style include Impressionism, the contrast between modality and tonality, the use of dance rhythms,

Maurice Ravel. (Library of Congress)

the influence of Spanish dance music, and a fascination with the exotic. Ravel was essentially a miniaturist. His large-scale works (the ballets and operas) were assemblages of smaller sections, yet unified by melodic transformation.

Ravel regarded the piano as his primary medium of expression and an essential element in his compositional process. He treated orchestration as a separate task from composition, thus many of his orchestral works were arrangements of his previously composed piano works. He spent a lot of time arranging and reshaping his works to the extent that nearly half of his oeuvre exists in more than one form. He arranged other composers' works as well, the most popular being his orchestration of Modest Mussorgsky's piano suite *Pictures at an Exhibition* (1886).

Periodically throughout his life, Ravel would return to his birthplace, drawn by memories of his mother's Spanish folk songs and the Basque countryside. Thus, much of his music reflects a distinctive Spanish influence and a yearning for the past, most clearly felt in the *Rapsodie espagnole* and *Boléro*.

Ravel's fascination with the exotic began with the Paris Exhibition in 1889 when he was fourteen. He was interested in Chinese and Japanese art, American jazz, and Javanese gamelan music. He was often drawn to ancient myths as a basis for his musical ideas, and his fascination with mechanical devices is evident in his meticulously crafted compositions.

Jeux d'eau. Although *Pavane for a Dead Infanta* is one of Ravel's most recognizable pieces for piano, *Jeux d'eau* was his first masterpiece for the instrument, opening up a new avenue of expression. This piece was among the first Impressionistic character pieces written for piano. Influenced by Franz Liszt's *Les Jeux d'Eaux à la Villa d'Este* from his *Années de Pèlerinage* (1883), the title translates to playing water or fountains. Many of Ravel's compositional trademarks are at work in this piece, including the use of modal harmony, pentatonic scales, and polytonality.

Miroirs. *Miroirs* builds upon the pianistic innovations of *Jeux d'eau*. These five Impressionistic pieces conjure up vivid images of animal life, the ocean, Spain, and pastoral landscapes. The first, *Noctuelles* (*Night Moths*), uses polyrhythms, shifting meters and melodic fragments to portray flittering moths. The second, *Oiseaux tristes* (*Sad Birds*), sounds like an improvisation, and it has an elegiac and melancholy tone. The third, *Une barque sur l'océan* (*A Boat on the Ocean*), shows Ravel's skill in depicting water scenes. The fourth, *Alborada del gracioso* (*Aubade of the Jester*), portrays a fool trying to serenade a lady with a lugubrious song. The fifth, *La vallée des cloches* (*The Valley of Bells*), evokes church bells with its use of modal scales. Ravel later orchestrated the third and fourth pieces of this set.

Daphnis et Chloé. Ravel was commissioned to compose this ballet by Sergei Diaghilev, the Russian impresario and leader of the Ballets Russes. Based on a Greek pastoral romance about the love between a goatherd and a shepherdess, the ballet is considered by most musicologists to be Ravel's greatest orchestral work. It is heard in concert halls most often in the form of two suites that Ravel created from extracting accessible sections of the score.

Piano Concerto for the Left Hand in D. Ravel began work on this piece in 1929 after meeting Aus-

trian pianist Paul Wittgenstein, who lost his arm in combat in World War I on the Russian front and who was the brother of the philosopher Ludwig Wittgenstein. This piece is among the several compositions created later in Ravel's life that were influenced by jazz rhythms and harmony. Ravel gave the piano part a thick texture and a wide range in order to disguise the fact that only the left hand of the pianist is playing. The concerto is in one movement, yet it encompasses the several moods, keys, and tempi associated with a multimovement work.

Boléro. This is easily Ravel's most well-known work. Although it was written as a ballet, it is almost exclusively performed as an orchestral piece. It earned immediate success, and it has been a staple of the concert repertoire since it first premiered. The piece consists solely of one melody in two sections repeated and developed into an ornate orchestral tapestry of sound over an unchanging rhythm played on two snare drums. Remarkably, although it has a rigid and machinelike rhythm, the melody never sounds constrained or confined. There is no piece like it in the orchestral repertoire, and it remains a prime example of Ravel's ability to write compelling music within a tightly constructed framework.

Musical Legacy

Ravel's oeuvre, comprising approximately sixty works in all, is small compared to that of most composers, yet he is considered to be among the greatest of French composers, alongside Josquin des Prez, François Couperin, Jean-Philippe Rameau, Hector Berlioz, and Debussy. Ravel's music was not of one school, be it Impressionism, Expressionism, or modernism, but it drew from a combination of these and other influences.

Ravel's legacy has suffered from an almost constant association with Debussy. Ravel greatly admired Debussy and his music, yet he strove to compose music that was more grounded in form than Debussy's. In fact, Ravel was often referred to as a classicist by other composers, and he even called himself one, because he frequently placed his musical ideas into familiar structures rather than creating his own. Ravel has been influential in demonstrating that fresh ideas can be cast into already existing forms, such as the waltz (Noble and Sentimental Waltzes illustrate this).

Ravel's influence can be observed to some degree in the works of Stravinsky, Debussy, and many other French composers (such as Arthur Honegger, Francis Poulenc, Olivier Messiaen, and Pierre Boulez). Ravel's *Boléro* was an influence on the American minimalist composers Terry Riley, Steve Reich, and others. It is largely the result of Ravel's orchestration of Mussorgsky's *Pictures at an Exhibition* that this work has maintained its popularity. Synthesizing the forms and styles of the past with an innovative harmonic language, Ravel enriched the possibilities of modern musical expression.

Tim J. Smolko and Joanna R. Smolko

Further Reading

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Orenstein, Arbie. *Ravel: Man and Musician*. New York: Dover Publications, 1991. This book contains a biography, an analysis of Ravel's compositions, and three excellent essays on the most important aspects of Ravel's music. It also has a discography of the earliest recordings made of his works.

_____. *A Ravel Reader: Correspondence, Articles, Interviews*. New York: Columbia University Press, 2003. Consisting of letters, articles, and lectures written by Ravel, this is an excellent collection of source material on the composer. It also includes interviews of Ravel and an appendix containing various documents related to his life and work.

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Ravel, including editions of his music. This source is useful for in-depth research and writing on Ravel.

See also: Anastasio, Trey; Argerich, Martha; Boulanger, Nadia; Burton, Gary; Copland, Aaron; Debussy, Claude; Evans, Bill; Fiedler, Arthur; Grappelli, Stéphane; Hancock, Herbie; Heifetz, Jascha; Holst, Gustav; Honegger, Arthur; Korngold, Erich Wolfgang; Koussevitzky, Serge; Lutosławski, Witold; Ma, Yo-Yo; Messiaen, Olivier; Norman, Jessye; Piazzolla, Astor; Poulenc, Francis; Reinhardt, Django; Respighi, Ottorino; Rubinstein, Artur; Satie, Erik; Schoenberg, Arnold; Shaw, Artie; Sousa, John Philip; Stravinsky, Igor; Strayhorn, Billy; Szigeti, Joseph; Tavener, Sir John; Tiomkin, Dimitri; Vaughan Williams, Ralph; Villa-Lobos, Heitor; Watts, André.

Otis Redding

American soul singer and guitarist

One of the most revered soul singers of all time, Redding was famous for his raspy, bluesy, vocal delivery and emotionally charged, intense performances.

Born: September 9, 1941; Dawson, Georgia
Died: December 10, 1967; Lake Monona, Wisconsin
Member of: The Bar-Kays

Principal recordings

ALBUMS: *Pain in My Heart*, 1964; *The Great Otis Redding Sings Soul Ballads*, 1965; *Otis Blue: Otis Redding Sings Soul*, 1965; *Complete and Unbelievable: The Otis Redding Dictionary of Soul*, 1966; *Remembering*, 1966; *The Soul Album*, 1966; *King and Queen*, 1967 (with Carla Thomas); *The Dock of the Bay*, 1968; *History of Otis Redding*, 1968; *The Immortal Otis Redding*, 1968; *In Person at the Whiskey A Go Go*, 1968; *Love Man*, 1969; *Monterey International Pop Festival: Otis Redding/ The Jimi Hendrix Experience*, 1970; *Tell the Truth*, 1970; *Remember Me*, 1992.

The Life

Otis Redding was born on September 9, 1941, the son of Otis Redding, Sr., a sharecropper, and Fannie Mae Redding. He was born in Dawson, Georgia, but the family soon relocated to Macon, Georgia, at the height of segregation in the South. Otis, Sr., a Baptist minister, introduced his son to gospel music at an early age, and soon the boy was performing at church. Before graduating from high school, Redding decided to pursue a career as a professional singer, initially to lessen the financial burden on his family. After a brief time working as a backup singer, Redding began recording under his own name, was signed to Stax Records, and had an exceptional run of soul hits.

Redding was a lifelong family man, first providing for his parents and siblings, and then building a family of his own. He married Zelma Atwood in 1961, and they had four children: Dexter, Karla, Otis III, and Demetria. Redding's life and career were tragically cut short on December 10, 1967, when, just months after turning twenty-six, his plane crashed in Wisconsin, killing him and four members of his backing band, the Bar-Kays.

The Music

In October, 1962, Redding was in Stax Studios in Memphis, Tennessee, recording a session as a backup singer for Johnny Jenkins and the Pinetoppers. The session did not go well, and there was extra time at the end of the day. Redding stepped up to the microphone and recorded "These Arms of Mine," among others. Even though Redding had already recorded as a leader in 1960 ("She's Alright" and "Shout Bamalama"), it was this session that catapulted Redding into the role of leader of the Stax hit machine of the 1960's.

Pain in My Heart. Redding's debut album, *Pain in My Heart*, already exhibited many of the characteristics that would secure his legendary reputation: a balance of powerful, expressive ballads and grooving upbeat numbers. These featured an assortment of interesting cover choices (Sam Cooke's "You Send Me," Ben E. King's "Stand by Me," Little Richard's "Lucille") interspersed with Redding-penned originals ("These Arms of Mine," "Security," "That's What My Heart Needs," "Heh Heh Baby"). Many of Redding's original tunes were

cowritten by Steve Cropper, guitarist of the Stax house band, Booker T. and the M.G.'s.

Otis Blue. Redding's second release, *The Great Otis Redding Sings Soul Ballads*, is best known for the signature Redding tune "Mr. Pitiful." However, it was Redding's third release, *Otis Blue*, that contained some of Redding and Cropper's finest compositions, famous cover choices, and classic vocal performances. The first half of the record is dominated by Redding originals, including "Ole Man Trouble," "Respect" (which would later be famously rerecorded by Aretha Franklin), and "I've Been Loving You Too Long," the biggest hit of Redding's career up until this point at number two on the rhythm-and-blues charts and number twenty-one on the pop charts. The first half of the record also features the bold cover choice of the Sam Cooke classic, "A Change Is Gonna Come," which was the first of three Cooke covers on *Otis Blue* ("Shake" and "Wonderful World" being the other two). The remainder of *Otis Blue* is filled with interesting cover choices, from B. B. King's "Rock Me Baby" to Mick Jagger and Keith Richards's "(I Can't Get No) Satisfaction." *Otis Blue* contained every aspect of Redding's musical vocabulary—powerful soul ballads; gospel-influenced, energetic, up-tempo numbers; and harder edged, rock-and-blues-influenced leanings.

Later Releases. After *Otis Blue*, Redding released several albums over the next two years, including *The Soul Album*, *Complete and Unbelievable*, *King and Queen* (with Carla Thomas), and *Live in Europe*. *Complete and Unbelievable: The Otis Redding Dictionary of Soul*, contained some of Redding's strongest original material ("Fa-Fa-Fa-Fa-Fa Sad Song," "I'm Sick Y'All," "She Put the Hurt on Me"), a version of the Beatles' "Day Tripper," and another one of his biggest hit singles, "Try a Little Tenderness," complete with the famous climaxing conclusion that landed it at number twenty-five on the U.S. pop charts.

Posthumous Releases. On December 10, 1967, at the height of his musical popularity and at just twenty-six years of age, Redding was in a plane crash that killed him and four members of his backing band, the Bar-Kays. Just three days before his death, Redding recorded "(Sittin' on) The Dock of the Bay," a song slightly more influenced by pop than his usual gospel-and-blues-flavored soul. When the song was posthumously released in January, 1968, it soared to number one on the charts and sold more than one million copies, both firsts for Redding's career. *The Immortal Otis Redding*, featuring "Hard to Handle" and "The Happy Song (Dum-Dum)," and *In Person at the Whiskey A Go Go* (a live release with many of Redding's greatest hits) were also both released in the year after Redding's death. In September, 1970, *Monterey International Pop Festival: Otis Redding/The Jimi Hendrix Experience* was released—paying homage to two musical giants who had died after their performances at the festival.

Otis Redding. (AP/Wide World Photos)

Musical Legacy

Redding, along with his two musical idols, Cooke and James Brown, revolutionized soul mu-

sic in the 1960's. While Cooke brought his gospel roots to the pop arena and Brown transformed the rhythmic foundation of early soul into funk music, Redding's famous Stax Records recordings remained consistent and true to the gospel-blues roots of soul music. Combined with Redding's songwriting and vocal abilities, this authenticism made him one of the most influential soul singers of all time.

Once Redding became a solo success, his fine business sense materialized, and he formed his own record label (Jotis Records) and music publishing company (Redwal Music, Inc.). He was inducted into the Rock and Roll Hall of Fame in 1989, received a Grammy Lifetime Achievement Award in 1999, and was ranked number twenty-one on *Rolling Stone*'s "100 Greatest Artists of All Time."

Eric Novod

Further Reading

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See also: Brown, James; Burke, Solomon; Cooke, Sam; Domino, Fats; Franklin, Aretha; Gibb, Barry, Maurice, and Robin; Jagger, Sir Mick; King, B. B.; Little Richard; Pickett, Wilson; Seger, Bob.

Jimmy Reed

American blues singer-songwriter

Reed was one of the leaders of the post-World War II electric blues movement.

Born: September 6, 1925; Dunleith, Mississippi
Died: August 29, 1976; Oakland, California
Also known as: Mathis James Reed (full name)

Principal recordings

ALBUMS: *I'm Jimmy Reed*, 1958; *Found Love*, 1959; *Rockin' with Reed*, 1959; *Now Appearing*, 1960; *Jimmy Reed at Carnegie Hall*, 1961; *Just Jimmy Reed*, 1962; *Wailin' the Blues*, 1962; *Jimmy Reed Plays Twelve String Guitar Blues*, 1963; *Jimmy Reed Sings the Best of the Blues*, 1963; *T'Ain't No Big Thing but He Is . . . Jimmy Reed*, 1963; *Jimmy Reed at Soul City*, 1964; *I'm the Man (Down There)*, 1965; *The Legend: The Man*, 1965; *The New Jimmy Reed Album*, 1967; *Soulin'*, 1967; *I Ain't from Chicago*, 1973; *Down in Virginia*, 1974; *Something Else*, 1974; *Blues Is My Business*, 1976; *Let the Bossman Speak*, 1976; *As Jimmy Is*, 1977; *Speak the Lyrics to Me, Mama Reed*, 1993; *Funky Funky Soul*, 2001.

The Life

Jimmy Reed was born Mathis James Reed on September 6, 1925, in Dunleith, Mississippi, in the state's northwestern cotton belt. Reed was the youngest of ten children of Joseph and Virginia Reed, African American sharecroppers who later moved to Shaw. Reed learned to play the guitar from his older brother, Buddy, and Reed began playing after working in the fields with Eddie Taylor, later a member of his band. Reed also took up the harmonica, learning to imitate Sonny Boy Williamson's "Good Morning, Little School Girl."

Looking for more opportunities, seventeen-year-old Reed moved to Chicago, working as a laborer in a coal factory until he was drafted into the armed services in 1943. After basic training with the Navy, Reed contracted the measles, so he could not be shipped overseas. When he was discharged from the service, Reed married Mary Lee Davis, from Lambert, Mississippi, on May 26, 1945.

While working at a steel mill and at an iron foundry, Reed played on street corners before becoming a backup guitarist at Club Jamboree, where he was reunited with Taylor. Rejected by Chess Records, he was signed by Vivian Carter and Jimmy Bracken of Vee-Jay Records in Gary, Indiana, in 1953. With backing by guitar great Albert King on drums, "High and Lonesome" and "Roll and Rhumba" were released as a single, but the record did not sell well. Vee-Jay gave Reed one more chance, and the result, "You Don't Have to Go," entered the *Billboard* rhythm-and-blues Top 10 chart. More hits, including "Ain't That Loving You, Baby," followed. From 1955 to 1962, Reed had more songs on the charts than any other blues musician.

Life on the road meant neglecting his family, and his drinking increased. What was initially diagnosed as delirium tremens was eventually discovered to be epilepsy. Because his drinking affected his memory, his wife began attending recording sessions to remind her husband of the lyrics. She can be heard singing in the background on many recordings.

Until Vee-Jay filed for bankruptcy in 1966, Reed continued turning out hits, including "Baby, What You Want Me to Do," "Big Boss Man," and "Bright Lights, Big City." His subsequent work for ABC-Bluesway was less successful. He entered a veterans' hospital in Downey, Illinois, in 1969, but he returned to recording in the 1970's. On August 29, 1976, in Oakland, California, after performing in San Francisco the night before, he experienced an epileptic seizure in his sleep, and he died of respiratory failure. At his funeral in Worth, Illinois, the honorary pallbearers included Muhammad Ali, Bobby "Blue" Bland, John Lee Hooker, B. B. King, and Muddy Waters.

The Music

Lyrics. Like most traditional blues performers, Reed kept his lyrics simple and concise. The repetitiveness of the lyrics is mirrored in the steady rhythm of the melody, with guitars and drums playing softly. Taylor played lead guitar on most Reed recordings, with Reed providing rhythm on both electric and acoustic guitars. The style is often referred to as walking blues, with a strong backbeat that makes the music highly accessible.

Voice. This basic smoothness of the song is often broken by the high-pitched squeal of Reed's harmonica and vocals. Reed sings in a whining, nasal voice, but he frequently varies the tone with a yelp or a shout, seemingly in imitation of the pitch and the range of the harmonica. His singing has also been described as lazy and slurred, with many lines ending in an almost indecipherable mumble. Although most of his music sounds much the same, with the tempo increased or slowed, there are often odd variations or embellishments. For example, in "Little Rain" he taps his feet to mimic the sound of raindrops hitting pavement.

Adult Themes. In the 1950's—when most popular tunes dealt with teenagers, cars, and dancing—Reed addressed adult concerns, mainly the pains of love and the consequences of adultery. In "Honest I Do," one of his most mournful songs, he asks for forgiveness without ever explaining what he has done wrong. The speakers in his songs are constantly tormented by romantic alienation, as he relates in one of his most tender ballads, "Blue, Blue Water." At their best, Reed's lyrics express an agonized sincerity.

Albums. Reed's most significant album is *Jimmy Reed at Carnegie Hall*. Not actually a live recording, it re-creates the eleven songs, most previously recorded, he performed at the legendary theater on May 13, 1961, sharing the stage with Waters and other blues musicians. This album and *The Best of Jimmy Reed* feature all of his best-known songs. His most unusual recording is *Jimmy Reed Sings the Best of the Blues*. Though Reed disliked performing songs written by others, partly because of his difficulty in remembering lyrics, Vee-Jay pressured him into recording eleven blues standards. Though some Reed purists dislike the result, the singer bends such classics as "St. Louis Blues" and "Outskirts of Town" into his distinctive style. "Trouble in Mind" was noted for its plaintive sound.

Musical Legacy

Reed's music was likely the first blues experienced by many white Americans in the 1950's and 1960's, and he reached more white listeners than any other blues performer. Some have argued that Reed's popularity helped make some Southern whites more receptive to the changes brought

about during the civil rights era. His style influenced numerous white performers, including Elvis Presley, Bob Dylan, Van Morrison, and Neil Young.

Reed's songs have been recorded by such diverse performers as Aerosmith, Count Basie, Eric Clapton, Dion, the Everly Brothers, Bryan Ferry, Aretha Franklin, the Grateful Dead, John Hammond, Etta James, Jerry Lee Lewis, Taj Mahal, Delbert McClinton, Clyde McPhatter, Tom Petty, the Righteous Brothers, the Steve Miller Band, and Koko Taylor. Presley performed "Big Boss Man" and "Baby, What You Want Me to Do" on his 1968 comeback television special.

Reed's influence even extends to literature and film. Austrian novelist Peter Handke's *Die linkshändige Frau* (1976; *The Left-Handed Woman*) takes its title from a Reed song, as does Jay McInerney's book *Bright Lights, Big City* (1984). Reed's tunes can be heard in the 1988 film adapation of McInerney's book, as well as in such films as *Diner* (1982), *The Year of Living Dangerously* (1982), *Gross Pointe Blank* (1997), *Divine Secrets of the Ya-Ya Sisterhood* (2002), *Sweet Home Alabama* (2002), *All the King's Men* (2006), and *The Pursuit of Happyness* (2006).

Michael Adams

Further Reading

Forte, Dan. "Jimmy Reed." In *Blues Guitar: The Men Who Made the Music*. Edited by Jas Obrecht. San Francisco: GPI, 1990. In an interview done two months before his death, Reed gives an overview of his life and his career. His details conflict with reports from other sources.

O'Neal, Jim, and Amy van Singel. "Jimmy Reed." In *The Voice of the Blues: Classic Interviews from Living Blues Magazine*, edited by Jim O'Neal and Amy van Singel. New York: Routledge, 2002. This extensive interview was conducted in 1975, and it offers details about Reed's songs and recording sessions and difficulties he faced in collecting royalties.

Patoski, Joe Nick. "Jimmy Reed: Emancipation of the South—an Oral History." *Blues Access* 24 (Summer, 2000): 42-51. Five white musicians share their memories of Reed's impact on music in the 1950's.

Romano, Will. *Big Boss Man: The Life and Music of Bluesman Jimmy Reed*. San Francisco: Backbeat, 2006. This complete source includes an analysis of Reed's music combined with a biography drawn from recollections of family members and fellow musicians.

See also: Dylan, Bob; Hooker, John Lee; Jagger, Sir Mick; James, Etta; King, Albert; Morrison, Van; Presley, Elvis; Waters, Muddy; Williamson, Sonny Boy, I; Young, Neil.

Lou Reed

American rock singer, guitarist, and songwriter

An early punk-rock pioneer, singer-songwriter Reed is recognized as a major influence on alternative music. He is known for focusing on the seamier aspects of life, highlighting such counterculture subjects as drug addiction and marginal lifestyles, and introducing innovative guitar techniques such as distortion and feedback.

Born: March 2, 1942; Brooklyn, New York
Also known as: Louis Alan Reed (full name); Lewis Allan Rabinowitz (birth name)
Member of: The Velvet Underground

Principal recordings

ALBUMS (solo): *Lou Reed*, 1972; *Berlin*, 1973; *Transformer*, 1973; *Sally Can't Dance*, 1974; *Metal Machine Music*, 1975; *Coney Island Baby*, 1976; *Rock and Roll Heart*, 1976; *Street Hassle*, 1978; *The Bells*, 1979; *Growing Up in Public*, 1980; *Rock and Roll Diary, 1967-1980*, 1980; *The Blue Mask*, 1982; *Legendary Hearts*, 1983; *New Sensations*, 1984; *Mistrial*, 1986; *New York*, 1989; *Songs for Drella*, 1990 (with John Cale); *Magic and Loss*, 1992; *Set the Twilight Reeling*, 1996; *Ecstasy*, 2000; *The Raven*, 2003; *Hudson River Wind Meditations*, 2007.

ALBUMS (with the Velvet Underground): *The Velvet Underground and Nico*, 1967 (with Nico); *White Light/White Heat*, 1967; *VU*, recorded 1968-1969, released 1985; *Another View*, recorded 1968-1969, released 1986; *The Velvet Underground*, 1969; *Loaded*, 1970.

The Life

Louis Alan Reed was born into a middle-class Jewish family as Lewis Allan Rabinowitz on March 2, 1942, in Brooklyn, New York, the only child of accountant Sidney Joseph and Toby (Futterman) Rabinowitz. A rebel who adopted unconventional attitudes and displayed sexual ambiguity from an early age, Reed in his teens was forced to undergo electroshock therapy in a mental institution, aimed at curing him of homosexual tendencies.

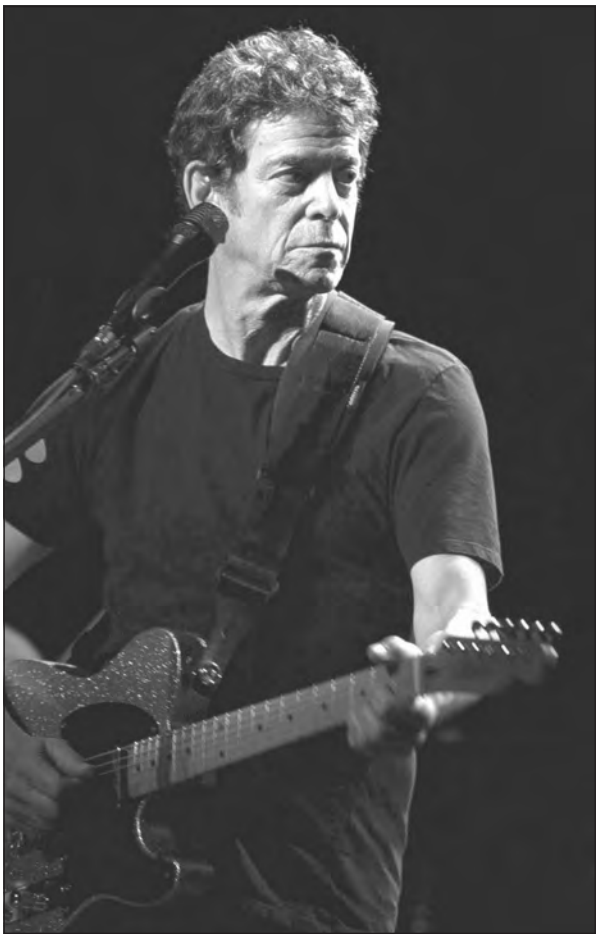
Influenced by rhythm and blues and rock and roll, Reed played with a number of bands as a teen. After high school, he attended Syracuse University. There, his mentor, the poet Delmore Schwartz, persuaded Reed to write in the vernacular. Following graduation in 1965, Reed returned to New York City, becoming a songwriter for Pickwick Records, where he joined fellow employee John Cale and other musicians to form an experimental band. Operating under a variety of names—Warlocks, Primitives, and Falling Spikes—the group eventually coalesced as the Velvet Underground. While performing dark, unconventional music at local clubs, the band was noticed by artist Andy Warhol, who became the group's manager. Reed was with the Velvet Underground from 1965 to 1970. During that time they released several albums, which gained the group a cult following but little commercial success, before Reed left to create a solo career.

Reed, who was briefly married in the early 1970's, fared better as a soloist. *Transformer* and *New York* were certified gold albums, and he had several hits, but much of Reed's recorded work (nearly thirty studio and live albums), though critically lauded, received mixed commercial notice because of the artist's mercurial personality and the unconventional nature of his music. Reed married for a second time to Sylvia Morales; they divorced in 1994. In 1995 he settled down with alternative musician and performance artist Laurie Anderson, and they were married in 2008.

The Music

The Velvet Underground. Formed in New York in 1965, Lou Reed and his Velvet Underground became countercultural icons after Warhol made them part of his Exploding Plastic Inevitable multimedia performance. The group's debut album, *The Velvet Underground and Nico*, a critical success but a commercial failure, is credited with spawning such musical subgenres as punk, noise rock, heavy metal, gothic, and alternative rock. The album featured Reed's controversial, drug-related songs ("Heroin," "I'm Waiting for the Man") and explored other taboo topics in songs such as "Venus in Furs" (sadomasochism).

The Velvet Underground's *White Light/White Heat* was notable for distorted guitar solos and feedback on such experimental cuts as "I Heard Her Call My Name," "Lady Godiva's Operation," and the title track. The album *The Velvet Underground* signaled a radical departure from previous material, with a more pop-oriented sound, characterized by "Pale Blue Eyes" and "After Hours." Reed last performed with the Velvet Underground on *Loaded*, which produced the hits "Sweet Jane" and "Rock & Roll."



Lou Reed. (AP/Wide World Photos)

Solo Albums. Reed left the Velvet Underground in 1970 (the band continued until 1973). In 1972 he released his first solo album, *Lou Reed*, containing mostly new versions of unreleased Velvet Underground material, but it sold poorly. However, his next album, *Transformer*, yielded several hits: "Perfect Day," "Satellite of Love," and especially "Walk on the Wild Side," Reed's best-known song, that would establish him as a glam-rock star.

The concept album *Berlin* provided a stark contrast: a downbeat series of songs concerning a pair of love-struck German junkies. To match the flavor of his music, Reed adopted black leather and spiked collars, makeup and dyed hair, and gave his aggressive, hostile personality—exacerbated by extensive drug abuse—free rein. Despite his off-putting behavior, Reed's next album, the rhythm-and-blues-flavored *Sally Can't Dance*, became his most commercially successful solo release, reaching the Top 10 in the United States, with such popular tracks as "Ride Sally Ride." Continuing the up-and-down theme that would characterize his entire career, Reed's double album *Metal Machine Music* consisted solely of guitar feedback and was dismissed as noise (though later critics dubbed it a progenitor of punk and industrial rock).

Middle Period. Reed's *Coney Island Baby* returned to early Velvet Underground territory, with simple arrangements and songs dealing with street life. *Street Hassle* was Reed's contribution to the punk movement then current. *The Bells* featured a hodgepodge of diverse styles—metal, jazz, disco, rhythm and blues, and experimental. *Growing Up in Public*, *The Blue Mask*, and *Legendary Hearts* all failed to crack the Top 150 yet produced such memorable tunes as "How Do You Speak to an Angel," "The Power of Positive Drinking," and "Heavenly Arms." *New Sensations*, featuring upbeat, positive songs such as "Turn to Me," made it to number fifty-four on American charts, and the next two albums, *Mistrial* and *New York*—which was certified gold—charted even higher.

Later Works. *Set the Twilight Reeling* produced such upbeat numbers as "NYC Man" and the title track. *Ecstasy* illustrated the singer's considerable energy across a range of styles, from the sarcastic "Future Farmers of America" to the distortion-laden "Big Sky." *Hudson River Wind Meditations* was a surprise from an artist who has made a career of doing the unexpected: a collection of soothing electronic sounds intended to relax the listener.

Musical Legacy

Singer, songwriter, poet, and photographer, Reed has wielded considerable influence upon rock music since the mid-1960's. An inspiration to a variety of alternative genres, Reed, both as a member of Velvet Underground and as a soloist, is considered a pioneer in several key aspects of contemporary music. As a lyricist, he was one of the first to write about subjects that had seldom been explored—including drug abuse and alternative sexuality. As a musician, he was an early experimenter with nonstandard tunings, feedback, high volume, and other technical innovations, and he continues to be an inventive composer, mingling diverse threads from various musical traditions—rock, folk, soul, and classical—to create new and different sounds. As a performer, he was an early advocate of the use of makeup, nail polish, and other accoutrements intended to enhance his visual stage presence.

Though not to everyone's taste, Reed achieved a measure of critical acclaim, in the form of gold records, Grammy Awards, induction into the Rock and Roll Hall of Fame, the Hero Award from the National Academy of Recording Arts and Sciences, and other honors.

Jack Ewing

Further Reading

Bockris, Victor. *Transformer: The Lou Reed Story*. New York: Da Capo Press, 1997. The biographer of Warhol and other controversial figures provides an intimate portrait of Lou Reed.

Johnstone, Nick. *Lou Reed Talking*. London: Omnibus Press, 2006. A chronicle of Reed's life and career, in his own words.

Reed, Lou. *Lou Reed's New York*. New York: Steidl/Edition 71, 2006. A collection of photographic images demonstrating Reed's later incarnation as a visual artist.

Roberts, Chris, and Lou Reed. *Walk on the Wild Side: The Stories Behind the Songs*. Milwaukee, Wis.: Hal Leonard, 2004. This book examines the lyrics and the inspirations to Reed's songs.

Witts, Richard. *The Velvet Underground*. Bloomington: Indiana University Press, 2006. Written by a

university lecturer, this book deals with the milieu and the lasting influence of the ultimate New York band.

See also: Anderson, Laurie; Blades, Rubén; Bowie, David; Springsteen, Bruce; Vega, Suzanne.

Steve Reich

American classical composer

One of the first composers associated with minimalism, Reich paved a new road in musical experimentation, bridging the acoustic and electronic worlds and Western and non-Western music.

Born: October 3, 1936; New York, New York
Also known as: Stephen Michael Reich (full name)

Principal works

CHORAL WORKS: *Tehillim*, 1981, revised 1982 (for voices and ensemble); *The Desert Music*, 1984, revised 1986 (text by William Carlos Williams; for chorus and orchestra); *The Cave*, 1993 (with Beryl Korot; for four voices, ensemble, and video); *Three Tales*, 2002 (with Korot; for video projector, five voices, and ensemble); *You Are*, 2004 (for voices and chamber orchestra).

EXPERIMENTAL WORKS: *Pitch Charts*, 1963; *The Plastic Haircut*, 1963 (sound track; for tape); *Livelihood*, 1964 (for tape); *It's Gonna Rain*, 1965 (for tape); *Come Out*, 1966 (for tape); *Violin Phase*, 1967 (for violin and tape); *Vermont Counterpoint*, 1982; *New York Counterpoint*, 1985; *Electric Counterpoint*, 1987; *Different Trains*, 1988 (for string quartet and tape).

ORCHESTRAL WORKS: *Drumming*, 1971 (for nine percussions and two female voices); *Music for Eighteen Musicians*, 1976; *Octet*, 1979 (revised as *Eight Lines*, 1983); *Variations for Winds, Strings, and Keyboards*, 1980.

PIANO WORKS: *Piano Phase*, 1967 (for two pianos and two marimbas); *Six Pianos*, 1973 (revised as *Six Marimbas*, 1986).

The Life

Stephen Michael Reich (rik) was born in New York City to relatively wealthy parents Leonard and June (Carroll) Reich. June was a Broadway singer and lyricist noted for "Love Is a Simple Thing." His parents divorced as Reich neared his first birthday, and for the next several years, he shuttled between his father's apartment in Manhattan and his mother's house in Los Angeles. The cross-country train rides, spent in the company of his governess Virginia Mitchell, would later inspire his *Different Trains*.

Reich began piano lessons at age seven, but he felt that he was being indoctrinated in "middle-class favorites" such as Ludwig van Beethoven, Franz Schubert, and Richard Wagner, and his ultimate disinterest led him to quit lessons at age ten.

Reich found most of his musical inspiration in jazz and in the works of Johann Sebastian Bach and Igor Stravinsky. Intrigued by the rhythmic aspects he found in these, he began percussion lessons at age fourteen.

Reich entered Cornell University in 1953, where he majored in philosophy; his thesis focused on the work of Ludwig Wittgenstein. While at Cornell, Reich attended music history classes with musicologist William Austin, who shared musical interests with Reich. After graduating from Cornell, Reich studied at the Juilliard School with William Bergsma and Vincent Persichetti; among his classmates was fellow minimalist Philip Glass, though the two did not interact significantly.

Reich aborted a last-minute a plan to pursue a graduate degree in philosophy at Harvard University, choosing instead to move to California to further his study of composition. He nearly became a classmate of La Monte Young and Terry Riley at the University of California at Berkeley, but he ultimately chose to attend Mills College in Oakland to study with Luciano Berio and, for a short time, Darius Milhaud. Like many academics around the country, Berio espoused the twelve-tone system, and he used it as the basis for many lessons. The rebellious Reich decided to take a new approach to serialism by writing twelve-tone pieces without using the variations of inversions, retrogrades, and transpositions; this lack of alterations was an early indicator of the repetition to come in Reich's future works.

In 1961 Reich married Joyce Barkett, and they had a child who died in infancy. They divorced in 1963. In 1976 Reich married Beryl Korot, a visual artist who specializes in multichannel video, and they had a son, Ezra, born in 1978.

The Music

Reich's music is noted for, among other characteristics, explorations of gradual processes within music, primarily through the use of phasing techniques and, to a lesser degree, additive rhythms. Like Riley, Reich worked for a time at the San Francisco Tape Music Center, and he began his own experiments with tape loops, writing such works as *Livelihood* and scoring filmmaker Robert Nelson's *The Plastic Haircut* (1963). Though fascinated by the options that tape presented, he still desired to offer live performances, and he believed that a composer should play in his ensemble. During his last months at Mills College, Reich formed an improvisational group, consisting of violin, cello, saxophone, piano, and himself on drums. Unfortunately, improvisation was not the group's strong point, and Reich quickly realized that he had to offer them something more controlled. He wrote *Pitch Charts*, which specifies the pitches the performers are to use but not the rhythms. Reich's ensemble continued to perform his music at San Francisco Mime Troupe shows. During one of these shows, in autumn of 1964, Riley was in the audience, and he got up and left, claiming Reich's music was "too self-indulgent." Aware that Riley had left the show before it ended, Reich went to Riley's home the next day to confront him. In the course of the conversation, Riley showed Reich the score to *In C*, and Reich was instantly impressed, even offering Riley the use of his performing ensemble to help premiere the piece. Reich's belief that a clear tonal center and consistent pulse could be used as the cornerstone for new music was reinforced, and he was also made aware of what could be done through the use of compositional loops. Especially interesting to Reich was the aspect of phasing, where members of the ensemble would begin together but slip out of sync as the piece progressed.

It's Gonna Rain. Wanting to combine the use of loops with electronic tape, Reich recorded a young black preacher in San Francisco, Brother Walter, making two identical loops of a portion of his speech. He played them back on separate machines, the two loops persistently repeating the same phrase but gradually falling out of phase. The resulting piece was *It's Gonna Rain*, which ultimately encompassed eight layers of the same portion of the speech.

Steve Reich. (AP/Wide World Photos)

Piano Phase. Invigorated by the techniques he discovered while writing *It's Gonna Rain* and the similarly constructed *Come Out*, Reich extended the phasing possibilities of tape loops to live performance. *Piano Phase* was the first of these endeavors. Written for piano duet, the piece begins with both players in unison. At specified points, the second pianist gradually increases his tempo until he realigns rhythmically with the first pianist, though now the two are out of sync pitchwise. This phasing and realigning continues in a cyclical fashion until the two players have returned to a true unison. Out of this juxtaposition of identical lines comes what Reich has termed resulting patterns, hidden mate-

rial that appears as a result of the phasing process. Different listeners may identify different resulting patterns, giving pieces such as *Piano Phase* and *Violin Phase* a rather subjective quality.

Drumming. Reich's combined interest in percussion and non-Western music led him to spend several weeks studying African drumming at the University of Ghana in Accra. *Drumming* reflects the techniques Reich absorbed there, and it also represents a turning point in his musical style. It is the last piece to use phasing, and the first to explore differences of timbre within a work. Its score includes four pairs of tuned bongos, three marimbas, three glockenspiels, two female voices, whistling, and piccolo. The voices perform textless material and are treated more as instruments, supplementing the tone color of the marimbas and glockenspiels.

Tehillim. In the late 1970's, Reich felt a compulsion to reconnect with his Jewish heritage, and he began to study Hebrew, the Torah, and Hebraic cantillation. Fascinated by the melodic nature of Hebrew, Reich travelled to Israel to hear cantors steeped in the centuries-old tradition. Upon his return, he began settings of Psalms 18, 19, 34, and 150, collected under the title *Tehillim*. Completed and first performed in 1981, *Tehillim* builds on the increased instrumentation introduced in *Drumming*: clarinets, strings, mallet percussion, female voices, electric organ, and other percussive sounds called for in the scripture (tambourines without jingles, maracas, hand-clapping, and miniature cymbals). *Tehillim* exhibits Reich's interest in counterpoint, and it points toward his series of pieces using this technique: *Vermont Counterpoint*, *New York Counterpoint*, and *Electric Counterpoint*.

Different Trains. Another outgrowth of his study of Judaism led Reich to reflect on his childhood train journeys during the late 1930's and early 1940's. He recognized that train rides for European Jews during this same time had different results, and he was inspired to compose *Different Trains*, scored for string quartet and tape. The voices on the tapes include his governess, a retired train porter, and a handful of Holocaust survivors; and train noises, such as whistles, are also present. The three sections of the piece depict the different natures of rail travel: "America: Before the War"; "Europe: During the War"; and "America: After the War."

Musical Legacy

Reich's music made its mark on his minimalist contemporaries, Riley, Young, and Glass, just as their music impacted Reich. Though the four had different approaches to the broad concept of minimalism, their paths crossed in such a way that they absorbed one another's ideas. Reich's transference of concepts initially associated with electronic media to live performance broadened the vocabulary of composers writing for traditional instruments, and it influenced the practice of sampling, where electronic and live media come together. Later performers, such as Brian Eno, Mike Oldfield, and David Bowie, have made use of techniques developed by Reich. In addition, Reich's use of speech as melodic material (such as in *Different Trains*) has been used in some form by composers such as Scott Johnson and John Adams.

The incorporation of non-Western musics cannot be underestimated, and though Reich was not alone in this juxtaposition of cultures, scholars such as Keith Potter credit Reich as having more influence in this manner than his contemporaries. Likely, this is because of Reich's ability to blend non-Western techniques in such a way that the resulting product works within the Western aesthetic while expanding those aesthetic limits.

Phillip J. Klepacki

Further Reading

Duckworth, William. *Talking Music: Conversations with John Cage, Philip Glass, Laurie Anderson, and Five Generations of American Experimental Composers*. New York: Schirmer Books, 1995. Duckworth interviews Reich (and others) about his influences, his inspirations, and his compositional processes.

Hoek, D. J. *Steve Reich: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 2002. Hoek provides a periodized biography, a listing of works with premiere dates, and an extensive discography and bibliography.

Mertens, Wim. *American Minimal Music: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. London: Kahn & Averill, 1983. This book opens with discussion of the life and works of the composers, and it devotes significant space to the development of minimalism and its aesthetic and ideological implications.

Potter, Keith. *Four Musical Minimalists: La Monte Young, Terry Riley, Steve Reich, Philip Glass*. Cambridge, England: Cambridge University Press, 2000. Potter gives a detailed account of the lives and works of the four stalwarts of minimalism and how they interacted. Includes a selective discography and bibliography of the works presented within the text.

Reich, Steve. *Writings on Music: 1965-2000*. Oxford, England: Oxford University Press, 2002. A collection of Reich's program notes and thoughts on his works and creative process, laid out chronologically, help trace the evolution of his style.

Schwarz, K. Robert. *Minimalists*. London: Phaidon Press, 1996. Schwarz gives a detailed discussion of the life and works of prominent minimalist composers, and he traces the development of the style in postminimalist composers such as John Adams and Arvo Pärt. Includes a categorized works list, selective discography, and suggestions for further reading.

Strickland, Edward. *American Composers: Dialogues on Contemporary Music*. Bloomington: Indiana University Press, 1991. Strickland's volume presents interviews with eleven contemporary composers (including all four of the pioneering minimalist composers). Includes index and brief bibliography.

White, Robin. *Steve Reich*. Oakland, Calif.: Crown Point Press, 1978. An interview with Reich focuses primarily on his early musical study and influences, as well as a discussion of some of his early-period works.

See also: Adams, John; Berio, Luciano; Bowie, David; Eno, Brian; Glass, Philip; Ligeti, György; Metheny, Pat; Milhaud, Darius; Oliveros, Pauline; Ravel, Maurice; Stravinsky, Igor; Thomas, Michael Tilson; Wolfe, Julia.

Django Reinhardt

Belgian jazz and film-score composer and guitarist

Known for his dazzling guitar playing, Reinhardt popularized Gypsy swing, usually played by a small ensemble of lead guitar, violin, several strong percussive rhythm guitars, and a stand-up acoustic bass.

Born: January 23, 1910; Liberchies, Belgium
Died: May 16, 1953; Fontainebleau, France
Also known as: Django Jean Baptiste Reinhardt (full name)
Member of: Quintet of the Hot Club of France

Principal works

FILM SCORE: *Le Village de la colère*, 1946 (with André Hodeir).

Principal recordings

ALBUMS (solo): *Paris 1945*, 1945; *Swing de Paris*, 1947; *At Club Saint Germain*, 1951; *Django Reinhardt and Stéphane Grappelli*, recorded 1953, released 1990; *Django Reinhardt et ses rythmes*, 1953; *The Great Artistry of Django Reinhardt*, 1954; *Django's Guitar*, 1955; *Django Reinhardt and His Rhythm*, 1959.

ALBUMS (with Quintet of the Hot Club of France): *Lady Be Good*, 1934; *Djangology*, 1935; *The Sheik of Araby*, 1937; *Tears*, 1937; *Nuages*, 1940; *Django Reinhardt and the Hot Club Quintet*, 1951.

The Life

Django Jean Baptiste Reinhardt (JAN-goh RIN-hahrt) was born in a Gypsy caravan that was wintering outside a small Belgian village in 1910. His father, Jean-Eugène, was a basket maker, an acrobat, and a musician. His mother, La Belle Laurence "Négros," was a jeweler and a dancer. Like many itinerant Gypsies, they were also entertainers.

Jean-Eugène and Négros were Manouche (French-speaking) Romany Gypsies, a stateless people who had roamed Western Europe and the Mediterranean area, traveling in clan-centered troupes for hundreds of years. Though given the name Jean by a Belgian official—because Gypsies

needed a Christian name for registration—Reinhardt was most proud of his Gypsy moniker Django (meaning "I awake"). In spite of all his later international fame and success, Reinhardt remained a Gypsy at heart, maintaining Romany values and practices until he died.

Reinhardt showed great musical talent as a child, and he played banjo in Gypsy groups performing in cafés, bars, and dance halls in central France and Paris when he was twelve. By the time he was eighteen, he was a noted banjo virtuoso, and he was composing (recording at least four of his waltzes). Around 1928, Reinhardt discovered an exotic sound: African American jazz, which was being played in Paris nightclubs, a legacy of American soldiers who had come to France during World War I. Reinhardt decided this would be his music and the guitar would be his instrument.

Tragedy soon struck. When he entered his caravan trailer after finishing a show, a fire started, and Reinhardt was almost killed. Though he eventually recovered, his left hand was paralyzed by the burns. On his nineteenth birthday, he underwent an operation to save his hand, although it was only a partial success. Reinhardt retained the complete use of only his first two fingers. He had painstakingly to relearn to play the guitar, accommodating for his handicap.

Nevertheless, Reinhardt continued to perfect his version of jazz. He did this with the help of some talented collaborators, especially violinist Stéphane Grappelli, with whom he played from 1934 until the start of World War II. Though popular in the Parisian nightclubs and cabarets, Reinhardt and Grappelli were superstars in Great Britain. They were on their second English tour when World War II broke out in September, 1939. Grappelli remained in England for the war's duration, while Reinhardt went back to France, enjoying tremendous popularity on the Continent.

After the war, Reinhardt's international fame continued to rise as he moved toward the typical big band sounds of the day, and he began playing with American musicians. After a productive recording period in 1947, he became withdrawn and sullen. He retired with his family in 1951. On the morning of May 16, 1953, Reinhardt died while having a cup of tea with friends.

The Music

Reinhardt recorded one thousand songs in a career that spanned from 1928 to 1953. More than for his instrumental virtuosity, however, he is best known for blending several musical styles—American jazz, French popular and musette dance music, and Gypsy melodies and ornamentation—into a new art form: Gypsy swing.

"Boléro." In 1934 Reinhardt and Grappelli formed the defining Gypsy jazz group of the prewar era, the Quintet of the Hot Club of France. Named for a Paris jazz nightclub, the group was unusual for its day because it was basically a string band. At a time when American jazz ensembles were dominated by horns, winds, pianos, and drums, this was a jazz group of relative simplicity: guitars, violin, and bass. Reinhardt's solos on his

Django Reinhardt. (Hulton Archive/Getty Images)

loud Selmer Maccaferri guitar were marked by sweet, lyrical melodies and by sporadic flamboyant improvisations. The intermixing of Grappelli's and Reinhardt's leads were flawless, and the bold rhythm section of two pulsating guitars gave the quintet as much swing as anything heard in Europe until that time.

In 1937 Reinhardt and Grappelli recorded "Boléro," an ambitious composition inspired by the Duke Ellington big band and Maurice Ravel's famous classical piece of the same name. It has been called a jazz concerto in miniature, and it was one of the most complex jazz tunes of its day. Reinhardt's flamencolike guitar riffs display his Gypsy roots and his deep expression of the jazz idiom.

"Nuages." Though branded as decadent by Germany's Nazi Party, jazz continued to be played in various places in occupied Europe during World War II. This was especially true in the entertainment districts of Paris. In spite of possible persecution because of his Gypsy roots, Reinhardt remained in France throughout the war, and he even opened his own club. At the height of his popularity, Reinhardt was never bothered by the German authorities. He recorded some forty records in spite of wartime shortages. In December, 1940, he recorded "Nuages" (clouds), probably his masterpiece and most well-known song. A beautiful, Impressionistic, and tranquil song—different from the frenzied, almost martial, flavor of much of hot jazz in occupied Europe—it became an immediate hit.

"Minor Swing." After the war, in October, 1946, Reinhardt traveled to the United States, where he toured with Ellington and played in New York's Carnegie Hall. Suffering from disenchantment with America and extreme homesickness, he returned to France in February, 1947. However, he absorbed much of modern American jazz and bebop, making these part of his repertoire.

In 1947 and 1949, Reinhardt took all these influences and recorded "Minor Swing," perhaps second only to "Nuages" as a Gypsy jazz signature song. Originally written and recorded with Grappelli and the Quintet of the Hot Club of France in 1937, it is an almost themeless sixteen-bar blues progression, and the soloist has a chance to improvise on the interlocking lines of all the stringed instruments, creating exciting harmonies and rhythms.

Musical Legacy

Reinhardt composed more than one hundred songs, some of which have now become part of the jazz canon. He was one of the first guitarists to demonstrate that the instrument could be a solo voice in a jazz band, rather than just a rhythm accompaniment. He also showed that Europeans could play jazz—and as creatively as Americans, bringing their own influences and sensibilities. In this way, he helped make jazz a truly international music. Indeed, the highest awards given to a European jazz musician—the Golden Django and Eurodjango—are named in his honor. Reinhardt will perhaps best be known for creating a new kind of jazz: Gypsy swing, a tradition that thrives on both sides of the Atlantic.

James Stanlaw

Further Reading

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See also: Christian, Charlie; Ellington, Duke; Grappelli, Stéphane; Hawkins, Coleman; Johnson, Lonnie; Lewis, John; Ravel, Maurice.

Ottorino Respighi

Italian classical composer

The most successful Italian composer of his day, Respighi was noted for his orchestral writing and use of tone color. His compositions ranged from short songs and chamber pieces to lengthy operas, ballets, and orchestral works.

Born: July 9, 1879; Bologna, Italy
Died: April 18, 1936; Rome, Italy

Principal works

BALLETS (music): *La boutique fantasque*, 1918 (choreographed by Léonide Massine); *Sèvres de la vieille France*, 1920 (choreographed by Illeana Leonidova); *La pentola magica*, 1920 (choreographed by Leonidova); *La pirrica*, 1920 (choreographed by Leonidova); *Fantasia indiana*, 1920 (choreographed by Leonidova); *Canzoni arabe*, 1920 (choreographed by Leonidova); *L'autunno*, 1920 (choreographed by Leonidova); *Fiori di mandorlo*, 1920 (choreographed by Leonidova); *Belkis, regina di Saba*, 1932 (choreographed by Massine).

CHAMBER WORKS: *Sei pezzi*, 1905; *Cinque pezzi*, 1906; Violin Sonata in B Minor, 1917.

OPERAS (music): *Re Enzo*, 1905 (libretto by Alberto Donini); *Semirâma*, 1910 (libretto by Alessandro Cerè); *La bella dormente nel bosco*, 1922 (libretto by Gian Bistolfi); *Belfagor*, 1923 (libretto by Claudio Guastalla); *La campana sommersa*, 1927 (libretto by Guastalla); *Maria egiziaca*, 1932 (libretto by Guastalla); *La fiamma*, 1934 (libretto by Guastalla); *Lucrezia*, 1937 (libretto by Guastalla); *Marie Victoire*, 2004 (libretto by Edmond Guiraud).

ORCHESTRAL WORKS: *Burlesca*, 1906; *Antiche danze et arie per liuto, Suite No. 1*, 1917; *Fontane di Roma, Suite No. 1*, 1917; *Adagio don variazioni*, 1921; *Concerto gregoriano*, 1921; *Antiche danze et arie per liuto, Suite No. 2*, 1923; *Fontane di Roma, Suite No. 2*, 1924; *I pini de Roma*, 1924; *Poema autunnale*, 1925; *Vetrate di chiesa*, 1926; *Fontane di Roma, Suite No. 3*, 1928; *Gli uccelli*, 1928 (*The Birds*); *Antiche danze et arie per liuto, Suite No. 3*, 1931; *Concerto a cinque*, 1933.

PIANO WORKS: Piano Concerto in A Minor, 1901; *Fantasia slava* in G Major, 1903; *Concerto in modo misolidio*, 1925; *Toccata*, 1928.

The Life

Born in 1869 to a piano teacher, Ottorino Respighi (aht-toh-REE-nee rehs-PEE-gee) was destined for a musical life. He studied violin and piano as a boy, and from 1891 to 1901 he was a student at the Liceo Musicale in Bologna. At the Liceo Musicale, his studies included violin and viola with Federico Sarti and composition with Luigi Torchi. Other famous teachers of Respighi were Nikolay Rimsky-Korsakov and Max Bruch. He met Rimsky-Korsakov in the winters of 1900-1901 and 1902-1903, when he worked as an orchestral violist at the St. Petersburg Imperial Opera. Between 1903 and 1908, Respighi earned his living as an orchestral musician in Bologna, where he began to gain local recognition as a composer. In January of 1913, Respighi accepted a professorship at the Liceo Musicale di Santa Cecilia in Rome. He held the post for ten years, after which he was appointed director. Respighi soon resigned from this position because it left him little time to compose. However, Respighi continued to teach advanced composition at the school until 1935.

Toward the end of his life Respighi traveled widely, appearing as guest conductor and piano soloist and often accompanying singers in the performance of his works. His favorite female vocalist was his wife Elsa, whom he married on January 11, 1919. Weakened by a heart condition, Respighi died in 1936.

The Music

Respighi's musical output includes almost every genre from short vocal works to ballets, chamber music, operas, symphonic poems, and other or-

Ottorino Respighi. (© Bettmann/CORBIS)

chestral works. Although steeped in classical forms and the stylistic tendencies of Giuseppe Verdi and Richard Strauss, Respighi's music does reflect modern orchestration and colors, most likely a result of his study with Rimsky-Korsakov. His most famous compositions are the symphonic poems written after his move to Rome, which was a great center of orchestral writing at the time.

Fontane di Roma. Composed between 1914 and 1916, *Fontane di Roma* (the fountains of Rome) is a symphonic poem in four sections. Each section of the composition recalls a specific fountain: Vale Giulia at dawn, Tritone at morning, Trevi at noon, and Villa Medici at sunset. Respighi's music includes rich orchestral writing reminiscent of Maurice Ravel and Strauss, and it presents a pictorial soundscape of each Roman fountain. The work premiered in Rome on March 11, 1917, under the direction of Antonio Guarnieri and had its American debut in New York in 1919. Although it was not an immediate success in Rome, Arturo Toscanini's performance of the work in Milan led to its international acclaim.

Concerto gregoriano. Written in 1921, the *Concerto gregoriano* is a clear example of Respighi's use of musical elements from the past. Allusions to plainchant and modal writing are heard throughout the work, and the second movement features the Easter sequence *Victimae paschali*. Its first performance in Rome met with little enthusiasm, but violinist Alexander Schmuller's performance of the work in Amsterdam and several other European cities elicited critical acclaim and audience approval. During World War I, the concerto was destroyed in the bombing of Vienna, where it had been deposited in the warehouses of Universal Edition. The firm has since reprinted the work.

I pini di Roma. Planned as a sequel to *Fontane di Roma*, *I pini di Roma* (the pines of Rome) is an orchestral showpiece with similar use of color and rich orchestral writing. Although written in the twentieth century, both works exhibit elements of Romantic orchestration and harmony. Respighi began composition of *I pini di Roma* in 1923, and the work premiered in Rome in 1924. It, too, comprises four sections: "Villa Borghese," "A Catacomb," "Janiculum," and "Appian Way."

La fiamma. Respighi's frequently performed large-scale opera, *La fiamma* (the flame), is set in Ravenna when it was an outpost of the Byzantine Empire. The heroine, Silvana, is unhappy in her marriage and falls in love with her stepson Donello. When she learns that her marriage was brought about by her mother's witchcraft, she believes that she, too, might have magical powers. Silvana bewitches Donello, and when the pair is found together, her husband Basilio drops dead. Silvana is then tried for witchcraft and murder. Based on Hans Wiers-Jenssen's play *Anne Pedersdotter* (1917), the opera premiered in Rome on January 23, 1934. Respighi's compositional style shows elements of past musical traditions. The opera is often referred to by the Romantic term melodrama, and the orchestral writing is generally subordinate to the Verdian-style vocal writing. However, Respighi does return to his usual compositional practices with the use of archaic and exotic elements that evoke the Byzantine setting.

La campana sommersa. *La campana sommersa* (the sunken bell) is an opera in four acts after

Gerhart Hauptmann's play *Die versunkene Glocke* (1900), and it was performed for the first time in Hamburg on November 18, 1927. In Hauptmann's fantasy-drama, the mortal Enrico attempts to desert his human life after he falls in love with the elf Rautendelein. However, after his wife's suicide, Enrico is consumed by guilt and rejects Rautendelein. Enrico finds that he cannot live without her, and she returns to comfort him as he dies. Respighi's use of tone color is particularly significant in this work as he depicts the fantasy world of fairies, Enrico's magic workshop on the mountain, and the toll of the sunken bell. The orchestral writing in these fantastic settings rivals that of his programmatic compositions.

Musical Legacy

Although Respighi was the most successful Italian composer of his generation, which was due in part to his relationship with Toscanini and other famous conductors, he was by no means the most original or progressive composer of his time. He often composed in the styles of his predecessors, and after the success of *Fontane di Roma*, he turned to Gregorian chant and arrangements of earlier music. In December of 1932, he signed a manifesto that attacked the prevailing modernist trends in music. Nevertheless, Respighi was an amazing orchestrator and tone poet who broke free of Italian tradition when he composed in genres other than opera. His symphonic poems became part of the standard symphonic repertoire and illustrated Respighi's gift for creating visual images of the beauty of Rome through sound.

Sandra J. Fallon

Further Reading

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Hess, Nathan Andrew. *Eclecticism in the Piano Works of Ottorino Respighi*. Ann Arbor, Mich.: University Microfilms International, 2005. Hess discusses Respighi's significant solo piano works, his two periods of piano composition, his attraction to the music of the past, and the influence of other composers on his works. Includes musical examples.

Pierluigi, Alverà, and Arturo Rietti. *Portraits of Greatness: Respighi*. Translated by Raymond Rosenthal. New York: Treves, 1986. This short biography contains historical information and illustrations.

Respighi, Elsa. *Fifty Years of a Life in Music, 1905-1955*. Translated by Giovanni Fontecchio and Roger Johnson. Lewiston, N.Y.: Edwin Mellen Press, 1993. Respighi's wife provides a biography of her life with Respighi and discusses his travels, his compositions, and his relationships with other musicians. Includes illustrations.

Sachs, Harvey. *Music in Fascist Italy*. New York: W. W. Norton, 1988. In his discussion of the musical climate in Fascist Italy, Sachs makes numerous references to Respighi and helps the reader understand the environment in which he composed.

See also: Chung, Kyung-Wha; Ravel, Maurice; Rota, Nino; Strauss, Richard.

Silvestre Revueltas

Mexican classical composer

A volatile musical force, Revueltas composed music that is polytonal, highly rhythmic, and influenced by popular music idioms as well as indigenous folkloric elements.

Born: December 31, 1899; Santiago Papasquiaro, Durango, Mexico
Died: October 5, 1940; Mexico City, Mexico

Principal works

BALLET: *El renacuajo paseador*, 1940.
CHAMBER WORKS: String Quartet No. 1, 1930; String Quartet No. 2, 1931; String Quartet No. 3, 1931; String Quartet No. 4, 1932 (*Música de feria*); *Planos*, 1934; *Homenaje a Federico García Lorca*, 1936.

FILM SCORES: *El indio*, 1936 (*The Indian*); *Redes*, 1936 (*The Fishermen's Nets*); *Vámonos con Pancho Villa*, 1936 (*Let's Go with Pancho Villa*); *El signo de la muerte*, 1939 (*The Sign of Death*); *La noche de los Mayas*, 1939 (*The Night of the Mayas*); *Mala yerba*, 1940; *¡Que viene mi marido!*, 1940.

ORCHESTRAL WORKS: *Cuanáhuac*, 1930 (revised 1932); *Colorines*, 1932; *Ranas*, 1932 (*Frogs*); *Janitzio*, 1933 (revised 1936); *Itinerarios*, 1938; *Sensemayá*, 1938.

The Life

Silvestre Revueltas (sihl-VEHS-truh reh-VWEHL-tahs) was a Mexican composer whose writings constituted a small but significant body of music. He was born in the mountainous state of Durango, but he spent most of his years in Mexico City until his death in 1940 from pneumonia brought on by alcoholism. A child prodigy on the violin, Revueltas gave his first recital at age eleven, and at seventeen he traveled to Austin, Texas, to study at St. Edward's College before completing his musical training at Chicago Musical College. Upon returning to Mexico City in 1929, Revueltas taught violin and composition at the conservatory, and he served as assistant conductor of Orquesta Sinfónica de México under Carlos Chavez.

The Music

The music of Revueltas reflects the influence of his culture. His music is best described as highly rhythmic, raw, and sensual, yet it is refined in a manner set apart from the European musical tradition. There is also a folkloric quality to his music, though it is rare for Revueltas to quote melodies or rhythms directly. He weaves folklike melodies into his music, and he infuses them with rhythmic ostinatos, dissonant drones, and countermelodies. During his short lifetime, Revueltas composed nearly forty works before his untimely death, including six works for full orchestra and eight works for film.

Sensemayá. Composed in 1938, *Sensemayá* is a musical setting of a poem of the same title by Nicolas Guillen that describes the ritual sacrifice of a snake. There are two main themes in this composition, which are set in opposition. The first is introduced by the tuba and continued by the brass section while the strings initiate the second. These themes are representative of the two elements at odds in this composition—the snake and the ceremonial leaders—and their struggle is exacerbated by a relentless ostinato of syncopated rhythms. It begins with a slow trill in the bass clarinet that gives way to a rhythmic ostinato played by a solo bassoon. This is all accompanied by the percussion section, which drives the music forward with its syncopated rhythms. The first theme is introduced by the tuba and is joined by other members of the brass section. After a series of horn calls and clarinet trills, the strings begin with the second theme, which is ultimately overtaken by the brass. Following the climax, the two themes play in opposition, pitted against each other, all while being thrown tumultuously forward by the unrelenting rhythms into a riotous state.

The Night of the Mayas. Revueltas wrote the music for the 1939 film *La noche de los Mayas* and it was later arranged in a four-movement suite by José Ives Limantour. It is the largest in scale of all of

Silvestre Revueltas. (© CORBIS)

his works, and it is scored for orchestra with an immense percussion battery of twelve players. The opening movement shares the same title as the complete work, and it sets the mood of the piece. It is descriptive in nature, evoking an untamed and primitive locale. The second movement, titled *Noche de Jaranas* (*Night of Revelry*), is a play on words. Jaranas can mean revelry, but it also refers to a folkloric dance form. The movement is noted for its polymetric composition and unique timbral colors. The third movement, *Noche de Yucatán* (*Night of the Yucatan*) serves as the slow movement of the composition, and it is written in the form of a nocturne. Here he quotes a Mayan folk song, which for Revueltas is rare. The suite comes to an end with the finale, titled *Noche de Encantamiento* (*Night of Enchantment*). Composed as a theme and variations, it takes on a frenzied pace as the percussion section drives persistently forward, repeating melodic material from earlier movements before bringing itself to a vociferous end.

Homenaje a Federico García Lorca. Paying homage to the late Andalusian poet, this work is a three-movement composition scored for a small chamber orchestra, and it is considered by many critics to be the most advanced composition of Revueltas. The lively disposition of the two outer movements seems to contradict idea of a lament, but in Mexican and Spanish cultures it is customary to regard death as a celebration of life. The first movement, *Baile* (dance), is a fast, energetic movement that begins with a quasi-recitative trumpet solo accompanied by a dissonant chord in the piano. Following the poignant character of the solo, the movement proceeds with an energetic dance section in 4/16 time. The lamentlike second movement, *Duelo* (sorrow), is best described as a trumpet solo with orchestral ostinato-like accompaniment. The work concludes with a movement titled *Son*, incorrectly translated as *Sound* in published scores. Son has no English equivalent, but it can be best described as a traditional musical form of Mexico, and here it serves as the loudest, most complex movement of the work. Beginning with fortissimo septuplets in the piano and strings and following with multiple glissandi and driving staccato sections, the movement advances through multiple metric changes and variations in timbre and sonority.

This work illustrates the unique timbral elements of Revueltas's compositional style; he gives the tuba prominence as a solo instrument with high and fast melodies, often doubling the piccolo line. Interesting instrumental treatment is also exhibited in the doubling of the clarinet and piccolo and the use of extended parallel thirds. The latter is analogous to mariachi music popular in Mexican culture. Revueltas also writes many of his melodic lines a half-step apart, favoring piercing, dissonant sonorities.

Musical Legacy

Revueltas's music is known for its complex rhythmic organization, a unique harmonic language of melodic and harmonic dissonance, and experimentation with polytonal composition. He is also noted for his ability to absorb the contemporary Mexican folk and popular sources around him and mold them into a unique mixture of highly chromatic and occasionally abrasive-sounding material infused with his signature driving, ostinato-like rhythms. Though he prefers not to be called a nationalist composer, his work is most often described as Mestizo realism. Through his synthesis of folkloric elements with his own unique style, Revueltas captured the essence and rawness of his culture, exposing the soul of his people.

Rachel E. Mitchell

Further Reading

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Garland, Peter. *In Search of Silvestre Revueltas: Essays, 1978-1990*. Santa Fe, N.Mex.: Soundings Press, 1991. One of the few resources in English about Revueltas, this covers the significant details of the composer's life and works.

Hess, Carol A. "Silvestre Revueltas in Republican Spain: Music as Political Utterance." *Latin American Music Review* 18, no. 2 (Fall/Winter, 1997): 278-296. This article chronicles Revueltas' time spent in Spain during the civil war as a member of the group League of Revolutionary Artists and Writers (LEAR).

Malmström, Dan. *Introduction to Twentieth Century Mexican Music*. Uppsala, Sweden: Institute of

Musicology, Uppsala University, 1974. The first two chapters of this book discuss Revueltas and other contemporary Mexican composers.
Mayer-Serra, Otto. "Silvestre Revueltas and Musical Nationalism in Mexico." *The Musical Quarterly* 27, no. 2 (April, 1941): 123-45. Written within a year of Revueltas's death, this article examines the effect of nationalism on the composer's unique compositional style.

See also: Chávez, Carlos; Crumb, George; Golijov, Osvaldo; Nancarrow, Conlon; Salonen, Esa-Pekka.

Sir Tim Rice

English musical-theater lyricist and librettist

Working with Andrew Lloyd Webber and Elton John, Rice is noted for developing a new form of musical theater: rock opera.

Born: November 10, 1944; Amersham, Buckinghamshire, England
Also known as: Timothy Miles Bindon Rice (full name)
Member of: The Aardvarks

Principal works

FILM SCORES (lyrics): *Aladdin*, 1992 (music by Alan Menken; also lyrics by Howard Ashman); *The Road to El Dorado*, 2000 (music by Elton John).
MUSICAL THEATER (lyrics and libretto): *Cricket*, 1986 (music by Andrew Lloyd Webber); *Jesus Christ Superstar*, 1971 (music by Webber); *Evita*, 1978 (music by Webber); *Joseph and the Amazing Technicolor Dreamcoat*, 1982 (music by Webber); *Chess*, 1986 (music by Benny Andersson; libretto by Richard Nelson); *Beauty and the Beast*, 1994 (music by Alan Menken; libretto by Linda Woolverton; lyrics with Howard Ashman); *King David*, 1997 (music by Alan Menken); *The Lion King*, 1997 (music by Elton John; libretto by Roger Allers and Irene Mecchi); *Aida*, 2000 (music by Elton John; libretto by Woolverton, Robert Falls, and David Henry Hwang).

The Life

Educated at Lancing College on the south coast of England and at the Sorbonne in Paris, Timothy Miles Bindon Rice worked in a law office before he became the lead singer for the Aardvarks, a group with whom he appeared from 1961 to 1963. In 1965 Rice met his famous collaborator, Andrew Lloyd Webber, and by 1968 Webber and Rice had created *Joseph and the Amazing Technicolor Dreamcoat*, a twenty-minute show for London's Colet Court School. In 1970 came their first major hit, *Jesus Christ Superstar*, which was initially released as a concept album. Rice married Jane McIntosh in 1974, and their marriage lasted until the 1980's. Their daughter, Eva, is a best-selling novelist. In 1978 came Rice and Webber's biggest hit, *Evita*, which won seven Tony Awards in New York and later was made into a highly successful film. Rice's partnership with Webber severed in 1981, and Rice worked with ABBA and briefly rejoined with Webber in 1986 for *Cricket*, a twenty-five-minute comedy to celebrate Queen Elizabeth's 60th birthday. Summoned in 1992 by Walt Disney Studios, Rice teamed with Elton John on a number of hit films and stage productions. In 1994 he was knighted. He has won many Tony Awards and Academy Awards.

The Music

Rice and his colleague Webber are credited with creating the musical form known as rock opera. Rice is also successful as a composer of popular songs and as a lyricist for film and traditional stage musicals.

Early Works. In 1965 Rice published his first hit song, "That's My Story." In that same year, he met Webber, and the two men began a sixteen-year partnership, with Webber as composer and Rice as lyricist. Together they wrote a number of popular songs, including "It's Easy for You," recorded in 1976 by Elvis Presley.

Jesus Christ Superstar. In 1970 Rice and Webber created a concept album for the first rock opera, *Jesus Christ Superstar*. In 1971 it was presented in a highly successful London stage production, and by 1972 it had become the longest-running show in London theater history. In 1973 there followed a film of *Jesus Christ Superstar*.

Evita. In 1976 *Evita* was released as a concept album. Its featured song, "Don't Cry for Me, Ar-

gentina," reached the top of the singles chart in England in 1978. That year *Evita* opened on the London stage, and it ran for 2,900 performances. The New York production of *Evita* ran for more than fifteen hundred performances, and it won seven Tony Awards. In 1993 *Evita* was released as a major film, winning an Academy Award for Rice and Webber and making the song "Don't Cry for Me, Argentina" a hit throughout the world. Another song from *Evita*, "Oh, What a Circus," was used by Rice as the title of his 1999 autobiography. In 1996 *Evita* was released as a film, and in 2006 it was presented in revival in London.

Chess. In 1981 Rice's partnership with Andrew Lloyd Webber dissolved in a disagreement over the lyrics for the show *Cats*. In the 1980's, Rice worked with ABBA on the musical *Chess*, which opened with great success in London in 1986, although it was less well received on Broadway. Later, Rice worked on several popular songs with Marvin Hamlich, John Barry, Paul McCartney, and others.

Broadway and Hollywood. Rice created the lyrics for Disney's Broadway production of *Beauty and the Beast*. Lyrics were also written for the 1992 film *Aladdin*. In 1994 Rice teamed with Elton John for the film *The Lion King*, which was converted to a hit Broadway show in 1997. In 2000 he worked with John on the Broadway production of *Aida*, and in the same year, he contributed lyrics to the DreamWorks film *The Road to El Dorado*.

Musical Legacy

Rice's work with Webber yielded several major stage and film hits. Together they created the modern rock opera. Rice has fashioned lyrics for thirteen major theatrical productions and five major films. In 1999 he was inducted into the Songwriters Hall of Fame, and in 2002 Rice was named a Disney Legend.

August W. Staub

Further Reading

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See also: Hamlisch, Marvin; Lloyd Webber, Sir Andrew; McCartney, Sir Paul.

Keith Richards

English rock guitarist, singer, and songwriter

Richards's innovative guitar stylings, his work as a songwriter, and his outlaw persona helped to propel the Rolling Stones to enduring success.

Born: December 18, 1943; Dartford, Kent, England
Member of: The Rolling Stones; the X-Pensive Winos

Principal recordings

ALBUMS (solo): *Talk Is Cheap*, 1988; *Main Offender*, 1992.

ALBUMS (with the Rolling Stones): *The Rolling Stones (England's Newest Hitmakers)*, 1964; *12 × 5*, 1964; *December's Children (and Everybody's)*, 1965; *Out of Our Heads*, 1965; *The Rolling Stones No. 2*, 1965; *The Rolling Stones Now*, 1965; *Aftermath*, 1966; *Between the Buttons*, 1967; *Flowers*, 1967; *Their Satanic Majesties Request*, 1967; *Beggar's Banquet*, 1968; *Let It Bleed*, 1969; *Sticky Fingers*, 1971; *Exile on Main Street*, 1972; *Jamming with Edward*, 1972; *Goats' Head Soup*, 1973; *It's Only Rock 'n' Roll*, 1974; *Black and Blue*, 1976; *Some Girls*, 1978; *Emotional Rescue*, 1980; *Tattoo You*, 1981; *Undercover*, 1983; *Dirty Work*,

1986; *Steel Wheels*, 1989; *Voodoo Lounge*, 1994; *Bridges to Babylon*, 1997; *A Bigger Bang*, 2005.

The Life

Keith Richards was born in Dartford, Kent, in England on December 18, 1943, the only child of Bert Richards and Doris Dupree. When he was an infant, he and his mother were evacuated from their home to escape German bombing attacks. Their home was damaged in one of the attacks, after Richards and his mother had departed. His father, a member of the British army, was wounded at Normandy. After the war, the family moved back to Dartford, and his father worked in a factory while his mother kept the house. His paternal grandparents were Socialists and involved in politics. His maternal grandmother introduced him to jazz, and his maternal grandfather, Augustus Theodore Dupree, led the British big band Gus Dupree and His Boys. It was through his maternal grandparents that Richards developed his desire to be a musician. Richards sang in the Westminster Abbey choir as a soprano until his voice changed, and he even performed for the queen. As a teenager, he played guitar in various skiffle groups, and he identified himself with the teddy-boy subculture.

When he attended Sidcup Art College, near Kent, he spent more time honing his guitar skills than studying. He was eventually expelled from the school. Around the same time, his parents divorced, and he met Brian Jones. In addition, Richards reconnected with Mick Jagger, a former schoolmate. He moved into an apartment with Jones and Jagger in 1962. The three played music separately and together in various loosely formed groups, and they would occasionally jam at a blues club run by British bluesman Alexis Korner. Not long afterward, they formed the Rolling Stones.

Richards became famous for his guitar playing and his outlaw persona. He often ran afoul of the law, usually because of his use of illegal substances. In 1967 he and Jagger were arrested at Richards's Sussex home. The arrests and trial made headlines, and the notoriety of the defendants led the usually staid *London Times* to editorialize against the prosecution and conviction. Because of the public outcry, Richards was released after only two days in prison. He was watched by the police in every country he visited, and he was arrested several more times for minor offenses that were often drug-related.

Sometime in the late 1960's, Richards began using heroin, and rumors abounded about the parties and drug sessions held at this home and in hotel rooms when the Rolling Stones were on tour. In 1977 he was arrested in Canada and charged with importing twenty-two grams of heroin. Although he faced a minimum of seven years in prison, Richards was put on probation with the stipulation that he undergo treatment for his heroin addiction. In addition, Richards and the Rolling Stones performed two benefit concerts for the Canadian National Institute for the Blind at Oshawa Civic Auditorium on April 22, 1979. The concerts were opened by fellow Stones guitarist Ron Wood and his band the New Barbarians, which also featured Richards. Besides his work with the Rolling Stones, Richards did solo work with the New Barbarians in the late 1970's. In 1988 he formed the band the X-Pensive Winos with drummer Steve Jordan, bassist Charley Drayton, singer Sarah Dash, guitarist Waddy Wachtel, and keyboardist Ivan Neville, with Bernie Worrell playing in later versions of the band. They released three albums between 1988 and 1992.

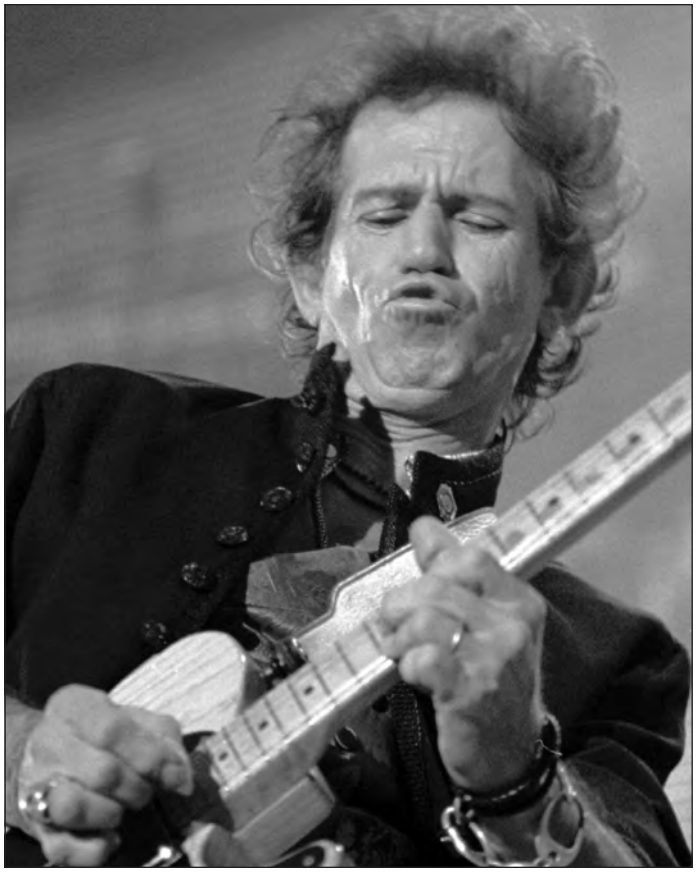
Richards was romantically involved with German model and actress Anita Pallenberg throughout much of the 1960's and 1970's. Pallenberg was originally involved with Jones, but their tempestuous relationship ended in 1967 after a fight in Marrakech, Morocco. Although they never married, Richards and Pallenberg had three children. Richards met Patti Hansen in 1979, and they married in 1983. They have two children. Richards remained close to his mother throughout his life, and after years of estrangement, he reconciled with his father in 1982. In 1986 he appeared in and helped organize a concert and film tribute to Chuck Berry titled *Hail! Hail! Rock 'n' Roll*. He appeared as the pirate Jack Sparrow's father in the third installment of the incredibly popular film series *Pirates of the Caribbean* in 2006.

The Music

Out of Our Heads. This Rolling Stones album contained seven songs written by Richards and Jagger, including "(I Can't Get) No Satisfaction," a clear departure from the band's previous work,

which consisted primarily of blues and rock-and-roll covers. "(I Can't Get) No Satisfaction" features Richards on acoustic guitar. Both Richards and Jagger said that this period of songwriting was an apprenticeship for them, and their songs show both pop and blues influences. This represents some of Richards's earliest recorded work as a songwriter. His guitar work here is reminiscent of Berry's, but it shows flashes of American blues rhythmic stylings.

Beggar's Banquet. This album was heavily influenced by Richards's collection of blues albums. Although some of the songs were lifted directly (and eventually acknowledged), Richards primarily used these old blues as inspiration for the music he wrote. His acoustic guitar work on "No Expectations" and his electric-slide-guitar work on "Jigsaw Puzzle" are heartbreakingly beautiful. The percussive beats of "Sympathy for the Devil" make this Richards song a great rock song. Richards sings the opening verse to the album's final song, "Salt of the Earth." Most of the guitar on the album is played by Richards.



Keith Richards. (AP/Wide World Photos)

Let It Bleed. This Rolling Stones album followed the creative and commercial success of *Beggar's Banquet*. Richards is featured singing on "You Got the Silver." Rock critic Robert Palmer noted that Richards should join the list of greatest rock guitarists based solely on his work on *Let It Bleed*. His opening licks on the album's first song, "Gimme Shelter" provide the aura of menace the lyrics demand. His acoustic work on "Country Honk" makes the song sound like a lazy jam in the American South. The fact that Jones had died and Mick Taylor had taken his place may partially explain Richards's incredible playing on this record. Despite Taylor's presence, Richards plays most of the guitars on the album, thanks to overdubbing of tracks.

Talk Is Cheap. On Richards's first solo album (backed by the members of the X-Pensive Winos), he seems more intent on establishing and sustaining movable grooves than catchy melody lines, as in his other work. Richards also manages, perhaps for first time since "You Got the Silver" on *Let It Bleed*, to create memorably striking vocals. He proves that he can be a bandleader, even if his vocals are uneven.

Live at Hollywood Palladium. Featuring the X-Pensive Winos, this album presents Richards at his best: performing live. The sound is good, and it highlights Richards's live guitar playing and his rhythm-friendly arrangements. (An added bonus on the DVD of the concert is the chance to see Richards's friendly manner with the band and the audience.)

Musical Legacy

Richards's role in forming the Rolling Stones and his continuing role in the band's success is his most lasting legacy. In addition, the hundreds of songs he wrote (mostly with Jagger) include some of popular music's most recognizable tunes. Richards's guitar stylings helped blur the differences between lead and rhythm guitar. He did this by

substituting a technique by which melodic riffs are grafted onto a rigorous rhythm consisting of chords, partial chords, and low-register lines. Furthermore, his discovery and use of open tunings popular among early twentieth century blues musicians popularized these tunings among other rock and country rock guitarists. Always understated, Richards's guitar playing is a prime example of how restraint and a few notes can create more interesting music than flashy long riffs and scale repetition.

Ron Jacobs

Further Reading

Beaumont, Marc. "Interview with Keith Richards." *New Musical Express* (April 4, 2007). In this interview with the British pop music magazine, Richards speaks seriously about his music, he jokes about his life, and he gives his opinions about rock music of the past and the present. He discusses his earlier addiction to heroin, his love of early rock and roll, and his favorite actors and musicians.

Bockris, Victor. *Keith Richards: The Biography*. New York: DaCapo Press, 2003. Bockris's biography examines Richards's career and his importance to the Rolling Stones. It a bit gossipy but overall balanced biography. It relies primarily on interviews with people who knew Richards and other secondhand sources, but it does a good job of presenting Richards as an essentially amiable music lover.

Booth, Stanley. *Keith: Standing in the Shadows*. New York: St. Martin's Press, 1995. Booth first met Richards in the mid-1960's and the two became friends. This is essentially an oral history of the Rolling Stones as seen through Richards's eyes. Includes Richards's views on his music, his relationship with Jones, and his life as a rock star. Surprisingly forthright, the tone is rarely gossipy or angry.

Needs, Chris. *Keith Richards: Before They Make Me Run*. Medford, N.J.: Plexus, 2004. Titled after Richards's song of the same name, this book draws on archives, interviews, and Needs's knowledge of the Rolling Stones' discography. Richards is portrayed as a blues-infatuated working-class kid who became a world-famous musician able to constantly reinvent himself while remaining true to his music. Includes photographs and interviews.

Sandford, Christopher. *Keith Richards: Satisfaction*. New York: Carroll & Graf, 2004. This biography looks beyond the sensationalist aspects to examine Richards's life and music in a more subtle manner. The writing style is accessible, and Sandford's musical knowledge is helpful.

See also: Berry, Chuck; Burke, Solomon; Carter, Maybelle; Diddley, Bo; Everly, Don and Phil; Jagger, Sir Mick; James, Etta; Johnson, Robert; Neville, Aaron; Parsons, Gram; Paul, Les; Redding, Otis; Tosh, Peter; Webb, Jimmy.

Jean Ritchie

American folksinger, guitarist, dulcimer player, and songwriter

An influential singer-songwriter in the folk-music revival of the 1950's and 1960's, Ritchie performed and recorded music of the southern Appalachian Mountains based on her family's vast musical repertoire of British folk ballads, Old Regular Baptist hymns, and children's songs. She is credited with introducing the mountain dulcimer to an international audience.

Born: December 8, 1922; Viper, Kentucky
Also known as: Mother of Folk; Than Hall

Principal recordings

ALBUMS: *Traditional Songs of Her Kentucky Mountain Home*, 1952; *Courting Songs*, 1954; *Field Trip*, 1954; *Kentucky Mountain Songs*, 1954; *Shivaree*, 1955; *The Singing Family of the Cumberlands*, 1955; *American Folk Tales and Songs*, 1956; *Children's Songs and Games from the Southern Mountains*, 1956; *Saturday Night and Sunday Too*, 1956; *Songs from Kentucky*, 1956; *The Ritchie Family of Kentucky*, 1958; *Carols for All Seasons*, 1959; *Riddle Me This*, 1959 (with Oscar Brand); *Ballads from Her Appalachian Family Tradition*, 1961; *British Traditional Ballads, Vol. 1*, 1961; *British Traditional Ballads, Vol. 2*, 1961; *Precious Memories*, 1962; *Jean Ritchie and Doc Watson at Folk City*, 1963; *Time for Singing*,

1966; *Marching Across the Green Grass and Other American Children's Game Songs*, 1968; *Clear Waters Remembered*, 1971; *Jean Ritchie at Home*, 1971; *None but One*, 1977; *High Hills and Mountains*, 1979; *Christmas Revels: Wassail! Wassail!*, 1982; *The Most Dulcimer*, 1984; *O Love Is Teasin'*, 1985; *Kentucky Christmas, Old and New*, 1987; *Mountain Born*, 1995; *High Hills and Mountains*, 1996; *Childhood Songs*, 1997.

WRITINGS OF INTEREST: *Singing Family of the Cumberlands*, 1955 (autobiography); *The Dulcimer Book*, 1963.

The Life

Jean Ritchie was the fourteenth child of Abigail and Balis Ritchie, of Viper, Kentucky, a Cumberland Mountain community in the region of coal mines, farms, and the post-Civil War railroad industry. Her large family descended from early English settlers, and like many Appalachian families, they retained and preserved the ancient ballads and folk songs of England. In 1936 Alan Lomax met Ritchie when he recorded her family's music for the Library of Congress, creating a lasting archive for the traditional songs collected over the years by Ritchie's father and her uncle.

After graduating from the University of Kentucky in 1946 with a degree in social work, Ritchie moved to New York City to work with underprivileged children at the Henry Street Settlement House. Her performances singing the traditional Appalachian music of her home in the Cumberland Mountains led to national and international recognition as the Mother of Folk.

Ritchie married photographer George Pickow 1950, and along with his uncle Morris Pickow, they manufactured and sold dulcimers, a stringed musical instrument, in Brooklyn, New York. She was awarded a Fulbright scholarship in 1952 to research Appalachian ballads in England, Scotland, and Ireland. Pickow and Ritchie had two sons: Peter, born in 1954, and Jonathan, born in 1958. Her performing and recording career progressed as the dulcimer business and international interest in the instrument grew as well.

The Music

Starting with performances for schoolchildren and friends in the late 1940's, Ritchie sang the ballads and songs her name would later come to represent. At the settlement house, she introduced children to the singing games and folk music of her youth, and she performed for folk-music gatherings and radio programs. She accepted invitations to appear on radio and television programs, such as *Rainbow Quest*, hosted by Pete Seeger. Her public-performing career continued for more than sixty years.

Dulcimer Music. As Ritchie became known through her performances and affiliations with musicians and folklorists such as Seeger, Leadbelly, Cisco Houtston, Woody Guthrie, and Lomax, she often accompanied her voice with the mountain or lap dulcimer, a family instrument from Kentucky. She became associated with dulcimer music, and in 1963 she wrote *The Dulcimer Book*. Her first published collection of songs in *Jean Ritchie's Swapping Song Book* (1964) was well received. All five of Ritchie's books were reprinted during her later years, indicating a renewal of interest in her work.

Appalachian Traditions. Along with her playing the dulcimer, her simple singing style and her unaffected narrations established Ritchie as an authentic folksinger, at a time when folk music was becoming commercialized through the concerts and the recordings of popular music groups. In addition to the publication of song collections and an autobiography, she signed a contract with Elektra Records, for which she made albums between 1952 and 1962. In the meantime, Lomax continued to record her ballads for the Library of Congress. She participated in planning and performing at the first Newport Folk Festival in 1959, and she served as a festival trustee for many years afterward. Though her performance repertoire and style were based on her own heritage as an Appalachian traditional musician, she recognized the need to include commercially successful musicians to appeal to the broad age span of folk music lovers.

Protest Songs. Ritchie's interest in the power of musical messages led her to compose several songs protesting the strip-mining coal industry. She published many of these songs under the pseudonym Than Hall, in order to protect her identity as a woman and to shield her mother from political problems associated with those who wrote and performed protest songs in the 1960's. Although Ritchie's political interests were focused primarily

on the issue of coal mining, she was once listed in a publication called *Marxist Minstrels*, which warned readers about her communistic ideas. Her songs "Blackwaters" and "The L&N Don't Stop Here Anymore" told of the difficulties of people living in communities affected by the coal-mining industry, and they were recorded by other artists.

Recordings. Ritchie's pure soprano vocals were recorded on thirty-two albums, beginning in 1952. Though most of her performances were solo appearances, she collaborated several times with other musicians and family members in her recordings. Early in her career, Ritchie met and performed with North Carolina traditional guitarist Doc Watson, at the Ash Grove Coffeehouse in Hollywood, California. The pair recorded a live album called *Jean Ritchie and Doc Watson at Folk City* at Folk City in New York City's Greenwich Village in 1963. In 1977 *None but One* earned for Ritchie the *Rolling Stone* Critics Award. Ritchie involved several members of her family in the seasonal album *Kentucky Christmas, Old and New*.

Musical Legacy

Ritchie committed her life to fostering traditional music, starting with that of her own family history and repertoire in the mountains of eastern Kentucky. Her influence as a traditional folksinger and dulcimer player, along with her contribution to the scholarship of Appalachian music traditions, led to prestigious performances at the Royal Albert Concert Hall in London and at Carnegie Hall in New York City. To celebrate fifty years of performing, Ritchie recorded the album *Mountain Born*, featuring the instrumental and vocal music of her sons. The same title was used for a biographical PBS documentary in 1995. Ritchie's songs were recorded by several well-known country musicians, including Johnny Cash, Dolly Parton, Emmylou Harris, Lester Flatt, Earl Scruggs, Linda Ronstadt, and Kathy Mattea. Ritchie was recognized by President Ronald Reagan in 1986 for her contributions to folk music, and she received the Folk Alliance Lifetime Achievement Award in 1998. In 2002 Ritchie was given a National Heritage Fellowship, which is awarded by the National Endowment for the Arts. In 2007 she was invited to submit recordings to the Library of Congress Folk Music Archives.

Susan W. Mills

Further Reading

Briscoe, James, ed. *Contemporary Anthology of Music by Women*. Bloomington: Indiana University Press, 1997. Musical scores, recordings, and essays on women composers and songwriters. This source offers a brief introductory essay about Ritchie.

Metcalfe, Jean. "A Dulcimer Heritage: Jean Ritchie." *Dulcimer Players News* 22, no. 1 (February-April, 1996): 24-29. The article contains an interview with Ritchie about the roots of the dulcimer and how the instrument is produced.

Ritchie, Jean. *Folk Songs of the Southern Appalachians*. 2d ed. Lexington: University Press of Kentucky, 1997. With a foreword to the original edition by Lomax, this volume contains information about song origins and variants from the British Isles.

_____. *Singing Family of the Cumberlands*. Lexington: University Press of Kentucky, 1955. Ritchie introduces her family's life through stories from childhood.

See also: Cash, Johnny; Flatt, Lester; Guthrie, Woody; Harris, Emmylou; Leadbelly; Lomax, Alan; Parton, Dolly; Scruggs, Earl; Seeger, Pete; Watson, Doc.

Tex Ritter

American country singer, guitarist, and songwriter

Ritter was instrumental in transforming hillbilly music to country and western. In addition, with his trademark white clothes and white horse, Ritter helped establish the stereotyped Western hero.

Born: January 12, 1905; Murvaul, Texas
Died: January 2, 1974; Nashville, Tennessee
Also known as: Maurice Woodward Ritter (full name)

Principal recordings

ALBUMS: *Songs from the Western Screen*, 1957; *Psalms*, 1958; *Blood on the Saddle*, 1960; *Hillbilly Heaven*, 1961; *The Lincoln Hymns*, 1961; *Stan Kenton and Tex Ritter*, 1962; *Border Affair*, 1963;

The Friendly Voice of Tex Ritter, 1964; *Sweet Land of Liberty*, 1966; *Just Beyond the Moon*, 1967; *Bump Tiddle Dee Bum Bum!*, 1968; *Tennessee Blues*, 1968; *Tex Ritter's Wild West*, 1968; *Chuck Wagon Days*, 1969; *Love You Big as Texas*, 1969; *Green, Green Valley*, 1970; *Jamboree, Nashville Style*, 1970; *Tex*, 1971; *Fall Away*, 1975; *Comin' After Jinny*, 1976.

SINGLES: "Goodbye Ole Paint," 1933; "Rye Whiskey," 1933; "Get Along Little Dogie," 1935; "Sam Hall," 1935; "Jingle, Jangle, Jingle," 1942; "I'm Wastin' My Tears on You," 1944; "There's a New Moon over My Shoulder," 1944; "You Two Timed Me One Time Too Often," 1945; "Deck of Cards," 1948; "Pecos Bill," 1948; "Rye Whiskey," 1948; "Daddy's Last Letter (Private First Class John H. McCormick)," 1950; "High Noon: Do Not Forsake Me Oh My Darlin'," 1952.

The Life

Maurice Woodward "Tex" Ritter, the son of James Everett Ritter and Martha Elizabeth Matthews, grew up on the family ranch in Panola County, Texas. He attended grade school in Carthage, Texas, and he graduated with honors from South Park High School in Beaumont. In high school, Ritter played for the basketball, baseball, and football teams, and he was on the debate team, he starred in the junior-class play, and he was elected president of the senior class. After graduation he majored in prelaw, taking courses in government, political science, and economics at the University of Texas in Austin, where he also sang in the Glee Club and the Oratorio Society. His interests, however, changed from law (although he needed just one more course to finish his law degree) to entertainment, and in 1928 he sang cowboy songs on the KPRC radio station in Houston. After attending several performances, he joined the male chorus of the Schuberts' traveling entertainment company, and he left with the troupe when it went back to New York City. When the show closed, he returned to Texas, and he got a job as the choir director for the Third Presbyterian Church in Houston, where he also had a radio program. He then went back to New York, where he appeared in the Broadway show *The New Moon* (1928). Not having lost sight of his legal ambitions, he went to Chicago, where he enrolled in Northwestern University's School of Law, although he did not finish his law degree. He returned to New York, where he got parts in stage productions and made some recordings and appearances on radio. In 1936 he moved to Los Angeles to star in Western films for Grand National Pictures. Five years later, on June 14, 1941, he married Dorothy Fay, with whom he had appeared in so-called B Westerns. The couple had two sons, John, who went on to be a television and film star, and Thomas, who had cerebral palsy but went on to become a successful producer of television shows and of documentaries. After Ritter discovered that Thomas was affected by cerebral palsy, he helped found the United Cerebral Palsy Association, and he campaigned on its behalf. Since Ritter was too old to be drafted for World War II, he served his country by entertaining at military bases throughout the war.

Ritter moved to Nashville, Tennessee, the home of country music, in 1965, where he worked with the Grand Ole Opry. The rest of his family stayed in California until John finished high school, at which time they joined him in Nashville. A staunch conservative, he was persuaded by friends to enter politics. He ran against William Brock in the primary for the Republican nomination for the U.S. Senate in 1970. Despite his name recognition, Ritter was soundly defeated.

Ritter had his last recording session for Capitol Records in 1973, and in 1974, while he was in Nashville trying to arrange bail for one of his band members, he died of a heart attack.

The Music

The Singing Cowboy. Ritter's musical career began with his appearances singing cowboy songs on radio station KPRC in Houston, but when he moved to New York City in 1928, his career developed quickly. After singing in the men's chorus in the Broadway show *The New Moon*, he was cast as the cowboy in another Broadway show, *Green Grow the Lilacs* (1931), the forerunner of the smash hit *Oklahoma!* (1943), and in it he sang four songs and he served as the understudy for the lead, Franchot Tone. His cowboy persona was enhanced when he played Sagebrush Charlie in *The Round Up* (1932) and in *Mother Lode* (1934). In addition to his dramatic roles, he played cowboys on radio shows. He

was the star, singing cowboy songs and telling tales of the Old West, of WOR's *The Lone Star Rangers*, and he wrote and starred in WINS's *Cowboy Tom's Roundup*, a show that was carried on three East Coast radio stations from 1933 to 1936. Other radio appearances were on WHN's *Barndance* and on NBC radio, both of which involved singing. In *Bobby Benson's Adventures* and *Death Valley Days* he was cast in dramatic roles on the radio.

Recording Career. In 1933 his career took another turn: He signed with the America Record Company (Columbia Records), and he made his first recordings: "Goodbye Ole Paint" and "Rye Whiskey." Two years later he switched studios, joining Decca Records, where he made his first original recordings, among them "Get Along Little Dogie." (He recorded twenty-nine songs for Decca Records, the last one in 1939.)

Film Appearances. In 1936 Ritter moved to Los Angeles, where he signed a contract with Grand National Pictures, and he made twelve films with the company. Among the B Western films he starred in were *Headin' for the Rio Grande* (1937) and *Trouble in Texas* (1937), a film in which his costar was Rita Cansino, who later changed her name to Rita Hayworth. When Grand National Pictures had financial problems, Ritter moved to Monogram Pictures, where he made an additional twenty singing-cowboy films, many costarring Fay, whom he later married. In 1941 he switched from Monogram Pictures to Columbia Pictures, and then he moved to Universal Studios and PRC Studios. His character in Western films was dressed in white and riding a white horse, the white symbolizing his innocence and goodness. White Flash was Ritter's horse. By 1945, with the film *Flaming Bullets*, his film career was effectively over, although he made a few Westerns during the 1950's. After that he made some cameo appearances, and he narrated some documentaries, notably the nostalgic *The Cowboy* (1954).

Tex Ritter. (AP/Wide World Photos)

Country Hits. Capitol Records lured Ritter away from Decca Records, and he recorded his first session on June 11, 1942. With its first Western singer, Capitol had a string of hits during the 1940's. "Jingle, Jangle, Jingle" was one of Ritter's most popular songs. "I'm Wastin' My Tears on You" was number one on the country charts and number eleven on the pop charts. On the *Billboard* Most Played Jukebox Folk Records Poll in 1945, his records ranked one, two, and three; in 1945 and 1946, he had seven consecutive Top 5 hits, including "Blood on the Saddle" and "You Two Timed Me One Time Too Often," which held the number-one spot. When he redid "Rye Whiskey" in 1948, it made the Top 10. Many of his songs were associated with Texas, which remained his lifelong focus, and other songs were religious and patriotic.

To add to his laurels, he recorded the song that won the award for Best Song at the first televised Academy Awards in 1952. At the ceremony he sang "High Noon: Do Not Forsake Me Oh My Darlin'" from the award-winning Western *High Noon* (1952), which featured a sheriff's conflict between love and duty. After touring Europe in 1952, he appeared on *Town Hall Party* on radio and on television in Los Angeles.

Music Publishing and Production. In 1955, with Johnny Bond, Ritter established Vidor Publications, a company specializing in publishing music. Two years later, he produced his

first album, *Songs from the Western Screen*, and he starred in *Ranch Party*, a television series featuring Western music, which ran until 1959. In 1961 he recorded "Hillbilly Heaven," which he had revised and updated, and it reached the Top 5 on the country charts and the Top 20 on the pop charts. One of the founding members of the Country Music Association in Nashville and its president in 1963, Ritter was the fifth person and the first singing cowboy to be inducted into the Country Music Hall of Fame in 1964. He moved to Nashville, which had become the center for Western and country music, and he worked for WSM radio and the Grand Ole Opry, of which he became a lifetime member.

Musical Legacy

Ritter defined cowboy music for a generation enchanted with the Old West as depicted in film and dime novels. His ballads displayed the gentler side of the cowboy icon, expressing an ideal image of honesty, honor, endurance, and love of the American frontier. After Ritter's death, a number of his albums were rereleased, and his "Blood on the Saddle" emanated from an animated grizzly bear at Disney World and Disneyland. Many of his old films are available on video. His life and career are memorialized at the Country Music Association Hall of Fame, at the Tex Ritter Museum in Carthage, Texas, near his hometown, and at the Grand Ole Opry. He has also received a star on the Hollywood Walk of Fame, and he was inducted into the Western Performance Hall of Fame at the National Cowboy and Western Heritage Museum in Oklahoma City, Oklahoma.

Thomas L. Erskine

Further Reading

Bond, Johnny. *The Tex Ritter Story*. New York: Chappell, 1976. This early biography written by a friend contains many anecdotes about Ritter from his associates and his family members. Includes family photographs, a filmography of Ritter's films (and his wife's), a list with credits of his Broadway plays, a discography (including the names of the songs in his record albums), a chronology, and the lyrics from his most popular recordings.

Cooper, Texas Jim. *Tex Ritter, the Inside Story*. Carrollton, Tex.: Longhorn Productions, 1979. By a fan, this biography is highly complimentary to Ritter.

O'Neal, Bill. *Tex Ritter: America's Most Beloved Cowboy*. Austin, Tex.: Eakin Press, 1998. Well-researched and thorough biography of Ritter. It contains many photographs, a filmography, a discography, and a comprehensive bibliography (including magazine and newspaper articles).

See also: Acuff, Roy; Arnold, Eddy; Axton, Hoyt; Blackwell, Otis; Brooks, Garth; Haggard, Merle; Nelson, Willie; Tiomkin, Dimitri; Travis, Merle; Watson, Doc; Williams, Hank; Wynette, Tammy.

Max Roach

American jazz drummer and composer

Roach was one of the leaders of the bebop and bop movement of the 1940's. He was an innovator in the field of jazz, exploring new ideas in drumming and in improvisation.

Born: January 10, 1924; New Land, North Carolina
Died: August 16, 2007; New York, New York
Also known as: Maxwell Lemuel Roach (full name)
Member of: The Max Roach Quartet; the Max Roach Four; M'Boom; the Clifford Brown-Max Roach Quintet

Principal recordings

ALBUMS (solo): *Daahound*, 1954 (with Clifford Brown); *Max Roach and Clifford Brown, Vol. 1*, 1954; *Max Roach and Clifford Brown, Vol. 2*, 1954; *Standard Time*, 1954; *Clifford Brown and Max Roach at Basin Street*, 1956; *Jazz in 3/4 Time*, 1956; *Drummin' the Blues*, 1957; *Percussion Discussion*, 1957; *Deeds, Not Words*, 1958; *The Hardbop Academy*, 1958; *Max*, 1958; *Max Roach with the Boston Percussion Ensemble*, 1958; *Award Winning Drummer*, 1959; *The Many Sides of Max*, 1959; *Max Roach*, 1959; *Drum Conversation*, 1960; *Jazz in Paris: Parisian Sketches*, 1960; *Long as You're Living*, 1960; *Moon-Faced and Starry-Eyed*,

1960; *We Insist! Max Roach's Freedom Now Suite*, 1960 (with others); *Percussion Bitter Sweet*, 1961; *It's Time*, 1962; *The Max Roach Trio, Featuring the Legendary Hasaan*, 1964 (with Hasaan Ibn Ali); *Drums Unlimited*, 1965; *Lift Every Voice and Sing*, 1971 (with the J. C. White Singers); *Force: Sweet Mao—Suid Africa '76*, 1976; *The Loadstar*, 1977; *Streams of Consciousness*, 1977 (with Abdullah Ibrahim); *Birth and Rebirth*, 1978 (with Anthony Braxton); *Pictures in a Frame*, 1979; *Again*, 1980; *Swish*, 1982 (with Connie Crothers); *It's Christmas Again*, 1984; *Survivors*, 1984; *Easy Winners*, 1985 (with the Double Quartet); *Bright Moments*, 1986; *Max and Dizzy: Paris 1989*, 1989 (with Dizzy Gillespie); *To the Max!*, 1990; *Max Roach with the New Orchestra of Boston and the So What Brass Quintet*, 1993; *Explorations . . . To the Mth Degree*, 1995 (with Mal Waldron); *Festival Journey*, 1996 (with the Orchestra of Boston).

ALBUMS (with the Max Roach Four): *Max Roach Plus Four*, 1956; *Max Roach Four Plays Charlie Parker*, 1957; *Max Roach Plus Four on the Chicago Scene*, 1958; *Quiet as It's Kept*, 1960.

ALBUMS (with the Max Roach Quartet): *The Max Roach Quartet, Featuring Hank Mobley*, 1953; *Speak, Brother, Speak!*, 1962; *Chattahoochee Red*, 1981; *In the Light*, 1982; *Scott Free*, 1984.

ALBUMS (with M'Boom): *M'Boom*, 1979; *M'Boom Re: Percussion*, 1980.

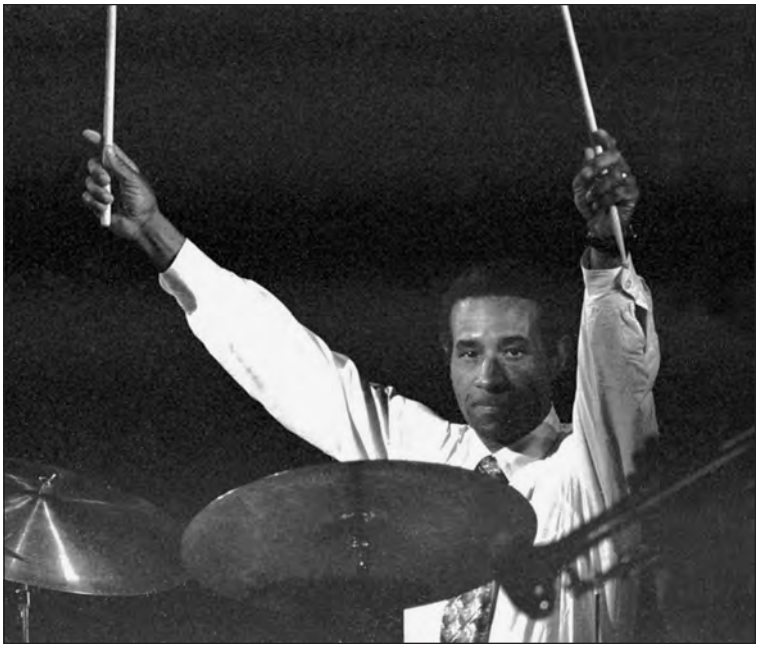
The Life

Maxwell Lemuel Roach was born in 1924 in New Land, North Carolina, and he moved with his family to Brooklyn at age four. His early musical influences came from his family and from the church: His mother was a gospel singer, and his aunt taught him the fundamentals of piano. After receiving his first drum set at age twelve, Roach began avidly listening to jazz, and he was especially influenced by drummers Sid Catlett and Jo Jones. Upon leaving high school in 1942, Roach worked briefly with Duke Ellington's orchestra, and he appeared with Charlie Parker at Monroe's Uptown House in Harlem, where he took part in jam sessions that helped lay the groundwork for bebop. By the mid-1940's, he was appearing regularly on Fifty-second Street with Parker, Dizzy Gillespie, and others, and he made his first recording with Coleman Hawkins in December, 1943. In the late 1940's, Roach was one of the most sought-after drummers in modern jazz, and he appeared most often with Parker's quintet. He also participated in such landmark recordings as Miles Davis's *Birth of the Cool* sessions in 1949 and 1950 and the quintet's *Jazz at Massey Hall* in 1953.

In 1954 Roach formed his own quintet, which he led with the outstanding young trumpet player, Clifford Brown. During the next two years, the Clifford Brown-Max Roach Quintet was one of the hottest in jazz, pioneering elements of the new hard-bop style while imbuing their tunes with hard-driving swing and virtuosic improvisation. Tragically, the quintet ended with the deaths of Brown and pianist Richie Powell (as well as Powell's wife) in an automobile accident in June, 1956. The blow was devastating to Roach both personally and professionally: He had lost two close friends and colleagues at the height of their group's critical and commercial success. Later in the 1950's, Roach re-formed his quintet with the additions of Booker Little, trumpet, and Ray Draper, tuba.

While established as one of jazz's leading drummers, Roach continued to transcend musical boundaries for the remainder of his life. He worked closely with singer Abbey Lincoln (his wife from 1962 to 1968), combining solo voices and chorus with jazz ensemble and composing and performing many works addressing African American civil rights. In 1970 he organized M'Boom, an ensemble of eight percussionists who played more than a hundred instruments. Later in the 1970's, Roach organized another quartet, and he continued to perform with two of its members, saxophonist Odean Pope and trumpeter Cecil Bridgewater, for more than two decades. Beginning in the 1970's, Roach played and composed for various ensembles and contexts, including theater, dance, film, and television, and he also appeared with hip-hop artists, kodo drummers of Japan, and avant-garde jazz artists such as Cecil Taylor and Anthony Braxton. He also formed the Max Roach Double Quartet, a combination of his quartet with the Uptown String Quartet (whose violist was his daughter Maxine), and he appeared in spoken-word concerts with writers Toni Morrison and Amiri Baraka. In 1972 Roach was hired as professor at the University of Massachusetts at Amherst, a position that allowed him the flexibility to travel to Africa and explore

more fully African drumming and culture. Roach died after a long illness at the age of eighty-three.



Max Roach. (AP/Wide World Photos)

The Music

In the 1940's and 1950's, Roach pioneered a new style of jazz drumming. His imaginative style, based on subtlety and polyrhythm, paid as much attention to a song's melody as to its beat, and it elevated the drums to a front-line instrument in jazz. His new concept of musical time played the pulse on the cymbal rather than on the bass drum, resulting in a more flexible, flowing rhythmic conception, that would then be disturbed by dramatic accents (known as "bombs"). Other characteristics of Roach's style included sensitive, strong, and swinging playing; careful interaction of pitch and timbre; subtleties of sound and silence; and rhythmic and metrical variety. While a fabulous leader, Roach was also one of the most sought-after band members of the 1950's, known for his clear articulation and accuracy at any tempo, as well as for his sensitivity and subtlety in matching each tune, ensemble, and soloist.

Charlie Parker: Bird on 52nd Street. These 1948 recordings document Parker and his quintet at the height of their musical imagination. In addition to Parker on alto saxophone and Roach on drums, the quintet includes Miles Davis, trumpet; Duke Jordan, piano; and Tommy Potter, bass. Despite the poor sound quality (the recordings were made on a home tape recorder), the tracks are dazzling in their virtuosity and inventiveness. The quintet performs a lineup of bop standards at lightning-fast speeds, including "Fifty-second Street Theme," "Hot House," "A Night in Tunisia," and "Chasin' the Bird." The takes are primarily short ones, with improvisations by Parker and Davis. However, Roach's clear, articulate phrasing, his melodic and rhythmic inventiveness, and his accuracy at any speed are evident throughout. While a challenge to listen to because of the poor sound quality, the disc is well worth the effort.

The Quintet: Jazz at Massey Hall. *Jazz at Massey Hall* is a live recording that took place in Toronto, featuring the all-star lineup of Dizzy Gillespie, trumpet; Parker, alto saxophone; Bud Powell, piano; Charles Mingus, bass; and Roach, drums. The album features primarily up-tempo bop standards performed with intensity and imagination, with most of the tracks lasting seven to nine minutes: "Perdido," "Salt Peanuts," "Wee," "Hot House," and "A Night in Tunisia," as well as the ballad "All the Things You Are." While it is impossible to single out individual tracks for acclaim, one particular highlight of the album is "Salt Peanuts," which opens with Roach's intense drumming before the entire group joins in the theme. Roach's four-chorus solo is a masterpiece of bop drumming, as he explores the theme in various timbres and textures while exhibiting the masterful independence of his four limbs.

Clifford Brown and Max Roach at Basin Street. This final recording of the Clifford Brown-Max Roach Quintet exhibits the fabulous heights the group had attained before the tragic deaths of Brown and pianist Richie Powell. Recorded January and February, 1956, in New York City, the quintet features Brown, trumpet, and Roach, drums; with Sonny Rollins, tenor saxophone; Powell, piano; and George Morrow, bass. Roach is spectacular throughout as a leader and supporter, as he

works flawlessly with the rhythm section and the front line. Roach's drumming and Powell's arranging are remarkable on "I'll Remember April," which begins with mid-tempo rhythmic and melodic explorations of the theme before launching into a rapid series of solos (Brown, Rollins, Powell, Roach). Roach's solo exhibits his mastery of timbre and texture in a masterful feat of polyrhythm. Noteworthy is Powell's "Gertrude's Bounce," with a popular hard-bop feel that serves as the backdrop for joyous and inventive solos by Brown, Rollins, Powell, and Roach.

Deeds, Not Words. The opening track of *Deeds, Not Words*, "You Stepped Out of a Dream," could not be further from the ebullient optimism of "Gertrude's Bounce" two years earlier. Having established himself as one of the most important drummers and bandleaders in jazz, Roach continually sought new realms of musical expression. The sparse and open sound of "You Stepped Out of a Dream" reflects Roach's new conception: The group includes no pianist, and it features Roach on drums, Booker Little on trumpet, George Coleman on tenor saxophone, Ray Draper on tuba, and Art Davis on bass. Harmonies are implied throughout this album, which presents a linear conception of jazz melody that allows both the soloists and Roach to shine. The album also features tunes by a number of young jazz composers, including Little ("Larry-Larue"), Draper ("Filidé"), and Chicago bassist Bill Lee ("Jodie's Cha-Cha" and "Deeds, Not Words"), as well as Roach's own "Conversation."

We Insist! Max Roach's Freedom Now Suite. In this collaboration with singer Lincoln (to whom Roach was married for a few years) and lyricist Oscar Brown, Jr., Roach created a large-scale composition in response to the active liberation movements in the United States and Africa. While the recorded version represents only a portion of Roach's original conception, it is powerful in its portrayal of slavery, freedom, and continuing oppression. In "Driver Man," Lincoln is accompanied by only Roach on tambourine in the opening vocal statement, before the rest of the ensemble enters, backing Hawkins's plaintive and intense solo. This representation of slavery is followed by the hopeful, but doubting, "Freedom Day," celebrating the Emancipation Proclamation. The tentative hope of "Freedom Day" contrasts with "Triptych: Prayer, Protest, Peace," and its realization of the ongoing denial of equal opportunity for African Americans. Lincoln's textless vocalizations are accompanied by only Roach on drums throughout. The suite shifts to Africa for the two final numbers, "All Africa" and "Tears for Johannesburg."

Drums Unlimited. This album features one standard, W. C. Handy's "St. Louis Blues," together with four compositions by Roach and one by bassist Jymie Merritt. The album returns somewhat to a more aggressive, and sometimes joyful, nature, and it features Roach on drums joined by James Spaulding on alto saxophone, Freddie Hubbard on trumpet, Ronnie Mathews on piano, and Merritt on bass. The opening tune, "The Drum Also Waltzes," features Roach solo, exhibiting his proclivity for exploring rhythmic innovations, and particularly waltz time, as evidenced by his earlier album, *Jazz in 3/4 Time*. The percussive and innovative nature of the album is notable in two other tracks on which Roach plays unaccompanied (both his own compositions): "Drums Unlimited" and "For Big Sid."

Musical Legacy

For more than sixty years, Roach was one of the leading drummers in jazz, demanding respect for his clear, articulate, and imaginative style. Throughout his life, Roach explored new sounds both within and beyond the world of jazz, ranging from his playing with Parker in the 1940's to his appearances later in his life with performers as varied as hip-hop artists and a classical string quartet. He also contributed many important compositions, many of them addressing racial and political issues, such as his *We Insist! Max Roach's Freedom Suite Now*. Roach was recognized for his accomplishments, being named top drummer in the *Down Beat* Readers Poll, the *Down Beat* Critics Poll, and the Metronome Readers Poll. In 1980 he was inducted into the *Down Beat* Critics Hall of Fame. Roach twice received the French Grand Prix du Disque, the top award for recordings, and he was the recipient of eight honorary degrees. He held an important role as a jazz educator at the School of Jazz at Lenox, Massachusetts, and the University of Massachusetts at Amherst. His immense discography continues to inspire young players throughout the world of jazz.

Mark A. Peters

Further Reading

Fox, Charles. "Sit Down and Listen: The Story of Max Roach." In *Repercussions: A Celebration of African-American Music*, edited by Geoffrey Haydon and Dennis Marks. London: Century, 1985. An accessible overview of Roach's life and music from his early years through the 1970's.

Horricks, Raymond. "Max Roach and Art Blakey: The Role of the Drummer-Leader." In *These Jazzmen of Our Time*. London: Victor Gollancz, 1959. Overview of Roach's early career, with detailed musical analysis of his style (particularly in relation to Blakey's).

Korall, Burt. *Drummin' Men: The Heartbeat of Jazz—The Bebop Years*. Oxford, England: Oxford University Press, 2002. Detailed story of Roach's life and music punctuated by quotes about Roach from numerous interviews conducted by the author and enlivened by the author's own experience as a jazz drummer.

Roach, Max. "Beyond Categories." In *Keeping Time: Readings in Jazz History*, edited by Robert Walser. Oxford, England: Oxford University Press, 1999. A short but intense statement by Roach on jazz, civil rights, and American racism.

Weinstein, Norman C. "Max Roach: Drumming the Tales of African and African-American Liberation." In *A Night in Tunisia: Imaginings of Africa in Jazz*. Metuchen, N.J.: Scarecrow Press, 1992. Exploration of Roach's lifelong quest for African American and African liberation in his music, with particular attention to his *We Insist! Max Roach's Freedom Now Suite*.

See also: Belafonte, Harry; Brown, Clifford; Carter, Benny; Davis, Miles; Dolphy, Eric; Ellington, Duke; Gillespie, Dizzy; Handy, W. C.; Hawkins, Coleman; Mingus, Charles; Monk, Thelonious; Parker, Charlie; Powell, Bud; Rollins, Sonny; Taylor, Cecil.

Robbie Robertson

Canadian rock singer, guitarist, and songwriter

The leader, guitarist, and primary songwriter for the Band, Robertson forged an authentically North American musical response—that fused folk, pop, country, and rock and roll—to the British invasion-inspired pop music that dominated the musical scene in the late 1960's.

Born: July 5, 1943; Toronto, Ontario, Canada
Also known as: Jaime Robert Robertson (full name)
Member of: The Band

Principal recordings

ALBUMS (solo): *So Many Roads*, 1965 (guitar; with John Hammond, Jr.); *I Can Tell*, 1967 (guitar; with Hammond); *Robbie Robertson*, 1987; *Storyville*, 1991; *Music for the Native Americans*, 1994; *Contact from the Underworld of RedBoy*, 1998.

ALBUMS (with the Band): *Music from Big Pink*, 1968; *The Band*, 1969; *Stage Fright*, 1970; *Cahoots*, 1971; *Moondog Matinee*, 1973; *The Basement Tapes*, 1975; *Northern Lights—Southern Cross*, 1975; *Islands*, 1977; *The Last Waltz*, 1978 (with others).

The Life

Jaime Robert Robertson was born in Toronto to a mother of Mohawk descent and a Jewish father who died when Robertson was in his infancy. He was raised on the Six Nations Reservation, ran away with a carnival in his teens (providing experiences he later drew upon for the film *Carny*), and by sixteen was a professional musician and songwriter.

Fame came with his association with Bob Dylan, and by 1969 the Band had become the first rock group featured on the cover of *Time*. He costarred with Jodie Foster and Gary Busey in the film *Carny* in 1980, and became one of the first rock musicians to become a major sound-track composer, producing music for films by Martin Scorsese and others. Among awards, he earned Grammy nominations

for Best Rock Vocal for both of his first two solo albums, was inducted into the Rock and Roll Hall of Fame with the Band, and received the Lifetime Achievement Award from the National Academy of Songwriters.

Working widely as a record producer and executive, Robertson also became guiding force behind the Native American Music Association, and his lyrics were used as captions for Myron Zabol's *People of the Dancing Sky*, a collection of photographs and profiles of Iroquois people and artifacts.

The Music

Robertson began writing songs for rockabilly legend Ronnie Hawkins when he was fifteen years old and playing guitar for his band, the Hawks, when he was sixteen. Robertson was a phenomenally proficient guitarist, and within a few years the Hawks had been transformed into the Band: Robertson, Levon Helm, Rick Danko, Richard Manuel, and Garth Hudson. After leaving Hawkins, they became Dylan's backing group when he shifted from folk to electric rock at the peak of his fame. Robertson was immediately recognized as a brilliant songwriter in his own right when the Band emerged from Dylan's shadow. Dissolving the Band after eight albums, Robertson released four solo albums (two of rock music, two rooted in Native American music) and several film sound tracks, as well as producing albums for other artists.

Music from Big Pink. The Band's first album, *Music from Big Pink*, sounded unlike anything else in the popular music of the time. A decade of touring had given them a seemingly telepathic ability to interweave their voices and instruments into subtle patterns that demanded repeated listening to appreciate how the parts formed into a whole. Eschewing slick production and accessible themes, they offered a set of songs with a rough-edged and rural feel, melodically and rhythmically halting and uncertain, with deceptively simple but ultimately opaque lyrics, often steeped in Old Testament imagery. Songs such as "The Weight" sounded like old standards from the moment they were released, saturated in a rich mixture of American musical styles, especially in those identified with the Deep South, including blues, country, soul, rockabilly, and gospel.

The Band. While the first album had included songs by Dylan, Danko and Manuel, Robertson wrote or cowrote every song on the second album, *The Band*, as well as serving as engineer and primary producer. He seldom sang, preferring to assign the vocal parts to Helm, Danko, and Manuel, who blended and alternated their distinctive voices like a gospel choir. Every member of the group was a talented multi-instrumentalist, enabling them to switch their instrumentation to suit the material rather than play every song with the same fixed lineup, as had almost every rock band preceding them. Even though everyone except Helm was Canadian, the album was even more deeply rooted in traditional American music than *Music from Big Pink*, and Robertson claimed at one point that he could have called the concept album *America*. His portrait of a bygone era was also an implicit commentary on the contemporary American scene, and even a song set in a seemingly distant past, such as "The Night They Drove Old Dixie Down," which presented Civil War vignettes from the point of view of a Confederate soldier, could also be covered by Joan Baez for its relevance to the Civil Rights movement.

The Last Waltz. In this album Robertson combined his musical and cinematic interests for the Band's farewell concert after sixteen years together on Thanksgiving Day, 1976, which featured guest appearances by Hawkins, Dylan, and several other stars, including Muddy Waters, Van Morrison, Eric Clapton, Joni Mitchell, and Neil Young. The documentary film of the event, directed by Scorsese, was ranked by *Rolling Stone* in 2007 as the Top Music DVD of All Time.

Robbie Robertson. His first solo album revealed Robertson to be a surprisingly effective vocalist, with much greater range than his rare vocals with the Band might have suggested, and a still-inspired songwriter and guitarist. While the sounds often recalled the Band, and Danko and Hudson made guest appearances (Manuel had committed suicide, and Helm, who blamed Robertson for breaking up the Band, stayed away), Robertson added new tones and complexity to the familiar musical palette with numerous other guest musicians who had long admired his work, including Peter Gabriel, U2, the BoDeans, Ivan Neville, and jazz legend Gil Evans.

Musical Legacy

At the dawn of the era of psychedelic music, heavy metal, and stadium rock, Robertson was determined that the louder and flashier everyone else got, the quieter and more thoughtful he would get, a direction quickly followed by most of his musical peers. A short list of the artists he influenced as leader of the Band would include the Beatles, the Rolling Stones, Morrison, Clapton, and Bruce Springsteen. Both of the Band's first two albums—*Music from the Big Pink* and *The Band*—were still ranked in the Top 50 of the 2003 list of *Rolling Stone's* 500 Greatest Albums of All Time, nearly thirty-five years after their release, a testimony to their timeless value, and "The Weight" was also in the Top 50 of the same magazine's Greatest Songs of All Time.

William Nelles

Further Reading

Fetherling, Douglas. *Some Day Soon: Essays on Canadian Songwriters*. Kingston, Ont.: Quarry Press, 1991. Provides an overview of Robertson's work with the Band, but devotes only a paragraph to his solo work.

Helm, Levon, with Stephen Davis. *This Wheel's on Fire: Levon Helm and the Story of the Band*. Rev. ed. Chicago: A Capella, 2000. Though colored by Helm's bitterness over the breakup of the Band, for which he never forgave Robertson, there is a wealth of colorful anecdotes from their sixteen years of playing together.

Hoskyns, Barney. *Across the Great Divide: The Band and America*. Rev. ed. Milwaukee, Wis.: Hal Leonard, 2006. Complete study of the Band, balanced and thoroughly researched.

Kubernik, Harvey. *Hollywood Shack Job: Rock Music in Film and on Your Screen*. Albuquerque: University of New Mexico Press, 2006. Includes a chapter on Robertson in a 2002 interview.

See also: Baez, Joan; Clapton, Eric; Diamond, Neil; Dylan, Bob; Mitchell, Joni; Morrison, Van; Young, Neil.

Paul Robeson

American classical and musical-theater singer

With his powerful and elegant voice, Robeson revived interest in traditional African American music, especially the spiritual.

Born: April 9, 1898; Princeton, New Jersey
Died: January 23, 1976; Philadelphia, Pennsylvania
Also known as: Paul LeRoy Bustill Robeson (full name)

Principal works

MUSICAL THEATER ROLES: *Show Boat*, 1932 (libretto by Oscar Hammerstein II; based on the play by Edna Ferber; lyrics by Hammerstein; music by Jerome Kern); *John Henry*, 1940 (libretto and lyrics by Roark Bradford; music by Jacques Wolfe).

Principal recordings

ALBUMS: *A Lonesome Road: Paul Robeson Sings Spirituals and Songs*, 1927; *Big Fella*, 1928; *The Inimitable Paul Robeson*, 1931; *Carry Me Back to Green Pastures*, 1933; *Great Voices, Vol. I*, 1933; *Great Voices, Vol. II*, 1933; *Paul Robeson Sings "Ol' Man River,"* 1933; *The Voice of Mississippi*, 1933; *Ballad for Americans*, 1939; *For Free Men*, 1944; *The Political Years*, 1944; *The Power and the Glory*, 1945; *Peace Arch Concerts*, 1953; *Freedom Train*, 1957; *Paul Robeson Live at Carnegie Hall, May 9, 1958*, 1958; *The Historic Paul Robeson*, 1961; *The Odyssey of Paul Robeson*, 1961.

WRITINGS OF INTEREST: *Here I Stand*, 1958; *Paul Robeson Speaks: Writings, Speeches, and Interviews, 1918-1974*, 1978 (edited by Philip Sheldon Foner).

The Life

Paul LeRoy Bustill Robeson (ROHB-suhn) was born the eighth and youngest child of schoolteacher Maria Louisa Bustill and William Drew Robeson, a former slave who had escaped from North Carolina on the Underground Railroad, studied at Lincoln University, and became a minister. Robeson's mother died in 1904 from burns received in an acci-

dent involving a coal-fueled stove, and in 1910 his father became pastor at St. Thomas A.M.E. Zion Church in Somerville, New Jersey. Robeson graduated from Somerville High School in 1915, and he went on to study at Rutgers University. From 1915 to 1919, as the university's only African American student, he endured abuse; nevertheless, he was a member of the College Football All-America Teams in 1917 and 1918; a sports letterman in baseball, basketball, and track and field; a member of Phi Beta Kappa and the Cap and Skull Society; and class valedictorian. He entered Columbia University Law School in 1920, receiving his juris doctor degree in 1923, partially supporting himself by acting and singing. His legal career at the firm of Stotesbury and Miner did not last for long—he resigned in disgust over an issue of racial discrimination. In 1920 he began his acting career, performing the title role in Ridgely Torrence's play *Simon the Cyrenian* (1917). His professional singing debut took place in 1921, when Robeson was part of the chorus in the musical *Shuffle Along* (1921).

On August 7, 1921, he married Eslanda Cardozo Goode. The couple had a lasting though troubled marriage, which ended upon Eslanda's death in 1965. Their only child, a son named Paul Robeson, Jr., was born on November 2, 1927. In 1922 Robeson went to England to appear in the London stage production of *Voodoo* (1922).

During the 1920's Robeson starred in Eugene O'Neill's *All God's Chillun Got Wings* (1924) and *The Emperor Jones* (1920). However, it was his rendition of the part of Joe in *Show Boat* (1927) that established his fame. His most highly acclaimed acting roles were two major productions of *Othello* (1930 and 1942-1945).

Robeson enjoyed a lengthy cinematic career, making his debut in a silent film called *Body and Soul* (1928). He later starred in *Borderline* (1930), *The Emperor Jones* (1933), *Sanders of the River* (1935), *Song of Freedom* (1936), *King Solomon's Mines* (1937), *Jericho* (1937), *Big Fella* (1937), *Proud Valley* (1939), and *Tales of Manhattan* (1942).

Robeson's outspoken denunciation of racial discrimination in the United States coupled with his advocacy of Marxist ideology and the Soviet Union and his support for the radical labor movement brought him widespread criticism. A violent backlash culminated in the Peekskill Riots of August 28 and September 4, 1949, when clashes between pro- and anti-Robeson crowds forced the cancellation of his concert at Peekskill, New York. In 1950 the U.S. State Department revoked his passport. Undaunted, Robeson in 1958 wrote *Here I Stand*, to denounce his persecutors and justify his stance. That same year a Supreme Court decision reversed his passport ban.

The Civil Rights movement brought about a rehabilitation of Robeson's reputation. He was seen as an early martyr to the cause of racial equality. By this time his health had begun to fail, and he died, after being hospitalized for a stroke, on January 23, 1976.

The Music

Though Robeson had been noted for the power of his singing voice from his college days, it was on a sudden impulse to earn some money to pay for law school that he participated in the chorus of the musical *Shuffle Along* at Harlem's Cotton Club in 1921. Although his professional singing debut was in a small part, it brought him instant notice. When he was in London a year later, on the set of *Voodoo*, he met Lawrence "Larry" Brown, a black musician who became Robeson's leading performing partner. From 1925 to 1948, Brown provided the musical accompaniment for Robeson's international singing tours and traveling concerts.

Show Boat. As Joe in *Show Boat*, Robeson attained almost iconic status. Even though it was Jules Bledsoe who first sang the musical's major song, "Ol' Man River," in the New York stage production, it became indelibly identified with Robeson, who sang it in London. "Ol' Man River" was Robeson's signature song, and he changed the lyrics to more militantly defiant.

"Ballad for Americans." Robeson was further noted for the choral portions in his cinematic productions. His musical interpretation of the patriotic poem "Ballad for Americans" was one of the most popular songs in the United States in the years preceding America's entry into World War II.

Musical Legacy

Robeson's masterful baritone voice and imposing presence made him one of the first internationally renowned African American celebrities, and he was a trailblazer for later African American male

vocalists. In his collaboration with Brown, Robeson promoted the black spiritual in his performances and in his recordings, elevating a forgotten genre into a respected art form. His renditions of "The Battle of Jericho," "Swing Low, Sweet Chariot," "Go Down Moses," and "Every Time I Feel the Spirit" have become enduring classics.

Raymond Pierre Hylton

Further Reading

Duberman, Martin Bauml. *Paul Robeson*. New York: Alfred A. Knopf, 1988. Richly detailed and illustrated and meticulously researched, this scholarly biography of Robeson is genuinely sympathetic to its subject.

Freedomways. *Paul Robeson: The Great Forerunner*. New York: Dodd, Mead, 1978. An intriguing collection of essays, tributes, and selections from Robeson's speeches and articles, emphasizing his versatility and his role as a man ahead of his time.

Hine, Darlene Clark, William C. Hine, and Stanley Harrold. *The African-American Odyssey*. Upper Saddle River, N.J.: Prentice Hall, 2000. This is a general work that is useful in placing Robeson within the greater context of twentieth century African American history.

Larsen, Rebecca. *Paul Robeson: Hero Before His Time*. New York: Franklin Watts, 1989. This succinct and elegant biography equates Robeson to an epic hero. It describes the social and historical events of the time, condemning the effects of the Jim Crow system.

Robeson, Paul. *Here I Stand*. Boston: Beacon Press, 1971. Some assert that this book prefigured the Civil Rights movement of the 1960's. It consists of Robeson's strident reply to official attempts to muzzle him, and he equates these attempts to "massive resistance" efforts against racial equality.

Robeson, Paul, Jr. *The Undiscovered Paul Robeson: An Artist's Journey, 1898-1939*. New York: J. Wiley, 2001. Written by the artist's son, this book has an intimacy and intensity lacking in more conventional biographies. The younger Robeson focuses on the formational influences in his father's career.

Robeson, Susie. *The Whole World in His Hands: A Pictorial Biography of Paul Robeson*. Seacaucus, N.J.: Citadel Press, 1981. This biography by the singer's granddaughter is probably the best starting point for understanding Robeson as a man.

See also: Belafonte, Harry; Blake, Eubie; Hammerstein, Oscar, II; Hunter, Alberta; Kern, Jerome; Odetta; Seeger, Pete.

Smokey Robinson

American rhythm-and-blues/soul singer and songwriter

As a singer, Robinson helped define the Motown sound with his smooth vocal presentations and soulful songs. As a songwriter, he created a public-pleasing combination of rhythm and blues, soul, and pop that resulted in hit singles for himself and other artists.

Born: February 19, 1940; Detroit, Michigan
Also known as: William Robinson, Jr. (full name)
Member of: The Miracles; Smokey Robinson and the Miracles

Principal works

ALBUMS (solo): *Smokey*, 1973; *A Quiet Storm*, 1975; *Smokey's Family Robinson*, 1976; *Deep in My Soul*, 1977; *Big Time*, 1977; *Love Breeze*, 1978; *Smokin'*, 1978; *Where There's Smoke*, 1979; *Warm Thoughts*, 1980; *Being with You*, 1981; *Yes It's You Lady*, 1982; *Touch the Sky*, 1983; *Essar*, 1984; *Smoke Signals*, 1986; *One Heartbeat*, 1987; *Love, Smokey*, 1990; *Double Good Everything*, 1991; *Intimate*, 1999; *Food for the Spirit*, 2004; *Timeless Love*, 2006.

ALBUMS (with the Miracles): *Hi, We're the Miracles*, 1961; *Cookin' with the Miracles*, 1962; *I'll Try Something New*, 1962; *Shop Around*, 1962; *Christmas with the Miracles*, 1963; *Doin' Mickey's Monkey*, 1963; *The Fabulous Miracles*, 1963; *The Miracles Live on Stage*, 1963; *I Like It Like That*, 1964; *Renaissance*, 1973; *Do It Baby*, 1974; *City of Angels*, 1975; *Don't Cha Love It*, 1975; *The Power of Music*, 1976; *Love Crazy*, 1977; *The Miracles*, 1977.

ALBUMS (with Smokey Robinson and the Miracles): *Going to a Go-Go*, 1965; *Greatest Hits from the Beginning*, 1965; *Away We Go-Go*, 1966; *Make It Happen*, 1967; *Special Occasion*, 1968; *Time out for Smokey Robinson and the Miracles*, 1969; *Four in Blue*, 1969; *What Love Has . . . Joined Together*, 1970; *Season for Miracles*, 1970; *The Tears of a Clown*, 1970; *A Pocket Full of Miracles*, 1970; *From the Beginning*, 1971; *One Dozen Roses*, 1971; *Smokey and the Miracles*, 1971; *Flying High Together*, 1972.

WRITINGS OF INTEREST: *Smokey: Inside My Life*, 1989.

The Life

William Robinson, Jr., was born on February 19, 1940, and grew up in the North End section of Detroit, Michigan (the city that would later produce Motown Records). His affinity for cowboy films during his youth resulted in the nickname Smokey Joe, which was simplified to Smokey by the time he became a teenager. Music as well as movies interested the youngster, who was immediately attracted to the musical side of town (which featured a burgeoning soul, doo-wop, and rhythm-and-blues scene).

Smokey Robinson. (AP/Wide World Photos)

In 1955 Robinson started the vocal group Five Chimes, which shifted members and names by 1957 to Matadors. The lineup continued to change, eventually incorporating Robinson's future wife Claudette Rogers, and the group caught the ear of local songwriter Berry Gordy. The relationship started when Gordy cowrote a simple song called "Got a Job," and it helped the young group gain a more professional sound.

Eventually the group changed its name to the Miracles, and Robinson coaxed Gordy into starting his own label. It started as Tamla Records, and later it was rebranded Motown Records. Gordy signed the Miracles as Motown's first act, and he made Robinson vice president and songwriter for other artists. In 1959, with their professional careers launched, Robinson married Claudette, although the group's constant touring made a stable life hard to achieve.

During the 1960's, the couple tried to start a family, but the strain of touring resulted in seven miscarriages. Claudette remained a background singer with the group through 1972. Later, the couple had a son, Berry William Robinson, and a daughter, Tamla Claudette Robinson. However, the music business eventually pulled Robinson and Claudette apart, resulting in a 1986 divorce.

In 1989 Robinson published a tell-all autobiography, *Smokey: Inside My Life*, in which he admitted to having extramarital affairs and using cocaine, which catalyzed his divorce from Claudette. Even with his personal difficulties, Robinson maintained a prominent career. Later, in an attempt to rebuild his life, he reclaimed the Christian faith of his upbringing (traced later on 2004's *Food for the Spirit*) and explored projects outside of the music industry. He went into the food business, with Smokey Robinson's Soul in the Bowl gumbo and red beans and rice products sold in supermarkets across the country.

The Music

Early Works. With the Miracles as his main mouthpiece, Robinson's vocals were introduced to

the world in 1961's *Hi, We're the Miracles*. The album was primarily noted for the doo-wop and soul-flavored single "Shop Around," which became the group's and Motown's first million-selling hit. It topped the *Billboard* rhythm-and-blues charts and placed second as a pop single. *Cookin' with the Miracles* did not earn those ratings, but it did have some success with the singles "Ain't It Baby" and "Everybody's Gotta Pay Some Dues" as singles. The title cut from *I'll Try Something New* also made the charts.

The Fabulous Miracles. The grouped proved its initial chart run was not a fluke with this cohesive collection of doo-wop sing-alongs and romantic ballads. "You Really Got a Hold on Me" became a million-selling single, gaining additional prominence for the group and record label as a whole. In fact, the success of the project paved the way for 1963's *The Miracles Recorded Live on Stage*, chronicling the group's hits up until that point in a concert setting.

Doin' Mickey's Monkey. The Miracles modulated their sound on this album to highlight the dance crazes of the day, with the title track of *Doin' Mickey's Monkey* getting tremendous play on the radio and in clubs. The collection also included covers of the "The Twist," "Land of 1000 Dances," and "Twist and Shout." The group took a break from the studio the following year, but in 1965 it produced a double-album compilation, *Greatest Hits from the Beginning*.

Going to a Go-Go *and* Make It Happen. Under the new name Smokey Robinson and the Miracles, *Going to a Go-Go* peaked at number eight on the *Billboard* Top 200 albums chart and spawned four Top 20 singles: "Ooo Baby Baby," "The Tracks of My Tears," "Going to a Go-Go," and "My Girl Has Gone." These tracks featured increased vocal prominence from Robinson, who by that time was also a highly regarded songwriter. *Make It Happen* found Robinson similarly in the spotlight, in the easygoing concert favorite "More Love" and the vibrant "The Tears of a Clown" (which featured cowriting from Stevie Wonder).

Time out for Smokey Robinson and the Miracles. Though 1968's *Special Occasion* was responsible for the hits "If You Can Want," "Yester Love," and "Special Occasion," it was soon overshadowed by the success of 1969's *Time out for Smokey Robinson and the Miracles*. Aside from the stormy single "Baby, Baby Don't Cry," the collection was regarded for a group interpretation of "My Girl," penned by Robinson, although it was originally made famous by the Temptations. Though Smokey Robinson and the Miracles continued recording for the remainder of the decade, its last major single came in 1970 (with the rerelease of "The Tears of a Clown"), and Robinson soon set out on a solo career.

Smokey. Robinson recorded for the last time with the Miracles on 1972's *Flying High Together*, which scored only one Top 40 pop hit, "We've Gone Too Far to End It Now." Despite the title, he went solo the following year with *Smokey*, which earned a bit of publicity, but it failed to match the group's peak period. The project found Robinson exploring a warm soul sound, which was perhaps out of step with the burgeoning funk and dance movements that presaged disco by the end of the decade.

Where There's Smoke. Robinson flirted with the disco craze on 1979's *Where There's Smoke*, but the public gravitated to the track "Cruisin'," a sultry ballad. It became the singer's biggest single since "The Tears of a Clown" with the Miracles. The comeback of sorts led to *Warm Thoughts*, with the slow and seductive "Let Me Be the Clock," a formula reprised on 1981's *Being with You*, known for the breezy title cut that followed pop patterns.

One Heartbeat. Despite the surge at the start of the 1980's, Robinson's streak did not last long. His personal life spiraled out of control with drugs and a divorce. By 1987, however, he was back to form, producing *One Heartbeat*, with the tender title track and the potent pop single "Just to See Her" (which earned a Grammy Award for Best Rhythm and Blues Vocal Performance). This success put Robinson back on the concert circuit, which he continued through the 1990's.

Later Works. In 2004 the gospel-flavored *Food for the Spirit* highlighted Robinson's spiritual beliefs, and *Timeless Love* covered a series of classics originally performed by Frank Sinatra, Ella Fitzgerald, Sarah Vaughan, Billie Holiday, and others. No matter the stature of those legends, Robinson interpreted each track in his subtle but skillful personal style.

Robinson offered a diverse list of specialty albums in the 2000's. These included a holiday collec-

tion, a gospel record, and reinterpretations of standards, all marked with Robinson's distinctive vocal stamp.

Musical Legacy

Starting with his rise to recognition in the Miracles, Robinson helped shape the Motown sound from its beginning. Combining doo-wop elements with rhythm and blues, soul, and pop, the singer-songwriter was among the first to introduce the melded sound to the public, which swooned over his romantic lyrics and smooth crooning abilities.

Besides being part of the Miracles' remarkable string of hit singles, Robinson branched out as a Motown executive, and he composed memorable material for other artists. His writing contributions for the Temptations, Mary Wells, Marvin Gaye, and the Marvelettes, to name a few, solidified their success. In fact, artists spanning all genres showed their appreciation. Folk troubadour Bob Dylan called Robinson "America's greatest living poet." Former Beatle George Harrison wrote a musical tribute called "Pure Smokey." The new wave band ABC paid homage to Robinson with the song "When Smokey Sings."

Andy Argyrakis

Further Reading

Christian, Margena A. "Smokey Robinson, the 'Poet Laureate of Soul,' Celebrates Fifty Years of Music." *Jet* (April 2, 2007). A cover-story interview recalls the singer's storied career in commemoration of his fiftieth anniversary in the music business.

Gordy, Berry. *Berry Gordy: To Be Loved, the Music, the Magic, the Memories of Motown*. New York: Warner Books, 1994. Motown's founder tells his side of the story on several artists' rise to fame, including numerous accounts of working with Robinson as an artist and executive. Robinson championed this book, supporting its accuracy.

Posner, Gerald. *Motown: Music, Money, Sex, and Power*. New York: Random House, 2002. An exhaustive investigation of the legendary record label, including references to Robinson as a singer for the Miracles, songwriter for the group, and solo artist in later years.

Pruter, Robert, ed. *The Blackwell Guide to Soul Recordings*. Oxford, England: Blackwell, 1993. A breakdown of soul music's different eras and geographic locations, including several entries on Robinson, solo and with the Miracles.

Robinson, Smokey, with David Ritz. *Smokey: Inside My Life*. New York: McGraw-Hill, 1989. Robinson offers his life story, with his insights about Motown, his solo career, working with other artists, and life behind the scenes.

See also: Cooke, Sam; Dylan, Bob; Gaye, Marvin; Harrison, George; Jamerson, James; Kirk, Rahsaan Roland; Sinatra, Frank; Wonder, Stevie.

Jimmie Rodgers

American country singer, guitarist, and songwriter

Through his recordings and performances, Rodgers made Southern and rural music popular, laying the foundation for country music.

Born: September 8, 1897; Meridian, Mississippi
Died: May 26, 1933; New York, New York
Also known as: James Charles Rodgers (full name); Singing Brakeman

Principal recordings

SINGLES: "Away out on the Mountain," 1927; "Ben Dewberry's Final Run," 1927; "Blue Yodel No. 1," 1927; "Mother Was a Lady (If Brother Jack Were Here)," 1927; "Sleep, Baby, Sleep," 1927; "The Soldier's Sweetheart," 1927; "Blue Yodel No. 2," 1928; "Blue Yodel No. 3," 1928; "The Brakeman's Blues," 1928; "Daddy and Home," 1928; "Dear Old Sunny South by the Sea," 1928; "I'm Lonely and Blue," 1928; "In the Jailhouse Now," 1928; "Lullaby Yodel," 1928; "Memphis Yodel," 1928; "My Carolina Sunshine Girl," 1928; "My Little Lady," 1928; "My Little Old Home down in New Orleans,"1928; "My Old Pal," 1928; "Never No Mo' Blues," 1928; "The Sailor's Plea," 1928; "Treasures Untold," 1928; "Waiting for a Train," 1928; "You and My Old Guitar," 1928; "Anniversary Blue Yodel (Blue Yodel No. 7),"

1929; "Any Old Time," 1929; "Blue Yodel No. 5," 1929; "Blue Yodel No. 6," 1929; "Blue Yodel No. 11," 1929; "Desert Blues," 1929; "Everybody Does It in Hawaii," 1929; "Frankie and Johnnie," 1929; "High Powered Mama," 1929; "Hobo Bill's Last Ride," 1929; "I'm Sorry We Met," 1929; "I've Ranged, I've Roamed, and I've Traveled," 1929; "Jimmie's Texas Blues," 1929; "The Land of My Boyhood Dreams," 1929; "Mississippi River Blues,"1929; "My Rough and Rowdy Ways," 1929; "Nobody Knows But Me," 1929; "She Was Happy Till She Met You," 1929; "That's Why I'm Blue," 1929; "Train Whistle Blues," 1929; "Tuck Away My Lonesome Blues," 1929; "Whisper Your Mother's Name," 1929; "Why Did You Give Me Your Love?," 1929; "Yodeling Cowboy," 1929; "Blue Yodel No. 8 (Mule Skinner Blues)," 1930; "Blue Yodel No. 9," 1930; "For the Sake of Days Gone By," 1930; "I'm Lonesome Too," 1930; "In the Jailhouse Now, No. 2," 1930; "Jimmie's Mean Mama Blues," 1930; "Moonlight and Skies," 1930; "My Blue-Eyed Jane," 1930; "The Mystery of Number Five," 1930; "The One Rose (That's Left in My Heart)," 1930; "Pistol Packin' Papa," 1930; "Take Me Back Again," 1930; "Those Gambler's Blues," 1930; "Why Should I Be Lonely?," 1930; "The Carter Family and Jimmie Rodgers in Texas," 1931; "Gambling Polka Dot Blues," 1931; "Jimmie Rodgers Visits the Carter Family," 1931; "Jimmie the Kid," 1931; "Let Me Be Your Sidetrack," 1931; "Looking for a New Mama," 1931; "My Good Gal's Gone Blues," 1931; "Southern Cannon-Ball," 1931; "T.B. Blues," 1931; "Travelin' Blues," 1931; "What's It?," 1931; "When the Cactus Is in Bloom," 1931; "Why There's a Tear in My Eye," 1931; "The Wonderful City," 1931; "Blue Yodel No. 10," 1932; "Down the Old Road to Home," 1932; "Gambling Barroom Blues," 1932; "Hobo's Meditation," 1932; "Home Call," 1932; "In the Hills of Tennessee," 1932; "I've Only Loved Three Women," 1932; "Long Tall Mama Blues," 1932; "Miss the Mississippi and You," 1932; "Mississippi Moon," 1932; "Mother, the Queen of My Heart," 1932; "My Time Ain't Long," 1932; "Ninety-nine Years Blues," 1932; "No Hard Times," 1932; "Peach-Pickin' Time down in Georgia," 1932; "Prairie Lullaby," 1932; "Rock All Our Babies to Sleep," 1932; "Roll Along, Kentucky Moon," 1932; "Sweet Mama Hurry Home (or I'll Be Gone)," 1932; "Whippin' That Old T.B.," 1932; "Blue Yodel No. 12," 1933; "The Cowhand's Last Ride," 1933; "Dreaming with Tears in My Eyes," 1933; "I'm Free (From the Chain Gang Now)," 1933; "Jimmie Rodgers' Last Blue Yodel," 1933; "Mississippi Delta Blues," 1933; "Old Love Letters," 1933; "Old Pal of My Heart," 1933; "Somewhere down Below the Dixon Line," 1933; "Years Ago," 1933; "Yodeling My Way Back Home," 1933; "The Yodeling Ranger," 1933.

The Life

Jimmie Rodgers was born James Charles Rodgers in 1897 in Meridian, Mississippi. Rodgers admired his father Aaron, who was a railroad section foreman, and Rodgers used his father as the source of his songs, including "Daddy and Home." His mother died when he was only six years old, forcing Rodgers to live with various relatives and instilling in him a perennial wanderlust. Though never really the destitute orphan depicted in his songs or in his publicity stories, Rodgers never had another permanent home until he bought a mansion just before he died.

Meridian, the largest city in Mississippi, hosted entertainers of all kinds. Rodgers was starstruck, and he decided early on that he wanted to be a performer. The first hint of success came with his winning a small talent contest when he was twelve, singing the parlor-song hits "(Won't You Come Home) Bill Bailey" and "Steamboat Bill" (also known as "Casey Jones"). After some time on the medicine-show circuit with only modest success, he settled down at home, working with his father on the New Orleans and Northeastern Railroad as a brakeman. These wages allowed Rodgers to enjoy his favorite pastimes: girls, records, and music concerts. Rodgers married a local beauty, Stella Kelly, in 1917, but the marriage ended in a few months because of money problems.

Rodgers eloped with his second wife, Carrie Williamson, in 1920 against her family's wishes (financial security again being an issue). It was not a good time to marry: The post-World War I eco-

nomic slump made times hard, and Rodgers lost his railroad job. The birth of their daughters in 1921 and 1923 compounded their difficulties. In addition, in the fall of 1924, Rodgers was diagnosed with tuberculosis. Largely ignoring his ill health, Rodgers began to take his amateur music career more seriously, playing in dance bands, in medicine shows, in blackface minstrel shows, and in a Hawaiian carnival. He also went back to work on the railroad. However, in 1927, for reasons that are still unclear, Rodgers went to Asheville, North Carolina, where he played a number of part-time gigs before going on the road and stopping off to see a couple of musician friends in Bristol, Tennessee, where he made some recordings for Victor Records.

He had a brief success, but even though people were willing to spend seventy-five cents for one of his records (almost twice the price of a good steak at that time, one observer noted), the Great Depression took its toll. By 1932 record sales plummeted, and it was hard for Rodgers to find work; he had to resort to touring with small tent shows. His health was failing fast, too, causing him to cut back on those few personal appearances he could find. A large cash settlement in 1932 with his first wife over child support for a daughter (who may or may not have been his) added to his financial burdens. In 1933, against his doctor's advice, Rodgers traveled from Texas to New York for a week-long, thirteen-song recording session to provide money for his family after his death. Two days after finishing, Rodgers died.

Jimmie Rodgers. (Hulton Archive/Getty Images)

The Music

When Rodgers began his career just after World War I, country music had not yet been defined. Songs based on Southern rural-oriented dance tunes and folk ballads were just beginning to be noticed as a genre, although they were often dismissed as hillbilly music. At that time, commercial popular music, mostly confined to the Northern cities, consisted of live music hall and vaudeville shows outside the home and various family parlor musical instruments (with their sheet music) inside the home.

Soon, radio and records began to introduce new musical styles to different audiences, offering Southern musicians new opportunities to perform as professionals and allowing many to make a living playing the tunes they grew hearing. Southern radio stations found that broadcasting live local talent was an inexpensive way to fill airtime, attract listeners, and gain sponsors. Artists found radio to be a good way to increase attendance at their personal appearances (where they made most of their money). With the advent of the automobile, local talent could appear at a greater number of venues, and the latest city stars and songs could come out to the farms. In the South, square dance songs, rural white mountain folk ballads, and African American Delta blues mixed easily with the latest urban show tunes, rags, and Tin Pan Alley novelty hits from the North. By the 1920's hillbilly music was becoming commercialized, and many artists from

the South, including Rodgers, dreamed of national fame and fortune.

Recording Country Music. New York record company executives discovered that Northerners, too, were interested in hillbilly music, believing it to be reflective of simpler, pastoral times. Ralph Peer, a producer and talent scout for the Victor record label, was one of the first to realize there was a national audience for authentic (or songs that sounded authentic), old-time Southern songs, and he made some of the first country-music recordings in the early 1920's. In 1927 he visited the Appalachian town of Bristol (Tennessee or Virginia, the state line runs down the main street) on a field trip in search of local rural musicians and traditional songs he might be able to copyright. He recorded nineteen artists, who performed seventy-six songs over a ten-day period. Six songs were by the Carter Family, a group that helped to define country music. Two others were by a scrawny kid who looked younger than his twenty-nine years: Rodgers.

Yodeler. At that time, Rodgers was a bandleader without a band, because he and his musicians had split up over an argument about money. Calling themselves the Tenneva Ramblers, the others decided to audition without him. Peer was dubious about a Rodgers solo audition, but he was impressed by Rodgers's yodel. Rodgers's two numbers were a Spanish-American World War I ballad called "The Soldier's Sweetheart" and a country lullaby called "Sleep, Baby, Sleep."

In spite of apocryphal tales to the contrary, Peer did not immediately recognize Rodgers's genius nor did these songs become instant hits. Though they sold moderately well, considering Rodgers was unknown, they did not make Rodgers an immediate star. However, typical of his optimism or perhaps his denial of unpleasant news, Rodgers traveled to New York and persuaded Peer to record him again. One of the records made then, "Blue Yodel No. 1," became Rodgers's breakthrough hit and his trademark tune. Finally seeing Rodgers's great commercial potential, Peer became the singer's manager, working with him until his death in 1933. Within months Rodgers's name spread all over the country, and soon he was making radio appearances and traveling the concert circuit.

The Singing Brakeman. Rodgers's career would only last another five years, but his unique yodel and choice of material struck the heartstrings of listeners, both Northern and Southern. His fame spread with each new record and personal appearance. He worked with some of the most famous entertainers of the day, including jazz trumpeter Louis Armstrong and humorist Will Rogers. In 1929 Rodgers made what was probably the first country-music video, *The Singing Brakeman*, a ten-minute film short of Rodgers in a brakeman's outfit outside a railroad café singing three songs to an elderly lady and young waitress. This was one of the early "talkies" and the first Hollywood feature to depict a country artist.

Musical Legacy

Rodgers helped commercialize country music, giving it national attention by taking it out of its regional and rural roots. He sold more than twelve million records in his lifetime. He could play railroad songs, cowboy laments, Mississippi blues, mountain ballads, and vaudeville pop tunes, and he never adopted the hillbilly persona that other Southern artists were using as their stage presence. Though publicity stills often showed him in railroad overalls or a cowboy hat, his live performances always had him in fashionable suits and ties.

Rodgers provided the vocal model that the first generation of country stars emulated—from cowboy troubadours such as Gene Autry to bluegrass artists such as Bill Monroe to Western swingers such as Bob Wills. The singer-songwriter genre, whether folk or rock, is a direct offshoot of his style, a kind of music that Rodgers often said was "just me and my old guitar."

Peer reissued Rodgers's records through the 1960's, probably to keep his royalties coming. Regardless of Peer's motivation, this exposed new generations to Rodgers's music. Critical recognition began to come some three decades after his death. He was inducted as a first charter member into the Country Music Hall of Fame in 1961, the Nashville Songwriters Hall of Fame in 1970, and the Rock and Roll Hall of Fame (Early Influence) in 1986. He was inducted into the National Academy of Popular Music Songwriters Hall of Fame in 1986. Rodgers was the first person of European descent to receive the W. C. Handy Blues Award for contributions to blues. The Smithsonian Institution's two-

record set of Rodgers's songs was nominated for two Grammy Awards in 1987, and his song "Blue Yodel No. 9" entered the Grammy Hall of Fame in 2007. The image of Rodgers appeared on a U.S. Postal Service first-class stamp in 1978.

James Stanlaw

Further Reading

Comber, Chris, and Mike Paris. "Jimmie Rodgers." In *Stars of Country Music*, edited by Bill Malone and Judith McCulloh. New York: Da Capo Press, 1975. This brief reference gives new information on Rodgers's musical styles.

Ellison, Curtis. *Country Music Culture: From Hard Times to Heaven*. Jackson: University of Mississippi Press, 1995. This book examines the development of country music as social history.

Hagan, Chet. "Jimmie Rodgers." In *Country Music Legends in the Hall of Fame*. Nashville, Tenn.: Thomas Nelson, 1982. This resource provides biographies of twenty-six country-music artists, among them Rodgers. Includes illustrations.

Lilly, John. "Jimmie Rodgers and the Bristol Sessions." In *The Bristol Sessions: Writings About the Big Bang of Country Music*, edited by Charles Wolfe and Ted Olson. Jefferson, N.C.: McFarland, 2005. The book describes the discovery of Rodgers at the historic sessions in Bristol that started country music. Includes an excerpt from Rodgers's widow's biography and an article comparing the careers of Rodgers with that of Alfred G. Karnes, a harp-guitar playing gospel singer and preacher, explaining why one artist at these sessions fell into obscurity while the other achieved superstardom.

Malone, Bill. "The First Country Singing Star: Jimmie Rodgers." In *Country Music USA*. Austin: University of Texas Press, 1985. This book is an excellent single-volume history of the country-music genre through the 1970's, with good information on Rodgers.

Peterson, Richard. "Renewable Tradition: The Carter Family and Jimmie Rodgers." In *Creating Country Music*. Chicago: University of Chicago Press, 1997. This resource discusses the institutionalization of country music: how fans, musicians, and promoters negotiated what would be authentic and popular country music.

Porterfield, Nolan. *Jimmie Rodgers: The Life and Times of America's Blue Yodeler*. Urbana: University of Illinois Press, 1992. A well-researched and thorough biography of Rodgers, addressing rumors and myths that have shrouded his personal and professional life.

Rodgers, Carrie. *My Husband Jimmie Rodgers*. Nashville, Tenn.: Vanderbilt University Press, 1995. This was the first book-length biography written about a country musician (originally published in 1935, a few years after this death). This edition includes photographs and a critical introduction by Rodgers scholar Nolan Porterfield.

See also: Armstrong, Louis; Carter, Maybelle; Frizzell, Lefty; Guthrie, Woody; Lewis, Jerry Lee; Monroe, Bill; Tubb, Ernest; Watson, Doc.

Richard Rodgers

American musical-theater composer

Rodgers, an innovator in the world of the Broadway musical, composed musical plays in which the songs were integral to character development, reflecting emotions and personality. His music thus provided the link that tied elements of the play together and advanced plot.

Born: June 28, 1902; New York, New York
Died: December 30, 1979; New York, New York
Also known as: Richard Charles Rodgers (full name)

Principal works

MUSICAL THEATER (music): *Poor Little Ritz Girl*, 1920 (with Sigmund Romberg; lyrics by Alex Gerber; libretto by Lew M. Fields and George Campbell); *No Strings*, 1962 (lyrics by Rodgers; libretto by Samuel Taylor); *Do I Hear a Waltz?*, 1965 (lyrics by Stephen Sondheim; libretto by Arthur Laurents); *Two by Two*, 1970 (lyrics by Martin Charnin; libretto by Peter Stone); *I Remember Mama*, 1976 (lyrics by Charnin; libretto by Thomas Meehan; based on Kathryn Forbes's novel *Mama's Bank Account*); *Rex*, 1976 (lyrics by Sheldon Harnick; libretto by Sherman Yellen).

MUSICAL THEATER (music; lyrics by Oscar Hammerstein II): *Oklahoma!*, 1943 (libretto by Hammerstein; based on Lynn Riggs's play *Green Grow the Lilacs*); *Carousel*, 1945 (libretto by Hammerstein; based on Ferenc Molnár's play *Liliom*); *Allegro*, 1947 (libretto by Hammerstein); *South Pacific*, 1949 (libretto by Hammerstein and Joshua Logan; based on James A. Michener's novel *Tales of the South Pacific*); *The King and I*, 1951 (libretto by Hammerstein); *Me and Juliet*, 1953 (libretto by Hammerstein); *Pipe Dream*, 1955 (libretto by Hammerstein); *Cinderella*, 1957 (libretto by Hammerstein); *Flower Drum Song*, 1958 (libretto by Hammerstein and Joseph Fields; based on C. Y. Lee's novel); *The Sound of Music*, 1959 (libretto by Howard Lindsay and Russel Crouse; based on Maria von Trapp's novel *The Story of the Trapp Family Singers*).

MUSICAL THEATER (music; lyrics by Lorenz Hart): *The Melody Man*, 1924 (libretto by Herbert Fields); *Dearest Enemy*, 1925 (libretto by Fields); *Betsy*, 1926 (libretto by Irving Caesar, David Freedman, and Anthony McGuire); *The Garrick Gaieties*, 1926 (revue); *The Girl Friend*, 1926 (libretto by Fields); *Lido Lady*, 1926 (libretto by Ronald Jeans); *Peggy-Ann*, 1926 (libretto by Fields); *A Connecticut Yankee*, 1927 (libretto by Fields); *One Dam Thing After Another*, 1927 (revue; libretto by Jeans); *Chee-Chee*, 1928 (libretto by Fields); *Present Arms*, 1928 (libretto by Fields); *She's My Baby*, 1928 (libretto by Bert Kalmar and Harry Ruby); *Heads Up!*, 1929 (libretto by Paul Gerard Smith); *Spring Is Here*, 1929 (libretto by Owen Davis); *Evergreen*, 1930 (libretto by Benn W. Levy); *Simple Simon*, 1930 (libretto by Guy Bolton and Ed Wynn); *America's Sweetheart*, 1931 (libretto by Fields); *Jumbo*, 1935 (libretto by Ben Hecht and Charles MacArthur); *On Your Toes*, 1936 (libretto by Rodgers, George Abbott, and Lorenz Hart); *Babes in Arms*, 1937 (libretto by Rodgers and Lorenz Hart); *I'd Rather Be Right*, 1937 (libretto by George S. Kaufman and Moss Hart); *The Boys from Syracuse*, 1938 (libretto by Abbott; based on William Shakespeare's play *The Comedy of Errors*); *I Married an Angel*, 1938 (libretto by Rodgers and Lorenz Hart); *Too Many Girls*, 1939 (libretto by George Marion, Jr.); *Higher and Higher*, 1940 (libretto by Gladys Hurlbut and Joshua Logan); *Pal Joey*, 1940 (libretto by John O'Hara); *By Jupiter*, 1942 (libretto by Rodgers and Lorenz Hart).

TELEVISION SCORES: *Victory at Sea*, 1952; *The Valiant Years*, 1960.

WRITINGS OF INTEREST: *Musical Stages*, 1975 (autobiography).

The Life

Richard Charles Rodgers was born to William Abraham Rodgers, a physician, and Mamie Levy, a homemaker. An accomplished pianist, his mother often played and his father sang songs from Broadway musicals and operettas. Rodgers became used to the sounds of melody and, as he states in his autobiography, developed a "lifelong love affair with music." By age four he played the piano by ear. At age six he had taught himself to play with both hands, making up and playing his own tunes. Rodgers's first song, written at summer camp when he was fourteen, was "Camp Fire Days." Rodgers also loved musical theater. Of the many musicals he saw, Jerome Kern's *Very Good Eddie* (1915) made a lasting impression with its simplicity and the American "feel" of the music.

In 1917, at age fifteen, Rodgers wrote his first score for a musical comedy. The show *One Minute Please*, an amateur effort to raise money to purchase tobacco for American troops serving in Europe, was a success. In 1919 Rodgers conducted an orchestra for the first time and wrote music for twenty songs for a second amateur production, *Up Stage and Down*. However, Rodgers needed a lyricist, and a friend introduced him to Lorenz Hart. Their first success came with Columbia University's annual variety show. At age seventeen Rodgers had enrolled at Columbia University just so he would be eligible to write the Varsity Show. Although Rodgers and Hart were competing with four other entrants, the judges selected their *Fly with Me* as the Columbia Varsity Show of 1920. At the end of his sophomore year, Rodgers left Columbia to enroll in a two-year course at the Institute of Musical Art (later renamed Juilliard), studying musical theory and harmony. In 1923 he left to devote himself to composing, struggling for recognition. Discouraged, he considered taking a job in the garment industry. However, when he and Hart were offered a

chance to write a musical revue, Rodgers never again considered leaving the music business.

Rodgers married Dorothy Feiner on March 5, 1930, and they had two children. In 1931 Rodgers and Hart relocated to Hollywood to write for the movies but later returned to New York to compose some of their best musicals. After Hart became increasingly undependable and ill from alcoholism, Rodgers began working with Oscar Hammerstein II. That second partnership produced a series of classic Broadway musicals. Following Hammerstein's death in 1960, Rodgers continued composing with other lyricists. After a spate of health problems, Rodgers died in New York City in 1979.

The Music

Rodgers had two distinctive musical careers. With Hart he wrote songs that could stand independent of the musical. With Hammerstein his music was more dramatic, tied closely to the plot of the story.

Early Works. Rodgers and Hart developed a method of working together. After studying the requirements of the plot, Rodgers wrote the music, and then Hart then supplied the lyrics. *The Garrick Gaieties* was their first success and included their first hit song, "Manhattan." During the 1920's they wrote fourteen shows, including *Dearest Enemy*. In his autobiography Rodgers recalls this show as the occasion he became aware of the "multiple possibilities" of varying the love duet, which should be "fresh both musically and lyrically," fitting different situations and becoming a "part of what is happening onstage." Rodgers saw the necessity of making the relationship between lovers more meaningful through music. *A Connecticut Yankee*, for example, included the hit songs "My Heart Stood Still" and "Thou Swell." Always looking for innovation, Rodgers in *Chee-Chee* interwove short musical numbers through the story, complementing the stage action.

After their time in Hollywood, Rodgers and Hart returned to New York and wrote their greatest hits, including *Babes in Arms*, *The Boys from Syracuse*, and *By Jupiter*. For their shows the term "musical comedy" was replaced by "musical play," reflecting a developing seriousness in the subject matter. The music was no longer a "number" to interrupt the action of the plot; it contributed to the action, emphasizing emotion and dramatic conflict. Rodgers and Hart viewed their works as dramatic entities, and, with each show, they added something new in form and content, such as using the chorus and dance as elements basic to the plot.

On Your Toes. This was the first musical for which Rodgers and Hart helped write the book, continuing to work toward a fusion between text and music. It was also the first musical play in which dancing was an integral part of the action: Without the ballet "Slaughter on Tenth Avenue," there was no conclusion to the story. The music for the ballet, with its distinctive lament and jazzy secondary theme, was Rodgers's first sustained piece of orchestral writing. The ballet is often performed as a solo piece.

Pal Joey. Based on a series of pieces John O'Hara had written for *The New Yorker*, *Pal Joey* has a nontraditional hero, a conniver and braggart who would do anything and sleep with anyone to get ahead. Rodgers and Hart were adamant that each song would adhere to the hard-edged nature of the story. They enjoyed writing songs satirizing the tacky na-

Richard Rodgers. (Library of Congress)

ture of the nightclub in which it is set, and the hit song "Bewitched, Bothered, and Bewildered" contrasted Rodgers's flowing, sentimental melody with Hart's unsentimental, self-mocking lyrics.

Oklahoma! Writing with Hammerstein was completely different from writing with Hart. Hammerstein, a disciplined hard worker, wrote the lyrics before Rodgers wrote the music. Whereas Hammerstein agonized over the words, Rodgers was inspired by the words and often wrote the music quickly. Hammerstein took three weeks to write the lyrics to "Oh, What a Beautiful Mornin'," and Rodgers stated, "When you're given words like 'the corn is as high as an elephant's eye,' you get something to say musically." He composed the music in less than ten minutes.

Appearing in 1943, *Oklahoma!* was a different show from the beginning. Traditionally a musical started with an overture, introducing several melodies and maybe a waltz, but not this time. The overture was a brief run-through of melodies, as if they had been thrown together (and they had). The curtain rose to silence—without the traditional chorus or upbeat, jazzy song—to reveal an old lady churning butter. Offstage, a male voice began singing a ballad. Before *Oklahoma!*, songs tended to stop the action; here songs popped out of the script, almost like dialogue. One song, "Surrey with the Fringe on Top," incorporates singing and speaking. Also distinctive was the way the musical themes wove in and out of the story, sometimes under dialogue, similar to opera composer Richard Wagner's leitmotifs, contributing to the unity of the story. Rodgers was careful in writing the score to make the songs sound natural when sung by cowboys, ranchers, and farm girls of that time and place. With its American-sounding music, *Oklahoma!* has been called a folk opera, and most historians of musical theater agree that it reinvented the musical as an art form.

Carousel. Of all his musicals, Rodgers's favorite was his 1945 version of Ferenc Molnár's play *Liliom* because "it tries to say the most and says it best." Rodgers again had the opportunity to write American music from a distinctive region, this time Maine. Because of the almost operatic theme of the story and the score, the orchestra used more instruments than in previous Broadway musicals. Quickly establishing the mood of the play, the musical begins with hurdy-gurdy sounds that eventually become a waltz. Notable is the eight-minute "Soliloquy," which Rodgers wrote after hearing John Raitt audition. Rodgers knew his voice was right for an aria, expressing the character of the hero, Billy Bigelow.

Along with the successes, Rodgers had some failures with Hammerstein. The film *State Fair* had an Academy Award-winning song, "It Might as Well Be Spring." In *Allegro* they attempted a unified musical: words, music, dance, and the physical production as well. However, with its lack of major songs and its recitative of a Greek chorus developing the story, *Allegro* was not a success.

South Pacific. For *South Pacific*, they approached racial issues through music with the song "You've Got to Be Carefully Taught." Again capitalizing on the singing talent of a lead player, Rodgers wrote operatic songs for the Metropolitan Opera basso Ezio Pinza, and he astounded everyone by composing "Bali Ha'i" in five minutes. In "Twin Soliloquies" Émile and Nellie express their thoughts about each other through the music, at first hesitatingly and finally with assurance as the orchestra swells to reflect their certainty.

The King and I. For *The King and I*, Rodgers determined not to attempt Oriental-style music and had to write his songs with a range comfortable for the star Gertrude Lawrence. Rodgers wished to bring his ideas of what a Broadway musical should be to a wider audience, and *Cinderella*, starring Julie Andrews, had a television audience of 107 million. The last musical Rodgers wrote with Hammerstein was *The Sound of Music*.

Victory at Sea. Although primarily a composer of show music, Rodgers composed *Ghost Town*, an American folk ballet, commissioned by the Ballet Russe de Monte Carlo. His most famous nontheater composition was *Victory at Sea*, a thirteen-hour-long symphonic score that accompanied twenty-six half-hour television programs. One million feet of film from ten different countries detailed the naval war in the Pacific theater during World War II, and to support the action on the film, Rodgers created a number of musical themes, marches, and ballads. His "Guadalcanal March" is a favorite with marching bands, and the tango "Beneath the Southern Cross" was incorporated into his musical *Me and Juliet* as "No Other Love."

Musical Legacy

Rodgers wrote more than one thousand songs. Of these, at least two hundred have been hits, and more than one hundred are popular music classics. With his collaborators, Rodgers also created something new in the world of musicals. As Rodgers wrote in an article for *Opera News* in 1961, "The musical comedies of the twenties, with few exceptions, were devoted purely and simply to entertainment." The plot was basically boy finds girl, boy loses girl, boy gets girl. There were no major obstacles to overcome, and the subject matter was not deep. The shows consisted of fast songs, ballads, dance numbers, and the big finish. Rodgers and Hart changed the formula, creating scores that reflected a situation in the plot and enhanced character development, seeing themselves as dramatists, not simply songwriters. With Hammerstein, Rodgers continued to develop musical shows that had American themes and reflected American issues, such as racial prejudice in *South Pacific*. The shows were still entertainment, but the subject matter went beyond the boy-meets-girl formula. Perhaps because of the popular film versions of his musicals with Hammerstein, these shows are more frequently revived and known by contemporary audiences.

Taking a chance on controversial settings and subjects, such as in *Pal Joey* and *Pipe Dream*, Rodgers and his lyricists paved the way for musicals that dealt with political revolution, Americans in Vietnam, and psychologically damaged characters. Rodgers with Hart and Hammerstein created the bridge from the simple, happy musicals of the 1920's to the street gangs of *West Side Story*, the serial murderer of *Sweeney Todd*, and the tormented musical genius of *The Phantom of the Opera*.

Marcia B. Dinneen

Further Reading

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Ewen, David. *Richard Rodgers*. New York: Henry Holt, 1957. A comprehensive discussion of the works of Rodgers, including his methods of creating songs and scores.

Green, Stanley. *The Rodgers and Hammerstein Story*. New York: Day, 1963. Includes background on each man as well as discussion of their collaborative works. Appendix lists all the songs they wrote as well as the singer who introduced each song.

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_____. *Musical Stages: An Autobiography*. New York: Random House, 1975. Rodgers details the events in his life, particularly his collaborations with Hart and Hammerstein. Pictures are included.

Taylor, Deems. *Some Enchanted Evenings: The Story of Rodgers and Hammerstein*. New York: Harper, 1953. This biography from a renowned music critic provides factual and insider information on Rodgers, focusing on his collaborations with Hart and Hammerstein.

See also: Andrews, Dame Julie; Berlin, Irving; Chevalier, Maurice; Cohan, George M.; Coward, Sir Noël; Fiedler, Arthur; Fields, Dorothy; Goodman, Benny; Hamlisch, Marvin; Hammerstein, Oscar, II; Hart, Lorenz; Horne, Lena; Kern, Jerome; Lee, Peggy; Loewe, Frederick; McPartland, Marian; Mercer, Johnny; Newman, Alfred; Romberg, Sigmund; Simone, Nina; Sondheim, Stephen; Tormé, Mel; Van Heusen, Jimmy.

Sonny Rollins

American jazz saxophone player and composer

A noted tenor saxophonist, Rollins is known for his aggressive sound, his commitment to swing, his prodigious harmonic imagination, and his innovative and inventive approaches to improvisation and composition.

Born: September 7, 1930; New York, New York
Also known as: Theodore Walter Rollins (full name)
Member of: The Clifford Brown-Max Roach Quintet; the Sonny Rollins Quartet; the Sonny Rollins Quintet

Principal recordings

ALBUMS: *Sonny and the Stars*, 1951; *Sonny Rollins and the Modern Jazz Quartet*, 1951 (with the Modern Jazz Quartet); *Sonny Rollins Quartet*, 1951 (with the Sonny Rollins Quartet); *Moving Out*, 1954; *Sonny Rollins Plays Jazz Classics*, 1954; *Sonny Rollins Quintet*, 1954 (with the Sonny Rollins Quintet); *Saxophone Colossus*, 1956; *Sonny Rollins Plus Four*, 1956; *Sonny Rollins, Vol. 1*, 1956; *Tenor Madness*, 1956; *Newk's Time*, 1957; *Sonny Rollins, Vol. 2*, 1957; *The Sound of Sonny*, 1957; *Way Out West*, 1957; *Brass and Trio*, 1958; *Freedom Suite*, 1958; *Quartet*, 1958 (with Sonny Rollins Quartet); *Sonny Rollins and the Big Brass*, 1958 (with the Big Brass); *The Bridge*, 1962; *What's New?*, 1962; *All the Things You Are*, 1963; *Sonny Meets Hawk*, 1963 (with Coleman Hawkins); *Stuttgart*, 1963 (with Sonny Rollins Quartet); *Now's the Time*, 1964; *Sonny Rollins and Co., 1964*, 1964; *Three in Jazz*, 1964; *East Broadway Rundown*, 1966; *Sonny Rollins's Next Album*, 1972; *Horn Culture*, 1973; *Nucleus*, 1975; *Easy Living*, 1977; *Don't Ask*, 1979; *Love at First Sight*, 1980; *No Problem*, 1981; *Sunny Days, Starry Nights*, 1984; *Dancing in the Dark*, 1987; *Sonny Rollins/Thad Jones*, 1988 (with Thad Jones); *Here's to the People*, 1991; *Old Flames*, 1993; *The Meeting*, 1994; *Sonny Rollins Plus Three*, 1996; *Global Warming*, 1998; *This Is What I Do*, 2000; *Portrait*, 2003; *Sonny, Please*, 2006; *Soneymoon*, 2007.

The Life

Theodore Walter "Sonny" Rollins (RAWL-lihnz) was born in New York City in 1930 to parents from the Virgin Islands. After piano lessons at a young age, Rollins's interest in music shifted to the alto saxophone, which he took up at about age eleven. His choice of instrument was influenced not only by the beauty of the alto saxophone's appearance but also by the playing of jump saxophonist Louis Jordan. Rollins soon switched to tenor saxophone because of his admiration for Coleman Hawkins. Rollins was working already as a professional jazz musician upon his graduation from high school, rehearsing with Thelonious Monk and appearing with Miles Davis, Art Blakey, and others. However, his early career was erratic because of his addiction to heroin. On one hand, Rollins was recognized as one of the hottest young tenor saxophone players in jazz, recording frequently with Miles Davis. A high point was his appearance on *Bags' Groove* (1954) with Davis, Horace Silver, and Milt Jackson, a recording date that featured three Rollins compositions: "Oleo," "Doxy," and "Airegin." On the other hand, Rollins spent time in prison for armed robbery and for violating his parole.

In 1954 Rollins enrolled a drug treatment program in Lexington, Kentucky, and he overcame his addiction. Wary of returning immediately to the temptations of the jazz scene, he instead worked menial jobs in Chicago for a time before his triumphant return with the Clifford Brown-Max Roach Quintet in November, 1955. With the influence of Brown's spectacular virtuosity and with Rollins's determination to stay off drugs, he transformed his life and career. He quickly became a vital member of the group, which was already one of the hottest in jazz. After Brown's tragic death in a car accident (with the quintet's pianist, Richie Powell, and Powell's wife) on June 26, 1956, Rollins continued with Roach for a time before moving out on his own as a leader. The years 1956 to 1958 were some of the most spectacular of Rollins's career, as he toured extensively and recorded tirelessly, producing such masterpieces as *Saxophone Colossus*, *Way Out West*, *Newk's Time*, and *Freedom Suite*. In 1959, at the height of his critical and commercial success, Rollins suddenly withdrew from the jazz scene. Apparently concerned he was not playing at the level to which he aspired, Rollins took two years off

Sonny Rollins. (AP/Wide World Photos)

to practice and to explore all the possibilities of the tenor saxophone. After a successful return in 1962, Rollins took a second and longer sabbatical, from 1966 to 1972, this time to study Eastern religion and refocus his energy on his music. When he returned in 1972, Rollins continued with a scaled-back performance schedule, and he records an album every year or two on the Milestone label, produced first by Orrin Keepnews and then by his wife, Lucille Rollins.

The Music

Rollins entered the jazz world at the height of the bebop era, and he quickly established himself as a composer and improviser at the level of Parker. Although he played extensively in the bebop and hard-bop styles, Rollins formed a distinctive voice in jazz that remained faithful to swing and improvisation, while constantly exploring innovative approaches to the art. He has been lauded for his masterful conception of structure in his improvisations, as well as for his use of thematic repetition and alteration (which led to Gunther Schuller's description of Rollins's "thematic improvisation"). Rollins is also distinguished by the strength and individuality of his sound, his dynamic speechlike phrasing, and his great variety of articulation and color. His playing is intense, while remaining grounded in the blues and in swinging, complex rhythms. Rollins began composing his own tunes early in his career, and has contributed jazz standards such as "Oleo," "Doxy," "Airegin," "St. Thomas," and "Blue Seven." In addition to his own compositions, Rollins is known for his wide-ranging tune choices, including calypso (reflecting his West Indian heritage) and popular song.

Sonny Rollins Plus Four. This is one of Rollins's early dates as a leader, and he was joined for this March 22, 1956, recording by the other members of the Clifford Brown-Max Roach Quintet: Brown on trumpet, Richie Powell on piano, George Morrow on bass, and Max Roach on drums. The album features outstanding interchanges between Brown and Rollins on the front line, all supported by a fabulous rhythm section. The improvisations are stunning in their virtuosity and in their extroverted, and even joyful, enthusiasm. The tunes swing hard, from hard-bop classics "Kiss and Run" and "I Feel a Song Coming On" to Rollins's own compositions "Valse Hot" and "Pent-Up House." "Valse Hot" demonstrates an early Rollins experiment with time, with its 3/4 time signature as opposed to the standard 4/4. It anticipates Roach's album, on which Rollins appeared, *Jazz in 3/4 Time* (1956). Rollins's other composition, "Pent-Up House," is one of the highlights of the album, an extended exploration of masterfully swinging improvisation by one of the most exciting groups in jazz's history.

Saxophone Colossus. Considered by many to be Rollins's masterpiece, *Saxophone Colossus* confirmed his reputation as one of the hottest players in jazz and one of its most inventive composers and improvisers. He appears with an all-star cast of Tommy Flanagan on piano, Doug Watkins on bass, and Roach on drums, performing both standards and original compositions. Particularly noteworthy is the opening track, "St. Thomas," an upbeat and fun calypso that became one of Rollins's trade-

mark tunes (although "St. Thomas" has been attributed to Rollins, he states that it is a traditional tune from the Virgin Islands). Another highlight of the album is Rollins's "Strode Rode," particularly his exciting improvisation that begins accompanied by Watkins on bass. In addition to a final Rollins composition, "Blue 7" (the improvisation of which served as the basis for Schuller's famous analysis of Rollins's "thematic improvisation"), the quartet presents masterful versions of "You Don't Know What Love Is" and "Moritat" ("Mack the Knife").

Newk's Time. Rollins appears with an outstanding rhythm section of Wynton Kelly on piano, Watkins on bass, and Philly Joe Jones on drums. The album opens with two intense bop tunes, Davis's "Tune Up" and Kenny Dorham's "Asiatic Raes." The latter tune especially exhibits Rollins's mastery of rhythmic innovation, with its constantly shifting sense of time. Perhaps the most innovative number on the album is the popular "The Surrey with the Fringe on Top," performed entirely as a duet between Rollins on tenor saxophone and Jones on drums. In the absence of the harmonic structure provided by piano and bass, Rollins makes an extensive exploration of the theme while supported masterfully by Jones on drums. The album also includes one Rollins composition, "Blues for Philly Joe," a blues tune in the tradition of his earlier "Blue 7."

The Bridge. A famous photograph taken during Rollins's sabbatical of 1959 to 1961 shows the lone saxophonist practicing high on the Williamsburg Bridge (between Manhattan and Brooklyn). Appropriately, his first album upon his return was entitled *The Bridge*, featuring a Rollins composition of that name. While some fans and critics were disappointed that Rollins had not returned with a new musical style, his playing on this recording gives evidence of his hard work and of his extensive exploration of the saxophone during his sabbatical. Rollins is commanding both as a leader and as an improviser, demonstrated on his two compositions, "John S." (a tribute to his friend and colleague John Coltrane) and "The Bridge." These lightning-fast tunes contrast with Rollins's gripping and emotional version of the Billie Holiday classic "God Bless the Child," which honors the memory of Holiday after her death in 1959. A final noteworthy aspect of this album is its instrumentation, as Rollins included guitarist Jim Hall in place of a pianist, resulting in a more open, linear sound for the quartet.

Sonny Rollins's Next Album. This album marked Rollins's return after his longest sabbatical, from 1966 to 1972. During his time away, the jazz scene had changed substantially: Coltrane had died in 1967, the free jazz movement increasingly ignored audiences and established jazz as an elite music, and the rise of rock and roll was pushing jazz out of the mainstream. Rollins returned to jazz on his own terms, not as a savior but as a master musician dedicated to the ideals of swing and improvisation. Those listeners who had hoped Rollins would avoid the popular jazz-rock fusion were disappointed: The opening tune is a spirited and funky Rollins original, "Playin' in the Yard," featuring electric piano and electric bass. Another innovation appears with the second track, with Rollins performing on soprano saxophone in tribute to his deceased friend Coltrane. The album is rounded out by two Rollins compositions, "The Everywhere Calypso" and "Keep Hold of Yourself," and the Hoagy Carmichael tune "Skylark," which opens and closes with Rollins playing extensive unaccompanied improvisations.

Sonny Rollins Plus Three. This album is representative of the best of Rollins's playing in the later decades of his career. Like his earlier albums, this includes a mix of original compositions and standards. The two Rollins compositions, "Biji" and "H.S.," are full of energy and funk, particularly the latter, a fitting tribute to hard-bop pianist Silver. Other highlights of the album include the opening "What a Difference a Day Made" as well as Rollins's renditions of "They Say It's Wonderful" and "Mona Lisa."

Musical Legacy

Despite early immersion in bebop and hard bop, Rollins is remarkable for his individual approach to sound conception. His constant negotiation between tradition and innovation has led to an intensely personal style. Rollins's contributions to the world of jazz include live performances and recordings spanning the decades since the late 1940's. Although many saxophonists have imitated his style, Rollins encourages admirers to find their own voice. In addition to his monumental discography

and his many tunes that have become jazz standards, Rollins has won two Grammy Awards (in 2000 and 2004) as well as a Lifetime Achievement Award from the National Academy of Recording Arts and Sciences (in 2004).

Mark A. Peters

Further Reading

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Goldberg, Joe. "Sonny Rollins." In *Jazz Masters of the Fifties*. New York: Da Capo, 1965. An accessible introduction to Rollins's early career up to the early 1960's, based on an interview with the saxophonist. Includes numerous quotations from Rollins and others.

Nisenson, Eric. *Open Sky: Sonny Rollins and His World of Improvisation*. New York: St. Martin's Press, 2000. This detailed biography of Rollins is based on extensive interviews by the author with Rollins and with others. This provides a readable commentary on Rollins's life and music, punctuated by frequent quotations from the saxophonist.

Palmer, Richard. *Sonny Rollins: The Cutting Edge*. New York: Continuum, 2004. An exploration of Rollins's life and music by a fan, this book provides good basic information and includes three transcriptions of Rollins solos with commentary by Ken Rattenbury.

Stern, Chip. "Sonny Rollins: The Cross and the Rose." In *The Jazz Musician*, edited by Mark Rowland and Tony Scherman. New York: St. Martin's Press, 1994. The chapter about Rollins is an interview, in which the saxophonist talks about his life, his career, and his views on music and musicians.

Wilson, Peter N. *Sonny Rollins: The Definitive Musical Guide*. Berkeley, Calif.: Berkeley Hills Books, 2001. Interesting background material on Rollins's life, personality, and style provides a backdrop for the extensive discography, which makes up the bulk of the volume. Includes detailed annotated entries on all of Rollins's recordings as a leader and many of his important ones as a sideman.

See also: Blakey, Art; Brown, Clifford; Coltrane, John; Gillespie, Dizzy; Hancock, Herbie; Hawkins, Coleman; Holiday, Billie; Jones, Elvin; Jordan, Louis; Kirk, Rahsaan Roland; Lewis, John; Metheny, Pat; Monk, Thelonious; Navarro, Fats; Roach, Max; Sanders, Pharoah; Tormé, Mel; Young, Lester.

Sigmund Romberg

Hungarian musical-theater songwriter and lyricist

With his nostalgic waltzes and rousing marches, Romberg was a leading composer of American operetta in the 1910's and 1920's.

Born: July 29, 1887; Nagykanizsa, Austria-Hungary (now Hungary)
Died: November 9, 1951; New York, New York
Also known as: Sigismund Romberg; Siegmund Romberg; Siegmund Rosenberg

Principal works

MUSICAL THEATER (music): *The Whirl of the World*, 1914 (lyrics and libretto by Harold Atteridge); *The Passing Show of 1916*, 1916 (with Otto Motzan; lyrics and libretto by Atteridge); *Robinson Crusoe, Jr.*, 1916 (with James Hanley; lyrics by Atteridge; libretto by Edgar Smith); *Maytime*, 1917 (lyrics and libretto by Rida Johnson Young); *The Passing Show of 1917*, 1917 (with Motzan; lyrics and libretto by Atteridge); *Monte Cristo, Jr.*, 1919 (lyrics and libretto by Atteridge); *The Passing Show of 1918*, 1918 (with Jean Schwartz; lyrics and libretto by Atteridge); *Sinbad*, 1918 (with Al Jolson; lyrics and libretto by Atteridge); *The Passing Show of 1919*, 1919 (with Schwartz; lyrics and libretto by Atteridge); *Blossom Time*, 1921 (with Franz Schubert; lyrics and libretto by Dorothy Donnelly); *The Blushing Bride*, 1922 (lyrics by Cyrus Wood; libretto by Edward Clark); *The Passing Show of 1923*, 1923 (with Schwartz; lyrics and libretto by Atteridge); *Artists and Models*, 1924 (with J. Fred Coots; lyrics by Clifford Grey and Sam Coslow; libretto by

Harry Wagstaff Gribble); *The Passing Show of 1924*, 1924 (with Schwartz; lyrics and libretto by Atteridge); *The Student Prince*, 1924 (lyrics and libretto by Donnelly); *Louie the 14th*, 1925 (lyrics and libretto by Arthur Wimperis; based on a play by Paul Frank and Julius Wilhelm); *The Desert Song*, 1926 (lyrics and libretto by Oscar Hammerstein II and Harbach); *The New Moon*, 1928 (lyrics and libretto by Hammerstein); *Rosalie*, 1928 (with George Gershwin; lyrics by P. G. Wodehouse and Ira Gershwin; libretto by William Anthony McGuire and Guy Bolton); *May Wine*, 1935 (lyrics by Hammerstein; libretto by Frank Mandel); *Up in Central Park*, 1945 (lyrics by Dorothy Fields; libretto by Dorothy Fields and Herbert Fields).

The Life

Born in Hungary to an upper-middle-class Jewish family, Sigmund Romberg (SIHG-muhnd RAHM-burg) spent his early adulthood in Vienna, where he was a rehearsal accompanist at the Theater an der Wien, a house known for its operetta productions. He arrived in New York City in 1909, and he soon found employment as a pianist and orchestra leader in restaurants. His music came to the attention of theater impresario J. J. Shubert, who engaged Romberg as a staff composer in 1914. During the 1910's Romberg contributed music to numerous Shubert productions, including revues, musical comedies, and adaptations of Central European operettas.

Romberg created a string of successful operettas for the Shuberts, including *Maytime*, *Blossom Time*, and *The Student Prince*, works that were unashamedly sentimental in their bittersweet endings and that had scores revolving around a recurring waltz duet. Eventually, Romberg left the Shuberts, embarking on a new approach to operetta with works such as *The Desert Song* and *The New Moon*. They had happy endings and, in addition to waltzes, prominent songs in popular American idioms.

In the 1930's Romberg moved to Hollywood and worked in the film industry. In the 1940's he toured the United States with an orchestra, chorus, and soloists, giving concerts titled An Evening with Sigmund Romberg. He also made numerous radio and television appearances and recorded studio versions of his most popular works. Throughout his life, he continued to write for Broadway. Many of these shows had innovative features: For example, *May Wine* treated songs as internal soliloquies, and *Up in Central Park* employed dance to do much of the storytelling.

The Music

Romberg began his Broadway career writing individual songs for revues, musical comedies, and adaptations of European operettas. These interpolations were almost always in the conventional verse-refrain form typical of American popular music at the time. His first acclaimed song, the nostalgic waltz "Auf Wiedersehen," was the recurring musical number in *The Blue Paradise*, an adaptation of a Viennese operetta that included music by both its original creator, Edmund Eysler, and Romberg.

Maytime. When the Shuberts decided to adapt Walter Kollo's Berlin operetta *Wie einst im Mai* (as once in May) for Broadway, the anti-German sentiment at the time inspired them to move the multigenerational love story, in which a couple's romance is realized by their grandchildren, from Berlin to New York. Additionally, the Shuberts chose not to include any of Kollo's songs in the score (going against the norm for adaptations) and asked Romberg to create entirely new music. The waltz duet "Will You Remember?" (also known as "Sweetheart, Sweetheart") appears in each of the four acts and is the score's centerpiece. Jeannette MacDonald and Nelson Eddy starred in the heavily altered 1937 film version.

Blossom Time. Based on a fictional story about the nineteenth century composer Franz Schubert, *Blossom Time* has a score unified by a recurring waltz duet, "Song of Love," the principal melody of which is derived from a theme in Schubert's *Unfinished Symphony*.

The Student Prince. The longest-running Broadway musical of the 1920's, with 604 performances, *The Student Prince* was extremely influential in the rehabilitation of German culture following World War I. The tale of a prince whose love with a commoner cannot be realized takes place in idyllic nineteenth century Heidelberg, a nostalgic re-creation of a politically benign Germany. Musical highlights include the recurring waltz duet "Deep in My Heart" and songs for the energetic

male chorus, especially "Drinking Song" and "Students Marching Song." Noteworthy is the moving "Serenade," scored for the title character, male trio, and male chorus.

The Desert Song. Capitalizing on the fame of actor Rudolf Valentino, of the adventurer Lawrence of Arabia, and of the general American fascination with Orientalism during the 1920's, Romberg and his collaborators Oscar Hammerstein II and Otto Harbach created *The Desert Song*, a work set in contemporary Morocco about a milquetoast Frenchman who, in disguise, helps the oppressed Riffs. Romberg employed a basic though effective means for distinguishing between the French and the Moroccans: The former sang in major keys and the latter in minor keys. In addition to the glorious title waltz, the score's highlights include the boisterous "Riff Song," the effervescent "Romance," and the sweeping "One Alone." Warner Bros. released three full-length film versions of the operetta, in 1929, 1944, and 1954.

The New Moon. Two jazz standards, "Softly, as in a Morning Sunrise" and "Lover, Come Back to Me," are among the musical highlights of *The New Moon*, a tale set in Louisiana and the Caribbean around the time of the French Revolution. True love and freedom from tyranny both emerge victorious at the final curtain with the reprise of the rousing march "Stouthearted Men." Other musical highlights include the rapturous duet "Wanting You" and the graceful waltz "One Kiss." Opera stars Lawrence Tibbett and Grace Moore starred in the 1930 film version, and Jeannette MacDonald and Nelson Eddy appeared in the 1940 version.

Up in Central Park. In 1945 Romberg proved that he could create a musical in the style of Richard Rodgers and Hammerstein with *Up in Central Park*. The story deals with government corruption in the days of Boss Tweed, and the score includes the soaring ballad "Close as Pages in a Book."

Musical Legacy

Waltzes feature prominently in Romberg's works, often with nostalgia-tinged lyrics. Such Romberg songs as "Will You Remember?" led to the association of the musical-theater waltz with nostalgia, seen much later in "Try to Remember" from 1960's *The Fantasticks*. Romberg championed the male chorus, often creating for it assertive marches, such as "Stouthearted Men." He collaborated with such notable wordsmiths as Rida Johnson Young, Dorothy Donnelly, Dorothy Fields, and Hammerstein. Romberg had a keen desire to please audiences interested in what he called "middlebrow music—too highbrow for jazz conductors and too lowbrow for symphony ones."

William A. Everett

Further Reading

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Everett, William A. "American and British Operetta in the 1920's: Romance, Nostalgia, and Adventure." In *The Cambridge Companion to the Musical*, edited by William A. Everett and Paul R. Laird. New York: Cambridge University Press, 2008. Chapter surveys the work of prominent operetta composers, including Romberg, and discusses the distinguishing features of the genre.

_____. *Sigmund Romberg*. New Haven, Conn.: Yale University Press, 2006. Romberg's work for Broadway is the focus of this study, which includes material on the film adaptations of Romberg's stage works and his original music for Hollywood.

Green, Stanley. "Sigmund Romberg." In *The World of Musical Comedy*. New York: Da Capo Press, 1984. Overview of Romberg's career is amply illustrated with production stills and other photographs.

Romberg, Sigmund. "A Peep into the Workshop of a Composer." *Theatre Magazine* 48, no. 6 (December, 1928): 27, 72, 74. Shortly after *The New Moon* opened, Romberg offered insights into his working methods and aesthetic approach to operetta.

See also: Fields, Dorothy; Gershwin, George; Gershwin, Ira; Hammerstein, Oscar, II; Hart, Lorenz; Loewe, Frederick; Rodgers, Richard; Steiner, Max.

Linda Ronstadt

American folksinger

With her powerful, expressive voice, Ronstadt moved from her first success as a folksinger to alternative country, rock, big band, and traditional Mexican music.

Born: July 15, 1946; Tucson, Arizona
Also known as: Linda Maria Ronstadt (full name); First Lady of Rock; the Queen of Rock
Member of: The Stone Poneys

Principal recordings

ALBUMS (solo): *Hand Sown . . . Home Grown*, 1969; *Silk Purse*, 1970; *Linda Ronstadt*, 1971; *Don't Cry Now*, 1973; *Heart Like a Wheel*, 1974; *Prisoner in Disguise*, 1975; *Hasten down the Wind*, 1976; *Simple Dreams*, 1977; *Mad Love*, 1980; *What's New*, 1983 (with the Nelson Riddle Orchestra); *Lush Life*, 1984 (with the Nelson Riddle Orchestra); *For Sentimental Reasons*, 1986 (with the Nelson Riddle Orchestra); *Trio*, 1987 (with Emmylou Harris and Dolly Parton); *Canciones de Mi Padre*, 1987; *Cry Like a Rainstorm, Howl Like the Wind*, 1989; *Mas Conciones*, 1991; *Winter Light*, 1993; *Feels Like Home*, 1995; *Dedicated to the One I Love*, 1993; *Western Wall—The Tucson Sessions*, 1999 (with Harris); *A Merry Little Christmas*, 2000; *Adieu False Heart*, 2006 (with Ann Savoy).

ALBUMS (with the Stone Poneys): *Evergreen, Vol. 2*, 1967; *The Stone Poneys Featuring Linda Rondstadt*, 1967; *Linda Ronstadt, Stone Poneys, and Friends, Vol. III*, 1968.

The Life

Linda Maria Ronstadt (RAWN-stat) was born in Tucson, Arizona, to Gilbert Ronstadt and Ruthmary Copeman. She was raised with two brothers and a sister on the family's ten-acre ranch. Her father, who descended from prominent Mexican ranchers, played the guitar and sang Mexican songs. Her mother, of German descent, played the ukulele and favored the operetta songs of W. S. Gilbert and Arthur Sullivan. At the age of fourteen, Ronstadt formed a trio with her sister Suzy and her brother Peter. Under the names Union City Ramblers and the Three Ronstadts, they sang at coffeehouses and on college campuses with a mixed repertoire of folk, bluegrass, country, and Mexican songs.

While attending college, Ronstadt met Bob Kimmel, a guitarist, and he persuaded her to move to Los Angeles in 1964. There they were joined by guitarist Kenny Edwards, who wrote some songs with Kimmel, and together they formed the Stone Poneys. In 1967 their first album, *The Stone Poneys*, was released, but it was not until their second album, *Evergreen, Vol. 2*, that the group got noticed. The album's hit single, "Different Drum," peaked at number thirteen on the *Billboard* Hot 100 chart. The Stone Poneys produced one more album, and by that time Ronstadt had gone solo.

Hand Sown . . . Home Grown, Ronstadt's initial solo effort, was described as the first alternative country album recorded by a woman. Several albums followed, and the singer embarked on years of touring to support them, which exacted an emotional and physical toll. Nevertheless, the singer was gaining popularity for her brand of country-rock songs. In 1973 Ronstadt met Peter Asher, who became her producer, a fruitful relationship that resulted in her first solo hit, *Heart Like a Wheel*. With its combination of rock and country-roots songs, it reached number one on the *Billboard* album and country charts, with Ronstadt winning the Grammy Award for Best Country Vocal Performance.

Ronstadt's first commercial success was followed by a series of chart-topping albums that also earned Grammy Award nominations. Listeners were captivated by the singer's warm, expressive voice that could croon a country tune and punch out a rock song as well as glide through a folk harmony. Her ease in crossing genres led to a surprise career move in 1980 when she agreed to star as Mabel in Joseph Papp's New York production of Gilbert and Sullivan's *Pirates of Penzance* with Kevin Kline and Rex Smith. This version of the operetta opened in Central Park and moved to Broadway for a run of 787 performances. Ronstadt was nominated for a Tony Award for her portrayal of the Major General's daughter, a role that showcased her glorious soprano voice. Later Ronstadt starred in the film version.

In 1983, to the initial dismay of her label, Elektra Records, Ronstadt veered in another musical direction, when she began a collaboration with Nelson Riddle, the arranger and orchestra leader. The album *What's New*, with his lush orchestrations and her versatile voice, was a tribute to the Great American Songbook, bringing popular songs of an earlier era to a new audience. Again Ronstadt's musical instincts proved to be right on key: *What's New* was followed by *Lush Life* and *Sentimental Reasons*, and the trilogy had combined sales of eight million copies.

In 1987 Ronstadt joined Emmylou Harris and Dolly Parton for the album *Trio*, a collection of traditional, country, gospel, and soft rock songs that highlighted their individual voices as well as their smooth harmony. Returning to her roots, Ronstadt released in the same year *Canciones de Mi Padre*, an album of Mexican mariachi music, for which the singer won a Grammy Award for Best Mexican-American Performance.

While charting her success in the music business, Ronstadt also achieved notoriety in her personal life. In the 1970's she famously dated the governor of California, Jerry Brown, and in the 1980's she became engaged to the director of *Star Wars*, George Lucas. Unmarried, the singer adopted two children, Mary and Carlos.

Linda Ronstadt. (Hulton Archive/Getty Images)

The Music

Heart Like a Wheel. In 1974 Ronstadt owed Capitol Records one more album to fulfill her contract. She did it—to immense success—with *Heart Like a Wheel*. The contribution made by Asher as producer was major, especially because he helped the singer to realize her ambitions to expand her sound. In this album, she moves away from a strictly folk style to add country and rock elements, in songs that were old and new. "You're No Good" was the hit single, reaching number one on the *Billboard* Hot 100. "Willing" was a mellow folk-rock ballad, and Ronstadt produced a soulful "When Will I Be Loved," the Everly Brothers' signature song. This album established Ronstadt as a commercially viable singer, and it was followed by a string of hits. *Rolling Stone* placed it at number 164 on its list of the 500 Greatest Albums of All Time.

What's New. In 1983 Ronstadt approached arranger Riddle with her idea of making an album of popular standards. She knew about Riddle from his work with Frank Sinatra, Nat King Cole, Judy Garland, and Peggy Lee. Riddle, who had little interest in rock music, did not even know who Ronstadt was. Nevertheless, the collaboration was a huge success, beginning with the album *What's New*, the first in a trilogy. Riddle arranged such songs as George and Ira Gershwin's "I've Got a Crush on You" and "Someone to Watch over Me" and Irving Berlin's "What'll I Do?" to emphasize Ronstadt's rich voice, which expressed the romantic lyrics so effectively that, along with the Gershwins and Berlin, Jule Styne, Sammy Cahn, and Johnny Burke found legions of new fans.

Canciones de Mi Padre. In this album, Ronstadt embraced her Mexican heritage, singing fluently in Spanish the songs of her father, as the title translates. The singer took the title from a booklet written by her aunt, Luisa Espinel, and published by the University of Arizona in 1946 in which she pre-

served the songs her father (Ronstadt's grandfather) had brought from Sonora, Mexico. They include rancheras (folk dances), ballads, corridos (story songs), and mariachis (band music). Accompanied by guitars, violins, and trumpets, Ronstadt the singer offered bold and colorful renditions of the songs she heard sung in her childhood home. When it was released, *Canciones de Mi Padre* became the top-selling non-English-language album in U.S. history.

Musical Legacy

In her long career, Ronstadt has sung in a wide variety of genres, fearlessly moving from folk, country, and rock to big band and traditional Mexican music. With each stylistic change, she attracted new listeners and created more hit albums. Her more than thirty solo albums have earned eleven Grammy Awards and seventeen nominations, and she was the first woman to have four consecutive platinum albums. After the success of *Canciones de Mi Padre*, Ronstadt made a tour with several Mexican singers and dancers centered on the songs on the album, continuing the work of her aunt, who sought to preserve the culture of Mexican song. In 2008 she was chosen by the National Council of La Raza, a Latino civil rights and advocacy organization, to receive an ALMA Award, which honors those who have presented a fair and accurate portrayal of Latinos in the entertainment industry.

Constance Pollock

Further Reading

Berman, Connie. *Linda Ronstadt: An Illustrated Biography*. Carson City, Nev.: Proteus, 1980. This is a brief biographical sketch with many photographs, and it is especially revealing in the behind-the-scenes views on concert tours.

Hirshey, Gerri. *We Gotta Get Out of This Place: The True, Tough Story of Women in Rock*. New York: Grove Press, 2001. In this history of women in rock, Hirshey, a writer for Rolling Stone, has references to Ronstadt, calling her the first "arena-class rock diva."

Leach, Anita Mabante. "Linda Ronstadt." *AARP Segunda Juventud* (August, 2007). In this interview, Ronstadt talks about the music that filled her childhood home, how she was drawn to the music of big bands and Gilbert and Sullivan, and why she has made her home in San Francisco.

See also: Axton, Hoyt; Berlin, Irving; Cole, Nat King; Garland, Judy; Gershwin, George; Gershwin, Ira; Harris, Emmylou; Lee, Peggy; Parton, Dolly; Sinatra, Frank; Styne, Jule.

Diana Ross

American soul/pop singer

Whether singing with the Supremes or solo, Ross is a soulful pop artist, whose versatile voice and innovative recordings helped to build Motown Records and to create the Motown sound.

Born: March 26, 1944; Detroit, Michigan
Also known as: Diane Ernestine Earle (birth name)
Member of: The Supremes; Diana Ross and the Supremes

Principal recordings

ALBUMS (solo): *Diana Ross*, 1970; *I'm Still Waiting*, 1971; *Lady Sings the Blues*, 1972; *Diana and Marvin*, 1973 (with Marvin Gaye); *Touch Me in the Morning*, 1973; *Baby It's Me*, 1977; *The Boss*, 1979; *Diana*, 1980; *Why Do Fools Fall in Love?*, 1981; *Silk Electric*, 1982; *Swept Away*, 1984; *Eaten Alive*, 1985; *Red Hot Rhythm and Blues*, 1987; *Workin' Overtime*, 1989; *The Force Behind the Power*, 1991 (with others); *Christmas in Vienna*, 1993 (with Plácido Domingo and José Carreras); *Forever, Diana*, 1993; *Stolen Moments: The Lady Sings . . . Jazz and Blues*, 1993; *Take Me Higher*, 1995; *Gift of Love*, 1996; *Every Day Is a New Day*, 1999; *Blue*, 2006; *I Love You*, 2007.

ALBUMS (with Diana Ross and the Supremes): *Supremes Sing Rodgers and Hart*, 1967; *Diana Ross and the Supremes Join the Temptations*, 1968; *Diana Ross and the Supremes Sing and Perform "Funny Girl,"* 1968; *Love Child*, 1968; *Reflections*, 1968; *TCB*, 1968 (with the Temptations); *Cream of the Crop*, 1969; *Let the Sunshine In*, 1969; *On Broadway*, 1969 (with the Temptations); *Together*, 1969 (with the Temptations).

ALBUMS (with the Supremes): *Meet the Supremes*, 1963; *A Bit of Liverpool*, 1964; *Where Did Our Love Go*, 1964; *Merry Christmas*, 1965; *More Hits by the Supremes*, 1965; *Supremes Sing Country, Western, and Pop*, 1965; *We Remember Sam Cooke*, 1965; *I Hear a Symphony*, 1966; *Supremes a Go Go*, 1966; *Supremes Sing Holland, Dozier, Holland*, 1967.

WRITINGS OF INTEREST: *Secrets of a Sparrow: Memoirs*, 1993.

The Life

Diane Ernestine Earle was born in the relatively poor surroundings of inner-city Detroit. She was the second of six children, and her parents, Fred Ross and Ernestine Moten, instilled in their children a positive attitude and an adherence to the Baptist faith. Her father changed jobs often, and her mother was frequently ill. When her mother was diagnosed with breast cancer, the family moved briefly to Bessemer, Alabama, for her medical treatment.

When Ross was fourteen, the family moved back to Detroit's Brewster housing project. She began to be interested in music, and she befriended Mary Wilson, Florence Ballard, and Betty McGlown. Throughout their teenage years, the foursome participated in the doo-wop group the Primettes, refining their skills on the local scene. In 1961 Motown Records offered the girls a contract (and Ross a secretarial position), at which time McGlown was replaced by Barbara Martin. They changed the group's name to the Supremes.

The Supremes toured and recorded extensively, and in 1971 Ross married her manager, Robert Ellis Silberstein. In addition, her daughter Rhonda Suzanne Silberstein was born that year. The child took the name of Ross's husband, although she was conceived with Motown Records' head Berry Gordy. In 1972 Ross and Silberstein had a daughter, Tracee Joy Silberstein. Three years later, the couple had Chudney Lane Silberstein; Ross and Silberstein divorced in 1977. Ross married Norwegian businessman Arne Næss in 1985. The pair had two sons, Ross Arne Næss and Evan Olaf Næss; Ross and Næss divorced in 2000.

The Music

The Supremes. After signing a contract with Motown Records and changing its name from the Primettes to the Supremes, the group became a trio, consisting of Ross, Wilson, and Ballard. During the first few years, they switched lead vocal parts. In late 1963, however, Gordy named Ross lead singer of the Supremes. The group's chart-topping single "Where Did Our Love Go" was written by Lamont Dozier and Brian and Eddie Holland, the team known as Holland-Dozier-Holland, who also wrote the Supremes' next four hit singles: "Baby Love," "Stop! In the Name of Love," "Come See About Me," and "Back in My Arms Again."

Solo Career. Ross became more of a central figure to the Supremes, and the other two members, Wilson and newcomer Cindy Birdsong, became little more than backup singers, making only small contributions to "Love Child" and "Someday We'll Be Together." Because of increasing tensions, Ross left the group in 1969, and she was replaced by Jean Terrell. Although the Supremes continued with a variety of lineups through 1977, their prominence was overshadowed by Ross's succesful solo career. From the outset, Ross worked with songwriters-producers Nickolas Ashford and Valerie Simpson, and her self-titled debut album yielded the number-one single "Ain't No Mountain High Enough."

Film Acting. Two years later, Ross starred in the film *Lady Sings the Blues* (1972), paying tribute to Billie Holiday. Despite controversy surrounding the vocal differences between Ross and Holiday, Ross's performance earned favorable reviews and an Academy Award nomination for Best Actress. Throughout the 1970's, she balanced work in films with work in recording. In 1973 Ross sang the chart-topping ballad "Touch Me in the Morning," and in 1975 she appeared in the film *Mahogany*, which featured the successful single "Theme from *Mahogany* (Do You Know Where You're Going To)." In 1978 Ross joined the cast of the film *The Wiz*, which was based on a 1975 Broadway musical that reworked *The Wizard of Oz* (1939) with an entirely African American cast. In *The Wiz*, Ross was reunited with Michael Jackson, whom she had mentored during his early Jackson Five days.

Disco Era. In the 1980's, Ross recruited producers Bernard Edwards and Nile Rodgers (of Chic) to create a disco sound for her album *Diana* and for a series of club singles, such as "I'm Coming Out" and "Upside Down." Her duet with Lionel Richie

on "Endless Love" showed she was still capable of producing a power ballad.

RCA Recordings. Despite her two decades with the company and her close relationship with its owner, Ross left Motown Records and signed a contract with RCA in a reported twenty-million-dollar deal. Her self-produced 1981 album for the label, *Why Do Fools Fall in Love?*, featured a cover of the title track (originally by Frankie Lymon and the Teenagers), along with a solo version of "Endless Love," and it sold more than a million copies. The following year's *Silk Electric* was a mostly self-produced project that featured another reunion with Jackson, who produced the hit "Muscles." Ross's next (and final) hit album for RCA was *Swept Away*, which featured the soulful ballad "Missing You."

Diana Ross. (AP/Wide World Photos)

Back to Motown. Because of shifting musical trends that resulted in disappointing sales, Ross dissolved her partnership with RCA in 1989, and she returned to Motown Records, with the hope of reviving her career and the label's faltering fortunes. *Stolen Moments: The Lady Sings . . . Jazz and Blues* helped reestablish the star as a vocal force, and it stimulated publicity for her autobiography, *Secrets of a Sparrow: Memoirs*. In 1993 Motown released the box set *Forever Diana: Musical Memoirs*, a compilation of Ross's career hits.

In 1995 Ross released *Take Me Higher*, which was designed for club play, and another album with dance tracks, *Until We Meet Again*, appeared in 1999, when Ross starred in the ABC television film *Double Platinum* (alongside rhythm-and-blues singer Brandy).

New Record Label. In 2006 Motown rereleased *Blue* (a previously shelved album of jazz standards originally meant to follow *Lady Sings the Blues*) and *The Definitive Collection* (a collection of songs from Ross's Motown and RCA eras). Ross signed a contract with the EMI label to produce the studio album *I Love You*. Featuring her signature combination of classic rock songs and love ballads, the album debuted at number thirty-two on the *Billboard* 200.

Musical Legacy

Ross and the Supremes helped make Motown Records a significant record label, and, with their soaring harmonies, coordinated dance steps, glamorous outfits, and classy demeanor, they paved the way for girl groups of all genres. As a solo performer, Ross showed her versatility by expanding her repertoire to include jazz, disco, and dance works, along with her blues and pop standards. While advancing her career, Ross also helped other artists, such as Jackson and Lionel Richie.

The entertainer crossed musical and racial boundaries on a number of occasions, with her film roles and her public appearances across the globe. In group and in solo contexts, Ross's recording catalog is among the most extensive in history, and she is one of few artists to have singles and albums land on the charts for a span of five decades.

In 2007 Ross played a mentor role for *American Idol* contestants. That same year she received a Lifetime Achievement Award from Black Entertainment Television and the Kennedy Center Honors for cultural influence throughout her career.

Andy Argyrakis

Further Reading

Adrahtas, Thomas. *Diana Ross, the American Dreamgirl: A Lifetime to Get Here*. Bloomington, Ind.: AuthorHouse, 2006. Although unauthorized, the book provides an exhaustive account of Ross's solo and Supremes career, which spans more than forty years.

Posner, Gerald. *Motown: Music, Money, Sex, and Power*. New York: Random House, 2002. Somewhat sensational although still factual, this history of Ross's longtime record label includes numerous references to the Supremes, to Ross's working relationships with other artists, and to her solo career. The text traces her involvement in the building of the label and her personal contributions to its success.

Ross, Diana. *Secrets of a Sparrow: Memoirs*. New York: Villard Books, 1993. This poignant autobiography addresses everything from Ross's start in show business to the early days of Motown, leading the Supremes, and embarking on solo stardom. It provides a revealing look at her personal life, tracing her various marriages and the lives of her children.

Smith, Suzanne E. *Dancing in the Street: Motown and the Cultural Politics of Detroit*. Cambridge, Mass.: Harvard University Press, 1999. The early Motown groups are featured in this extensive account of the record label, which features several references to the Supremes and Ross's success outside the group. It also recounts behind-the-scenes details of her relationship with Gordy and her collaborations with such artists as Marvin Gaye and Smokey Robinson and the Miracles.

Taraborrelli, J. Randy. *Diana Ross: A Biography*. Yucca Valley, Calif.: Citadel, 2007. This text updates 1989's *Call Her Miss Ross*, with additional information on Ross and her career in the intervening years. The updated account includes more references to the Supremes and Ross's experience later working with Wilson.

Wilson, Mary. *Dreamgirl and Supreme Faith, Updated Edition: My Life as a Supreme*. New York: Cooper Square Press, 2000. Wilson offers her side of the Supremes story, providing an intimate portrait of the group's beginnings, details on her relationship with Ross both on and off the stage, and a chronicle of the group's demise.

See also: Domingo, Plácido; Dozier, Lamont; Gaye, Marvin; Gibb, Barry, Maurice, and Robin; Goffin, Gerry; Holiday, Billie; Holland, Eddie and Brian; Horne, Lena; Iglesias, Julio; Jackson, Michael; Jamerson, James; Legrand, Michel; Notorious B.I.G.; Summer, Donna; Wilson, Brian.

Mstislav Rostropovich

Russian classical cellist and conductor

Rostropovich's mastery of the cello expanded the cello repertoire, which reached new levels of complexity under his influence. His relationships with composers and artists and his staunch support for Russian cultural identity in the face of Soviet opposition had a significant impact on music and Russian culture.

Born: March 27, 1927; Baku, Soviet Union (now in Azerbaijan)
Died: April 27, 2007; Moscow, Russia
Also known as: Mstislav Leopoldovich Rostropovich (full name); Slava

Principal recordings

ALBUMS (as cellist): *Britten: Cello Suites Nos. 1 and 2*, 1989; *Brahms: The Cello Sonatas*, 1990; *Dinner Classics: The Viennese Album*, 1990; *Haydn Concertos*, 1991; *Bach: Cello Suites Nos 1-6*, 1995; *Slava 75: The Official 75th Birthday Edition*, 2002; *Artist Portrait: Mstislav Rostropovich*, 2005; *The Glory of Rostropovich: 80th Birthday Tribute*, 2007; *Mstislav Rostropovich: Cello Concertos*, 2007; *Mstislav Rostropovich Plays Cello Works*, 2008.

ALBUMS (as conductor): *Eugene Onegin*, 1970; *Tchaikovsky Ballet Suites*, 1979; *Shostakovich: Lady Macbeth of Mtensk*, 1990; *Shostakovich: Symphony No. 5*, 1990; *Boris Gudounov*, 1991; *Tchaikovsky: Symphony No. 1; Rococo Variations*, 1991; *Shostakovich: Symphony No. 8*, 1992; *Shostakovich: Symphony No. 11*, 1993; *Prokofiev: Symphonies*, 2002; *Rostropovich Conducts Shostakovich*, 2004; *Prokofiev: Violin Concertos Nos. 1 and 2; Glazunov: Violin Concerto*, 2006.

The Life

Mstislav Leopoldovich Rostropovich (MIH-stih-slahv rohs-troh-POH-vihch) developed a passion for music that was ignited early in life at his boyhood home in Baku as he listened to the sounds of his father's cello and his mother's piano. In 1931 Rostropovich's father moved the family to Moscow, where the boy could obtain a complete musical education. Three years later, Rostropovich made his debut. From 1939 to 1941, Rostropovich studied cello with his father at the Central Music School in Moscow. Through the intervention of Mikhail Ivanovich Chulaki and Vissarion Yakovlevich Shebalin, Rostropovich entered the Moscow Conservatory in 1943, where he studied cello with Semyon Mateievich Kozolupov, composition with Shebalin, and orchestration with composer Dmitri Shostakovich. This period marked the beginning of a lifelong friendship between Rostropovich and Shostakovich, resulting in the Cello Concerto No. 1 in E-Flat (1959) as well as several smaller works for cello written toward the end of the composer's life.

Rostropovich received first prize in cello in the 1945 All-Union Performers' Competition, one of several awards he would receive. This was followed by success at the International Youth Festival in Prague and at the Budapest Youth Festival International Competition in 1949, where he shared first place with Daniel Shafran. He placed first again in the 1950 Vihan International Cello Competition, a position he shared with Shafran. That same year, and at only twenty-three years of age, Rostropovich was awarded the Stalin Prize, the highest honor available in the arts in Russia.

Rostropovich debuted in the West in 1951 with a performance in Florence, Italy. Amid his hectic schedule, Rostropovich married the first lady of the Bolshoi Theater, Galina (Galya) Pavlovna Vishnevskaya, in 1955. The following year Rostropovich made his American debut at Carnegie Hall.

Throughout these performing years, Rostropovich continued his relationship with the Moscow Conservatory, and as an assistant to Kozolupov, Rostropovich began teaching there in 1948. In 1959 Rostropovich became a full professor, succeeding Svyatoslav Nikolayevich Knushevitsky in 1961 as head of the cello department. He continued to teach at the Moscow Conservatory and in St. Petersburg until 1967.

The 1960's marked the beginning of Rostropovich's conducting career. In November, 1962, Rostropovich premiered as a conductor with the first public performance of Shostakovich's orchestration of Modest Mussorgsky's *Songs and Dances of Death* (1877). In 1968 Rostropovich was invited to conduct at the Bolshoi Theater in Moscow.

Rostropovich's activities led to life long friendships with many Russian composers and literary figures. In 1948 Sergei Prokofiev attended one of Rostropovich's recitals. Their ensuing friendship and intellectual collaboration led to the composition of many challenging works for cello, including Sonata in C for Cello (1949) and the Cello Concerto in G Minor (1952), which was completed by Rostropovich and Dmitri Kabalevsky.

In 1969 Rostropovich opened his home to Aleksandr Solzhenitsyn, who was under government censure at the time. Reacting to continued government persecution of the author, Rostropovich wrote an open letter to *Pravda*, the leading Soviet newspaper, in 1970. The letter, which received wide notice abroad but was never published in

Mstislav Rostropovich. (Library of Congress)

Russia, strongly criticized the Soviet government for bringing Russian cultural development to a halt. A short time later, the Soviet government banned both Rostropovich and Galina from the Bolshoi Theater, canceled performances without notice, and prohibited the couple from traveling abroad, performing, and recording. In 1974 the Rostropovich family was granted a travel visa for the first time in five years. Their travels brought them to Washington, D.C., where, in March, 1975, Rostropovich was invited to guest-conduct the National Symphony Orchestra. Rostropovich was appointed director of the National Symphony Orchestra in 1977, thus beginning a long-term relationship with the orchestra during which Rostropovich brought it to international prominence. The following year and with little warning, the Soviet Union revoked both Rostropovich's and Galina's citizenship.

Rostropovich continued to champion Russian culture and democracy while he was in exile. When the news of the imminent collapse of the Soviet Union broke in 1989, Rostropovich traveled to Berlin to perform Johann Sebastian Bach's Six Suites for Unaccompanied Cello (1717-1723) as the Berlin Wall fell. Russian President Mikhail Gorbachev reinstated Rostropovich's citizenship in 1990, and in 1991 Rostropovich went to the aid of President Boris Yeltsin and Russian democracy during an attempted military coup.

Rostropovich's humanitarian services are numerous. In 1988, he and Galina held a benefit concert for Armenian earthquake survivors. In 1991 he founded the Vishnevskaya-Rostropovich Foundation (VRF), and in April, 2006, Rostropovich was appointed UNAIDS Special Representative, to raise awareness on AIDS. He died on April 27, 2007, of intestinal cancer.

The Music

Rostropovich's performing career was long and varied. Often divided between the Russian and post-Russian years, his recordings reflect an ongoing relationship with his homeland. Recordings during Rostropovich's self-identified "Russian years" often include new works by young Russian composers as well as numerous transcriptions of French works. His move to Eastern Europe allowed him the freedom to revitalize the works of the great Russian composers Mussorgsky, Prokofiev, and Shostakovich. Not content with the politically acceptable versions of many works, Rostropovich was a pioneer in recording Russian operas with their original scoring and librettos. Among his numerous recordings of Russian operas and new commissions, listeners will also find Rostropovich's complete recordings of Prokofiev's symphonies.

The Russian Years, 1950-1974. This thirteen-album compilation edition consists of more than forty works most representative of Rostropovich's career as a cellist in Russia. Hand-selected by the performer, recordings presented here include Rostropovich's own transcriptions for cello of smaller works, various works dedicated to the cellist, and world premiere performances. A small sampling of works included in the collection are Rostropovich's transcriptions of Igor Stravinsky's "Russian Song" from *Marva* (1922), the world premiere recording of Benjamin Britten's Symphony for Cello and Orchestra, Op. 68 (1963), and Shostakovich's Cello Concerto No. 2, Op. 126 (1966). The accompanying booklet provides Rostropovich's commentary and recollections regarding selected performances.

Eugene Onegin. Captured in Paris with the Bolshoi Theater Opera, *Eugene Onegin* (1879) represents Rostropovich's first Western appearance as a conductor. Performing the opera in the evenings and recording in the mornings, Rostropovich and Russian opera rose to prominence on the Western European stage with *Eugene Onegin*. Singing lead under Rostropovich's baton were Galina Vishnevskaya (Tatiana), Yuri Mazurok (Onegin), Vladimir Atlantov (Lensy), Tatiana Tugarinova (Larina), Tamara Sinyavskaya (Olga), Larissa Avdeyeva (Filievna), and Alexander Ognivtsev (Gremin).

Lady Macbeth of Mtensk. This recording bears historical significance for Shostakovich's *Lady Macbeth of Mtesnk* (1932). Following a 1936 newspaper blitz and Stalin's repression of the opera, Shostakovich heavily edited the music and libretto, presenting the work again in 1958 under the new title *Katerina Ismailova*. Much of the original musical concept and political import of the libretto were compromised, however, and Rostropovich took it upon himself to return the piece to its original form. Owing to his great friendship with the composer, Rostropovich was able to resurrect the original

score and give the opera its first Western European performance in 1979, captured in this recording.

The Symphonies. Shortly after being granted a travel visa in 1974, Rostropovich began conducting a full season of Prokofiev's work. This "Prokofiev cycle" remained a recurring theme in Rostropovich's conducting career, and it certainly enhanced the Prokofiev Festival, which Rostropovich helped organize in 1991. A four-compact-disc set, this recording is a testament to Rostropovich's dedicated efforts to vindicate Prokofiev's music in the light of the crushing reaction against the composer by the Soviet Culture Bureau. Informing these performances is Rostropovich's long friendship with the composer.

Boris Gudounov. With the definitive version completed in 1872, Mussorgsky had to wait two more years for the first full performance of his opera, subjected as it was to cuts. Successive editing and rewriting of the opera follow the evolution of Russian and Soviet politics, producing no less than five different versions, including one by Nikolay Rimsky-Korsakov. This 1972 version, edited by Rimsky-Korsakov, is commonly accepted as the definitive version, although it enjoyed only a few performances in Russia. Recorded with the National Symphony Orchestra, Rostropovich resurrects Mussorgsky's 1972 version for the first time for Western audiences.

Bach: Cello Suites Nos. 1-6. Although he had a long relationship with Bach's cello suites, this marks Rostropovich's first recording of all six suites. Rostropovich began studying the work at the age of fifteen, and he never abandoned it. Attesting to his long relationship with these suites, Rostropovich hurriedly flew to Berlin and performed the works in the open air as the Berlin Wall was being torn down. The cellist had played Bach's cello suites for fifty-three years, and this recording captures a lifetime of study and development.

Musical Legacy

Rostropovich's wide-ranging influence is felt in cello technique, cello and orchestral repertoire, and humanitarian aid. His capacity for learning new works and easily conquering technical challenges is credited with opening the realm of compositional possibilities for the cello and for vastly expanding the repertoire. Inspired by Rostropovich's mastery of the cello and his understanding of complex musical ideas, many composers wrote new and increasingly difficult works for the cello, among them Prokofiev (*Sinfonia Concertante*, 1952) and Benjamin Britten (Symphony for Cello and Orchestra, 1964).

As a conductor, Rostropovich played a significant role in restoring many Russian operas to their original scoring and librettos. Subjected to the censure of the Soviet Culture Bureau, many of the major operatic works of Prokofiev, Shostakovich, and Mussorgsky underwent dramatic editing. Such severe rewriting often undermined the stylistic development of many composers and subverted the intended cultural representation. Rostropovich made it his mission to restore these works to their original scoring in defense of Russian cultural identity. Among these works are Prokofiev's *War and Peace* (1945), Mussorgsky's *Boris Gudounov*, Shostakovich's *Lady Macbeth of Mtensk*, and Tchaikovsky's *Eugene Onegin*.

Rostropovich's defense of Russian democracy and human rights continued offstage as well. Through the Vishnevskaya-Rostropovich Foundation, created in 1991 by the cellist and his wife, Rostropovich made significant contributions to the Russian health-care infrastructure. Among the major accomplishments of the organization were the donation of millions of hepatitis B vaccinations for Russian children and health-care workers as well as dozens of state-of-the-art maternity wards built in remote rural regions.

Lisa Hooper

Further Reading

Barnes, Bart. "Cellist-Conductor Mstislav Rostropovich Dies at 80." *The Washington Post*, April 27, 2007. Commemorating the musician, this article provides a brief synopsis of the major events in Rostropovich's life.

Ivashkin, Alexander, and Josef Oehrlein. *On the Life and Achievement of Msistlav Rostropovich*. Schweinfurth, Germany: Reimund Maier Verlag, 1997. This German-English biography explores the life and works of Rostropovich, and it is supplemented with numerous illustrations and with commentary by various friends.

Samuel, Claude. *Mstislav Rostropovich and Galina Vishnevskaya: Russia, Music, and Liberty, Conversations with Claude Samuel*. Translated by E.

Thomas Glasow. Portland, Oreg.: Amadeus Press, 1995. Wide-ranging conversations offer insights into Rostropovich's views on life, politics, art, music, and teaching.

Vishnevskaya, Galina. *Galina: A Russian Story*. Translated by Guy Daniels. San Diego, Calif.: Harcourt Brace, 1984. Rostropovich's wife describes her life with the cellist. She relates the challenges they faced living in the repressive Soviet Union.

See also: Casals, Pablo; du Pré, Jacqueline; Gubaidulina, Sofia; Mutter, Anne-Sophie; Oistrakh, David; Prokofiev, Sergei; Rampal, Jean-Pierre; Serkin, Rudolf; Shostakovich, Dmitri; Stern, Isaac.

Nino Rota

Italian classical and film-score composer

Rota was revered in Italy and the rest of the world for his compositions for film. In addition, he composed numerous works for theater, orchestra, and chamber ensemble in a style strikingly similar to the one he adopted for film music. An incredibly talented melodist, Rota remained faithful to his neoclassical tonal style.

Born: December 3, 1911; Milan, Italy
Died: April 10, 1979; Rome, Italy

Principal works

BALLETS: *La rappresentazione di Adamo ed Eva*, 1957 (scenario by Aurelio M. Milloss); *Aci e Galatea*, 1971 (scenario by Marcella Otinelli; based on Ovid's *Metamorfosi*); *Le Molière imaginaire*, 1976 (comedic ballet); *Amore di poeta*, 1978 (*A Poet's Love*; scenario by Maurice Béjart; based on Robert Schumann and Heinrich Heine's song cycle *Dichterliebe*).

CHAMBER WORKS: *Invenzioni*, 1933 (for string quartet); Viola Sonata, 1934; *Canzona for Eleven Instruments*, 1935; Quintet, 1935 (for flute, oboe, viola, cello, and harp); *Sonata for Flute and Harp*, 1937; Violin Sonata, 1937; String Quartet, 1954; Trio for Flute, Violin, and Piano, 1958; *Elegy*, 1959 (for oboe and piano); *Nonet*, 1959; Sonata for Organ and Brass, 1968; Trio for Clarinet, Cello, and Piano, 1973.

CHORAL WORKS: *L'infanzia di San Giovanni Battista*, 1922 (*The Childhood of Saint John the Baptist*; oratorio for solo voices, chorus, orchestra, and organ); *Il martirio di San Giovanni Battista*, 1924 (oratorio for solo voices, chorus, and organ); *Allegro concertante*, 1953 (for chorus and orchestra); *Meditazione*, 1954 (for chorus and orchestra); *Mysterium catholicum*, 1962 (oratorio for voices, chorus, children's chorus, and orchestra); *Il natale degli innocenti*, 1970 (oratorio); *La vita di Maria*, 1970 (oratorio for solo voices, chorus, and orchestra); *Roma capomunni*, 1971 (cantata for baritone, chorus, and orchestra).

FILM SCORES: *Treno popolare*, 1933; *Il birichino di papà*, 1943; *Le miserie del signor Travet*, 1946; *The Glass Mountain*, 1949; *Lo sceicco bianco*, 1952 (*The White Sheik*); *Filumena marturano*, 1951; *I vitelloni*, 1953; *La strada*, 1954; *Il bidone*, 1955; *War and Peace*, 1956; *Le notti bianche*, 1957; *Le notti di Cabiria*, 1957; *La dolce vita*, 1959; *Plein soleil*, 1959; *Rocco e i suoi fratelli*, 1960; *Le tentazioni del dottor Antonio*, 1962; *The Taming of the Shrew*, 1967; *Romeo e Giulietta*, 1968 (*Romeo and Juliet*); *Toby Dammit*, 1968; *Satyricon*, 1969; *I clowns*, 1970 (*The Clowns*); *Waterloo*, 1970; *The Godfather*, 1972; *Roma*, 1972; *Amarcord*, 1973; *Film d'amore e d'anarchia*, 1973 (*Love and Anarchy*); *The Godfather, Part II*, 1974; *Il Casanova*, 1976; *Caro Michele*, 1978; *Death on the Nile*, 1978; *Prova d'orchestra*, 1979.

OPERAS (music): *Il principe porcaro*, written 1926, premiered 2003 (*The Swineherd Prince*; based on Hans Christian Andersen's fairy tale); *Ariodante*, 1942 (libretto by Ernesto Trucchi); *Torquemada*, 1943 (libretto by Trucchi; based on Victor Hugo's poem); *I due timidi*, 1950 (radio opera; libretto by Suso Cecchi d'Amico); *Il cappello di paglia di Firenzi*, 1955 (musical farce; libretto by Ernesta Rota and N. Rota; based on Eugène Labiche and Marc-Michel's comedy *Un Chapeau de paille d'Italie*); *La scuola di guida*, 1959 (for voices and orchestra; libretto by Mario Soldati); *La notte di un nevrastenico*, 1959 (opera buffa; libretto by Riccardo Bacchelli); *Lo scoiattolo in gamba*, 1959 (libretto by Eduardo De Filippo); *Aladino e la lampada magica*, 1968

(based on the *Arabian Nights* stories); *La visita meravigliosa*, 1970 (based on H. G. Wells's *The Wonderful Visit*); *Napoli milionaria*, 1977 (*The Millions of Naples*; based on De Filippo's play).

ORCHESTRAL WORKS: Cello Concerto, 1925; *Balli*, 1932; *Serenata*, 1932; Symphony No. 1 in G, 1939; Symphony No. 2 in F, 1941 (*Anni di pellegrinaggio: Tarantina*); *Sinfonia sopra una canzone d'amore*, composed 1947, first performed 1972; Harp Concerto, 1948; *Variazioni e fuga sul nome B-A-C-H*, 1950; *Variazioni sopra un tema gioviale*, 1954; Symphony No. 3 in C, 1957; *Fantasia sopra dodici note del di W. A. Mozart*, 1960; *Two Piano Concertos*, 1960; Concerto in F, 1961 (*Festivo*); *Fantasia sopra*, 1961; Concerto in C, 1962 (formerly Partita); *Concerto soirée*, 1962 (for piano and orchestra); Fifteen Preludes, 1964; Concerto for Strings, 1965; Sonata for Organ, 1965; Trombone Concerto, 1968; *Divertimento concertante*, 1969 (for double bass and orchestra); Cello Concerto No. 1, 1972; Cello Concerto No. 2, 1973; *Castel del Monte*, 1976 (for horn and orchestra); Bassoon Concerto, 1977; Piano Concerto in E, 1978 (*Piccolo mondo antico*).

VOCAL WORKS: *Die Maus*, 1925 (for voice and small orchestra); *Messa "Mariae dicata,"* 1960 (for solo voices and orchestra); *Rabelaisiana*, 1977 (three songs for solo voice and orchestra).

The Life

Nino Rota (NEE-noh ROH-tuh) was born into a family of musicians: His grandfather, Giovanni Rinaldi, was a composer, and his mother, Ernesta Rinaldi, was a pianist. Rota played the piano by the age of four, and he composed by the age of eight. His oratorio *L'infanzia di San Giovanni Battista* was successfully performed under his direction when he was twelve. Despite being a child prodigy—or perhaps because of it—he had difficulty finding a suitable teacher. During his brief time at the Milan Conservatory he studied with Giacomo Orefice and Ildebrando Pizzetti, who hindered the production of Rota's first opera, *Il principe porcaro*. In 1926 Rota moved to Rome to study with Alessandro Casella. After receiving a diploma in composizione from Rome Conservatory in 1929, with barely passing grades, he studied for three years, from 1930 to 1932, at the Curtis Institute in Philadelphia with Rosario Scalero (composition) and Fritz Reiner (conducting). While in the United States he befriended Aaron Copland and Samuel Barber, and he became acquainted with the music of Leonard Bernstein and George Gershwin, as well as with American films, musicals, and popular songs.

Returning to Italy, Rota earned a degree in Italian literature from Milan University in 1938. He began his teaching career at Taranto Conservatory before transferring to Bari Conservatory in 1939. Rota found a stimulating and friendly environment in Bari, where his talents and gregarious personality were fully appreciated. He composed much of his instrumental music for his friends, who were musicians in Puglia, the region where Bari is located. He served as the director of Bari Conservatory for nearly three decades, from 1950 to 1979, declining the position of director of the more prestigious Rome Conservatory.

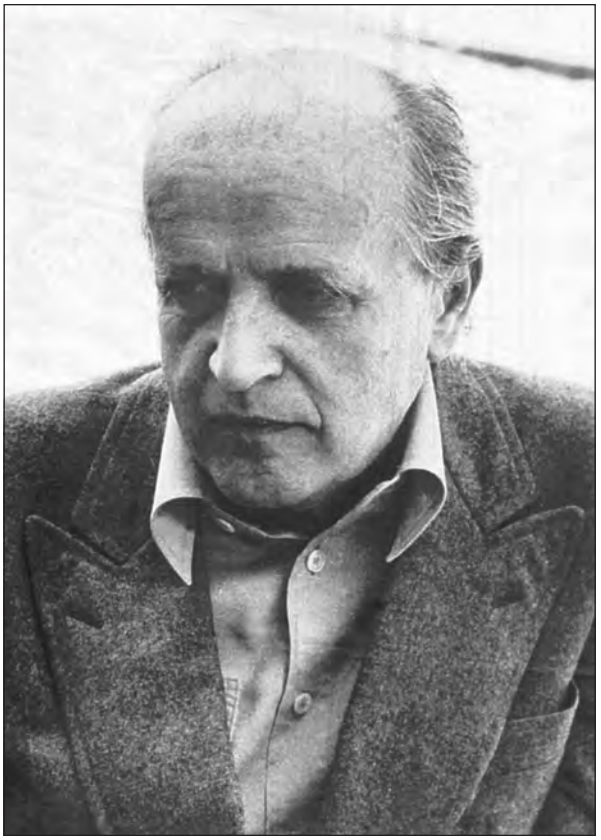
Rota's career as film music composer began early with Raffaello Matarazzo's *Treno popolare*, but it was after World War II that his fame grew. After 1942 he worked frequently for the Lux Film Company in Rome and acquired international renown with Henry Cass's *The Glass Mountain*. Rota's body of work includes 150 film scores for directors such as Renato Castellani, Mario Soldati, Alberto Lattuada, Eduardo De Filippo, Luchino Visconti, René Clement, King Vidor, Sergei Bondarchuk, and Francis Ford Coppola. However, his name is particularly associated with Federico Fellini, with whom he collaborated on sixteen films from *Lo sceicco bianco* to *Prova d'orchestra*. Fellini described Rota as a funny, naive, gentle little man, perhaps underestimating the composer's remarkable inventiveness, flexibility, and problem-solving ability. Throughout his career, he composed symphonic, chamber, and theater music. However, while his fame as film composer increased, his serious music was prejudicially deemed mediocre and popular.

The Music

Both the film scores and the concert music by Rota demonstrate his ability to parody different styles as well as his predilection for rhythms, textures, and orchestrations that enhance lyricism and intelligibility. Though fundamentally an eclectic composer, Rota selectively absorbed only those ele-

ments that he found germane to his inspiration and taste. At the beginning of his career Rota was influenced by the generation of Italian composers born in the 1870's and 1880's (Ottorino Respighi, Gian Francesco Malipiero, Alfredo Casella); then, in America, he learned (from Copland and Gershwin) to exploit popular idioms and (from Antonín Dvořák, Nikolay Rimsky-Korsakov, and Modest Mussorgsky) East European symphonic styles that appealed to him. Finally, like many composers of his time, he was fascinated by the phenomenon of Igor Stravinsky; Rota's oratorio *Mysterium catholicum* resembles Stravinsky's *Symphony of Psalms* (1930). When the jagged melodic leaps and spare orchestration typical of Anton von Webern became predominant, Rota's tuneful tonal music was the object of harsh criticism. However, the composer avoided ideological debates and never took up serial techniques. Significantly, in Rota's *Fantasia sopra dodici note del di W. A. Mozart* for piano and orchestra, the twelve-tone theme is presented as parody of Webern's pointillist orchestration (each note has a different timbre), but the theme is treated tonally.

Il cappello di paglia di Firenze. Rota and his mother derived the libretto of this *farsa musicale* from Eugène Labiche and Marc Michel's vaudeville play *Un Chapeau de paille d'Italie* (1851). The protagonist of this farce, Ferdinand, must find a straw hat during his wedding in Paris to replace one accidentally eaten by his horse. If he fails, the woman who owned the rare hat risks the retaliation of her violent and jealous husband. Ferdinand and his wedding guests pass through an endless sequence of ridiculous situations before discovering that, fortunately, an identical hat has been delivered as a wedding gift. Without any commission, Rota composed *Il cappello di paglia di Firenze* during the summers of 1945 and 1946. Sometimes he set new words to melodies he had previously composed for films. *Il cappello di paglia di Firenze* was performed for the first time at Palermo Teatro Massimo in 1955 and repeated with similar success for two years at Milan Theater Piccola Scala under the direction of Giorgio Strehler. In time it became the most performed Italian twentieth century opera after Giacomo Puccini's works. This comic opera has many characteristics of vaudeville, including bright orchestration, fast pace, snapshot puns, and



Nino Rota. (Hulton Archive/Getty Images)

brilliant portrayals of people, places, and situations. Moreover, there are frequent references to opera buffa and operetta. Rota wittily mocked a variety of musical styles ranging from that of Gioacchino Rossini to that of Jacques Offenbach.

La strada. The Fellini-Rota relationship is a favorite subject of film scholars. In Fellini's films Rota's music sometimes seems disconnected from the visual content, adding a supplementary layer of meaning. Perhaps this disconnection exists because Fellini often added Rota's music only at a late stage of the editing and because Rota frequently adapted music from other compositions. The result of this accidental combination was an enchanting marriage of music and images that became part of the so-called collective imagination. In the case of *La strada*, the most vivid sound-image association is Gelsomina's solo trumpet theme, with her image as a bittersweet clown. Gelsomina is a poor, ugly girl sold by her mother to a homeless circus artist, Zampanò. Though she finds a true vocation in en-

tertaining people and taking care of her brutal mate, tragedy seems to be their destiny. Besides the trumpet theme that she keeps playing, a kindred gloomy sentimentality broods in the entire sound track: in Zampanò's wandering theme for strings as well as in the procession music for marching band that accompanies the scenes of the little town festival.

In 1966 *La strada* became a ballet for Milan La Scala (choreography by Mario Pistoni). Carla Fracci performed it to great popular and critical acclaim. Though the ballet, which uses pantomime extensively, closely follows the story line of the film, Rota rearranged the film score, borrowing more than forty minutes of music from his other works. The twenty-minute suite from the ballet *La strada* is one of Rota's symphonic works that is often performed and recorded.

The Godfather. When Coppola asked him to write the sound track for his Mafia film *The Godfather*, Rota was already a world-famous film composer. Coppola showed Rota an early version of the film and suggested music not strictly bound to the ethnicity of the characters. Also, Coppola wanted a recurring dancelike motif to be played in association with the chain of murders. Rota provided three main themes, which were freely edited without his supervision: the godfather theme (a waltz introduced at the beginning by a trumpet solo), the son theme (not used), and the love theme (for the scenes in Sicily). The third one became the most popular, and it is sometimes erroneously called "*The Godfather* theme." The love theme was an elaboration of a march Rota had composed for De Filippo's film *Fortunella* (1958). This self-borrowing prevented Rota from being nominated for an Academy Award, but he did win an Academy Award in 1974 for the sound track of the sequel, *The Godfather, Part II*.

Nonet. Rota's chamber music is distinctively neoclassical. He never included extended techniques, electronics, aleatory passages (sounds chosen by the performer or left to chance), or other typical twentieth century innovations; rather, he scored for nineteenth century classical instruments and ensembles (string quartet, wind quintet, piano trios, piano and solo instrument sonatas). The *Nonet* for flute, oboe, clarinet, bassoon, horn, violin, viola, cello, and double bass was composed in 1959 for the ensemble Solisti Dauni, led by bassoonist Domenico Losavio. Rota revised the piece from 1974 to 1977 for publication. Considered Rota's chamber masterpiece, the *Nonet* is remarkably long (about thirty minutes) compared with the rest of his works. The closest model seems to be Stravinsky's neoclassical style of the 1920's, although Rota's style is simpler harmonically and rhythmically, and it does not feature Baroque forms. Instead, the *Nonet* is shaped in five classical movements: sonata-allegro (*Allegro*), slow movement (*Andante*), scherzo (*Allegro con spirito*), theme and variations (*Canzone con variazioni*), and rondo (*Vivacissimo*).

Musical Legacy

After the late 1950's, Rota's concert music was considered out of date by prestigious Italian critics. Rota was accused of pleasing popular taste and using an inappropriate film-music style for serious music. However, for Rota any difference between popular music and cultivated music was spurious. "The only thing that changes," he wrote, "is technical domain." Rota preferred not to experiment with more fashionable compositional techniques and, alluding to the omnipresent Webernism, he was not afraid to state that most contemporaneous serious music *rompe le palle* (stinks).

Even though Rota was likely remembered for scoring Coppola's *The Godfather* and the best of Fellini's films, a burgeoning group of scholars argued that it was time to remove the unfair discrimination imposed on Rota's concert and theater music. With the advent of postmodern ideology and aesthetics, according to which it is no longer possible to invent anything absolutely new, Rota's derivative attitude could be wholly appreciated. In retrospect, the main characteristics of Rota's nonfilm music—his eclecticism, his self-indulgent irony, his pervasive borrowing, his parodies, his pastiches, and his refurbished use of uncomplicated harmony and appealing tuneful idioms—identified him as a postmodern composer.

Francesco Dalla Vecchia

Further Reading

Dyer, Richard. "The Talented Mr. Rota." *Sight and Sound* 14, no. 9 (2004): 42-45. An evaluation of Rota's originality and his ability to compose musical scores for comedies.

Sciannameo, Franco. *Nino Rota, Federico Fellini, and the Making of an Italian Cinematic Folk Opera "Amarcord."* Lewiston, N.Y.: Edwin Mellen Press, 2005. Case study on the Rota-Fellini relationship, with biographical information and many photographs.

Simon, John. "The Other Rota." *The New Criterion* 19, no. 1 (2000): 53-39. Includes a discography of Rota's nonfilm work.

See also: Barber, Samuel; Bernstein, Leonard; Copland, Aaron; Elfman, Danny; Gershwin, George; Mancini, Henry; Stravinsky, Igor.

Miklós Rózsa

Hungarian classical and film-score composer

A giant in the field of American film composition, Rózsa created memorable music, from intimate melodramas to sweeping epics.

Born: April 18, 1907; Budapest, Hungary, Austro-Hungarian Empire (now in Hungary)
Died: July 27, 1995; Los Angeles, California

Principal works

CELLO WORK: *Toccata Capricciosa for Cello*, Op. 36, 1977.

CHAMBER WORK: *Duo*, Op. 7, 1931 (for cello and piano).

FILM SCORES: *The Divorce of Lady X*, 1937; *Knight Without Armour*, 1937; *The Squeaker*, 1937 (*Murder on Diamond Row*); *Thunder in the City*, 1937; *The Four Feathers*, 1939; *On the Night of the Fire*, 1939 (*The Fugitive*); *The Spy in Black*, 1939 (*U-Boat 29*); *Ten Days in Paris*, 1939 (*Missing Ten Days*; *Spy in the Pantry*); *Four Dark Hours*, 1940 (*The Green Cockatoo*; *Race Gang*); *The Thief of Bagdad*, 1940; *Lydia*, 1941; *Sundown*, 1941; *That Hamilton Woman*, 1941 (*Lady Hamilton*); *The Jungle Book*, 1942; *Five Graves to Cairo*, 1943; *Sahara*, 1943; *So Proudly We Hail*, 1943; *The Woman of the Town*, 1943; *Dark Waters*, 1944; *Double Indemnity*, 1944; *The Hour Before Dawn*, 1944; *The Man in Half Moon Street*, 1944; *Blood on the Sun*, 1945; *Lady on a Train*, 1945; *The Lost Weekend*, 1945; *A Song to Remember*, 1945; *Because of Him*, 1946; *The Killers*, 1946; *Spellbound*, 1946; *The Strange Love of Martha Ivers*, 1946; *Brute Force*, 1947; *Desert Fury*, 1947; *A Double Life*, 1947; *The Other Love*, 1947; *The Red House*, 1947; *Song of Scheherazade*, 1947; *Criss Cross*, 1948; *Kiss the Blood off My Hands*, 1948 (*Blood on My Hands*); *The Naked City*, 1948; *The Secret Beyond the Door*, 1948; *A Woman's Vengeance*, 1948 (*The Gioconda Smile*); *Adam's Rib*, 1949; *The Bribe*, 1949; *Command Decision*, 1949; *East Side, West Side*, 1949; *Madame Bovary*, 1949; *The Red Danube*, 1949; *The Asphalt Jungle*, 1950; *Crisis*, 1950; *The Miniver Story*, 1950 (with Herbert Stothart); *Ivanhoe*, 1951; *The Light Touch*, 1951; *Quo Vadis?*, 1951; *Plymouth Adventure*, 1952; *All the Brothers Were Valiant*, 1953; *Julius Caesar*, 1953; *Knights of the Round Table*, 1953; *Young Bess*, 1953; *Green Fire*, 1954; *Men of the Fighting Lady*, 1954 (*Panther Squadron*); *Seagulls over Sorrento*, 1954 (*Crest of the Wave*); *Valley of the Kings*, 1954; *Diane*, 1955; *The King's Thief*, 1955; *Moonfleet*, 1955; *Bhowani Junction*, 1956; *Lust for Life*, 1956; *Tribute to a Badman*, 1956; *The Seventh Sin*, 1957; *Something of Value*, 1957; *Tip on a Dead Jockey*, 1957; *A Time to Love and a Time to Die*, 1958; *Ben-Hur*, 1959; *The World, the Flesh, and the Devil*, 1959; *El Cid*, 1961; *King of Kings*, 1961; *Sodom and Gomorrah*, 1962; *The V.I.P.s*, 1963; *The Green Berets*, 1968; *The Power*, 1968; *The Private Life of Sherlock Holmes*, 1970; *The Golden Voyage of Sinbad*, 1973; *Providence*, 1977; *Fedora*, 1978; *The Private Files of J. Edgar Hoover*, 1978; *The Last Embrace*, 1979; *Time After Time*, 1979; *Eye of the Needle*, 1980; *Dead Men Don't Wear Plaid*, 1981.

ORCHESTRAL WORKS: *Theme, Variations, and Finale*, Op. 13, 1933; Violin Concerto, Op. 24, 1956 (for violin and orchestra); *Notturno ungherese*, Op. 28, 1964; *Sinfonia concertante*, 1966 (for violin, cello, and orchestra); Piano Concerto, Op. 31, 1967 (for piano and orchestra); Viola Concerto, Op. 37, 1984 (for viola and orchestra).

WRITINGS OF INTEREST: *Double Life*, 1982 (autobiography).

The Life

Miklós Rózsa (MEEK-lohsh ROH-zah) was born April 18, 1907, in Budapest, Hungary. His father,

Gyula, was a successful industrialist and landowner, and his mother, Regina, had been a piano student at the Budapest Academy of Music. Rózsa began playing the violin when he was five and later studied the viola and the piano. When he was seven, Rózsa conducted a children's orchestra in a performance of Leopold Mozart's Toy Symphony. He was influenced by the music of the Paloc peasants on his father's estate and began writing down their folk songs.

In high school Rózsa angered the administration by championing the modern composers Béla Bartók and Zoltán Kodály. Enrolling at the University of Leipzig in 1925, Rózsa studied chemistry until one of the music professors, Hermann Grabner, told the senior Rózsa that his son should become a composer. After graduating cum laude in 1929, Rózsa worked as Grabner's assistant until he moved to Paris in 1931.

Rózsa returned to Budapest for a performance of his orchestral work *Serenade* and received encouragement from Richard Strauss. Rózsa's breakthrough came in 1934 when the Duisberg Symphony Orchestra performed his *Theme, Variations, and Finale*, inspired by Hungarian folk music. In 1937 the twenty-minute piece became his first composition played, by the Chicago Symphony Orchestra, in the United States. Because his concert music, however, earned him little money, Rózsa supported himself by composing popular tunes under the pseudonym Nic Tomay.

Rózsa's career changed when he saw the French film *Les Misérables* (1934) and noticed how it was enhanced by the score of his friend Arthur Honegger. Rózsa was then approached by Jacques Feyder to write the score for the director's *Knight Without Armour* (1937), and the composer began working for Alexander Korda's London Films.

His film scores were merely a sideline to more serious work as Rózsa won Hungary's highest musical award, the Franz Josef Prize, in both 1937 and 1938. However, when he scored *The Thief of Bagdad* in 1940, everything changed. Because of the outbreak of World War II, Korda moved the production to Hollywood, where his composer then settled permanently. Rózsa was nominated for an Academy Award, and his immensely popular score was released as a recording in an era when sound tracks were not distributed.

At a party given by June Duprez, one of the stars of *The Thief of Bagdad*, Rózsa met British actress Margaret Finlason, whom he married in 1943. The couple had a son, Nicholas, and a daughter, Juliet.

After Korda shut down his production company, Rózsa began a relationship with Billy Wilder, scoring the director's *Five Graves to Cairo*, *Double Indemnity*, and *The Lost Weekend*. He won Oscars for Alfred Hitchcock's *Spellbound* and George Cukor's *A Double Life*.

In 1945 Rózsa joined the faculty of the University of Southern California; he taught there until 1965. Working freelance after Korda, he signed with Metro-Goldwyn-Mayer in 1949 for financial security and after being granted approval of the editing of his scores. In the early 1950's, Rózsa's concert music began to attract the attention of recording companies, especially his *Duo* for cello and piano and his *Theme, Variations, and Finale*.

With *Quo Vadis?*, Rózsa began specializing in historical epics. He won his third and final Academy Award for one of these, *Ben-Hur*, and was nominated for eleven other films. After *Ben-Hur*, Metro-Goldwyn-Mayer did not know what to do with Rózsa and loaned him to producer Samuel Bronston for *King of Kings* and *El Cid*. Although Rózsa composed for several more films, he considered *El Cid* his last major score. Ironically, as demands for Rózsa's services declined, new recordings of his music, much of it never before recorded, began to appear, often with the composer as conductor.

In 1974 the composer returned to Hungary for the first time in forty years to conduct a concert of his music in Budapest. A stroke in 1982 left him partially paralyzed, and he suffered from a back ailment and the neuromuscular disorder myasthenia gravis. Despite his declining health, Rózsa produced eight new works, including chamber music, during the 1980's. In honor of Rózsa's eightieth birthday, he was given a Golden Sound Track Award by the American Society of Composers, Authors, and Publishers. Los Angeles Mayor Tom Bradley declared April 18, 1987, Miklós Rózsa Day, with the ceremonies including a performance of his *Toccata Capricciosa for Cello* by cellist Timothy Landau. Failing eyesight forced him to abandon composing in 1988. Three weeks following another stroke, Rózsa died in Los Angeles on July 27, 1995.

The Music

The influence of Hungarian folk songs can be heard in the sharp rhythms and strong modal coloration in Rózsa's concert and film music. In his autobiography *Double Life*, he writes that the music of Hungary is imprinted on every bar of his music. Rózsa added the influences of Bartók, who also collected folk songs, and Igor Stravinsky to create vibrant, rhythmic scores with longer melodic lines than usual in film music.

Korda Films. With their mixture of Middle Eastern and Oriental influences, the exotic melodies of *The Thief of Bagdad* complemented the depiction of genies and wizards. For *The Jungle Book*, Rózsa created music to approximate the personalities of the animal characters. Rózsa rerecorded the score, with narration by the film's star Sabu, with the NBC Symphony Orchestra, and the RCA recording became the first to feature a complete film orchestral score.

The Theremin. Hitchcock asked for a new sound to convey paranoia in *Spellbound*, the first Hollywood film to feature the theremin, an electronic instrument. Because of production delays, however, *Spellbound* was released after *The Lost Weekend*, which used the theremin to suggest the alcoholic hero's loss of equilibrium. Hitchcock and producer David O. Selznick were supposedly outraged that Rózsa had betrayed them. The composer used the instrument one more time for *The Red House*.

Crime Films. For *Double Indemnity*, a tale of deception and murder, Wilder wanted Rózsa's score to reflect the film's cynicism, so the theme conveyed the image of a march to the gallows. Paramount executives were shocked by the dissonant score, but the director stood by his composer. This success led to work for Rózsa on several other examples of the moody, brooding genre that would become known as film noir. Such scores often featured jolting chords to underline the psychological anguish of the characters. Sharp accents and bitonal harmonies were prominent in *The Killers* and *Brute Force*. In *A Double Life* Rózsa provided a nervous, repetitive score to stress the protagonist's mania. When he places his hands over his ears to shut out a cacophony of voices, it is almost as if he is trying to stop the music that spells out his mental state.

Madame Bovary. For *Madame Bovary*, Rózsa wrote a waltz for the scene in which Emma Bovary is swept off her feet by Rodolphe Boulanger. With the couple oblivious to the other dancers, the music becomes more symphonic to emphasize the evolution of their feelings and then more frantic to reflect their passion. Rózsa scholars consider it one of his greatest achievements.

Epics. While earlier composers such as Max Steiner, Erich Wolfgang Korngold, and Franz Waxman created thundering scores for adventure films, Rózsa's similar work seems both more muscular, full of cymbals and trumpets, and more tender, with frequent interludes of intimate music. Weaving dances, fanfares, and marches, his epic scores continued the exoticism of his early film work.

Quo Vadis? employed three musical styles. For the scenes involving Romans, Rózsa had replicas made of ancient instruments based on their depictions in statues. He then imagined how the instruments would have sounded. Because the hymns of early Christians are also not extant, Rózsa based this music on Greek and Jewish liturgical music and on a Gregorian anthem. The slaves were Babylonians, Egyptians, Persians, and Syrians, so he used ancient Asian music as the basis for their scenes.

For *Ben-Hur* Rózsa used an organ, a vibraphone, and a harp in the opening strains to establish a religious impression. This theme is repeated whenever the hero undergoes moments of spirituality. The composer created a Jewish theme (grave tones, elegiac expressiveness) with woodwinds to indicate Ben-Hur's longings for his homeland. Marches appear throughout, becoming more prominent during the film's most famous scene, the chariot race.

El Cid was typical of Rózsa's approach in the epics of alternating heroic music with more intimate melodies underscoring the melancholy side of the hero's nature. For the finale, following the protagonist's death, Rózsa began with a solo organ before adding fiery battle music.

Later Concert Music. One of his most personal orchestral works was *Notturno ungherese*, which he described as an attempt to recapture the beauty of his family's estate. Rózsa enjoyed composing for musicians he knew and admired, as with his *Sinfonia concertante* for violin, cello, and chamber orchestra, written for the cellist Gregor Piatigorsky. Other

new pieces included a piano concerto composed for Leonard Pennario. His Viola Concerto received its world premiere in 1984, with Pinchas Zukerman performing with the Pittsburgh Symphony conducted by André Previn.

Later Scores. Rózsa combined the two sides of his double life when he used his Violin Concerto, commissioned by Jascha Heifetz and considered by many to be his greatest concert piece, as the basis of his score for *The Private Life of Sherlock Holmes*. The music for the time-travel romance *Time After Time* is among the best of the composer's lush, romantic scores. The score for the World War II spy thriller *Eye of the Needle* is reminiscent of music from his Korda period, particularly *The Spy in Black*. When Carl Reiner and Steve Martin paid loving tribute to film noir in *Dead Men Don't Wear Plaid*, Rózsa was hired to provide his distinctive touch. Rózsa particularly enjoyed collaborating with director Alain Resnais on *Providence*. This personal drama about a dying writer included *Valse Crépusculaire*, a poignant piano piece evoking Rózsa's nostalgia for his youth.

Musical Legacy

Along with Bernard Herrmann, Rózsa helped lead a musical revolution during a time when most Hollywood scores sounded alike, moving sound tracks toward a more modern idiom. Echoes of Rózsa can be heard in Jerry Goldsmith's driving rhythms for *Chinatown* (1974). His distinctive mixture of heroic and intimate melodies inspired Maurice Jarre's work on *Lawrence of Arabia* (1962). Rózsa's use of choral music and unusual instruments found a follower in Ennio Morricone, in such films as *The Mission* (1986). For such scores as *Out of Africa* (1985), John Barry borrowed Rózsa's soaring romanticism. With the possible exception of Herrmann, no film composer has been more imitated.

In his autobiography, *Double Life*, Rózsa reveals that he never cared for films. Although he composed scores primarily as a source of income, however, he never lost sight of his profession. His film music closely resembles his concert music and was clearly as personal.

Michael Adams

Further Reading

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See also: Bartók, Béla; Goldsmith, Jerry; Heifetz, Jascha; Honegger, Arthur; Previn, Sir André; Strauss, Richard; Theremin, Léon.

Artur Rubinstein

Polish American pianist

Rubinstein was one of the most highly regarded pianists in the world over the last forty years of his very long career, playing a wide-ranging repertoire of solo pieces, concertos, and chamber music. After his death, he faded somewhat from view but remained famous for his distinctive tone and ability to bring out the particular qualities of whatever work he was playing.

Born: January 28, 1887; Łódź, Poland
Died: December 20, 1982; Geneza, Switzerland
Also known as: Arthur Rubinstein; Arturo Rubinstein

Principal recordings

ALBUMS: *Schumann: Symphony No. 1—Spring*, 1929; *Chopin: Scherzos*, 1934; *Bach: Toccata in C Major*, 1936; *Chopin: Nocturnes for Piano*, 1937; *Mozart: Concerto in A Major*, 1940; *Ravel: Trio in A Minor*, 1950; *Tchaikovsky: Trio for Piano and Strings in A Minor, Op. 50*, 1950; *Chopin: Complete Waltzes*, 1955; *Chopin: Ballades for Piano*, 1959; *Beethoven: Sonatas No. 21 in C and No. 18 in E-Flat*, 1960; *Mozart: Piano Concertos*, 1961; *Schubert: Impromptus*, 1961; *Schumann: Quartet for Piano and Strings in E-flat Major, Op. 44*, 1966; *Brahms: Three Piano Quartets*, 1969; *Johannes Brahms*, 1971; *Mozart: Quartet for Piano and Strings, No. 1 and No. 2*, 1971; *Saint-Saëns: Concerto No. 2: En sol mineur, Op. 22*, 1971; *Brahms: Trios/Schumann: Trio No. 1 in D Minor*, 1975; *Chopin: Ëtudes for Piano*, 1975; *Brahms: Piano Concerto No. 1 in D Major, Op. 15*, 1976; *Schubert: Trios Nos. 1 and 2*, 1976; *Beethoven: Piano Sonata No. 18 in E-Flat*, 1978; *Beethoven: Sonata No. 2 in G Minor, Op. 5*, 1978.

WRITINGS OF INTEREST: *My Young Years*, 1973; *My Many Years*, 1980.

The Life

Artur Rubinstein (AHR-tur REW-bihn-stin) was a child prodigy, teaching himself piano at the age of two or three by listening in on his sisters' piano lessons. He was born into an upper-middle-class Jewish family in the Polish city of Łódź, but at the age of ten he was sent to Berlin to study music under the supervision of the renowned violinist Joseph Joachim, with whom his family had a connection. His piano instruction at this time was provided by Karl Heinrich Barth, who taught him for six years. He also received coaching from the famous Polish pianist Ignace Paderewski and had his official professional debut with the Berlin Philharmonic at the age of thirteen.

Feeling limited by Barth, Rubinstein left him and moved to Paris at the age of seventeen, in February, 1904, after which he had no further formal instruction. Over the next three decades he became a popular performer, especially in Spain and South America, but was less well regarded in the United States. He himself said that he was not as good as he could have been at this time; without a teacher to guide him, he lacked discipline, would practice as little as possible, and would surmount the difficulties he encountered in works by changing notes or just dropping them. During this period he led a nomadic life, traveling widely through Europe and the Americas, spending much of his time moving in high society, entertaining at private parties, and engaging in numerous love affairs. In 1908, at a low point in his career, he made a halfhearted attempt at suicide; he took the failure of his attempt as a sign that he should persevere.

In 1910 Rubinstein won an honorary first prize in the Russian piano competition named for the nineteenth century pianist Anton Rubinstein (no relation). This led to a tour of Russia with the conductor Serge Koussevitzky. Rubinstein met and performed with such notable figures as the cellist Pablo Casals and the violinist Jascha Heifetz. He also befriended the composers Igor Stravinsky and Heitor Villa-Lobos, both of whom composed works for him, and associated with numerous celebrities, from actor Cary Grant to novelist Thomas Mann.

In 1932 Rubinstein married Aniela (Nela) Młynarska, the daughter of a Polish conductor. The marriage is generally seen as the turning point in his career. Rubinstein himself said that he did not want his children to think of him as second-rate, so in 1934 he went on a retreat in Switzerland, during which he practiced and restudied the many works in his repertoire.

After his retreat, Rubinstein for the first time became a success in the United States, and he main-

tained a high reputation there and in the rest of the world for the next forty years. He moved to the United States at the beginning of World War II and became an American citizen in 1946. He also saw himself as a Polish patriot, a strong supporter of the state of Israel, and a citizen of the world.

In 1977 Rubinstein left his wife for Annabelle Whitestone, a young woman almost sixty years his junior. He performed until he was almost ninety, stopping only because of failing eyesight.

The Music

Through his main teacher, Barth, Rubinstein learned the Germanic approach to the piano, a calm, correct attitude with an emphasis on sitting up straight, producing a full but not harsh sound, and being direct and straightforward rather than adding showy effects. However, Rubinstein eventually broke with Barth and in his early career was known for his showmanship, which he often introduced to cover up technical difficulties. At the same time, however, he rejected the romantic approach to the music itself (which characterized the playing of Paderewski, among others) and spurned the notion of taking liberties with the music as written.

Over the years critics saw different things in Rubinstein, some calling him romantic and passionate, others regarding him as austere and intellectual. Some saw him as best with the works of his compatriot, the Polish composer Frédéric Chopin, while to others he was best with the Germanic works of Ludwig van Beethoven and Johannes Brahms. Still others preferred his performances of early twentieth century works, such as those of the French composers Claude Debussy and Maurice Ravel. Because Rubinstein had such a long career, with a midcareer change of direction from showy performer to serious musician, these different views of his accomplishments may be the result of changes in his interpretations and his emphases; they may also be the result of his immersion in each individual work in order to bring out its special character.

Berlin, December 1, 1900. Despite complaints that his teacher, Barth, limited his repertoire, in his professional debut while still under Barth's tutelage Rubinstein played a wide-ranging concert, including Wolfgang Amadeus Mozart's Piano Concerto in A Major and the second piano concerto of Camille Saint-Saëns, two works he would perform frequently in the early part of his career. He also played solo pieces by Chopin and Robert Schumann, and his performance was highly praised by the critics, who saw him as more than an ordinary child performer, someone who already demonstrated maturity and brilliant technique.

Buenos Aires, Argentina, July 2, 1917. During World War I, unable to continue touring in central Europe and so distressed by reports of German atrocities that he never again performed in Germany, Rubinstein sought out alternative venues, including Spain and South America. He had come to feel an affinity for Spanish music and added some to his program, notably works by Isaac Albéniz and Manuel de Falla. He had great success

Artur Rubinstein. (Hulton Archive/Getty Images)

with these works, especially with de Falla's spectacular "Ritual Fire Dance" (from his 1915 *El amor brujo*), but later said that this was tragic in a way because, although this music was popular and helped him create a powerful connection with his audiences, especially in Spanish-speaking countries, in fact his heart really belonged to the classics from nineteenth century Germany, along with the works of Chopin, Debussy, and Ravel.

In fact, Rubinstein did play the classics in South America. His July 2, 1917, debut concert in Buenos Aires, a highly successful solo recital, included works by Beethoven, Chopin, and Franz Liszt as well as "Navarra" (1912), by Albéniz. Rubinstein mounted a similar concert in Montevideo, Uruguay, and went on to perform concertos by Beethoven, Brahms, and Peter Ilich Tchaikovsky at later Buenos Aires concerts. In 1918, he had another series of successful solo recitals in Brazil, including works by Beethoven, Ravel, Chopin, and Liszt as well as Albéniz.

New York City, Carnegie Hall, January 7, 1938. Rubinstein appeared at New York's Carnegie Hall as early as 1906 and toured the United States several times in that decade and the next, but with only mixed success, so in the late 1920's he vowed never to return. However, after the transformation of his career in the mid-1930's, he returned triumphantly with a concert tour that began with a performance with the New York Philharmonic on November 17, 1937, at which he played Brahms's Second Piano Concerto. This performance was overshadowed by another work on the program, a premiere of a new American symphony, but later performances on the tour won an enthusiastic response from both critics and the general public.

One of the high points was the January 7, 1938, Carnegie Hall solo recital, including works by César Franck, Frances Poulenc, Debussy, Ravel, Stravinsky, and Chopin. The critics praised Rubinstein for his verve, power, imagination, and great dynamic range, and the audience cheered excitedly.

Chopin's Mazurkas, 1939. Although Rubinstein left Poland at the age of ten, he returned frequently to perform and considered himself a Polish patriot. He felt especially attracted to the Polish spirit of the music of Chopin and wanted to convey to the world what Chopin's music meant to the Polish people. He especially felt this way about Chopin's fifty-one mazurkas, and he recorded all of them during sessions that ended in May, 1939, not long before Poland was invaded by Germany at the beginning of World War II.

Music Marathon, London and Paris, November, 1955. In 1955 Rubinstein showed off his wide-ranging repertoire and the stamina he still had at the age of sixty-eight by performing a series of concerts in London and Paris in the course of one month, during which he played all of Beethoven's piano concertos, along with concertos by Brahms, Chopin, Mozart, Tchaikovsky, Liszt, Schumann, Edvard Grieg, and Sergei Rachmaninoff. He repeated the feat at Carnegie Hall in New York in February, 1956, marking the fiftieth anniversary of his Carnegie Hall debut. In 1961, he reprised his marathon performance by playing ninety different pieces by seventeen different composers during ten solo recitals spread over six weeks at Carnegie Hall.

Musical Legacy

At his farewell concerts, first at New York's Carnegie Hall in March, 1976, and then in London in May of that year, Rubinstein played to rapturous audiences. His career had lasted more than seventy-five years, for the last forty of which he had been regarded as one of the foremost pianists of his time. Critics praised his verve, power, and imagination, and he was awarded the Medal of Freedom in the United States, membership in the French Legion of Honor, and knighthood in England.

In 1996, fourteen years after his death, one critic said that Rubinstein had vanished from the public consciousness owing to his lack of a distinctive personality as a pianist; it had been his stage presence rather than his music that had won applause. On the other hand, three years later, in 1999, a ninety-four-disc set of all of Rubinstein's recordings was released to much acclaim for his lyricism, elegance, and full, round tone. One commentator singled out his distinctive tone, at the same time noting that one of Rubinstein's greatest accomplishments was to make Spanish music sound Spanish, French music French, and so on. His greatest legacy may thus have been the respect he paid to the music he played rather than imposing his own personality.

Sheldon Goldfarb

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See also: Heifetz, Jascha; Szymanowski, Karol; Villa-Lobos, Heitor.

Otis Rush

American blues singer, songwriter, and guitarist

Rush is a gifted blues guitarist whose innovative guitar technique strongly influenced bands of the British Invasion that infused 1960's and 1970's rock with Rush's distinctive Chicago blues sound.

Born: April 29, 1934; Philadelphia, Mississippi
Also known as: Little Otis

Principal recordings

ALBUMS: *This One's a Good Un*, 1968; *Mourning in the Morning*, 1969; *Door to Door*, 1970 (with Albert King); *Screamin' and Cryin'*, 1974; *Right Place, Wrong Time*, 1976; *Cold Day in Hell*, 1975; *Live in Europe*, 1977; *Lost in the Blues*, 1977; *So Many Roads: Live in Concert*, 1978; *Troubles, Troubles*, 1978; *Groaning the Blues*, 1980; *Tops*, 1985; *Live at the Chicago Blues Festival*, 1993; *Ain't Enough Comin' In*, 1994; *Live in Japan 1986*, 1994; *Live and Awesome*, 1996; *Any Place I'm Going*, 1998; *Live and in Concert from San Francisco*, 2004; *All Your Love (I Miss Loving): Live at the Wise Fools Pub, Chicago*, 2005; *Otis Rush and Friends: Live at Montreux 1986*, 2006 (with Eric Clapton and Luther Allison).

SINGLES: "I Can't Quit You Baby," 1956; "All Your Love (I Miss Loving)," 1958; "Double Trouble," 1958.

The Life

Left-handed blues guitarist and singer Otis Rush was born in Philadelphia, Mississippi. He taught himself to play guitar while growing up on the family farm, developing a technique on an inverted guitar that left the bass strings closest to the floor and that gave his playing a distinctive wailing quality. At age fourteen, he moved to Chicago, where he absorbed the sounds of Muddy Waters's amplified urban blues over the radio and worked as a truck driver and meatpacker in the stockyards. Promoting himself as Little Otis, Rush played clubs on the city's west side, and he became a key creator of the west side guitar style. By 1958 he had released three of his best-known songs—"I Can't Quit You

Baby," "All Your Love," and "Double Trouble"—on Cobra Records before that company's bankruptcy in 1959. He subsequently recorded with both Chess Records and Duke Records, though his previous successes eluded him. His recording career further deteriorated into the 1970's when Capitol Records chose not to release the virtuosic *Right Place, Wrong Time* album; critics expressed their frustration in 1975 by awarding Rush the *Down Beat* magazine International Critics Award for Rock-Pop-Blues Group Deserving Wider Recognition. Rush toured nationally and internationally for the next two decades, and he enjoyed belated career success with the 1994 Mercury Records album *Ain't Enough Comin' In* and 1998's *Any Place I'm Going*, for which he received the Grammy Award for Best Traditional Blues Album. The bluesman suffered a minor stroke in 2004 that prohibited further public performances.

The Music

Rush's music represents a convergence of gospel singing and urban and country blues music with the wide-scale developments in amplification and recording technologies after World War II. Inspired by B. B. King, Rush embraced a blues that was more urbanized and seamless than its Delta counterpart, developing a fluid, distinctively voicelike guitar technique. His sound is influenced by Albert King and T-Bone Walker, particularly in his ability to bend full chords and to create the rapid vibrato characteristic of slide guitarists. Despite his gifts and technical superiority, however, Rush's recording history reflects a musical unevenness that was righted only late in his career.

"I Can't Quit You Baby." Originally written by bluesman Willie Dixon, this tune became Rush's first hit for Cobra Records when it landed at number six on the rhythm-and-blues charts in 1956. The session also included harmonica virtuoso Walter Horton, guitarist Wayne Bennett, pianist Lafayette Leak, and Dixon himself. "I Can't Quit You Baby" is notable for its powerful vocals rather than expert guitar playing, as Rush had yet to develop the distinctive timing and clean technique that would mark his later recordings. The direct simplicity of Rush's singing secured the recording's popularity and heralded the talented young bluesman's professional arrival. The song was later popularized by the British rock band Led Zeppelin.

"So Many Roads, So Many Trains." This is Rush's only successful recording with Chess Records. Released in 1960, it shows a mature, confident guitarist with a clear sense of phrasing and dramatic timing. Unlike "I Can't Quit You Baby," Rush shines here in an extended solo passage that wails with mourning and loss and forecasts the advent of 1960's blues-steeped soul ballads. The song's mystical nature is heightened by characteristic Chess echo and reverb elements and Rush's edgy high vocals.

Right Place, Wrong Time. The prescient nature of this album's title foretold its fate: Although Rush recorded it for Capitol Records in 1971, it was not released until the independent label Bullfrog Records acquired the rights in 1976. The recording is widely regarded as Rush's best work. His solos on "Easy Go" and "Take a Look Behind" offer a clear representation of his mature musicianship.

Ain't Enough Comin' In. Disillusioned by the Capitol debacle, Rush performed and recorded on a limited basis for the next fifteen years. *Ain't Enough Comin' In* became his first studio album in more than fifteen years. The 1994 album showcases Rush's instrumental and vocal prowess in equal measure as he covers songs associated with B. B. King, Ray Charles, and Sam Cooke. The title track, the album's sole original composition, was composed by Rush.

Any Place I'm Going. Produced in Memphis with the guidance of producer Willie Smith, *Any Place I'm Going* offers a blending of soul with Chicago blues, and it sheds light on the degree to which guitarists such as Eric Clapton were influenced by Rush's playing. Like its immediate predecessor, this album is enhanced with saxophone, keyboards, and trumpet. It earned Rush his first Grammy Award for Best Traditional Blues Album in 1999.

Musical Legacy

Along with Buddy Guy and Luther Allison, Rush shaped the electric, jazz-influenced Chicago west side guitar sound. His vibrato-laden, string-bending playing style and gospel-inspired vocal delivery greatly influenced musicians such as Clapton, Stevie Ray Vaughan, and Jeff Beck. He

achieved widespread recognition during the last two decades of his career as one of the most influential and distinctive blues artists.

Margaret R. Jackson

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_____. *Rollin' and Tumblin': The Postwar Blues Guitarists*. San Francisco: Miller Freeman Books, 2000. Obrecht contextualizes Rush's music and stature within blues history and the extended blues community.

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See also: Beck, Jeff; Charles, Ray; Clapton, Eric; Cooke, Sam; Dixon, Willie; Guy, Buddy; King, Albert; King, B. B.; Plant, Robert; Vaughan, Stevie Ray; Walker, T-Bone; Waters, Muddy.

Tom Rush

American folksinger, guitarist, and songwriter

Rush has enjoyed three periods of acclaim: first as a 1960's folksinger, then in an early 1970's folk-rock electric band, and again in an annual radio folk concert aired on public radio.

Born: February 8, 1941; Portsmouth, New Hampshire

Principal recordings

ALBUMS: *At the Unicorn*, 1962; *Blues, Songs, and Ballads*, 1963; *Got a Mind to Ramble*, 1963; *Tom Rush*, 1965; *Take a Little Walk with Me*, 1966; *The Circle Game*, 1968; *Wrong End of the Rainbow*, 1970; *Merrimack County*, 1972; *Ladies Love Outlaws*, 1974; *New Year*, 1982; *Late Night Radio*, 1984; *Live at Symphony Hall, Boston*, 2001; *Trolling for Owls*, 2006.

The Life

Tom Rush was born in Portsmouth, New Hampshire, and grew up in Concord, New Hampshire, where his father was a teacher at the prestigious St. Paul's School, from which Rush graduated. He attended Harvard University, where as an undergraduate he launched his solo career as a folksinger at Club 47, Club Passim, and the Unicorn. His first album, *At the Unicorn*, was issued by a small label while he was still a senior at Harvard.

Prestige Records signed Rush to a two-record contract, and with *Got a Mind to Ramble* and *Blues, Songs, and Ballads*, he established a regional and eclectic following within the North American folk-music community. Rush moved to Elektra Records for a wider distribution network, and the albums that followed defined folk and singer-songwriter expectations for the industry: *Tom Rush*, *Take a Little Walk with Me*, *The Circle Game*, and *Classic Rush*. In the early 1970's Rush continued to write his own songs and to record the songs of his folk peers—notably Jackson Browne, James Taylor, and Joni Mitchell. He usually recorded and performed on electric guitar, with an accompanying four- or five-piece combo, and produced some of his most commercially successful work, including *Wrong End of*

the Rainbow, *Merrimack County*, and *Ladies Love Outlaws*.

In the mid-1970's, Rush, who had bought a farm in south-central New Hampshire, stopped touring and built a recording studio at the farm both to record his own music and to record, produce, and promote aspiring folksinger-songwriters. In the early 1980's Rush organized the annual Club 47 concert series (an homage to the Cambridge coffeehouse that was seminal to the development of his career). It began at Symphony Hall in Boston and continues in venues large (Carnegie) and small (Harvard Yard) across the country, bringing together traditional acoustic stars with emerging talent. Although Rush relocated to California, he would remain associated with the Boston and New England, British-influenced branch of American folk music.

The Music

Rush is in many ways a paradigmatic figure of the folk and folk-rock movements in American popular music. He began his career playing acoustic guitar and covering Appalachian and Lowland Scots folk songs, placing himself in the vanguard of the folk movement. However, after Bob Dylan went electric at the Newport Folk Festival in 1965, a disharmony developed between folksingers who remained committed to the acoustic guitar and washtub bass and those drawn to the electric guitar and synthesizer. Rush was singular in his ability to maintain enduring credibility in the folk community, although he went electric and toured extensively in the early 1970's as the lead figure in what could be characterized as a rock-and-roll band.

At the Unicorn. Accompanied by Fritz Richmond on washtub bass, Rush played acoustic guitar and performed all vocals on this critically and commercially successful live album, recorded at the classic Boston folk venue. Rush covered a number of folk classics, including "Walkin' Blues" and "Pretty Boy Floyd," while also recording some original compositions, most notably "Julie's Blues."

Take a Little Walk with Me. With the continuing tutelage of producer Paul Rothchild, with whom Rush worked for his recordings on Prestige Records and Elektra Records, Rush in this 1966 release redirected himself toward rock rather than folk, taking the blues standard "Statesboro Blues" and arranging it as a hard-driving rock-and-roll song, five years before the Allman Brothers did the same. He covered "Joshua Gone Barbados," a haunting folk tune written by his friend Eric von Schmidt, and performed rock arrangements for such rhythm-and-blues classics as "Who Do You Love?" and "You Can't Tell a Book by the Cover."

The Circle Game. First released in 1968, this has been a consistent best seller for Rush, as it adeptly combines his best original compositions ("Rockport Sunday" and "No Regrets") with memorable covers of the Mitchell title track and her "Urge for Going." Always interested in promoting the work of other singer-songwriters, Rush included distinctive versions of Taylor's "Something in the Way She Moves" and Browne's "Shadow Dream Song."

Merrimack County. Perhaps Rush's best foray into the rock-band genre, this album included an ironic Rush composition that received significant radio play, "Kids These Days," along with other notable compositions such as the title track and "Seems the Songs." Browne's "Jamaica Say You Will" was covered well in Rush's sensitive folk-rock arrangement.

Live at Symphony Hall, Boston. Continuing a tradition that began on New Year's Eve, 1981, when Rush organized famous and emerging folk musicians for a Boston Symphony Hall concert, this 2001 release utilized the full-stage approach to addressing old folk audiences and identifying new audiences to perpetuate folk traditions in music. This release included several of Rush's signature songs ("Merrimack County") as well as his standard covers of fellow folksingers Mitchell ("Urge for Going") and Browne ("Jamaica Say You Will").

Musical Legacy

Rush's legacy is threefold: as an acoustic folksinger-songwriter; as an avatar of the folk-rock movement; and as a promoter of young folk talent, interested in educating as well as entertaining the public.

Richard Sax

Further Reading

Cantwell, Robert S. *When We Were Good: The Folk Revival*. Cambridge, Mass.: Harvard University Press, 1997. Traces the folk revival from minstrel

shows through Paul Robeson, Woody Guthrie, and Pete Seeger to the contemporary folk scene.

Cohen, Ronald D. *Rainbow Quest: The Folk Music Revival and American Society, 1940-1970*. Amherst: University of Massachusetts Press, 2002. Focuses on the political activist dimensions of folk music, from World War II-era Greenwich Village through the British invasion and the development of folk rock.

Filene, Benjamin. *Romancing the Folk: Public Memory and American Roots Music*. Chapel Hill: University of North Carolina Press, 2000. Authoritative study of the collection of folktales by musicologists in Britain and America, followed by a well-documented discussion of the intersection of European peasant music with Negro spirituals and cowboy songs.

Lankford, Ronald D. *Folk Music USA: The Changing Voice of Protest*. New York: Schirmer Books, 2005. Well-written introduction to the continuing multiple traditions of folk music in America.

Unterberger, Richie. *Turn! Turn! Turn! The Sixties Folk-Rock Revolution*. San Francisco: Backbeat Books, 2002. Describes origins of folk in the blues, the intersection of folk and rock, and the use of folk rock as a vehicle of social change.

Weissman, Dick. *Which Side Are You On? An Inside History of the Folk Music Revival in America*. London: Continuum, 2006. Informed discussion of American folk music, especially sections on folk songs as protest and the business and marketing of folk music.

See also: Browne, Jackson; Dylan, Bob; Mitchell, Joni; Patton, Charley; Taylor, James.

John Rutter

English classical composer and conductor

A prominent composer of hymns and Christian choral works, Rutter is virtually synonymous with sacred vocal music.

Born: September 24, 1945; London, England
Also known as: John Milford Rutter (full name)

Principal works

CHAMBER WORK: *Suite Antique*, 1979 (for flute, harpsichord, and strings).

CHORAL WORKS: *The Falcon*, 1969 (for chorus and orchestra); *Fancies*, 1972 (for chorus and piano or chamber orchestra); *Gloria*, 1974 (for chorus, brass ensemble, percussion, and organ); *Canticles of America*, 1976 (for chorus and orchestra); *The Reluctant Dragon*, 1978 (for chorus and chamber orchestra); *The Wind in the Willows*, 1981 (for chorus and chamber orchestra); *Requiem*, 1985 (for soprano, chorus, and chamber orchestra); *Te Deum*, 1988 (for chorus and various accompaniments); *Magnificat*, 1990 (for soprano, chorus, and ensemble); *Psalmfest*, 1993 (for soloists, chorus, and orchestra); *Birthday Madrigals*, 1995 (for chorus, string bass, and piano); *Come Down, O Love Divine*, 1998 (for double chorus); *Psalm 150*, 2002.

OPERAS (music): *Bang!*, 1975 (children's opera; libretto by David Grant); *The Piper of Hamelin*, 1980 (children's opera; libretto by Jeremy James Taylor).

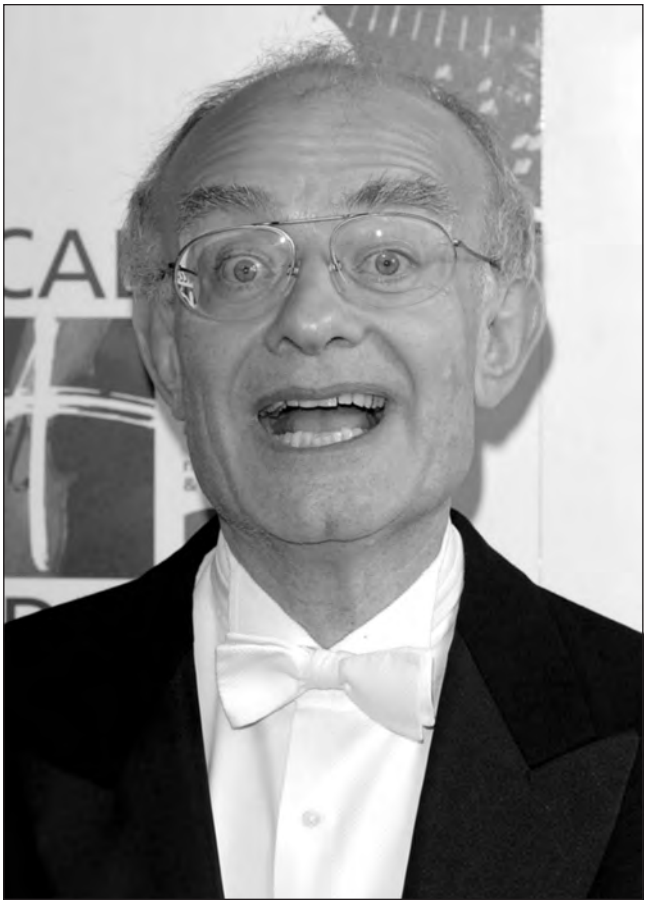
ORCHESTRAL WORKS: Partita, 1973; *Beatles' Concerto*, 1977 (for two pianos and orchestra); *Reflections*, 1979 (for piano and orchestra).

Principal recordings

ALBUMS: *Olde English Madrigals and Folk Songs at Ely Cathedral*, 1984; *Brother Sun, Sister Moon*, 1988; *Carols from Clare College*, 1988; *Three Musical Fables*, 1991; *Requiem*, 1997; *Magic of Christmas*, 1998; *Feel the Spirit*, 2001; *Music for Christmas*, 2001; *John Rutter Christmas Album*, 2002.

The Life

John Milford Rutter was born into a family inclined not to music but to science and engineering. Rutter's grandmother lived on Baker Street in central London, where he was born, but Rutter grew up in Cambridge. Rutter did not receive standard musical instruction until his early teenage years. In interviews he has said that he often spontaneously played improvised compositions on the family piano, thus developing a personal musical idiom that was not filtered through existing models. Rutter's parents recognized his talent and sent him to the



John Rutter. (Ian West/PA Photos/Landov)

Highgate School in London. His primary teacher was Edward Chapman, the school's choirmaster. Rutter concentrated on learning composition and became proficient at piano and organ. Among his classmates was John Tavener, who became known as a Christian composer, and Nicholas Snowman, who became a prominent musical director of British orchestras and festivals. The pianist Howard Shelley, younger than Rutter by five years, also attended the school at the same time. Rutter credits his interest in sacred music to the spirituality emphasized at Highgate School, in the tradition of the Edwardian-era Anglo-Irish composer Charles Villiers Stanford. Highgate had unusual access to such musical legends as Benjamin Britten, who conducted his *War Requiem* (1962) at the school, in which Rutter sang.

Not wanting to be swamped by the horde of musical aspirants at King's College, Cambridge, Rutter matriculated at the less-storied Clare. There, at eighteen, he composed his first major work, "Shepherd's Pipe Carol." This drew the attention of the man most associated with King's College's musical reputation, David Willcocks, with whom Rutter studied harmony and counterpoint. Willcocks had spearheaded the revival of the boys' choir as a vehicle for sacred music, and he became a major supporter of Rutter. They co-edited several collections of historic carols, and with Willcocks's encouragement Rutter published his music with Oxford University Press.

In 1980 Rutter married Joanne Redden, and the couple had two children and as well as a daughter from Redden's previous marriage. Rutter stepped down as musical director of Clare College, a position he had held since 1975, and worked as a freelance composer. In 1981 Rutter founded and directed the Cambridge Singers, an a capella choir that has sung and recorded his compositions. In 1983 he founded a music label, Collegium, on which these recordings were often released. Rutter toured frequently and assumed various guest-conducting positions throughout the 1980's and 1990's as his work became increasingly popular in church services, Christmas concerts, and major public ceremonies such as the hundredth-birthday celebration of the Queen Mother in 2000. Rutter's compositions became particularly popular in the United States, where he appeared often.

Rutter often received criticism for what some considered the oversentimentality of his compositions. While some of this may have been motivated by envy, other critics have been offended by Rutter's statements that he is not religious.

In 2001 Rutter suffered a personal setback when his son Christopher, a singer and a member of the Clare College Chapel Choir, was killed in an automobile accident. Rutter's *Mass of the Children* was widely understood to be his emotional response to his son's untimely death.

As he passed the age of sixty, Rutter vowed to slow down his traveling schedule and cut back on the number of commissions he accepted. In 2007 he was named Commander of the British Empire by Queen Elizabeth II in her New Year Honours List.

The Music

Rutter's first serious composition, "Shepherd's Pipe Carol," heralded his entire career, with its polyphonic voice, insouciant instrumental background, and combination of modern compositional techniques with choral traditions stretching back to the Renaissance. The busy instrumental background, featuring piano as well as the piping of the recorder, adds to the clamorous joy of Rutter's musical representation of a shepherd's celebration of Jesus' birth.

"The Star Carol." This rousing Nativity anthem uses variation in voice level, choral response, and flute and other instrumental background to bestow a sense of exuberance and associate the joy of Christmas with Mary, the mother of God.

"For the Beauty of the Earth." Rutter's most famous composition epitomizes the Christian attitude toward nature: reverence but not worship. The song begins with a series of repeated soft organ chords, followed by rising voices. Just as certain organ phrases are repeated, the fourth line of each stanza is repeated, giving focus to how all the elements of the cosmos stand in praise of God. As the song ascends in seriousness, the organ goes lower and deeper, miming the notes sung by the choir, acknowledging and confirming their words.

"The Lord Bless You and Keep You." Written for the funeral of Chapman, Rutter's choir director at the Highgate School, the song begins mournfully, the boy chorister's voice isolated and ethereal. Other voices begin to infiltrate, and the polyphonic buildup mirrors the joy that can be found even in death as God accepts the soul of the deceased into his care.

"What Sweeter Music." Set to a text by the seventeenth century poet Robert Herrick, "What Sweeter Music" is vocally demanding in the high tones and places unusual stress on the lyrics. This piece rebuts the argument that Rutter's choral work is overly sentimental and sugary.

Requiem. The most popular of Rutter's more extended works, this is one of the few where the orchestra is as important as the choir, with memorable solos for oboe, cello, and flute. The *Requiem*, like many in the Christian tradition, does not follow a set liturgical text but incorporates various psalms and hymns in a patchwork of lament and affirmation. The interplay of darkness and light is reflected in the alternating dirge and rally conveyed by the music.

Magnificat. This setting of Mary's song of celebration is introspective, with the mellifluous plucking of the harp interspersed with voices emphasizing the gravity of the auspicious occasion. Blending English folk melodies with classical traditions, Rutter's treatment is fresh as well as stately.

Psalm 150. Rutter's setting of the last of the biblical Psalms, performed at Queen Elizabeth II's Golden Jubilee in 2002, is majestic, with dramatic use of cymbals, harp, and psaltery. The instruments are characters in this Rutter song, not just background to the voices. The culminating "Alleluia," suspenseful as well as climactic, ends the song on an uplifting note.

Musical Legacy

Rutter's approach is not simply a recapitulation of existing musical traditions. He has embraced innovative techniques in his compositions, such as quartal harmony. His music is associated with the joy of holiday celebrations and the more somber occasions of general mourning. His *Requiem* was one of the most frequently performed pieces at memorial services honoring victims of the September 11, 2001, terrorist attacks.

Nicholas Birns

Further Reading

Banfield, Stephen, ed. *Music in Britain: The Twentieth Century*. Oxford, England: Blackwell, 1995. Places Rutter's work in the context of such twentieth century composers as Benjamin Britten, Michael Tippett, and Peter Warlock; also discusses his use of irregular rhythm and quartal harmony.

Church, Michael. "The Choir Master." *The Independent (London)*, December 13, 2005, p. 46. Extended newspaper profile discusses the interrelation of Rutter's life and work, especially his long acquaintance with John Tavener and the influence the heritage conveyed. Also discusses the composer's daily routine.

Reel, James. "A Conversation with John Rutter." *Fanfare* 22 (November/December, 1998): 131-135. Perhaps the most technical of Rutter's widely available interviews; particularly useful for the musician or scholar of music who

wants to understand Rutter's compositional techniques.
White, Michael. "The Carol Singer's Shining Star" *The Sunday Telegraph*, December 9, 2001, p. 7. Efficient overview of Rutter's life and work, particularly his association with Christmas music.
Wilson, John Christian. *Jesus and the Pleasures*. Minneapolis: Augsburg Fortress, 2003. Puts Rutter's music in the context of contemporary celebrations of the Christian message.

See also: Britten, Benjamin; Tavener, Sir John; Tippett, Sir Michael.

Frederic Rzewski

American classical composer and pianist

Rzewski's works employ improvisation, political theater, lavish virtuosity, and musical quotations.

Born: April 13, 1938; Westfield, Massachusetts
Also known as: Frederic Anthony Rzewski (full name)
Member of: Musica Elettronica Viva

Principal works

CHAMBER WORKS: *Les Moutons de Panurge*, 1968; *Spots*, 1986; *Piano Sonata*, 1991; *The Road*, 1998.
ORCHESTRAL WORKS: *What Is Freedom?*, 1974; *The People United Will Never Be Defeated*, 1975; *The Price of Oil*, 1980; *Lost Melody*, 1989; *De Profundis*, 1992.
PIANO WORK: *Winnsboro Cotton Mill Blues*, 1980.
VOCAL WORKS: *Jefferson*, 1970 (text from the *Declaration of Independence*); *Attica*, 1972 (text by Sam Melville); *Coming Together*, 1972 (text by Melville); *Apolitical Intellectuals*, 1973 (text by Otto René Castillo); *Lullaby: God to a Hungry Child*, 1974 (text by Langston Hughes); *No Progress Without Struggle*, 1974 (text by Frederic Douglass); *Antigone-Legend*, 1982 (text by Bertolt Brecht); *The Persians*, 1985 (text by Aeschylus); *The Triumph of Death*, 1988 (text by Peter Weiss).

The Life

Born in Westfield, Massachusetts, Frederic Anthony Rzewski (ZHEHV-skee) began his musical training as a pianist with Charles Mackey. Later, he studied at Harvard University, with Walter Piston and Randall Thompson serving as his principal professors, and he earned a bachelor of arts degree in music. Next, he attended Princeton University, where he studied with Roger Sessions and Milton Babbitt, and he earned a master of arts degree in musical composition. Throughout his education, he took keen interest in Greek language and literature. After a sojourn to Italy where he studied with Luigi Dallapiccola, he embarked on a career as a composer and pianist.

His work during the 1960's fused virtuosity and improvisation. This led him to cofound the ensemble Musica Elettronica Viva with Alvin Curran and Richard Teitelbaum. Together these three honed their talents as improvisers of live electronic music. The ensemble worked from 1966 to 1971, producing performances of aggressively challenging and often politically charged music.

In the 1970's, Rzewski produced several major works for piano, noted for their astonishing complexity, duration, technical difficulty, and political themes reflecting a Marxist thirst for social change. In 1977 Rzewski joined the faculty of the Conservatoire Royal de Musique in Liège, Belgium. He retired from this post in 2003. He has continued to compose and perform, with extensive engagements in the United States and other countries.

The Music

Les Moutons de Panurge. Typical of Rzewski's passion for classic literature, this work's title is derived from François Rabelais's novels covering *The Life of Gargantua and Pantagruel* (1552-1555). The composition, written while associated with Musica Elettronica Viva, calls for an unspecified number of players on melodic instruments. The piece unfolds at a rapid pace, as all performers begin together, playing a melody comprising sixty-five notes. However, each player must play the first note; then the first and second notes; then the first, second, and third notes; and so forth, through all the notes. Upon playing the entire melody, the process continues as players drop notes from the beginning of

the melody one at a time. The magic of the work appears when a player makes a mistake, as Rzewski instructs players never to compensate for their errors by dropping notes and rejoining the group. The resulting work changes on each performance, as, one by one, players begin falling away from the group. Often a dense, contrapuntal work results, but with practice and repetition, flawless performances have also been reported, especially by Musica Elettronica Viva toward the end of the ensemble's time together. This work established Rzewski's credentials as an important contributor to experimental music by fusing the improvisational spirit of the larger movement with the musical intensity of a virtuoso.

Coming Together. The second part of this two-part work for speaker and ensemble demonstrates Rzewski's political sympathies. The text for the work is a letter written by an inmate at Attica prison who was killed during the violent restoration of government control after the prisoners rioted. The repression of the prisoners offended many Americans who found the state and local governments' recourse to violence reprehensible. The text ends with the speaker's impassioned shout of the letter's closing line, "feeling for the inevitable direction of my life." The fact that the author of the text was killed, possibly in retribution after the National Guard quelled the prison unrest, lends the work much of its impact.

The People United Will Never Be Defeated. This masterful collection of thirty-six variations on a Chilean Marxist protest song, "El pueble unido jamás sera vencido" by Sergio Ortega and Quilapayùn, reveals Rzewski's virtuosic composing. The collection links Rzewski's contemporary musical sensibility with such earlier traditions as Franz Liszt's pianistic virtuosity. Composed not long after the overthrow of Chile's popularly elected left-wing president, Salvador Allende, by military forces backed by the United States, the piece serves to support and to inspire Chile's progressive movement that Rzewski and others hoped would never be defeated.

Winnsboro Cotton Mill Blues. This attractive work of minimalist cant exists in two versions, one for solo piano and the other for two pianos. With its mechanistic figures descriptive of the titular locale, Rzewski achieves a celebration of the American working class. He evokes the working-class milieu in a context where harmonic and melodic figures derived from soulful blues intertwine with Rzewski's trademark heroic virtuosity. Rzewski tells a story using descriptive figures such as the machinery of the cotton mill to paint a vivid and specific narrative picture.

Musical Legacy

Rzewski provides an important contrast to his fellow experimentalists. While his friend and fellow Harvard graduate Christian Wolff preferred to express himself through applications of game theory to musical composition, resulting in works that often prescribe no particular pitches, Rzewski mostly produced scores with particular pitches indicated, and ones that place extraordinary technical demands on players. The two men share a common interest in improvisation, radical rethinking of formal methods, and presentation of political texts advocating social change along progressive lines. However, Rzewski's music demonstrates the importance of pianistic traditions and techniques in his writing. Wolff and other experimentalists exemplify little interest in such historical connections. Rzewski's voice can be heard in chorus with the experimental movement, but it also sounds a solo note for emphasizing profound links to past musical practices.

Michael Lee

Further Reading

Asplund, Christian. "Frederic Rzewski and Spontaneous Political Music." *Perspectives on New Music* (Winter-Summer, 1995). Asplund, who teaches theory and composition at Brigham Young University, provides an interesting and detailed discussion of the proximity of improvisation and political texts in selected Rzewski works.

Pollack, Howard. *Harvard Composers: Walter Piston and His Students, from Elliott Carter to Frederic Rzewski*. Metuchen, N.J.: Scarecrow Press, 1992. This book provides a substantial discussion of Rzewski's music in the light of his studies with Piston by an influential scholar of American music. The author contrasts Rzewski with others artists, revealing him to provide a unique voice. No work of Rzewski is analyzed in depth, but

melodic, harmonic, and rhythmic elements of his primary works are discussed.

Rockwell, John. "The Romantic Revival and the Dilemma of the Political Composer." In *All American Music: Composition in the Late Twentieth Century*. New York: Da Capo Press, 1997. This collection of essays includes one that focuses on Rzewski's proximity to neo-Romanticism, his virtuosic and heroic methods, and his political sensibilities.

Zimmerman, Walter. *Desert Plants: Conversations with Twenty-three American Musicians*. Vancouver, B.C.: Aesthetic Research Center Publications, 1976. Zimmerman's interview with Rzewski includes lucid and penetrating questions, asked not long after the premiere of Rzewski's *The People United Will Never Be Defeated*.

See also: Babbitt, Milton; Berio, Luciano; Stockhausen, Karlheinz.

S

Buffy Sainte-Marie

Canadian folksinger, guitarist, and songwriter

Sainte-Marie is regarded as one of the first activist Native American popular musicians. She is known for her powerful protest songs, but she also composed romantic ballads and brought her distinctive vocal style and musical ideas to folksinging, rock, country, and electronic music.

Born: February 20, 1942; Piapot Reserve, Saskatchewan, Canada
Also known as: Beverly Sainte-Marie (full name)

Principal recordings

ALBUMS: *It's My Way*, 1964; *Many a Mile*, 1965; *Little Wheel Spin and Spin*, 1966; *Fire and Fleet and Candlelight*, 1967; *I'm Gonna Be a Country Girl Again*, 1968; *Illuminations*, 1969; *She Used to Wanna Be a Ballerina*, 1971; *Moonshot*, 1972; *Native North American Child*, 1973; *Quiet Places*, 1973; *Buffy*, 1974; *Changing Woman*, 1975; *Sweet America*, 1976; *Coincidence and Likely Stories*, 1992; *Up Where We Belong*, 1996.

The Life

Beverly Sainte-Marie (saynt muh-REE) was born on the Piapot Cree reservation in Saskatchewan, Canada. Soon orphaned, she was adopted by American relatives partially of Native American descent and raised in Massachusetts. In her teenage years she reconnected with the Cree tribe and learned its traditions, ceremonies, and teachings. Although her 1962 degree from the University of Massachusetts was in philosophy and teaching, by the end of 1963 her performances in the coffeehouses of Greenwich Village established her as a major folksinger and songwriter.

Sainte-Marie moved to Hawaii in the late 1960's and in 1974 married Hawaiian surfing teacher Dewain Bugbee. When that marriage failed, she married Sheldon Wolfchild, with whom she had a son, Dakota Starblanket Wolfchild. From 1976 to 1981 she and her son Cody appeared on the children's television show *Sesame Street*. During this time she earned a Ph.D. in fine arts and became active in the Baha'i faith. In 1983 she married musician-composer Jack Nitzsche, and in 1993 she settled down with the man who would become her husband some years later, Hawaiian Chuck Wilson.

Sainte-Marie remained active within the Native American community; in 1996 she founded the Cradleboard Teaching Project, a curriculum based on Native American cultural perspectives. In her later years she exhibited her digital art in museums and galleries, served as an adjunct professor at various educational institutions, and lectured on a number of subjects in the United States and Canada. Her music has received numerous awards, especially in Canada.

The Music

Sainte-Marie began her musical career in the early 1960's, singing folk and jazz favorites as well as her original compositions. By 1965 her exotic beauty, musical originality, and distinctive voice brought her both a national and an international following. Sainte-Marie's performances were distinguished by her unmistakable voice, with its broad vibrato and a timbre that ranged seamlessly from the harsh to the tender. Also distinctive was Sainte-Marie's use of the mouth-bow, a traditional Native American instrument, which became a signature part of her sound, along with her original, self-taught guitar style.

It's My Way. One of the few female singer-songwriters on the contemporary music scene, Sainte-Marie was also the only musical artist who introduced a Native American perspective into her work; her trademark song "Now That the Buffalo's Gone" is widely considered to be the first Native American protest song. This song was recorded in 1964 on Sainte-Marie's first album, *It's My Way*, which also included "Universal Soldier." Inspired by wounded soldiers returning from Vietnam,

"Universal Soldier" became an anthem of the anti-war movement. This album featured "Cod'ine," based on Sainte-Marie's own experience with the drug and placing her ahead of her generation in addressing the issue of drug addiction. *It's My Way* was more musically adventurous than the average folk album, and several of its songs were covered by other performers with great commercial success.

Many a Mile. Although Sainte-Marie is generally associated with protest music, her second album, *Many a Mile*, featured her gentle love song "Until It's Time for You to Go." This song was covered by many popular singers of the time, including Elvis Presley, Cher, Neil Diamond, Barbra Streisand, and Carmen McRae. "Sometimes When I Get to Thinkin'" and "Soulful Shade of Blue" further established her reputation as a writer of romantic ballads.

Buffy Sainte-Marie. (AP/Wide World Photos)

"My Country 'Tis of Thy People You're Dying." Sainte-Marie's subsequent albums also included original ballads and protest music as well as traditional folk songs. Her powerful song about the betrayal of Native Americans, "My Country 'Tis of Thy People You're Dying," generated considerable controversy and is a good example of the passion and sense of contained fury associated with her performance of her protest songs. "Starwalker," written in the early 1970's, became an anthem of the American Indian Movement (AIM). Sainte-Marie also explored other types of music, such as country, rock, and art songs; her experimental album *Illuminations* was avant-garde in its deployment of the Buchla synthesizer and, while speaking to the 1960's interest in the psychedelic, also evoked a sense of timeless mysticism.

Coincidence and Likely Stories. By 1977 Sainte-Marie had stopped recording as a result of the waning of the folk music scene and an unofficial government blacklisting of artists associated with criticism of the Vietnam War. She found renewed musical recognition in 1982, when she received an Academy Award, along with cowriters Will Jennings and Jack Nitzsche, for the song "Up Where We Belong," written for the film *An Officer and a Gentleman* (1982). In 1992, after a sixteen-year break from recording, Sainte-Marie employed her computer to produce the album *Coincidence and Likely Stories* in her home studio in Hawaii. While her lyrics continued her idiom of protest and love songs, her music featured the synthesized sounds of electronic music instead of the acoustic guitar and mouth-bow of her early records. Throughout her musical career Sainte-Marie's work has demonstrated sustained creativity as well as considerable versatility. The warmth, power, and striking timbre of her voice remained unchanged, as did her social and political concerns, especially those involving Native American rights and Native American culture.

Musical Legacy

Buffy Sainte-Marie was a major force in folk and popular music in the 1960's. An innovative artist, she explored folk, rock, country, and art songs and was an early adopter of electronic music and the personal computer as a means of musical expression. While her unusual voice made it difficult for

her to succeed as a commercial singer, her songs became hits when recorded by other artists; her much-recorded ballad "Until It's Time for You to Go" has become a standard. She has a legacy of protest songs, especially concerning Native Americans, and is regarded as the one of few Native Americans to have enjoyed worldwide popularity in the field of popular music. She has received many awards, especially for songs that demonstrate her support for Native American culture and for social justice. Her protest song "Universal Soldier" was inducted into the Canadian Songwriters Hall of Fame in 2005.

Margaret Boe Birns

Further Reading

Hunter, Shaun. *Visual and Performing Artists*. New York: Crabtree, 1999. Featuring Sainte-Marie on the cover, this book covers her in a series of six in-depth profiles of contemporary women artists of varied races and nationalities.

Malinowski, Sharon, and Simon Glickman. *Native North American Biography*. New York: UXL, 1996 . Includes Sainte-Marie in profiles of notable Native Americans.

Sainte-Marie, Buffy. *The Buffy Sainte-Marie Songbook*. New York: Grosset and Dunlap, 1972. Self-illustrated songbook of early songs, including "Universal Soldier" and "Now That the Buffalo's Gone."

Thompson, Christian, ed. *Saskatchewan First Nations: Lives Past and Present*. Regina, Sask.: Canadian Plains Research Center, 2004. Includes a three-page entry on Sainte-Marie.

Wishart, David, ed. *Encyclopedia of the Great Plains Indians*. Lincoln, Nebr.: Bison Books, 2007. Discusses Sainte-Marie within the context of Plains Indians and in the context of other important North American figures such as Russell Means and Leonard Peltier, activists in Native American causes.

See also: Diamond, Neil; Odetta; Presley, Elvis; Streisand, Barbra.

Esa-Pekka Salonen

Finnish classical composer and conductor

Salonen is renowned for his role in championing the cause of contemporary music. A conducting prodigy, he is also a versatile composer of evocative works that feature unusual textures, contrasts, and sound effects.

Born: June 30, 1958; Helsinki, Finland
Member of: Toimii

Principal works

CHAMBER WORKS: *Floof*, 1982 (revised in 1990); *Meeting*, 1982; *Yta I*, 1982 (*Surface I*; for flute); *Yta III*, 1987 (*Surface III*; for cello); *Second Meeting*, 1992; *Five Images After Sappho*, 1999.

ORCHESTRAL WORKS: Concerto for Alto Saxophone and Orchestra, 1981; *Mimo II*, 1992; *Giro*, 1997; *L.A. Variations*, 1997; *Gambit*, 1998; *Mania*, 2000; *Foreign Bodies*, 2001; *Insomnia*, 2002; *Wing on Wing*, 2004.

PIANO WORKS: *Yta II*, 1985 (*Surface II*); *Dichotomie*, 1998; Piano Concerto, 2007.

RADIOPHONIC WORK: *Baalal*, 1982 (for tape).

Principal recordings

ALBUMS (solo; as conductor): *Lutosławski: Symphony No. 3*, 1985; *Messiaen: Turangalila*, 1986; *Mahler: Symphony No. 4*, 1992; *Bartók: The Three Piano Concertos*, 1995; *Bartók: Concerto for Orchestra—Music for Strings, Percussion, and Celesta*, 1996; *Anton Bruckner: Symphony No. 4—Esa-Pekka Salonen*, 1998; *Mahler: Symphony No. 3 in D Minor*, 1998; *Sensemayá: Music of Silvestre Revueltas*, 1999; *The Triumph of the Piano*, 2000.

ALBUMS (with Toimii): *Magnus Lindberg, Action-Situation-Signification*, 1982; *Magnus Lindberg: Kraft*, 1985.

The Life

Esa-Pekka Salonen (EH-sah PEHK-kah SAH-lah-nehn) was born in Helsinki, Finland, on June 30, 1958. Salonen received his early education at the Sibelius Academy in Finland, where he concentrated on the French horn, composition, and conducting. At the Sibelius Academy, he and his fellow

composers formed an informal ensemble, Korvat Auki! (Ears Open!), that arranged concerts featuring contemporary music.

Salonen furthered his studies in Italy, with private teachers Franco Donatoni and Niccolò Castiglioni. In 1979 he made his conducting debut with the Finnish Radio Symphony Orchestra. Guest engagements followed, including a last-minute opportunity to conduct the Philharmonia Orchestra of London in Gustav Mahler's Symphony No. 3 (1902). This opportunity led to an American debut with the Los Angeles Philharmonic in November, 1984.

Esa-Pekka Salonen. (AP/Wide World Photos)

The following year, Salonen was named principal guest conductor of the Philharmonia Orchestra and principal conductor of the Swedish Radio Symphony Orchestra, positions that he occupied until 1994 and 1995, respectively. In 1992 he accepted an engagement as music director and conductor of the Los Angeles Philharmonic. In 2008 he became principal conductor and artistic adviser to the London Philharmonia Orchestra. Salonen's conducting career has also included performances with the Orchestre de Paris, New York Philharmonic, and Chicago Symphony Orchestra.

Salonen has composed more than thirty solo and orchestral works, many of which were commissioned or premiered by major performers or orchestras. He is also an active promoter of music in the community. From 1995 to 1996, he served as artistic director of the Helsinki Festival. In 1999 and 2001, he directed the Ojai Music Festival in California, and in 2003 he cofounded the Baltic Sea Festival and has since served as its artistic director.

Recognition of Salonen's achievements include the Accademia Chigiana's Siena Prize in 1993, as the first conductor ever to receive this award, and the Opera Award (1995) and Conductor of the Year Award (1997) from the Royal Philharmonic Society. He was named an Officier de l'Ordre des Arts et des Lettres by the French government in 1998, was awarded a Helsinki Medal in 2005, and was named Musician of the Year by *Musical America* in 2006. In addition, he holds an honorary doctorate from the Sibelius Academy, a Literis et Artibus award from the King of Sweden, and a Pro Finlandia award from the Finnish government.

Salonen and his wife, Jane, formerly a violinist with the Philharmonia Orchestra, have three children: Ella, Anja, and Oliver.

The Music

Salonen is celebrated for his compositional creativity and his capacity for eliciting unconventional effects, textures, colors, and contrasts. Frequently virtuosic, his music is often built around central evocations, such as poetry, nature, geometric figures, machinery, or chorale texture.

Concerto for Alto Saxophone and Orchestra. This early work of Salonen was inspired by Franz Kafka's novel *The Trial* (1925). The work is often known by the original title of the second movement (removed in the 1983 revision): *Auf den ersten Blick und ohne zu wissen* (at first sight and without knowing). Each of the work's three movements is characterized by a different orchestration and texture, although a light and almost tentative quality prevails throughout.

Surface. Salonen published the first piece of his three-part *Surface* series in 1982. *Surface I* is composed for alto flute, *Surface II* for piano, and *Surface III* for cello. A revised version of *Surface II*, *Surface IIb*, was transcribed for harpsichord in 1987. Each piece is virtuosic and subtly nuanced. *Surface I*

incorporates audible breaths by the flutist to communicate the impression of breathlessness. *Surface II* and *Surface IIb*, inspired by snow and ice crystals, feature five musical concepts that peak in successive climaxes: trill, arpeggio, cluster, note C, and scale. *Surface III*, Salonen's first programmatic instrumental work, portrays the death of a moth (inspired by Aleksandr Scriabin's *Vers a flamme*, 1914), resulting from contact with the fire of a lamp.

L.A. Variations. This orchestral work was commissioned by the Los Angeles Philharmonic in 1996, and it premiered the following year. Based on two hexachords that make up a twelve-tone sonority, the work is structured around sections featuring canon, chorale, hexachord reinterpretation, and other forms of variation.

Mania. Salonen originally composed *Mania* for his friend Anssi Karttunen, a cellist, in 2000. An ensemble version was published in the same year, and it was premiered by Ensemble Avanti! in Porvoo, Finland. *Mania* is composed around the key concepts of metamorphosis, extremity, and incessant movement, marked by displays of virtuosity and constant yet smooth transitions.

Wing on Wing. Salonen composed this work to honor the completion of architect Frank Gehry's Walt Disney Concert Hall in Los Angeles. Written for two sopranos and orchestra, the piece is dedicated to the Los Angeles Philharmonic. Through a range of musical and other sound effects, Salonen portrays a synthesis of water and wind, as well as of humans and machines.

Piano Concerto. Commissioned by the New York Philharmonic and dedicated to Yefim Bronfman, this work premiered in 2007. Modeled after the nineteenth century Romantic concerto genre, Salonen's concerto is characteristically virtuosic, featuring double octaves, large chords, and complex syncopation.

Other major works of Salonen include *Giro*, *Floof*, *Gambit*, *Five Images After Sappho*, *Dichotomie*, *Foreign Bodies*, and *Insomnia*.

Musical Legacy

Salonen garnered an international reputation as a champion of contemporary music, an inclination that has materialized substantially in the repertoire of the Los Angeles Philharmonic. As a conductor, he has led premieres of works by John Adams, Bernard Rands, Rodion Shchedrin, and Steven Stucky.

Salonen's discography comprises more than eighty recordings, a number of which feature his own compositions. Although he has recorded primarily for Sony Classical and Deutsche Grammophon, he has also been featured under labels such as Phono Suecia, Ondine, Finlandia, Musidisc, BIS, Warner Classics, Philips Classics, Jive USA, Daphne, and Musica Sveciae. He also collaborated with composer John Corigliano, conducting his musical score for the 1999 film *The Red Violin*.

Siu-Yin Mak

Further Reading

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Henken, John. "L.A. Philharmonic's Esa-Pekka Salonen Hits Town . . . Running." *Los Angeles Times*, November 28, 1989: p. F1. Article about Salonen's visit during negotiations with the Los Angeles Philharmonic.

Ross, Alex. "The Anti-Maestro: How Esa-Pekka Salonen Transformed the Los Angeles Philharmonic." *The New Yorker* (April 20, 2007): 60. Lengthy article about Salonen's involvement with the Los Angeles Philharmonic.

Salonen, Esa-Pekka. "Variations and Traditions: Classical Music in the Twenty-first Century." In *Symphony: Frank Gehry's Walt Disney Concert Hall*, edited by Garrett White and Gloria Gerace. New York: Harry N. Abrams, in association with the Los Angeles Philharmonic, 2003. Article by Salonen describes how the soaring design of the concert hall complements his choice of repertoire. Includes full-color photographs of the structure.

Sharpe, Roderick, and Jeanne Stierman. *Maestros in America: Conductors in the Twenty-first Century*. Lanham, Md.: Scarecrow Press, 2008. Contains a brief biography of Salonen.

See also: Beach, Amy; Ligeti, György; Scriabin, Aleksandr.

Salt and Pepa

American rap singer-songwriters

As part of Salt-n-Pepa, James and Denton were trailblazers, breaking into a musical genre dominated by men and largely misogynistic in its lyrical content.

Pepa
Born: November 9, 1961; Kingston, Jamaica
Also known as: Sandra Denton (birth name)

Salt
Born: March 28, 1964; Brooklyn, New York
Also known as: Cheryl James (birth name); Cheryl Wray (married name)
Members of: Salt-n-Pepa

Principal recordings
ALBUMS (with Salt-n-Pepa): *Hot, Cool, and Vicious*, 1986; *A Salt with a Deadly Pepa*, 1988; *A Blitz of Salt-n-Pepa*, 1989; *Blacks' Magic*, 1990; *Very Necessary*, 1993; *Brand New*, 1997.

The Lives

Sandy Denton was born in Kingston, Jamaica, in 1961, and as a child moved with her family to Queens, New York. Cheryl "Salt" James was born in Brooklyn, New York, in 1964. In 1985 Denton was working in a Sears store when she met James, a fellow employee. The duo's coworker, Hurby "Luv Bug" Azor (who was dating James at the time), asked them to rap on a project for his audio production class at New York City's Center for Media Arts.

Together, Azor, Denton, and James wrote "The Show Stopper" in response to Doug E. Fresh and Slick Rick's "The Show." The song was an underground hit in the summer of 1985—going to number forty-six on the rhythm-and-blues charts—and it led the duo to sign a contract with Azor to be their manager. Now called Salt-n-Pepa, the duo signed a contract with Next Plateau Records, a label that focused on the emerging New York hip-hop scene. Denton took the name "Pepa" from a line in "The Show Stopper." Salt and Pepa would add a third to the group, Deidra "Dee Dee" Roper (DJ Spinderella).

In 1998 Denton and rapper Anthony Criss had a daughter named Egypt; the next year they were wed in what *Ebony* called "the hip-hop wedding of the decade." The extravagant wedding was presided over by the Reverend Run of Run-DMC. After eight years of dating and two years of marriage, the couple divorced in 2001.

In 2002 James abruptly quit Salt-n-Pepa. Denton said she was devastated by the news, which she received in a phone call from James. James became a born-again Christian and made a home with her husband and two children, a son and a daughter, on Long Island, under the married name Cheryl Wray.

Denton moved on with her acting career. From 2000 to 2003, she had a recurring role on the HBO series *Oz* as Officer Andrea Phelan. In 2005 Denton was featured on *The Surreal Life*, a reality television show that placed celebrities who were out of the spotlight in a Hollywood mansion together for two weeks.

In October, 2007, Denton worked on *The Salt-n-Pepa Show* for cable network VH1, in which James also starred. The idea originally started with a sitcom pilot in 1994, but development of this show began in 2004. The show chronicled Salt and Pepa's efforts to reunite and make a comeback after more than five years out of the musical spotlight.

The Music

Hot, Cool and Vicious. Salt-n-Pepa's first album, which also featured deejay Pamela Green as Spinderella, was entitled *Hot, Cool, and Vicious*. Throughout 1987, "My Mike Sounds Nice," "Tramp," and "Chick on the Side" were all modest hits, but it was not until a deejay in San Francisco remixed the single "Push It" that Salt-n-Pepa had their first hit. The single became the first Grammy Award-nominated rap song in 1989. Around this time, Green left the group, and teenage rapper Deidra Roper took over for her as Spinderella.

A Salt with a Deadly Pepa. In 1988 the group released *A Salt with a Deadly Pepa*. This album included a remix of the Isley Brothers' song "It's Your Thing" titled "Shake Your Thang," which became a Top 10 rhythm-and-blues hit. *A Blitz of Salt-n-Pepa*, a remix album, was released in 1989 while the group began production of *Blacks' Magic*, one of the first rap albums to cross over to the pop charts, where it peaked at number twenty-six. In 1992 the single "Let's Talk About Sex" reached number eleven on the charts, was nominated for a Grammy

Award, and became a signature hit of the hip-hop genre.

Very Necessary. *Very Necessary* marked the height of the group's popularity in the 1990's. Denton, James, and Roper produced the album after splitting from Azor. The album reached number one on the rhythm-and-blues and rap charts and number four on the *Billboard* Top 200. It featured such hits as "Shoop," "None of Your Business," and "Whatta Man," a remake of Linda Lyndell's 1968 song. *Very Necessary* proved that women rappers could be just as successful as their male counterparts.

While the group took a break between *Very Necessary* and its next album, Denton opened an Atlanta clothing store called Hollyhood, and Salt-n-Pepa sang a single titled "Champagne" for the film *Bulletproof* (1996). The group was also featured on *The Songs of West Side Story* (1996). Denton began her acting career in 1993 with her role as Teesha Braxton in the comedy *Who's the Man?*, which featured her longtime boyfriend Criss as well as rapper Dr. Dre.

Brand New. It took about four years for the group to release its next album, *Brand New*. *Rolling Stone* described the album as a "richer piano-, guitar- and vocal-filled sound, emphasizing gritty soul and sweet, unadulterated funk." However, the album did not perform well in the marketplace.

Musical Legacy

Although some considered Salt-n-Pepa a novelty act, the group earned three platinum albums by the mid-1990's. The group also has taken well-publicized advocacy stances that set it apart from other hip-hop acts. *Very Necessary* ends with a group of young Boston actors making a public service announcement about AIDS. In another case, the group recorded a safe-sex awareness rap, "Let's Talk About AIDS," which corrects common misinformation about AIDS. All the proceeds benefited the National Minority AIDS Council and the T. J. Martel Foundation for AIDS Research. As a pioneer in the rap industry, Denton helped create more opportunities for female rappers while showing her own style and personality as an artist. After almost twenty years in the spotlight, Denton is still pursuing her careers in music and acting.

Louis R. Carlozo and Laura Burns

Further Reading

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George-Warren, Holly, ed. "Salt-n-Pepa." In *The New Rolling Stone Encyclopedia of Rock and Roll*. New York: Fireside, 1995. The entry on Salt-n-Pepa chronicles the rise of the duo and the group's contribution to the field of rap and hip-hop.

Watrous, Peter. "Three Women Rap Out Their Independence." *The New York Times*, May 30, 1994. In a review of a concert by Salt-n-Pepa, the writer describes the singers as women in control.

See also: Dr. Dre.

Carl Sandburg

American folksinger, guitarist, and songwriter

Sandburg was a champion of American music, labor, and history through his work as a folk musician, poet, biographer, and journalist. Often referred to as the Poet of the People, Sandburg inspired Americans to cherish their culture.

Born: January 6, 1878; Galesburg, Illinois
Died: July 22, 1967; Flat Rock, North Carolina
Also known as: Carl August Sandburg (full name); Poet of the People

Principal works

ALBUM: *The Great Carl Sandburg: Songs of America*, 1999.

WRITINGS OF INTEREST: *The American Songbag*, 1927; *New American Songbag*, 1950.

The Life

Carl August Sandburg was the second of seven children born to Swedish immigrants August and Clara Anderson Sandburg. He dropped out of school after the eighth grade to help support his

family. At age eighteen he traveled throughout the Midwest, befriending hobos and workers from whom he learned a variety of folk songs. Then, after a brief stint in the Army during the Spanish-American War, Sandburg enrolled at Lombard College in 1898.

With the encouragement of one of his professors, Sandburg began to write poetry and to express his liberal political views. Motivated to improve conditions for American workers, Sandburg took a job as a labor organizer for the Wisconsin Social Democrats in 1907, through which he met Lilian Steichen, whom he married in 1908. The newlyweds soon moved to the Chicago area, where Sandburg began a career as a writer. Sandburg's critically acclaimed collection of poetry, *Chicago Poems*, was published in 1916. Written in free verse and full of colloquial language, the poems revealed his commitment to the American worker—a commitment that would continue throughout his career and which can be seen in such works as *Cornhuskers* (1918), *The People, Yes* (1936), and *Remembrance Rock* (1948).

In 1919 Sandburg became a staff member of the *Chicago Daily News*, a position he held for thirteen years, but he continued to write poetry and to give lecture-recitals across the country. While traveling, Sandburg added to his growing collection of American folk songs, which he eventually published in *The American Songbag* and the *New American Songbag*. Sandburg also gained fame for his six-volume biography of Abraham Lincoln, which was published in two installments: The first two volumes were published as *Abraham Lincoln: The Prairie Years* and the remaining four as *Abraham Lincoln: The War Years*, for which he won the Pulitzer Prize in 1940. Sandburg maintained this multifaceted career as biographer, poet, and troubadour until his death in 1967.

Carl Sandburg. (Library of Congress)

The Music

Throughout his career, Sandburg frequently traveled across the country giving lectures, readings, and recitals. His recitals typically consisted of his singing folk songs while accompanying himself on the guitar. While Sandburg was not a trained musician, he had been passionate about music of the people since childhood, and many listeners found his clear baritone voice moving. He loved learning new folk songs and traditions from those ordinary people he met during his travels. *The American Songbag* and the *New American Songbag*—Sandburg's published collections of folk songs from across the nation—served as significant documents of American folklore as well as practical songbooks for amateur musicians. In addition, Sandburg was close to several classical musicians, and his poetry was frequently set to music by American composers, including Ruth Crawford Seeger, Roy Harris, and Lukas Foss. Sandburg was also featured as the narrator in Aaron Copland's *Lincoln Portrait* (1942).

"Boll Weevil Song." Sandburg first heard "Boll Weevil Song" from John Lomax. It is included in *The American Songbag* with a piano accompaniment arranged by Chicago composer Hazel Felman. The song humorously conveys the damage

that so many cotton farmers experienced from the insect commonly known as the boll weevil. Although the song is lighthearted, the lyrics express the harsh realities of cotton farming in America. The lyrics also provide an example of the regional dialects that Sandburg could so expertly reproduce.

"I Ride an Old Paint." This song comes from the American Southwest, and Sandburg first heard it from Margaret Larkin and Linn Riggs. "I Ride an Old Paint" is likewise included in *The American Songbag* with piano accompaniment by Felman. The song is upbeat, and it conveys a tender relationship between a cowboy and his horse.

"Frankie and Her Man." In *The American Songbag*, Sandburg includes six variants of this popular ballad. The heroine, sometimes called Josie or Sadie, upon discovering the infidelity of her man (typically named Johnny or Albert), murders him and is subsequently sentenced to execution. In addition to the protagonists' names, the music is different in each version, but each variant has the same basic structure: each stanza ends with a refrain about how Johnny (or Albert) had "done her [Frankie] wrong." Chicago composers Edward Collins and Alfred G. Wathall arranged the accompaniments for these variants.

"Hallelujah, I'm a Bum!" Sandburg first heard this song during his early sojourn with the vagabonds along the railroads in Kansas. The song gained popularity through its adoption by the International Workers of the World union (with altered lyrics). This humorous song, full of irony, was one of Sandburg's favorites, and he regularly performed it at gatherings and recitals. It is included in *The American Songbag* with a piano accompaniment arranged by New York composer Henry Joslyn.

"Lincoln Campaign Song." It is fitting that the great Abraham Lincoln biographer would collect and sing songs about his favorite president. In *The American Songbag* and the *New American Songbag*, Sandburg presents three songs about Lincoln. The "Lincoln Campaign Song" appears in the *New American Songbag*, and, unlike the majority of the other songs, it is published with only the melody. Chords are indicated above the melody, which a guitarist or keyboardist may use to amplify the accompaniment. According to Sandburg, Lincoln heard this song from a glee club supporting him in the election of 1860, and he immediately adopted it for his campaign.

Musical Legacy

Sandburg's work as a collector and performer of American folk songs, along with that of John and Alan Lomax, laid the foundation for the folk music revival of the 1950's. Groups such as the Kingston Trio and the Limeliters performed and recorded many of the folk songs included in *The American Songbag*, making them widely available and popular with the American public. Several recordings of Sandburg singing his collection of songs while accompanying himself on guitar are also available. Through these recordings, generations of Americans can experience his simple yet heartfelt performances of these national musical treasures.

Jennifer Smull

Further Reading

Dodson, Kenneth. *The Poet and the Sailor: The Story of My Friendship with Carl Sandburg*. Edited by Richard Dodson. Urbana: University of Illinois Press, 2007. Contains the correspondence between Sandburg and Dodson, a lieutenant in the U.S. Navy to whom Sandburg began writing in 1944. Offers insight into Sandburg's writing method and the last twenty years of his life.

Niven, Penelope. *Carl Sandburg: A Biography*. New York: Charles Scribner's Sons, 1991. An extremely thorough biography covering Sandburg's life and career.

Sandburg, Carl. *The American Songbag*. New York: Harcourt, Brace, 1927. A collection of 280 American folk songs with piano accompaniments, compiled by Sandburg.

_____. *New American Songbag*. New York: Broadcast Music, 1950. This later collection includes fifty-nine songs, some of which also appeared in the original *The American Songbag*.

See also: Copland, Aaron; Lomax, Alan; Seeger, Ruth Crawford.

Pharoah Sanders

American jazz and world fusion composer and saxophone

A vibrant saxophone voice of the free jazz explosion of the early 1960's, Sanders has matured into a respected master of his instrument.

Born: October 13, 1940; Little Rock, Arkansas
Also known as: Ferrell Sanders (full name)

Principal recordings

ALBUMS (solo): *Pharoah's First*, 1965; *Tauhid*, 1966; *Izipho Zam*, 1969; *Jewels of Thought*, 1969; *Karma*, 1969; *Deaf Dumb Blind (Summun Bukmun Umyun)*, 1970; *Thembi*, 1970; *Live at the East*, 1971; *Village of the Pharoahs*, 1971; *Wisdom Through Music*, 1972; *Elevation*, 1973; *Love in Us All*, 1973; *Voyage to Uranus*, 1974; *Pharoah*, 1976; *Love Will Find a Way*, 1977; *Beyond a Dream*, 1978; *Journey to the One*, 1980; *Rejoice*, 1981; *Shukuru*, 1985; *Africa*, 1987; *A Prayer Before Dawn*, 1987; *Oh Lord, Let Me Do No Wrong*, 1987; *Moon Child*, 1989; *Welcome to Love*, 1990; *Crescent with Love*, 1992; *Message from Home*, 1996; *Save Our Children*, 1999; *Spirits*, 2000; *The Creator Has a Master Plan*, 2003; *With a Heartbeat*, 2003.

ALBUMS (with John Coltrane): *Ascension*, 1965; *Kulu Sé Mama*, 1965; *Live in Seattle*, 1965; *Meditations*, 1965; *Om*, 1965; *Expression*, 1967; *The Olatunji Concert: The Last Live Recording*, 1967.

The Life

Born in Little Rock, Arkansas, to parents who were music teachers, Ferrell Sanders was encouraged in music at an early age, and he studied clarinet as a youth. In high school, he switched to tenor saxophone; under the guidance of his music teacher, Jimmy Cannon, he began to listen to modern jazz saxophone players such as Sonny Rollins, Charlie Parker, and Harold Land. Sanders also began to play gigs while in high school with touring musicians such as Bobby Bland and Junior Parker.

Upon graduation, Sanders traveled to Oakland, California, where he played in both conventional and new styles. In 1961 he went to New York, and he began to perform in free jazz sounds. At this time, he worked briefly with Sun Ra, who modified his first name into Pharoah. By 1964 he had been heard by his longtime musical idol John Coltrane, who was impressed by Sanders's sound. That year Sanders recorded his first session as a bandleader, and in 1965 he was invited to join Coltrane in recording as a guest, then touring as a regular band member. The pairing of these two free jazz tenor saxophone giants was impressive, as each one fed the other's explorations of the music, showing stylistic sympathy yet remaining distinctive in their two sounds.

In July, 1967, Coltrane died of liver cancer, and Sanders was left to become a band and session leader for their sympathetic record label, Impulse, and producer, Bob Thiel. From then through the mid-1970's, Sanders recorded a series of albums for Impulse in which he explored the combination of his modal jazz style and African, Asian, and Latin American music and instruments, thus presaging the worldwide interest in similar musical fusions.

For the rest of the century, Sanders pursued his musical vision in collaboration with trusted longtime sidemen and in new adventures, such as a 1994 recording session with Moroccan music master Maleem Mahmoud Ghania. Sanders continues to appear in jazz festivals around the world.

The Music

When Sanders reached New York in 1961, he learned his art from jazz masters so quickly that, within a few years, he had joined jazz music titan Coltrane as an equal on tenor saxophone. Sanders did not attempt to be Coltrane's musical heir upon the latter's untimely death, but instead he developed a new and distinct style, utilizing modal jazz improvisation over propulsive and simpler chord progressions, often over a musical pattern derived from and made with instruments from around the world. Through his use of non-Western instruments and musical precepts, Sanders was a pioneer of Western interest in world music.

"The Father and the Son and the Holy Ghost." Recorded early in 1966 with Coltrane, this piece is an extended session in which Coltrane's quartet is

enlarged by Sanders and a second drummer. The four-piece rhythm section provides a foundation for the free-form improvisations made by the two tenor saxophone players. Because of the common ideas and technical abilities shared by Coltrane and Sanders, differentiation can be tricky when the two are not playing simultaneously, but with careful attention, their respective musical personalities can be discerned. This performance is both powerful and challenging.

Upper Egypt and Lower Egypt. From Sanders's first album on Impulse in 1966, *Tauhid*, this is a seventeen-minute piece, in a scale that would become customary for Sanders. The work begins quietly, with assorted bells and percussion establishing the sound. Sanders assists in the percussion and occasional piccolo, and roughly halfway through the piece, the pianist begins a pleasant four-note riff that increases the musical tension. When, at long last, Sanders enters on tenor saxophone, the effect is one of climactic excitement and glorious consummation.

"The Creator Has a Master Plan." From Sanders's 1969 album *Karma*, this piece is around twenty minutes in length. The entire band is heard from the beginning, as the piano plays a pretty two-chord accompaniment over various percussion. Jazz singer Leon Thomas adds lyrics meditating upon the piece's title, appearing near the beginning and at the end. The piece varies from pleasantly easy sounds to more challenging sections, wherein Sanders imposes tenor saxophone cries over the rhythm section, then relaxes, letting the singer and lighter instrumentalists have their turn as well.

"Kazuko (Peace Child)." From Sanders's 1980 album *Journey to the One*, this is a meditative piece for tenor sax, harmonium, and koto, an ancient Chinese stringed instrument. The harmonium establishes a drone, over which the koto applies its bright, brief plucked notes. Then Sanders enters, playing with restraint and compassion. His performance is melodic and tuneful, occasionally incorporating some modern playing effects, yet done with sensitivity and gentility.

Musical Legacy

Sanders is acclaimed as a tenor saxophonist invited to play alongside the legendary Coltrane as a regular member of his combo. Sanders's Impulse albums of the late 1960's and early 1970's remain beautiful and emotive listening experiences. Since the 1980's, Sanders has seen interest in his music dwindle, then resurge. His inclusion of non-Western musical concepts and instruments into his early albums constitutes for many the first introduction for Western listeners to such musical ideas. Sanders was one of the first to teach Westerners that there are fascinating musics other than what is derived from European models.

Jeffrey Daniel Jones

Further Reading

Crouch, Stanley. *Considering Genius*. New York: Basic Civitas Books, 2006. In this book's lengthy epilogue, Crouch discusses Coltrane's late years and Sanders's intense involvement in the former's sound.

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Terrell, Tom. "Moonchild: Pharoah Sanders." *JazzTimes* 30, no. 8 (October, 2000): 54-57. This is an interview with Sanders, who is described as an "avant-garde jazz pioneer."

Williams, Martin. *Jazz Changes*. New York: Oxford University Press, 1992. This book has an interesting chapter on Sanders, describing in detail his musical maturity in the 1960's free jazz environment.

See also: Coltrane, John; McFerrin, Bobby; Parker, Charlie; Rollins, Sonny; Sun Ra.

Carlos Santana

Mexican Latin rock songwriter and guitarist

Santana and his eponymously titled band introduced the fusion of Latin music with rock and roll in the late 1960's and redefined both genres.

Born: July 20, 1947; Autlán de Navarro, Jalisco, Mexico
Also known as: Carlos Augusto Alves Santana (full name); Devadip
Member of: Santana

Principal recordings

ALBUMS (solo): *Love Devotion Surrender*, 1973 (with John McLaughlin); *Illuminations*, 1974 (with Alice Coltrane); *Oneness: Silver Dreams, Golden Reality*, 1979; *The Swing of Delight*, 1980; *Havana Moon*, 1983 (with Booker T. and the MGs, Willie Nelson, and the Fabulous Thunderbirds); *Blues for Salvador*, 1987; *Santana Brothers*, 1994 (with Jorge Santana and Carlos Hernandez).

ALBUMS (with Santana): *Santana*, 1969; *Abraxas*, 1970; *Santana III*, 1971; *Caravanserai*, 1972; *Welcome*, 1973; *Borboletta*, 1974; *Lotus*, 1975; *Amigos*, 1976; *Festival*, 1977; *Moonflower*, 1977; *Inner Secrets*, 1978; *Marathon*, 1979; *Zebop!*, 1981; *Shango*, 1982; *Beyond Appearances*, 1985; *Freedom*, 1987; *Spirits Dancing in the Flesh*, 1990; *Milagro*, 1992; *Supernatural*, 1999; *Shaman*, 2002; *All That I Am*, 2005.

SINGLES (with Santana): "Evil Ways," 1970; "Black Magic Woman," 1971; "Oye como va," 1971.

The Life

Carlos Augusto Alves Santana (san-TAN-ah) was born on July 20, 1947, in Autlán de Navarro, Jalisco, Mexico, the son of a world-class mariachi violinist. At age five, Santana took up the violin, though he transitioned to guitar by age eight, which he continued practicing throughout his youth and teen years. When the family moved to Tijuana, Santana played on the local club circuit, which expanded his genre base toward rock, blues, and rhythm and blues.

When his parents announced that the family was moving to San Francisco, Santana wanted to stay, since he and his music were getting attention in the Tijuana clubs. Eventually he was persuaded to move to the United States, and he worked on his music and education at Mission High School in San Francisco.

Upon graduation in 1965, Santana found musical zeal was unquenchable, and he often attended concerts at the legendary Fillmore Auditorium in San Francisco. He formed the Santana Blues Band in 1966, and he dreamed of performing on the big stage. Three years later, under the single name Santana, the band signed with music mogul Clive Davis at Columbia Records, soon winning fame after the release of the albums *Santana* and *Abraxas*. In 1972 Santana turned inward for a spiritual awakening that involved East Indian philosophies and meditation. He became a devout follower of spiritual teacher Sri Chinmoy and adopted the surname Devadip, which symbolizes God's eye and light. The following year Santana married Deborah King, and they would have three children: Salvador, Stella, and Angelica. In addition to raising a family, the couple performed charity work, supporting such causes as Greenpeace, Amnesty International, the Hispanic Education and Media Group, Doctors Without Borders, and Rainforest Action Network. In 1998 the couple cofounded the Milagro Foundation, which promoted health, general education, and artistry among underprivileged youth. In 2003 they joined Artists for New South Africa, a collective that sought to combat the AIDS pandemic. All proceeds from a concert tour that year went to the program, which created more public awareness. Deborah filed for divorce in 2007, and Santana continued to make public appearances, collaborating with other artists and working on new material.

The Music

Early Works. Just prior to his first recording with Santana the band, the guitarist appeared on *Live Adventures of Mike Bloomfield and Al Kooper*, recorded in 1968 at the Fillmore in San Francisco and released the following year. Concert promoter Bill Graham heard about Santana's revolutionary guitar style, and he helped Santana and his backing musicians Gregg Rolie (keyboards and vocals), David Brown (bass), Michael Shrieve (drums), José

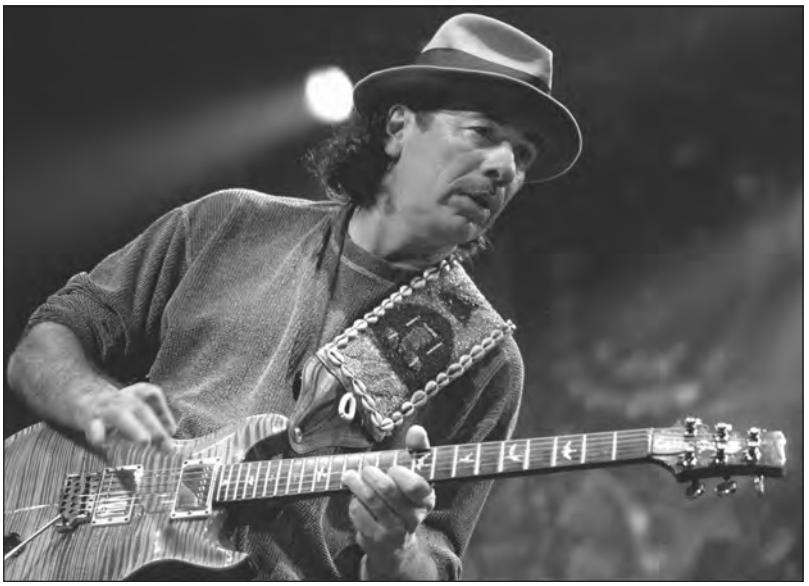
"Chepito" Areas (percussion), and Michael Carabello (percussion) get a slot at 1969's historic Woodstock Music and Art Festival. Woodstock happened before the band's official debut album appeared in stores, but Santana was such a hit onstage and on the Woodstock video and sound track that the band found immediate fame. In fact, public attention was so high that when the group released its self-titled project later that year, the lead single, "Evil Ways," shot up to number nine on the *Billboard* Hot 100.

Abraxas. In the wake of the psychedelic rock movement, 1970's *Abraxas* was a refreshing change of pace, with its Latin rock rhythms incorporating jazz, blues, and jam-oriented elements. The project featured an eclectic reworking of the salsa song "Oye como va" (originally cut by Tito Puente) and the radio favorite "Black Magic Woman" (first recorded by the Peter Green-led Fleetwood Mac).

Santana III. That same lineup (with the addition of second guitarist Neal Schon) reprised its success on 1971's *Santana III*. The collection is noted for its thick layering of grinding guitars and a live instrumental feel, especially on the radio singles "Everybody's Everything" and "No One to Depend On." Though the album hit the top spot, it would be the last time this lineup would record together, because Rolie and Schon left to form Journey. At this point in the band's history, the backing musicians and vocalists regularly rotated, but they were anchored consistently by Santana's familiar guitar styles.

Moonflower *and* Havana Moon. Santana spent much of the 1970's on the road, and despite the revolving door of players, he maintained the band's unique sound. The double album *Moonflower* chronicled a live show, including extended versions of previous hits (such as "Black Magic Woman") and new additions to its repertoire (including a cover of the Zombies' "She's Not There"). Though the players would continue to record and tour at regular intervals, Santana's popularity declined outside his core fans because of his jazzier direction. In the 1980's the band attempted to return to its radio roots, and at the same time Santana worked on a solo project, calling upon Willie Nelson, Booker T. and the MGs, and the Fabulous Thunderbirds to appear on *Havana Moon*.

Supernatural. The bulk of the 1980's through most of the 1990's found Santana and his band a staple on the live circuit, performing previous hits with sprinklings of new tunes. Santana and the troupe experienced a career resurgence on *Supernatural*, marking the band's debut on Arista Records (again under the direction of Davis) and a return to collaboration. The lead single, "Smooth," included vocals from Rob Thomas (leader of alternative rock band Matchbox Twenty) and earned the top slot on the *Billboard* Hot 100 for an astounding twelve weeks, thanks to its relevant and fresh direction. Others on the album included Eric Clapton, Dave Matthews, Everlast, and Wyclef Jean. *Supernatural* introduced Santana to a new generation of listeners, and it received nine Grammy Awards (including Album of the Year) and sold more than twenty-five million copies.



Carlos Santana. (AP/Wide World Photos)

Shaman. Enjoying more attention was the similarly themed *Shaman*, which featured Matthews and Clapton along with other new and classic acts. Relative newcomer Michelle Branch provided her buoyant vocals on "The Game of Love" (which also scored a Grammy Award for Best

Pop Collaboration with Vocals), and other fresh faces included heavy rockers P.O.D. and Nickelback front man Chad Kroeger. The double-platinum-selling album was even more diverse than *Supernatural*, including Latin rockers Ozomatli, deejay-singer Citizen Cope, soul crooner Macy Gray, and opera star Plácido Domingo.

All That I Am. Adapting the same concept, *All That I Am* went gold, though it was not as widely sold as its similarly packaged predecessors. "I'm Feeling You" was a radio favorite, backed by reprised vocals from Branch. Aerosmith's Steven Tyler made an appearance for "Just Feel Better," while the album also utilized *American Idol* alumnus Bo Bice on "Brown Skin Girl" and Latin rockers Los Lonely Boys on "I Don't Wanna Lose Your Love" (who also backed Santana on a tour in support of the project).

Ultimate Santana. *Ultimate Santana* (2007) was the band's first compilation to span its entire career. Singles such as "Evil Ways," "Oye como va," and "Black Magic Woman" were taken from the Santana lineup, and many collaborations from the 1990's and 2000's were included (such as "Smooth" and "The Game of Love"). The project earned publicity for introducing previously unreleased versions of familiar songs (such as Tina Turner offering lead vocals on "The Game of Love"), and it featured a new collaboration with Jennifer Lopez and Baby Bash called "This Boy's Fire." Though not an exhaustive retrospective, *Ultimate Santana* served as an apt summary of Santana's pioneering past.

Musical Legacy

Santana's legacy can be traced to his band's groundbreaking debut at the Woodstock Music and Art Festival. In keeping with that event's historic tradition, Santana and his backing band delivered a brand-new sound that fused Latin influences with rock and roll, igniting a craze that transferred to their self-titled debut. From there, the guitarist constantly reinvented the group's sound, shifting from lengthy jam sessions to radio-friendly hybrids of pop, rock, and Latin, accented with artistic experimentation.

After his initial surge to fame in the late 1960's and early 1970's, Santana maintained a fan base with constant touring, showcasing his unique guitar sounds and influencing a younger generation of players. Though his public profile tapered during the 1980's and much of the 1990's, he rebounded with another sonic reinvention when he collaborated with pop artists.

Playing with Thomas, Clapton, Matthews, and soul star Lauryn Hill, Santana expanded his listener base. He continued a similar tradition into the early twenty-first century, inviting other stars to participate (such as Kroeger from Nickelback and Branch). With a career going in such unpredictable directions, Santana demonstrated his evolutionary musical prowess.

Andy Argyrakis

Further Reading

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See also: Clapton, Eric; Domingo, Plácido; Hancock, Herbie; Hooker, John Lee; Puente, Tito; Shorter, Wayne; Turner, Tina; Valens, Ritchie.

Erik Satie

French classical composer

Satie was an innovator in the French avant-garde. His involvement with parallel artistic movements, such as Cubism, Dadaism, and Surrealism, and his commitment to the French ideals of simplicity, clarity, and economy were embodied in his musical compositions.

Born: May 17, 1866; Honfleur, France
Died: July 1, 1925; Paris, France
Also known as: Alfred Éric Leslie Satie (full name)

Principal works

BALLETS (music): *Le fils des étoiles*, 1892 (*Son of the Stars*; libretto by Joséphin Péladan); *Parade*, 1917 (revised 1919; libretto by Jean Cocteau); *Mercure*, 1924 (libretto by Leonide Massine); *Relâche*, 1924 (libretto by Francis Picabia); *Jack in the Box*, 1926 (revised as a play in 1937; libretto by George Balanchine); *Uspud*, 1979 (libretto by J. P. Contamine de Latour).

CHORAL WORKS: *Messe des pauvres*, 1895 (*Mass for the Poor*); *La Diva de l'empire*, 1904 (*The Star of the Empire*); *Je te veux*, 1909 (*I Want You*).

FILM SCORE: *Cinéma*, 1924.

MUSICAL THEATER (music and libretto): *Le Piège de Méduse*, 1913 (*Medusa's Trap*); *La Belle Eccentrique (Fantaisie sérieuse)*, 1920.

OPERA (music and libretto): *Socrate*, 1920 (based on Plato's works).

ORCHESTRAL WORKS: *Tendrement*, 1902; *Danse*, 1903; *En habitat de cheval*, 1912.

PIANO WORKS: *Ogives*, 1886; *Trois sarabandes*, 1887 (revised 1911); *Trois gnosiennes*, 1893; *Trois gymnopédies*, 1888; *Vexations*, 1893; *Prélude de la porte héroïque du ciel*, 1894 (*Prelude to the Heroic Gate of Heaven*); *Pièces froides*, 1897 (*Cold Pieces*); *Trois morceaus en forme de poire*, 1903 (*Three Pieces in the Form of a Pear*); *Passacaille*, 1906; *Préludes flasques (pour un chien)*, 1912 (*Flabby Preludes [for a Dog]*); *Descriptions automatiques*, 1913; *Embryons desséchés*, 1913 (*Dried Up Embryos*); *Gnossiennes*, 1913; *Heures séculaires et instantanées*, 1914 (*Age Old Instantaneous Hours*); *Sports et divertissements*, 1914 (*Sports and Diversions*); *Avant-dernières pensées*, 1915 (*Next to Last Thoughts*); *Sonatine bureaucratique*, 1918 (*Bureaucratic Sonatina*); Five Nocturnes, 1920.

The Life

Alfred Éric Leslie Satie (sah-TEE) was born to Alfred Satie and Jane Leslie Anton in the harbor town of Honfleur. The family moved to Paris at the end of the Franco-Prussian War, but after Jane's death in 1872, Satie and his younger brother Conrad returned to Honfleur to be raised by Alfred's parents. Satie received his earliest music education from the local organist, who piqued Satie's interest in medieval chant. Satie and his brother rejoined their father in Paris after the death of their grandmother in 1878. Much to Satie's dismay, his father married piano teacher and salon composer Eugénie Barnetche in 1879. She sent Satie to study piano at the Paris Conservatory, where he was deemed talented but lazy. According to his friend Contamine de Latour, Satie continued to study at the Paris Conservatory only to reduce his military service time. Once inducted into the military, he purposely contracted bronchitis to ensure an even earlier dismissal.

In 1887 Satie left home for the bohemian district of Montmartre, introducing himself as "Erik Satie, gymnopédiste." He performed as pianist for the cabarets Le Chat Noir and Auberge du Clou, where he met composer Claude Debussy. He became affiliated with Joséphin Péladan's Rose + Croix society in 1891, but he soon became disillusioned, leaving to found the Metropolitan Church of Art of Jesus the Leader. As chapel master and sole member, Satie presided from his apartment and published tracts excommunicating his critics. He made three failed attempts to be admitted to the Académie des Beaux-Arts, and his tempestuous affair with trapeze-artist-turned-painter Suzanne Valadon (his only known intimate relationship) ended in 1893 after only six months. In 1895 he used a small inheritance to purchase seven identical suits, replacing his priestly cassock with the garb of the Velvet Gentleman. Struggling financially by 1898, he moved to Arcueil and earned income by accompanying singer Vincent Hyspa in the café concerts of Montmartre.

Satie enrolled at the Schola Cantorum in 1905, resolved to improve his technique by studying coun-

terpoint with Albert Roussel and composition with Vincent d'Indy. He was a diligent student, though his sarcastic wit was still evident in homework assignments, entitled *Agreeable Despair* and *Unfortunate Example*. In 1911 Maurice Ravel rediscovered Satie as the harmonic predecessor of Impressionism, and performances of Satie's works increased demand for his humorous piano pieces. He complied with works such as *Flabby Preludes (for a Dog)* and *Dried Up Embryos*.

A performance of *Three Pieces in the Form of a Pear* caught the attention of Jean Cocteau, and thanks to Cocteau's advocacy, Satie was brought into contact with the leading Parisian artists. After his ballet *Parade* became notorious for the scandals it created at its premiere, Satie earned his income primarily from commissions, and he was able to devote more time to writing articles. His involvement with the Dada movement culminated in the ballets *Mercure* and *Relâche*, both of which provoked audience riots.

Beset with cirrhosis of the liver and pleurisy, Satie could be energized for only so long by the momentum of *Relâche*'s scandalous premiere. He was hospitalized the following February, and he died July 1, 1925.

The Music

Satie's musical style did not develop in a conventional sense; rather, his diverse output reflects continual self-renewal and experimentation. Popular music, along with the French qualities of wit and precision, pervade nearly all of his works. In a 1917 statement of his compositional aesthetic, Satie wrote, "Do not forget that the melody is the Idea . . . the harmony is an illumination." He insisted that ideas, not craftsmanship, elevated artists to greatness.

Early Works. Satie's first significant compositions—*Ogives*, *Trois sarabandes*, *Trois gymnopédies*, and *Trois gnossiennes*—all reflect his interest in the distant past. His fascination with the Gothic architecture of Notre Dame Cathedral gave rise to *Ogives*, in which modal melodies, absence of bar lines, and parallel voice leading mimic medieval chant and organum. *Trois sarabandes* infuse a Baroque dance form with unresolved seventh and ninth chords, while *Trois gymnopédies* evoke ancient Greek dance through modal melodies and a slow, waltzlike accompaniment. The gnossiennes (a style of composition for which Satie coined the name gnoisienne) share common harmonic language with *Trois Gymnopédies*, while introducing exotic scales from the Romanian music that Satie heard at the 1889 Exposition Universelle in Paris. The title of the gnossiennes is a neologism: Satie may have been referring the ancient world of Knossos or to religious Gnosticism. The gnossiennes also marked the first instance of Satie's puzzling performance instructions, such as "very shiny" or "with the tip of your thought."

Vexations. Following the traumatic end of his relationship with Valadon, Satie wrote *Vexation*, a thirteen-bar cantus firmus with two harmonizations and instructions for 840 repetitions after a preparatory period of meditation. The funereally slow tempo, seemingly endless repetition, confusing enharmonic note spellings, and jarringly atonal harmonies make this piece vexing indeed for the performer. *Vexations* is often cited as the first minimalist work, though this is perhaps an anachronistic distortion of Satie's intentions. No evidence indicates that Satie meant this piece for public, or even complete, performance: It was most likely a study in boredom and frustration.

Three Pieces in the Form of a Pear. Reputedly an irreverent response to Debussy's complaint that Satie's music lacked form, *Three Pieces in the Form of a Pear* is in fact a set of seven pieces for piano duet. Satie claimed that the work marked a turning point in his life. Rather than displaying any new stylistic features, *Three Pieces in the Form of a Pear* was instead an anthology of Satie's accomplishments to date, with references to cabaret songs. Included in this compendium are a gnossienne from Satie's incidental music for Péladan's play *The Son of the Stars* (1891); the song "The Widower," written with Hyspa; *Danse*, Satie's first work for orchestra; and *The Angora Ox*, a piano piece inspired by a tale of Lord Cheminot (Contamine de Latour). *Three Pieces in the Form of a Pear* is notable for its eclectic self-borrowing and fluid blending of popular and art music. As musical autobiography, this work also reflects Satie's collaborations with three important figures in his life: the Rosicrucian Péladan, the cabaret singer Hyspa, and the poet Latour.

Sports and Diversions. The solo piano work *Sports and Diversions* paired Charles Martin's

Erik Satie. (Hulton Archive/Getty Images)

graphic designs and illustrations with Satie's music and prose in twenty vignettes depicting various recreations, including tennis, golf, yachting, flirting, and dancing the tango. The absence of bar lines allows the music to freely unfold, and text painting abounds both in the musical content and in Satie's calligraphic notation. Prefacing the work is Satie's *Unappetizing Chorale*, dedicated to his detractors and serving as an ironic foil of mock solemnity to the lighthearted musical portraits that follow.

Parade. The ballet *Parade* was born of a historic collaboration among some of Paris's most prominent modernist artists: Satie created the music, Cocteau the scenario, Léonide Massine the choreography, and Pablo Picasso the set and costume design. Sergei Diaghilev's Ballets Russes danced to a score that included elements of popular music and even such noisemaking instruments as a typewriter, a revolver, and a lottery wheel. These were analogous to the found objects of Marcel Duchamp, just as the juxtaposed blocks of seemingly unrelated musical material paralleled Cubist art. The synthesis of the everyday with the artistic marked *Parade* as the ultimate embodiment of the French modernist vanguard.

Socrate. Widely considered Satie's masterpiece, the unusually serious symphonic drama *Socrate* for female voices and orchestra set selections from Victor Cousin's French translation of Plato's dialogues. Satie's vocal writing is simple and linear, accommodating the natural inflections of the text. Transparent orchestration, ostinato-like accompaniments, and limited dynamic range make *Socrate* a work that epitomizes the French admiration for classical restraint. Satie sought to capture the pristine purity of classical antiquity, and he claimed to prepare for this task by consuming only white foods such as eggs, sugar, grated bones, animal fat, coconut, turnips, and cotton salad.

Relâche *and* Cinéma. Satie's final work was his collaboration with Francis Picabia on the Dadaist ballet *Relâche*, ironically titled because relâche was the term used for a canceled performance. Though the stage action was nonsensical, Satie's score was an organized work with a carefully balanced form and tonal plan. In between acts of the ballet, Satie's *Cinéma* score accompanied René Clair's Surrealist film *Entr'acte* (1924). *Cinéma* was one of the earliest examples of music synchronized to film, as well as an application of Satie's revolutionary furniture music—music that functioned only as background. At the end of the ballet, Picabia and Satie drove onstage in a tiny Citröen, waving to the infuriated audience.

Musical Legacy

Satie was an influential composer of the French avant-garde, not influenced by the dominating aesthetic of nineteenth century German Romantic composer Richard Wagner. Satie despised discipleship of any kind, especially those who followed Wagner and Debussy, and he discouraged any of his would-be followers. Nevertheless, the young composers of Les Six—including Darius Milhaud and Francis Poulenc—and the less-celebrated Arcueil School considered Satie their musical forefather. The older generation of Debussy and Ravel also claimed Satie as their antecedent.

However, Satie's influence extended beyond the work of his contemporaries: Most of the significant

movements in twentieth century classical music are prefigured in his oeuvre. Igor Stravinsky is often credited as the first proponent of neoclassicism, but it was Satie who initiated this trend with the use of classical forms and smaller instrumentations in *Medusa's Trap*, *Socrate*, and especially his *Bureaucratic Sonatina*, an adaptation of Muzio Clementi's Sonatina, Op. 36, No. 1. The use of noisemaking instruments in *Parade* corresponded to the practices of Italian Futurists; minimalists of the 1960's adopted *Vexations* and the short, repeated phrases of *Cinéma* as part of their aesthetic heritage; and furniture music is acknowledged as the precursor to Muzak and the ambient music of Brian Eno.

In his lifetime, Satie was considered "worthless" by the Paris Conservatory and a "lunatic" by the Académie des Beaux-Arts, regarded as a "gentle medieval musician lost in this century" by Debussy, and hailed as the ideal embodiment of the French "new spirit" by Cocteau and poet Gustave Apollinaire. After his death, he was dismissed as a mere practical joker by his critics, but he was lauded by John Cage as indispensable to twentieth century music. His *Trois gymnopédies* have become background music of elevators and grocery stores, and his *Vexations* have become the fodder for twenty-hour-long avant-garde concerts.

Helena Kopchick

Further Reading

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See also: Cage, John; Debussy, Claude; Eno, Brian; Glass, Philip; Koussevitzky, Serge; Milhaud, Darius; Poulenc, Francis; Ravel, Maurice; Thomson, Virgil; Walton, Sir William.

Pierre Schaeffer

French classical music and film-score composer

Schaeffer was a major figure in French radio broadcasting, and he was the inventor of musique concrète, which highlights the musical potential in sounds recorded from the everyday world. Schaeffer expanded the concept of music to include sounds of all types, even those usually considered noises.

Born: August 14, 1910; Nancy, France
Died: August 19, 1995; Les Milles, Aix-en-Provence, France

Also known as: Pierre Henri Marie Schaeffer (full name)

Principal works

FILM SCORES: *Masquerage*, 1952; *Sahara d'aujourd'hui*, 1957 (with Pierre Henry); *Garabatos*, 1964; *Les Montréalistes*, 1965.

TAPE RECORDINGS: *Concertino-Diapason*, 1948 (with J. J. Grünewald); *Étude de bruits*, 1948; *Suite pour quatorze instruments*, 1949; *Variations sur une flûte mexicaine*, 1949; *Bidule en ut*, 1950 (with Pierre Henry); *La Course au kilocycle*, 1950 (with Henry); *Symphonie pour un homme seul*, 1950 (with Henry); *Toute la lyre*, 1951 (with Henry); *Orphée 53*, 1953 (with Henry); *Continuo*, 1958 (with Luc Ferrari); *Étude aux allures*, 1958; *Étude aux sons animés*, 1958; *Exposition française à Londres*, 1958 (with Ferrari); *Étude aux objets*, 1959; *Nocturne aux chemins de fer*, 1959; *Phèdre*, 1959; *Simultané camerounais*, 1959; *Le Trièdre fertile*, 1975 (with Bernard Durr); *Diapason Concertino*, 1971; *Bilude*, 1979.

WRITINGS OF INTEREST: *Traité des objets musicaux*, 1966 (treatise on musical objects).

The Life

Although Pierre Henri Marie Schaeffer (pyehr SHAY-fehr) was born into a musical family, he was captivated by telecommunications. A graduate of the École Polytechnique, he worked as a technician for various radio stations until 1941, when he became a cofounder of Studio d'Essai. It was the primary broadcasting station for the French Resistance during World War II, and it was Schaeffer's first laboratory for musique concrète.

Musique concrète is constructed from the inherent properties of mechanically recorded sounds. Schaeffer used radio equipment to pioneer this groundbreaking style of composition in such works as *Études de bruits*. In 1951 Schaeffer established what would become the Groupe de Recherches Musicales, with whom he explored the musical potential of every kind of sound and developed original strategies for composing. His research drew from physics and philosophy as well as his knowledge of music. In fact, by 1960 Schaeffer had abandoned composition to devote himself to theoretical work on *objets sonores*, or sound objects, and music perception. He documented his theories in his *Traité des objets musicaux* (1966; treatise on musical objects).

In 1968 Schaeffer returned to practical composing, joining the Paris Conservatory as a professor of electroacoustic composition. He was the force behind several influential projects in the French artistic community. Before his death in 1995, he established a foundation to continue his research and to make his archives available to scholars worldwide.

The Music

As an electroacoustic composer, Schaeffer worked with acoustic signals collected by electrical equipment, usually a tape recorder, and emblazoned them on a fixed medium such as magnetic tape. Musique concrète was his term for music consisting of recorded sounds spliced together in such a way that reveals the musicality innate to the sounds. The rhythms, melodies, and formal structure of an ideal musique concrète work derived from the properties of the sounds heard in the piece.

Though he did not always succeed, Schaeffer sought to turn from traditional abstract schemes, such as classical forms, to concrete sound as the structural foundation of his music. He wanted to demonstrate that all sounds were inherently musical, even everyday sounds, such as locomotive noises. He believed that listeners could train themselves to hear and think beyond the parameters of traditional music and come to enjoy the music of their surroundings.

A first step in this direction would be to mentally isolate sounds from the sources that produce them, in what Schaeffer called the acousmatic reduction. Achieving this reduction would enable the listener to concentrate on the inherent characteristics of sounds, as opposed to their relationships to objects and situations.

Études des bruits. One of the earliest known works of musique concrète, Schaeffer's *Études des bruits* premiered on French radio in 1948. The original version comprises five "Studies in Noise" (including *Étude au piano*, *Étude aux chemins de fer*, *Étude aux tourniquets*, *Étude pathétique*, and *Étude violette*). Each study consists of recorded, or sampled, sounds collected on disc and tape and subjected to various manipulations. Schaeffer's methods included fading the sounds in and out, altering

the speeds and volumes of the recordings, playing sounds backward, and superimposing multiple sounds. In contrast to these cutting-edge techniques, with which Schaeffer compiled the material for the études, the forms of the pieces remember traditional styles. For instance, *Étude aux chemins de fer* (railroad study) seems to be a set of variations on locomotive noises, in an overall binary form (two parts plus a coda). Schaeffer revised this piece in 1971, condensing five pieces into four.

Diapason Concertino. Also known as the *Tuning-Fork Concertino*, this work originated as one of Schaeffer's *Études des bruits*. In this piece, samples of an orchestra tuning up interact with piano improvisations. As such the concertino refers to classical concerto form, in which an orchestra interacts with a soloist. In a notable twist, Schaeffer captures both orchestra and soloist engaging in spontaneous activities, tuning and improvising, rather than the scripted dialogue of the traditional concerto. He revised the *Diapason Concertino* in 1971 into a four-movement version with traditional titles and ordering. As in a classical concerto, an Allegro serves as the opening movement, followed by an Andante and an Intermezzo. An Andantino concludes the work.

Symphonie pour un homme seul. The symphony for a man alone marks the beginning of the collaboration between Schaeffer and Pierre Henry, and it premiered in Paris in 1950. In 1955 Maurice Béjart set the *Symphonie pour un homme seul* to modern-dance choreography in the first musique concrète ballet. The *Symphonie pour un homme seul*'s final version consists of twelve movements with vaguely descriptive titles, such as "Erotica," "Cadence," and "Apostrophe." The piece attempts to highlight the rhythmic and melodic aspects of human noises such as breathing and laughter, blending them with noiselike sounds produced by traditional musical instruments. Schaeffer and Henry wished their audiences to appreciate every sound in the piece for its own sake, and not for the meaning that might arise from the connection between a sound and the instrument that produced it. Thus, *Symphonie pour un homme seul* attempts to put Schaeffer's acousmatic thesis into practice.

Musical Legacy

Musique concrète quickly won the curiosity of other artists. Schaeffer invited many composers, among them Pierre Henry, Luciano Berio, and Olivier Messiaen, to create their own musique concrète compositions at his studio. John Cage, who also worked with recorded sounds, was intrigued by Schaeffer's work, but he was not wholly convinced by it. Schaeffer himself harbored some doubts about musique concrète, particularly as it pertained to the acousmatic thesis. He found that it was basically impossible for listeners not to think of the sources of sounds upon hearing them. He therefore dispensed with the term musique concrète in 1958, preferring simply to call his work experimental music.

Schaeffer's *Traité des objets musicaux* inspired new research in electroacoustics, aesthetics, and music perception. The idea that sound, as opposed to the strategy for organizing sound, is the defining aspect of music inspired the work of several composers, including Morton Feldman and Christian Wolff.

Mandy Suzanne Wong

Further Reading

Dack, John. "Pierre Schaeffer and the Significance of Radiophonic Art." *Contemporary Music Review* 10, no. 2 (1994): 3-11. Describes the influence of Schaeffer's work with radio on his compositions and the relationship that he perceived between music and machines. Clarifies the meaning of acousmatic.

Palombini, Carlos. "Pierre Schaeffer: From Research into Noises to Experimental Music." *Computer Music Journal* 17, no. 3 (1993): 14-19. An overview of Schaeffer's career, including his transition from technician to composer. Comments briefly on several of his early works and on a few of his theories, such as the pseudo-instrument.

See also: Berio, Luciano; Cage, John; Feldman, Morton; Messiaen, Olivier; Stockhausen, Karlheinz; Zappa, Frank.

Artur Schnabel

Austrian American classical composer and pianist

Renowned for his pioneering and sensitive interpretations of the piano music of Ludwig van Beethoven, Franz Schubert, and Wolfgang Amadeus Mozart, Schnabel bequeathed his musical approaches to generations of students. His legendary interpretations have been documented through his recordings and his editions of the Beethoven piano sonatas.

Born: April 17, 1882; Kunzendorf, Moravia, Austro-Hungarian Empire (now Lipnik, Poland)
Died: August 15, 1951; Axenstein, Switzerland

Principal works

CHORAL WORKS: *Dance and Secret*, 1944 (for chorus and orchestra); *Joy and Peace*, 1944 (for chorus and orchestra).
ORCHESTRAL WORKS: Symphony No. 1, 1938; Symphony No. 2, 1943; Symphony No. 3, 1949.
PIANO WORKS: *Dance Suite*, 1921; *Stück*, 1936 (*Piece*; composed of seven movements).

Principal recordings

ALBUMS: *Beethoven: Complete Piano Sonatas*, 1933-1935 (released on some two hundred sides of 78-rpm records).
WRITINGS OF INTEREST: *Reflections on Music*, 1933; *Music and the Line of Most Resistance*, 1942; *My Life and Music*, 1988.

The Life

Artur Schnabel (AHR-tur SHNAH-behl) was born to Jewish parents of Austrian descent. When Schnabel was seven years old, his family moved to Vienna, where he commenced performance studies with Hans Schmitt at the Vienna Conservatory and later with Theodor Leschetizky. During the same period, he engaged in theory studies with Eusebius Mandyczewski, a mentor who permitted Schnabel access to important musical manuscripts in Vienna's archives, thus laying the groundwork for Schnabel's future editorial endeavors.

Schnabel moved to Berlin in 1900, and in 1905 he married the singer Therese Behr. The couple had two sons: Karl Ulrich Schnabel (a pianist who would later perform in a duo with his father) and Stefan Schnabel (a television and film actor). Behr and Schnabel were frequent musical collaborators in recital—a pairing that reached its height with a series of all-Schubert recitals given in Berlin in 1928. He published his editions of the Beethoven piano sonatas from 1924 to 1927 and gave his first complete cycle of all the Beethoven sonatas in Berlin on seven consecutive Sundays in 1927. He taught at the Berlin Hochschule für Musik from 1925 until 1933, when the rise of the Nazi regime prompted him to move for a time to Switzerland.

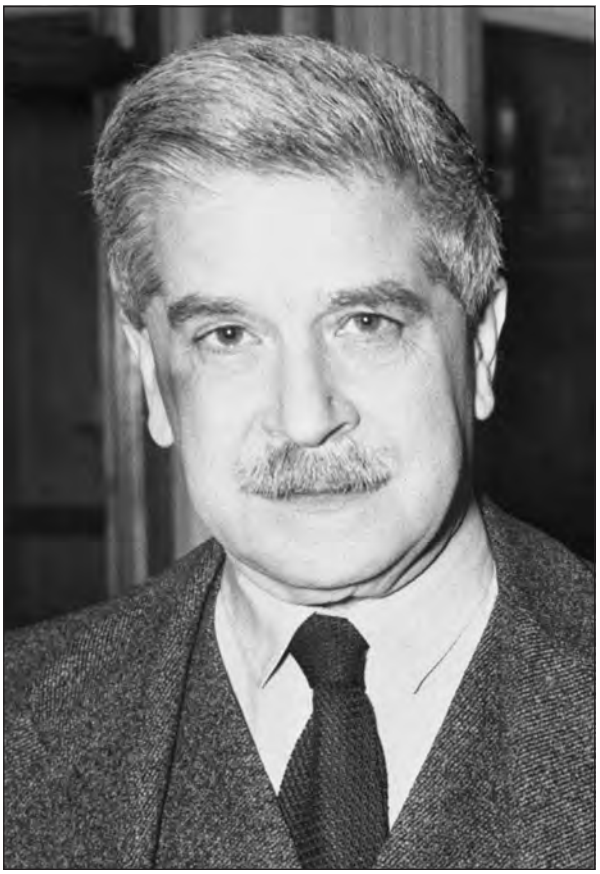
In the 1930's Schnabel made extensive performance tours of the United States and Europe, gaining an international reputation as a recitalist and an ever-growing group of devotees. In the same decade he was contracted by the HMV (His Master's Voice) recording label in London and became the first person to record all the Beethoven piano sonatas on gramophone.

In 1939 he left Switzerland for the United States, where he taught a performance class at the University of Michigan from 1940 to 1945. He became a naturalized citizen of the United States in 1944. At the University of Chicago in 1945 he gave a famous series of lectures, the transcripts of which are reproduced in the book *My Life and Music*. Although he continued to concertize regularly in his late years, poor health drove him to return to Switzerland in 1951. A bout of uremia exacerbated an existing heart condition, and he died in the Grand Hotel in Axenstein on August 15, 1951.

The Music

Schnabel's musical career is notably varied: He is remembered foremost as the pianist who intellectualized the piano recital. By concentrating on the repertoire of Beethoven, Mozart, and Schubert, he challenged audiences with abstract and lengthy programs. Beyond his pianistic achievements, Schnabel edited a number of performing editions of the works of Beethoven, Mozart, and Johannes Brahms. Although he was a composer for most of his life, his considerable corpus of original compositions remains undiscovered by most listeners today.

Early Years. Schnabel's youthful studies with Schmitt and Leschetizky formed the basis of his technical and interpretive approach to piano playing. As was customary for students of Leschetizky, Schnabel first studied with Annette Essipoff (Leschetizky's wife) and with Malwine Brée (his assistant) to lay technical groundwork. When Schnabel eventually took lessons directly from the master, Leschetizky forewent the usually curriculum of virtuoso concert pieces and instead encouraged Schnabel to seek out the neglected piano sonatas of Schubert. Schnabel was a frequent fixture in the Leschetizky master classes, where he was called upon at most of the gatherings to demonstrate the correct manner in which to play. Schnabel gave his Viennese debut recital on February 12, 1897. The program, which included works by Johann Sebastian Bach and Beethoven, also included virtuoso pieces by Moritz Moszkowski and Leschetizky himself, in accordance with Viennese taste.



Artur Schnabel. (AP/Wide World Photos)

The Berlin Years. Schnabel's years in Berlin were some of his most musically fruitful. During this time Schnabel collaborated with such musical luminaries as composer and conductor Richard Strauss, pianist and composer Ferruccio Busoni, and violinist Carl Flesch, with whom Schnabel prepared editions of the violin sonatas of Mozart and Brahms. He formed a piano trio with violinist Alfred Wittenberg and cellist Anton Hekking. Although the members of the group changed over the years, Schnabel's chamber music concerts remained popular events in Berlin.

Schnabel made serious efforts in composition during this time, producing a number of works for piano solo and his first string quartets. Schnabel's compositional style was decidedly modern, inspired by the atonal trends being championed by such composers as Arnold Schoenberg. Interestingly, although Schnabel played the new musical works of his contemporaries, he did not promote his own compositions in performance, nor did he record his works.

Beethoven. Schnabel's serious study of Beethoven began in the 1920's, when he was approached to produce a new edition of the piano sonatas. For this project, Schnabel had access to the scholarly complete edition of Beethoven's works, as well as the manuscripts housed in the Prussian State Library in Berlin. Originally published separately from 1924 to 1927, Schnabel's edition of the sonatas was reissued in two volumes by Simon & Schuster in the United States, Oxford University Press in England, and Edizioni Curci in Italy. Schnabel's editorial work was aimed directly at the performer. His copious instructions to the pianist (including fingerings, tempo indications, pedaling instructions, musical analysis, and explanatory footnotes) were attempts to clarify the essence of Beethoven's music. While Schnabel never advocated strict adherence to his own editorial markings, he intended them as a guide for others who sought a thoughtful and musical approach to the performance of these works.

The publishing project ended in 1927, the centenary year of the death of Beethoven. To mark the occasion, Schnabel presented in Berlin his first complete cycle of all thirty-two Beethoven sonatas. Schnabel did not perform the sonatas chronologically but rather in an order that made aesthetic

sense—and one that he repeated in his cycles of concerts in New York and London. Schnabel's all-Beethoven events were a notable artistic undertaking at the time, given that concerts tended to showcase variety and virtuosity.

In the 1930's, Schnabel made his landmark recordings of all thirty-two Beethoven piano sonatas and the five concerti for the HMV label in London. Schnabel found this an arduous process. In the days prior to splicing and editing, a mistake meant rerecording an entire movement (or approving the recording with errors), and Schnabel doubted that the electronic process could truly capture his musical intentions. Despite Schnabel's initial misgivings, at the time of their release these landmark recordings sold at a rapid pace. Offering them to the public on a subscription basis, HMV had sold more than $500,000 worth of the records by 1939. With their recent reissue on compact disc, they remain pioneering and iconic interpretations.

Teaching and Composition. Increasingly, Schnabel turned to teaching in his later years. He taught classes on Lake Como in Italy during the summers. While living in New York, he kept a small studio. As a teacher in the grand master-class tradition, Schnabel rarely gave private lessons—it was common for two or three students to observe a typical two-hour lesson. His courses at the University of Michigan included only a handful of students but a large number of observers. His teaching focused on interpretive and musical issues; technique was addressed only if it served a particular musical aim. Among his students were Leonard Shure, Leon Fleischer, Clifford Curzon, and Claude Frank. Schnabel's students have become internationally renowned pedagogues themselves, ensuring that Schnabel's teachings live on through his musical lineage.

In composition Schnabel turned to larger musical structures even as he maintained his abstract compositional style. His first symphony was written in the late 1930's, but it did not receive a premiere until 1947 in Minneapolis, Minnesota. Notably, Schnabel completed two other symphonies, a rhapsody for orchestra, and works for piano solo and chamber ensembles in the last decade of his life. Composer Roger Sessions referred to Schnabel's act of composition as "a vital avocation, one into which, to be sure, he was able to pour all the resources of his tremendous gift of expression, his unsurpassed musicality, his inexhaustibly live imagination."

Musical Legacy

By eschewing standard virtuoso fare and programming the music of composers such as Beethoven and Schubert, Schnabel advanced the notion of the piano recital as an artistic and intellectual event. Schnabel was fond of saying that he performed only music that was better than it could be played. Critics of his playing pointed to his inaccuracies in performance and claimed that he lacked sufficient technical apparatus; proponents of his playing praised his consummate lyricism and his rhythmic verve. His legion of pupils continued teaching in the tradition of Schnabel, keeping his musical legacy alive today.

Although his compositional output goes nearly unnoticed today, Schnabel remained a serious composer throughout his life, leaving a sizable body of work. His career as a composer was complemented by his activities as a musical editor. Over the years, his editorial work has been criticized for distorting the original compositions and overromanticizing the classic musical tradition; however, his editions of the Beethoven sonatas remain a crystallization of his individual approach to interpretation and are still in wide circulation among musicians today.

Schnabel's extensive recorded legacy is unique among pianists of his generation. His complete Beethoven cycles (in recital and on record) were marvels of their time. Since the time of Schnabel, numerous artists have duplicated his feat of recording all of Beethoven's piano sonatas. While the newer recordings can attest flawless accuracy and digitally enhanced sound, Schnabel's recordings from the 1930's remain important historic performances and artifacts of revered status.

Joseph A. Bognar

Further Reading

Beethoven, Ludwig van. *Thirty-two Sonatas for the Pianoforte*. 2 vols. Edited by Artur Schnabel. New York: Simon & Schuster, 1935. Schnabel's views as a performer and interpreter of Beethoven are encapsulated in his edition of Beethoven's sonatas for solo piano.

Saerchinger, César. *Artur Schnabel: A Biography*.

New York: Dodd, Mead, 1957. The most complete biography of Schnabel in English, with lists of Schnabel's recital programs and his compositions and discography.

Schnabel, Artur. *My Life and Music*. New York: Dover, 1988. Fascinating and engaging transcripts from the autobiographical talks Schnabel gave at the University of Chicago in 1945. Reproduced in this edition is the speech given by Schnabel in Manchester, England, on the occasion of receiving his honorary doctorate from that institution. Includes twenty black-and-white photographs.

Schonberg, Harold C. "The Man Who Invented Beethoven." In *The Great Pianists: From Mozart to the Present*. New York: Simon & Schuster, 1987. The long-standing music critic of *The New York Times* offers his opinions on Schnabel's Beethoven recitals and recordings.

Teachout, Terry. "The Great Schnabel." *Commentary* (May, 2007): 61-64. The music critic for *The Wall Street Journal* discusses Schnabel's recorded output and its legacy.

Wolff, Konrad. *Schnabel's Interpretation of Piano Music*. 2d ed. New York: W. W. Norton, 1972. A Schnabel student recounts his teacher's specific technical and interpretive teachings. Includes an account of Schnabel's lessons and a foreword by pianist Alfred Brendel.

See also: Anderson, Leroy; Busoni, Ferruccio; Gould, Glenn; Schoenberg, Arnold; Schreker, Franz; Strauss, Richard.

Alfred Schnittke

Russian classical composer

Schnittke was among the first Russian composers to experiment with serial, aleatoric, and improvisational techniques and with musical styles from all genres and historical periods. This polystylistic music was wholly at odds with the Soviet establishment.

Born: November 24, 1934; Engels, Volga German Autonomous S.S.R. (now in Saratov Oblast, Russia)

Died: August 3, 1998; Hamburg, Germany

Also known as: Alfred Garyevich Schnittke (full name)

Principal works

BALLETS (music): *Labrynths*, 1978 (libretto by Vladimir Vasilyev); *Sketches*, 1985 (libretto by Andrei Petrov; based on a theme by Nikolai Gogol); *Peer Gynt*, 1989 (libretto by John Neumeier; based on the play by Henrik Ibsen).

CHAMBER WORKS: Sonata No. 1, 1964 (for violin and piano); String Quartet No. 1, 1967; Sonata No. 2, 1969 (for violin and piano; revised for cello and piano, 1994); *Suite in the Old Style*, 1972 (for violin and piano or harpsichord); Quintet for Piano and Strings, 1976; String Quartet No. 2, 1980; String Quartet No. 3, 1984; String Trio, 1985; String Quartet No. 4, 1989; Sonata No. 3, 1994 (for violin and piano).

CHORAL WORKS: *Redeyet oblakov letuchaya gryada*, 1953 (*The Passing Line of Clouds Grows Thinner*; lyrics based on a poem by Alexander Pushkin); *Beryozka*, 1955 (*Birch Tree*; lyrics by Stephan Shchiparev); *Nagasaki*, 1959; *Songs of War and Peace*, 1960 (lyrics by Anatoly Lechtyev and Andrei Pokrovsky); *Voices of Nature*, 1975; *Requiem*, 1977; *Minnesang*, 1981.

OPERAS (music): *Life with an Idiot*, 1992 (libretto by Viktor Yerofeyev); *Gesualdo*, 1995 (libretto by Richard Bletschacher); *Historia von D. Johann Fausten*, 1995 (libretto by Jörg Morgener and Schnittke).

ORCHESTRAL WORKS: Poème, 1953; Poem About Space, 1961; Concerto No. 1, 1963 (for violin and orchestra); Concerto No. 2, 1966 (for violin and chamber orchestra); Symphony No. 1, 1972; Concerto Grosso No. 1, 1977; Concerto No. 3, 1978 (for violin and chamber orchestra); Symphony No. 2, 1979; Symphony No. 3, 1981; Concerto Grosso No. 2, 1982; Concerto No. 4, 1984 (for violin and orchestra); Symphony No. 4, 1984; Concerto Grosso No. 3, 1985; Concerto No. 1, 1986 (for cello and orchestra); Concerto Grosso No. 4, 1988 (also known as Symphony No. 5); Concerto No. 2, 1990 (for cello and orchestra); Concerto Grosso No. 5, 1991; Symphony No. 6, 1993; Concerto Grosso No. 6, 1994; Symphony No. 7, 1994; Symphony No. 8, 1994.

PIANO WORKS: Concerto for Piano and Strings, 1979; Piano Sonata No. 1, 1988; Piano Sonata No. 2, 1991; Piano Sonata No. 3, 1996.

The Life

Alfred Garyevich Schnittke (SHNIHT-kee) was in many ways a composer without a home: His father was Jewish, his mother was German, and he was born in the town of Engels in the Volga-German Republic of the Soviet Union. To complicate matters further, the family moved to Vienna, Austria, in 1946, where Schnittke's father worked for a Soviet newspaper. Schnittke began his musical studies at this point, playing an old accordion and taking piano and theory lessons from Charlotte Ruber, who lived in the same building as the Schnittke family. After two years, the Schnittkes moved back to the Soviet Union, settling on the outskirts of Moscow in 1948. This constant moving had two powerful effects on Schnittke's musical career: First, though he had some talent as a pianist, he was already fourteen years old and did not have enough technique to pursue a career as a performer. Second, when Schnittke turned to composition instead, the upheavals of his childhood played an important role in determining his mature style.

In the year after his return to Russia, Schnittke was admitted to study at the Choirmasters' Department at the October Revolution Music College in Moscow, and at the same time he began private theory and analysis lessons with Iosif Ryzhkin. At the age of eighteen, Schnittke was admitted to the Moscow Conservatory, where he studied composition with Evgeny Golubev from 1953 to 1958. Schnittke remained at the conservatory for postgraduate work until 1961, at which point he was accepted into the Composers' Union. This official acceptance of Schnittke's work was short-lived: Soon he was blacklisted by the union for writing music that was too modern. Unfazed by this official reprimand, Schnittke accepted a post at the Moscow Conservatory, where he taught composition, orchestration, counterpoint, and harmony until 1971.

Schnittke composed a series of important chamber works in the 1960's, including Sonata No. 1 and Sonata No. 2 for violin and String Quartet No. 1. At the same time, because Soviet leader Nikita Khrushchev had eased restrictions, Schnittke was allowed to study the music of the European avant-garde, which had been forbidden under the rule of Joseph Stalin. Schnittke soon published articles on the music of Béla Bartók, Luciano Berio, György Ligeti, Igor Stravinsky, and Anton von Webern. Equally important to his development, Schnittke began to compose music for films in 1962, which he continued part-time for more than twenty years. In his film scores, Schnittke borrowed from and quoted different styles of music, resulting in what he called polystylism. These experiments migrated into his concert music, until he finally seized upon the idea of a massive polystylistic work, Symphony No. 1. Its first performance was highly controversial, and the head of the Composers' Union, Tikhon Khrennikov, effectively banned the work.

Schnittke's growing reputation resulted in numerous performances abroad, although the Composers' Union rarely permitted him to leave the Soviet Union. This situation changed in the mid-1980's with Mikhail Gorbachev's support of perestroika, which encouraged creative endeavors. By that time, however, Schnittke was suffering from poor health. During the period of 1985 to 1994, Schnittke suffered three severe strokes, yet he still managed to compose three operas and many other major works. In 1990 Schnittke immigrated to Hamburg, Germany, where he remained until his death in 1998.

The Music

Schnittke's music was extremely important in the Soviet Union because it was shocking and powerful, incorporating the forbidden concepts and techniques of the European avant-garde. Many of Schnittke's works from the late 1960's and early 1970's were violently polystylstic; his refinements to the technique culminated in his most famous work, Concerto Grosso No. 1.

Schnittke was baptized a Catholic in 1980, though he remained curious about other religious and philosophical systems. His works of the 1980's often contain religious symbolism, and, in particular, they display his lifelong fascination with the Faustian myth. As a result, he began to compose in a more cohesive style—polystylistic elements are often present, but they are quickly subsumed into larger compositional structures. As he suffered through repeated strokes, Schnittke simplified his musical language in the late works, favoring dark

and brooding textures and a direct mode of expression, with only faint echoes of the polystylistic methods for which he is famous.

Early Works. As a student at the Moscow Conservatory, Schnittke composed a wide variety of chamber music, songs, choral music, and a symphony. Like most young composers in Russia, he was heavily influenced by the music of Dmitri Shostakovich. An intelligent and curious student, Schnittke had no desire merely to imitate, but rather he sought to discover the inner workings of Shostakovich's music. His graduation piece, the oratorio *Nagasaki*, contained the required subject matter (a political poem written by an official Soviet poet); however, his music was already too modern, and he was criticized for formalism. During his postgraduate studies, Schnittke became interested in folk music, and he composed a cantata based on Russian folk songs called *Songs of War and Peace*, his first published work. At one point, it appeared that Schnittke might be reformed, and he was admitted to the Composers' Union based on the orchestral work *Poem About Space*, his first work to use electronic instruments. Schnittke was quickly commissioned to write two official operas, *The Eleventh Commandment* and *African Ballad*, which were neither completed nor performed. After finishing the piano score of *The Eleventh Commandment*, he was again attacked for modernist tendencies. When Schnittke refused to revise the score, he was blacklisted by the Composers' Union. In order to make a living, he began composing film music for the Mosfilm studio in Moscow, a career choice with extraordinary implications.

Sonata No. 2. Schnittke's first polystylistic score was the music for the animated film *The Glass Accordion* (1968). In the same year, he took the unconventional step of using this film score as the basis for Sonata No. 2 for violin, his most explosive composition of the 1960's. Several aspects of this piece permeated Schnittke's music for the next two decades. One of the building blocks of the composition is the musical monogram "B-A-C-H" (corresponding to the pitches B-flat, A, C, B). A musical quotation also appears in the sonata, but not from Ludwig van Beethoven's piano sonata to which Schnittke's subtitle refers (Op. 27, No. 2, *Quasi una fantasia*). Instead, Schnittke uses a passage from Beethoven's *15 Variations and Fugue on an Original Theme*, Op. 35 (1802), also known as the *Eroica Variations*. The ingenuity of this choice is typical of Schnittke's working methods: With only a minor modification, the Beethoven quote is transformed into the B-A-C-H monogram, a clever sleight of hand. The overall structure of the work is unusual for a sonata. It is cast in one long movement, with emphasis on formal ruptures and violent collisions. Though he had written earlier sonatas, concerti, and a symphony, with the Sonata No. 2 Schnittke began a lifelong journey of reexamining these forms in a modern context. In this case, the subtitle suggests that Schnittke is asking a question: Is it still a sonata? This kind of question, fundamental to the music of Schnittke, reappears in different guises in subsequent works.

Symphony No. 1. Schnittke composed Symphony No. 1 during the time that he worked on the music for the film *The World Today*, a documentary on the social and military upheavals of the twentieth century. Not coincidentally, in Symphony No. 1 Schnittke attempts to document the entire history of Western music, both classical and popular. The work is as much a theater piece as a symphony. Only one performer sits on the stage at the beginning, with the orchestra members appearing one by one, improvising and tuning up as they arrive. Quotations of classical music gradually pile up into massive climaxes, with intervening episodes of jazz improvisation, Baroque dances, and grotesque marches. Finally, after a polystylistic recapitulation of epic proportions, the musicians leave the stage as they arrived. Only two violinists remain, repeating the final measures of Franz Joseph Haydn's *Farewell Symphony* (1772), another example of Schnittke's predilection for multilayered quotation (Haydn's work also ends with the musicians gradually leaving the stage).

Concerto Grosso No. 1. Schnittke's growing international reputation was solidified by Concerto Grosso No. 1. In it, Schnittke masterfully weaves together a variety of musical styles, which he identified as fragments from his animated film music, a children's chorus, an atonal serenade in the style of Webern, a piece in the style of the Baroque composer Arcangelo Corelli, and his grandmother's favorite tango. It is a mark of Schnittke's brilliance that from this motley collection he was able to create a unified work.

Musical Legacy

Along with his contemporaries Edison Denisov, Sofia Gubaidulina, and Andrey Volkonsky, Schnittke was instrumental in bringing Russian composition up to date. It had languished since the innovations of the 1950's European avant-garde were forbidden and therefore virtually unknown in the Soviet Union. Schnittke's polystylistic technique has not been adopted by a substantial number of composers; like those of Charles Ives, Schnittke's methods are too idiosyncratic to support a school of composition. Nevertheless, Schnittke's compositional experiments of the 1960's and 1970's were revolutionary, and his lasting influence in Russia is represented by his scholarly activities. In his teaching at the Moscow Conservatory, he emphasized the study of European composers; he was among the first in the Soviet Union to publish articles on contemporary music; and he was noted for his extensive score library and his impromptu study sessions with young composers.

Tim Sullivan

Further Reading

Adamenko, Victoria. *Neo-Mythologism in Music: From Scriabin and Schoenberg to Schnittke and Crumb*. Hillsdale, N.Y.: Pendragon Press, 2007. A wide-ranging study of the relationship between composers and mythology in the twentieth century, this book features several interesting sections on Schnittke's music. Included are analyses of portions of Symphony No. 1 and an examination of Schnittke's obsession with the Faust myth.

Bauer, Svetlana. "Modalities and Intonation in Musical Analysis: Some Observations on the Fourth Symphony of Alfred Schnittke." In *Musical Semiotics in Growth*, edited by Eero Tarasti. Bloomington: Indiana University Press, 1996. A somewhat esoteric study of the semiotic (pertaining to signs) aspects of Schnittke's Symphony No. 4. Although this is not easy reading, there are interesting observations about symbolism in Schnittke's music.

Ivashkin, Alexander. *Alfred Schnittke*. London: Phaedon Press, 1996. This book provides an excellent overview of the composer's life and works. Includes illustrations, list of works, discography, and bibliography.

Odam, George, comp. *Seeking the Soul: The Music of Alfred Schnittke*. London: Guildhall School of Music and Drama, 2002. A short collection of scholarly writings on Schnittke's music, accompanied by a compact disc featuring recordings of three of the discussed works. Includes bibliography and discography.

Schnittke, Alfred. *A Schnittke Reader*. Translated by John Goodliffe, edited by Alexander Ivashkin. Bloomington: Indiana University Press, 2002. A collection of English translations of Schnittke's writings: interviews, notes on his compositions, and, most important, his articles on twentieth century music. Includes a chronology of Schnittke's life.

See also: Bartók, Béla; Berio, Luciano; Gubaidulina, Sofia; Ives, Charles; Ligeti, György; Nono, Luigi; Pärt, Arvo; Shostakovich, Dmitri; Stravinsky, Igor; Theremin, Léon; Webern, Anton von.

Arnold Schoenberg

Austrian American classical composer

Schoenberg is noted for breaking from tonal harmony and for inventing the twelve-tone, or serial, method of composition.

Born: September 13, 1874; Vienna, Austro-Hungarian Empire (now in Austria)
Died: July 13, 1951; Los Angeles, California
Also known as: Arnold Franz Walter Schönberg (birth name)

Principal works

CHAMBER WORKS: Scherzo in F Major, 1897; String Quartet in D Major, 1897; Trio in A Minor, 1897 (for string quartet); *Verklärte Nacht*, Op. 4, 1899 (*Transfigured Night*; for string sextet); String Quartet No. 1 in D Minor, Op. 7, 1905; *Die eiserne Brigade*, 1916 (*The Iron Brigade*; for piano quintet); *Weihnachtsmusik*, 1921 (*Christmas Music*; for piano quartet); *Serenade for Nine Players*, Op. 24, 1923; Wind Quintet, Op. 26, 1924; Suite, Op. 29, 1925 (for three clarinets,

violin, viola, cello, and piano); String Quartet No. 3, Op. 30, 1927; String Quartet No. 4, Op. 37, 1936; Piano Concerto, 1942; *Fanfare on Motifs of "Die Gurrelieder,"* 1945 (for eleven brass instruments and percussion); String Trio, Op. 45, 1946; *Phantasy for Violin and Piano*, Op. 47, 1949.

CHORAL WORKS: *Friede auf Erden*, Op. 13, 1907 (*Peace on Earth*); *Drei Satiren*, Op. 28, 1926 (*Three Satires*; for mixed chorus); *Secht Stücke*, Op. 35, 1930 (*Six Pieces*; for male chorus); *Kol nidre*, Op. 39, 1938 (for chorus and orchestra); *Prelude to "Genesis,"* Op. 44, 1945 (for chorus and orchestra); *A Survivor from Warsaw*, Op. 46, 1947 (for narrator, men's chorus, and orchestra); *Three Folksongs*, Op. 49, 1948 (for mixed chorus); *Dreimal tausend Jahre*, Op. 50a, 1949 (*Three Times a Thousand Years*); *Psalm 130: "De profundis,"* Op. 50b, 1950 (for mixed chorus a cappella).

OPERAS (music): *Die glückliche Hand*, Op. 18, 1913 (*The Hand of Fate*; libretto by Schoenberg); *Erwartung*, Op. 17, composed 1909, first performed 1924 (*Expectation*; libretto by Marie Pappenheim); *Von Heute auf Morgen*, Op. 32, 1930 (*From Today to Tomorrow*; comedy opera; libretto by Max Blonda); *Moses und Aron*, Op. 3, 1957 (libretto by Schoenberg).

ORCHESTRAL WORKS: *Pelleas und Melisande*, 1903 (based on the play by Maurice Maeterlinck); *Five Pieces for Orchestra*, Op. 16, 1909; *Pierrot lunaire*, Op. 21, 1912; Cello Concerto, 1933; Concerto, 1933 (based on George Frideric Handel's Concerto Grosso in B-flat Major, Op. 6, No. 7); Suite in G Major for String Orchestra, 1934; Violin Concerto, 1936.

PIANO WORKS: *Three Piano Pieces*, Op. 11, 1909; Suite for Piano, Op. 25, 1923.

VOCAL WORKS: String Quartet No. 2 in F-sharp Minor, Op. 10, 1908 (for soprano and strings; based on Stefan George's poetry); *Gurrelieder*, 1913 (based on poems by Jens Peter Jacobsen).

WRITINGS OF INTEREST: *Harmonielehre*, 1911 (*Structural Functions of Harmony*, 1954); *Models for Beginners in Composition*, 1943; *Style and Idea*, 1950; *Preliminary Exercises in Counterpoint*, 1963; *Fundamentals of Musical Composition*, 1967.

The Life

Born and raised in Vienna, Arnold Schoenberg (AHR-nuld SHURN-behrg) was deeply interested in music from an early age. His first compositions were modeled on the duets he studied in violin lessons, yet more formal training was beyond his family's means. At age sixteen, his father died, and he was forced him to go to work as a bank clerk. During this period, he relied on friends for his musical education, and although during the middle 1890's he studied composition with Alexander von Zemlinsky, an accomplished musician three years his senior, he was primarily self-taught.

By the late 1890's, Schoenberg was supporting himself and his family by conducting amateur working-class choruses and arranging operettas. He continued his work as an arranger in Berlin, where he lived from 1901 to 1903. Returning to Vienna, he drew widening notice as a composer, he gained the patronage of the conductor and composer Gustav Mahler and the architect Adolf Loos, and he began attracting students. These included Anton von Webern and Alban Berg, who became his close associates.

The ensuing years were tumultuous. He endured a crisis in his marriage (to Zemlinsky's sister Mathilde) in 1908, and his compositions encountered virulent hostility. Largely in response to this hostility, he began a lifelong habit of writing as a way to explain himself. During these years, and especially in 1910, he was also a prolific painter. Throughout this period, his compositions showed a steady evolution, and by 1909 (spurred on by the innovations of his student Webern), he broke with tonality. Following a second period in Berlin (1912-1915), Schoenberg contributed to the Austrian war effort by twice joining the army and twice being medically discharged.

After the war, Schoenberg turned to performance, founding and directing a Society for Private Musical Performances that was dedicated to high-quality, open-minded performances of contemporary music and traveling to various European cities to conduct his works. By the early 1920's, Schoenberg had arrived at his twelve-tone method, which led to a prolonged fertile period of composition. His wife Mathilde died in 1923, and he remarried in 1924. Recognized as a leading figure in the musical world, he moved to Berlin for a third time

in 1926 to take the chair in composition at the Prussian Academy of the Arts.

Schoenberg experienced increasing anti-Semitic attacks from the early 1920's, and in 1933, following the ascent of Adolf Hitler in Germany, he reconverted to Judaism (having been baptized a Lutheran in 1898) and moved with his wife and young daughter to America. From 1936 to 1944, he taught at the University of California, Los Angeles, and he lived in Los Angeles with his wife and their children until his death in 1951.

The Music

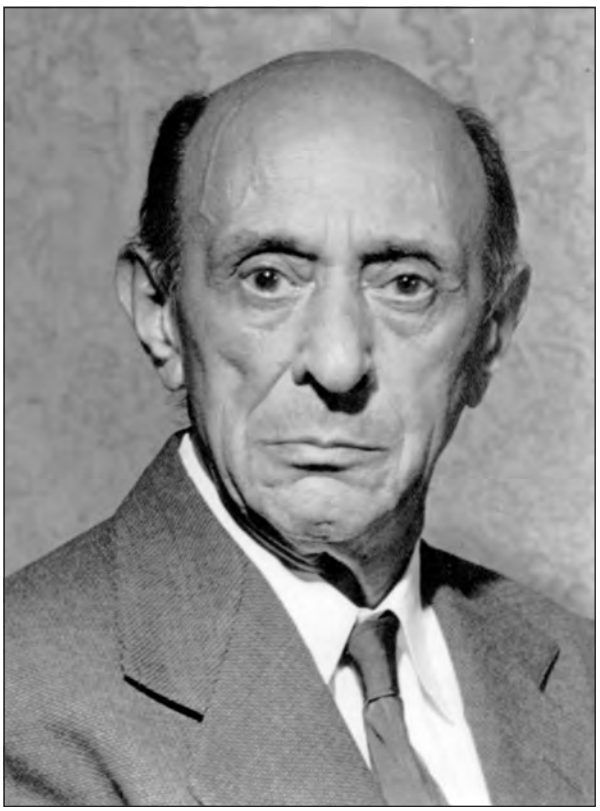
Early Works. Schoenberg's earliest mature work, *Transfigured Night*, with its atmospheric blend of the familiar styles of Johannes Brahms and Richard Wagner, already reveals Schoenberg's harmonically and melodically adventuresome voice. Between 1899 and 1909, he pursued this adventuresomeness in a variety of genres, including string quartets, songs, the enormous oratorio *Gurrelieder*, and the symphonic poem *Pelleas und Melisande*. By 1909 his harmonic style had passed beyond tonality, the system that has served as the "grammar" for Western music since the late seventeenth century. In tonality, all pitches are heard in relation to consonant chords and to the key of the piece (such as C major or E-flat minor), and dissonances, while plentiful, are carefully controlled. Because dissonance is "emancipated" (Schoenberg's word) from such control, and because the chords and keys of tonality are not present, Schoenberg's music from 1909 on is generally called atonal. Schoenberg disliked the term because he believed his music encompassed tonality and more. Others have called the music expressionist, a term borrowed from parallel early twentieth century trends in art and film.

Schoenberg's earliest atonal works are intuitively composed musical representations of flashes of consciousness. They may sound brooding and disoriented, as in the one-act, one-character psychological opera *Erwartung*; alternately anxious and placid, as in the *Five Pieces for Orchestra*, Op. 16; or witty and impulsive, as in *Pierrot lunaire*.

Three Piano Pieces, Op. 11. Schoenberg arrived at his intuitive aesthetic while composing the *Three Piano Pieces*, Op. 11. The first two of these pieces make up for the absence of tonality through coherence provided by a fabric of melodies and interwoven motives (short, recognizable musical ideas that recur often). In the third piece, Schoenberg jettisons even this mode of coherence, abandoning himself to completely intuitive and highly virtuosic music.

Pierrot lunaire. German actors at the start of the twentieth century often performed recitations of poems with musical accompaniment. The accompaniments were typically nondescript, but one actress commissioned Schoenberg to compose accompaniments to a set of poems by Albert Guiraud about the puppet-show character Pierrot (also the title character of Igor Stravinsky's 1911 ballet *Petrouchka*). Inspired by the poems' mixture of comic and violent imagery, Schoenberg composed a sparkling score for flute, clarinet, violin, cello, and piano, and a vocal part in which he specified the pitches on which the reciter was to speak. This was one of the earliest uses of a technique called Sprechstimme (speaking voice).

The Twelve-Tone Method. By 1912 Schoenberg was finding it difficult to compose works longer



Arnold Schoenberg. (Library of Congress)

than a few measures, as it had been tonality that enabled composers to organize large sections of music and to relate the material in one section of a piece with material in the others. For the next several years, Schoenberg, Webern, and Berg groped toward strategies for large-scale musical organization that Schoenberg systematized in the twelve-tone method by about 1921. A composition using this method is based on a twelve-tone row developed specifically for it, which guarantees that all the pitches in the piece are related to each other. For example, the tone row of Schoenberg's Suite for Piano, Op. 25 is E, F, G, C-sharp, F-sharp, D-sharp, G-sharp, D, B, C, A, B-flat; that of *Moses und Aron* is A, B-flat, E, D, E-flat, D-flat, G, F, F-sharp, G-sharp, B, C. A piece will cycle through the row many times, but rather than causing repetitiousness, the row offers a plethora of creative possibilities. For example, when the row is repeated, different notes may be chosen for the melody and the accompaniment. In addition, to create large-scale contrasts, the composer may transpose the entire row up or down, cycle through it in reverse order, or invert it (replacing rising pitch relationships with falling). Whereas the most basic compositional decisions had been constant matters of concern in intuitive atonal composition, the twelve-tone method brought on years of creativity by freeing Schoenberg from these concerns.

Suite for Piano. Schoenberg's first fully twelve-tone work, the Suite for Piano, shows the composer far removed from his prewar expressionist style. In a nod to the neoclassical movement of the 1920's, the movements of the suite make reference to the lively rhythms of eighteenth century dance types. Still, the suite does not exhibit any return to actual eighteenth century style, such as heard in the neoclassical works of Stravinsky and others.

Moses und Aron. Schoenberg considered his Jewish heritage in several works. *Moses und Aron*, his only full-scale opera, is an imaginative retelling of the biblical account in which Moses and his brother Aaron led the Jewish people out of Egypt. The opera reflects Schoenberg's inner struggle between his sense of a call to compose progressive, prophetic music and his desire to reach a large audience. Thus the stern Moses, singing only in Sprechstimme, is unable to lead the people without the assistance of his brother, whose charisma is apparent in his lyric tenor voice but who is too permissive with the people.

Later Works. Schoenberg was passionately concerned about the plight of European Jews, even before Hitler gained power in Germany. After World War II, when Schoenberg began learning details of what had happened in the Holocaust, he composed *A Survivor from Warsaw*, a short but stirring work for Sprechstimme narrator, chorus, and orchestra, which culminates as the chorus sings a Hebrew prayer, Shema Yisroel, to a twelve-tone melody. One of the composer's last instrumental works, String Trio, expressionistically portrays Schoenberg's delirium following a nearly fatal heart attack in August, 1946. The work may be heard as an example of Schoenberg's mastery of twelve-tone composition, but, as with many of Schoenberg's compositions, a musical image is created. Certain chords represent the doctor's needle penetrating Schoenberg's heart, which saved his life.

Musical Legacy

Schoenberg thought the twelve-tone method would be his legacy, and from the 1950's to the 1970's, many agreed that the twelve-tone system would be the musical grammar of the future. In this view, Schoenberg was the single greatest composer of the twentieth century, although avant-garde composers modeled their work more on Webern's crystalline twelve-tone constructions than on Schoenberg's or Berg's relatively melodic works.

Although at this time few compose twelve-tone music, Schoenberg is recognized as a composer of the first rank. Composers continue to develop musical techniques made known by Schoenberg, such as Sprechstimme and Klangfarbenmelodie (or tone-color melody, a somewhat vague term he coined to denote melodies using timbre the way ordinary melodies use pitch). The vast range and consistent creativity of his large compositional output still entices musicians and audiences, and works such as *Transfigured Night* and *Pierrot lunaire* are staples of the repertory. Schoenberg's roots in the fascinating culture of Vienna before World War I excite interest, as does his later effort to express his Jewish identity through music.

Schoenberg was also an extraordinary composition teacher and the author of several music-theory textbooks. His students composed in a wide range

of styles, and they included not only Webern and Berg, who composed in a Schoenbergian style, but also Henry Cowell, John Cage, Lou Harrison, and Alfred Newman.

Alfred W. Cramer

Further Reading

Auner, Joseph Henry. *A Schoenberg Reader: Documents of a Life*. New Haven, Conn.: Yale University Press, 2003. This book collects many of Schoenberg's writings to tell the composer's life story in his own words.

Bailey, Walter B., ed. *Schoenberg, Berg, and Webern: A Companion to the Second Viennese School*. Westport, Conn.: Greenwood Press, 1999. In this volume, several noted experts provide chapters on Schoenberg, focusing on issues such as his biography, his influence, and how he composed atonal and twelve-tone music. The book is intended for general readers, although at times it becomes fairly technical. Includes discography.

Haimo, Ethan. *Schoenberg's Transformation of Musical Language*. Cambridge, England: Cambridge University Press, 2006. Tracing Schoenberg's development from 1899 to 1909, this book offers insight into the process by which Schoenberg established himself as a young composer. The musical analyses are somewhat technical but clearly explained.

Schoenberg, Arnold. *Style and Idea: Selected Writings of Arnold Schoenberg*. Translated by Leo Black, edited by Leonard Stein. New York: St. Martin's Press, 1975. This large anthology of essays, lectures, and other writings by Schoenberg is full of compelling and provocative commentary on subjects from music to culture to politics. In some of the lectures, Schoenberg explains his own compositional approach to a general audience.

Shawn, Allen. *Arnold Schoenberg's Journey*. New York: Farrar, Straus and Giroux, 2002. This introduction to Schoenberg's music is lively and accessible, although at times Shawn asks his readers to read music. Emphasizes Schoenberg's expressive aims and compositional methods in the context of his biography.

Smith, Joan Allen. *Schoenberg and His Circle: A Viennese Portrait*. New York: Schirmer Books, 1986. Smith interviewed many people who knew Schoenberg, and their words and Smith's helpful historical commentary create a vivid portrait of Schoenberg, the musical life that revolved around him, and his relationship to Viennese art, architecture, and culture.

Stuckenschmidt, Hans Heinz. *Schoenberg: His Life, World, and Work*. Translated by Humphrey Searle. New York: Schirmer Books, 1978. Although many additional facts have been uncovered since this book was published, it remains a valuable reference biography.

See also: Adams, John; Babbitt, Milton; Barber, Samuel; Beach, Amy; Beecham, Sir Thomas; Berg, Alban; Berio, Luciano; Boulanger, Nadia; Boulez, Pierre; Britten, Benjamin; Cage, John; Chávez, Carlos; Cowell, Henry; Crumb, George; Gershwin, George; Gould, Glenn; Harnoncourt, Nikolaus; Harrison, Lou; Hindemith, Paul; Holst, Gustav; Ives, Charles; Karajan, Herbert von; Klemperer, Otto; Mahler, Gustav; Martin, Frank; Mingus, Charles; Newman, Alfred; Nielsen, Carl; Nono, Luigi; Norman, Jessye; Poulenc, Francis; Previn, Sir André; Puccini, Giacomo; Ravel, Maurice; Schnabel, Artur; Schreker, Franz; Scriabin, Aleksandr; Serkin, Rudolf; Sibelius, Jean; Solti, Sir Georg; Stokowski, Leopold; Stravinsky, Igor; Takemitsu, Tōru; Walton, Sir William; Webern, Anton von; Weill, Kurt.

Franz Schreker

Austria classical composer

A successful opera composer, Schreker broke new ground by exploring Freudian subject matter with a richly sensuous musical language. A celebrated teacher, he made the Berlin Musikhochschule a conservatory of international renown.

Born: March 23, 1878; Monaco
Died: March 21, 1934; Berlin, Germany
Also known as: Franz August Julius Schreker (full name)

Principal works

BALLET (music and libretto): *Der Geburtstag der Infantin*, 1908 (*The Birthday of the Infanta*; based on Oscar Wilde's novella).

OPERAS (music and libretto): *Der ferne Klang*, 1912 (*The Distant Chiming*); *Das Spielwerk und die Prinzessin*, 1913 (*The Music Box and the Princess*; revised as *Das Spielwerk*, 1915); *Die Gezeichneten*, 1918 (*The Stigmatized*); *Der Schatzgräber*, 1920 (*The Treasure Digger*); *Irrelohe*, 1920; *Der singende Teufel*, 1928; *Der Schmied von Gent*, 1932 (based on a folk take by Charles de Coster); *Christophorus: Oder, Die Vision einer Oper*, 1978.

ORCHESTRAL WORKS: Intermezzo, 1900; Scherzo, 1900; *Romantische Suite, Op. 14*, 1903; *Festwalzer und Walzerintermezzo*, 1908; *Valse lente*, 1908; *Vorspiel zu einem Drama*, 1913 (*Prelude to Drama*); Chamber Symphony, 1917 (for twenty-three instruments); *Kleine Suite für Kammerorchester*, 1928 (*Short Suite for Chamber Orchestra*); *Vier kleine Stücke für grosse Orchester*, 1930 (*Four Short Pieces for a Large Orchestra*).

SONGS: *Des Knaben Wunderhorn*, 1894 (*The Youth's Magic Horn*; based on children's folktales); *Des Meeres und der liebe Wellen*, 1894 (*The Sea and the Sweet Waves*; based on the writings of Richard Weitbrecht); *Die Rosen und der Flieder*, 1894 (*The Roses and Lilacs*; based on the writings of Otto Gruppe); *Zwei Lieder auf den Tod eines Kindes, Op. 5*, 1898 (*Two Songs on a Child's Death*; based on Mia Holm's poem *Mutterliedern* [*Mother's Love*]; contains *O Glocken, böse Glocken* [*O Bells, Evil Bells*] and *Dass er ganz ein Engel werde* [*He Becomes an Angel*]); *Fünf Lieder Op. 3*, 1900 (based on the poetry of Paul Heyse; contains *In alten Tagen* [*In Olden Days*] and *Es kommen Blätter* [*Leaves Are Coming*]); *Fünf Lieder Op. 4*, 1900; *Fünf Gesänge*, 1922.

The Life

Franz August Julius Schreker (SHREH-kur) was the oldest of four surviving children born to a Jewish father, Ignaz Schrecker, a noted portrait photographer, and a Catholic mother, Eleonore von Clossmann, a member of the minor aristocracy. The family settled in Linz in 1881, but it moved to Vienna after Ignaz's death in 1888. Schreker graduated from the Vienna Conservatory in 1900, and that year he changed the spelling of his surname.

Schreker's compositional breakthrough came with the pantomime *The Birthday of the Infanta*, commissioned for the 1908 Kunstschau (art exhibition) organized by Gustav Klimt and his circle. However, it was the Frankfurt premiere of his opera *The Distant Chiming* in 1912 that established his international fame. That same year he was appointed to the Vienna Academy (the renamed Vienna Conservatory), where he became renowned as one of the leading composition teachers of his generation (his students include Ernst Krenek, Alois Hába, and Berthold Goldschmidt). Schreker was also a noted conductor, and with his Philharmonic Chorus, founded in 1907, he led many notable premieres, including Arnold Schoenberg's *Gurrelieder* (1913).

The premieres of two operas, *The Stigmatized* in 1918 and *The Treasure Digger* in 1920, catapulted Schreker to the front ranks of contemporary composers. In 1920 he was appointed director of the Berlin Musikhochschule (High School for Music), which he helped transform into Europe's leading conservatory (his appointments included Artur Schnabel, Emanuel Feuermann, and Paul Hindemith). Schreker's greatest triumphs came during the early 1920's (at which time his wife, Maria Binder, whom he married in 1909, became a leading interpreter of his music). In the course of the decade, however, musical tastes changed and two later operas, *Irrelohe* and *Der singende Teufel*, had little success.

In June, 1932, under political pressure, Schreker resigned his post at the Musikhochschule, and in October, 1932, the premiere of his opera *Der Schmied von Gent* was marred by Nazi demonstrations. Soon after Adolf Hitler's ascent to power in January, 1933, Jews were purged from public office, and Schreker was dismissed from his position at the Prussian Academy of the Arts. In December, 1933, in the midst of planning his emigration, Schreker suffered a stroke, and he died on March 21, 1934.

The Music

During his studies with Robert Fuchs at the Vienna Conservatory, Schreker absorbed lessons from both Johannes Brahms, the classroom model, and Richard Wagner, an extracurricular passion. However, his distinctive idiom, which emphasizes structures built upon the juxtaposition of varied textures and harmonies, is more akin to techniques

found in the music of Franz Schubert and Anton Bruckner. Schreker's propensity for abrupt chordal and modal shifts evolved into a harmonic language of mixed and even bitonal sonorities, and he exhibits a fascination with color and timbre. Such qualities suggest an affinity with contemporary French music, with which, however, Schreker had little contact. Schreker's vocal writing is characterized by pliant expressivity, flexible rhythm, and sensitivity to declamatory nuance. His later compositions, influenced by his work in recording, film, and broadcasting, are more angular and acerbic, and they frequently employ strict contrapuntal forms.

The Distant Chiming. In this seminal work, begun around 1904 and completed in 1910, a composer abandons the girl he loves to search for a distant sound he hears, only to realize, too late, that it was her presence that inspired the sound. The opera's mixture of realist, Symbolist, and Expressionist elements (the libretto, as in all subsequent operas, is by the composer) is mirrored in a radical plurality of musical styles and aesthetic sensibilities that call to mind the collage techniques of Charles Ives and a scenic dramaturgy that anticipates innovations to come in cinema. *The Distant Chiming* had a major influence upon Alban Berg, who prepared the opera's piano vocal score.

The Stigmatized. This libretto, originally written for the composer Alexander Zemlinsky in 1911, is set in Renaissance Italy. A hunchbacked nobleman, Alviano Salvago, seeks to deed an artificial paradise, the island Elysium, to the people of Genoa, but the sensual passions unleashed by the island's allure prove fatal for the woman Alviano loves, the painter Carlotta Nardi, and drive him into madness. Many consider this dark, brooding opera, composed between 1913 and 1915, to be Schreker's masterpiece. Its overture is the epitome of Schreker's dazzling command of orchestral color and sonority.

Chamber Symphony. Premiered in 1917, this work offers many parallels to Schoenberg's Chamber Symphony of 1907, including a four-movements-in-one structure. Scored for twenty-three solo instruments, Schreker's work is a transparent distillation of his preoccupation with timbre.

The Treasure. Schreker's most successful opera, written between 1915 and 1919, is set in a timeless Middle Ages. A young minstrel, Elis, whose magic lute leads him to hidden treasure, sets about finding the queen's stolen jewels (which impart youth and beauty) only to discover that it is Els, the mysterious woman he loves, who instigated the theft. This is Schreker's most lyrical and tonally centered opera, with a supremely balanced and translucent orchestral texture.

Christophorus: Oder, Die Vision einer Oper. Written between 1925 and 1929, the opera tells the story of a young composer's attempt to write a modern opera about St. Christopher; only through failure does he learn the true moral of the legend. At once a satire of contemporary fashion and a profound meditation on the creative process, this opera is one of most innovative works of the 1920's. Its layered dramaturgy, reminiscent of contemporary Expressionist films in which vision and reality are entwined, is reflected in a diaphanous score juxtaposing at its extremes modal stasis and anguished atonality, lyric cantilena, and spoken dialogue. Political pressure forced cancellation of the scheduled premiere in 1933, and the work was not heard until 1978.

Musical Legacy

Schreker's operas (championed by the powerful critic Paul Bekker, who likened them to those of Wagner) were attacked by conservatives for their sexual subject matter and sensual "un-German" musical style. Dogmatic modernists, on the other hand, dismissed Schreker as a naive late Romantic.

The revival of Schreker's operas, which began in the 1970's, has restored his reputation as a pioneer of modernism. Today he is regarded as an important transitional figure whose stylistic pluralism, extensions of tonality, experiments with timbre, and innovative dramaturgy opened paths to some of the most advanced music of the second half of the twentieth century, including the works of Witold Lutosławski and György Ligeti. Moreover, Schreker's music has significantly broadened our understanding of Viennese musical modernism, and it has revealed the artificiality of the divide between tonality and atonality.

Christopher Hailey

Further Reading

Haas, Michael, and Christopher Hailey, eds. *Franz Schreker: Granzgänge/Grenzklänge* (*Franz Schreker:*

Border Crossings/Musical Frontiers). Vienna: Jewish Museum Vienna, 2004. An exhibition catalog with English- and German-language essays on Schreker's life and works as well as two compact discs of excerpts from his operas.

Hailey, Christopher. *Franz Schreker (1878-1934): A Cultural Biography*. Cambridge, England: Cambridge University Press, 1993. The first major biography places Schreker within the cultural context of Vienna and Berlin. Contains an extensive bibliography and works list.

See also: Berg, Alban; Hindemith, Paul; Ligeti, György; Lutosławski, Witold; Schnabel, Artur; Schoenberg, Arnold.

Albert Schweitzer

German organist

A man of diverse talents, Schweitzer was a renowned organist, a musicologist, a theologian, a philosopher, a physician, and a humanitarian. Schweitzer's research on Johann Sebastian Bach and on organ building was a catalyst for the Orgelbewegung *movement in the 1920's.*

Born: January 14, 1875; Kaysersberg, Upper Alsace, Germany (now in France)
Died: September 4, 1965; Lambaréné, Gabon

Principal recordings

ALBUMS: *Albert Schweitzer Plays Bach, Vol. I*, 1936; *Albert Schweitzer Plays Bach, Vol. II*, 1936.

WRITINGS OF INTEREST: *J. S. Bach: Musicien-Poète*, 1905 (*J. S. Bach: The Musician Poet*, 1911); *Aus meinem Leben und Denken*, 1931 (*Out of My Life and Thought*, 1933).

The Life

Albert Schweitzer (SHVIT-zur) was raised in Alsace, which was under German control at the time. His father, a Lutheran pastor, began his son's music education, and Schweitzer took courses in theology and philosophy at Strasbourg University from 1893 to 1898. After earning his doctorate in philosophy, he was appointed assistant vicar of the Church of St. Nicholai in 1899, and he was promoted to vicar upon receiving his theology degree the following year.

Schweitzer joined the theological faculty at Strasbourg in 1902, and four years later his eschatological book *The Quest of the Historical Jesus* was published. He was spiritually compelled to become a missionary doctor in equatorial Africa, and in 1911 he completed his medical degree dissertation on "The Psychiatric Study of Jesus." One year after their marriage in 1912, he departed with his wife Helen Bresslau to start a hospital in Lambaréné, Gabon. During World War I they were detained as enemy aliens because of their German citizenship. Schweitzer's beliefs, culminating in his Reverence for Life ethic, evolved during this time, later earning him the 1952 Nobel Peace Prize.

When Alsace was ceded to France after 1918, Schweitzer was given French nationality, which he retained for the remainder of his life. He continued to travel back and forth between Lambaréné and Europe, where he gave lectures and performed in fund-raising concerts. He received awards for his humanitarian efforts and earned honorary degrees in music, theology, and philosophy, topics on which he continued to publish writings until his death in 1965.

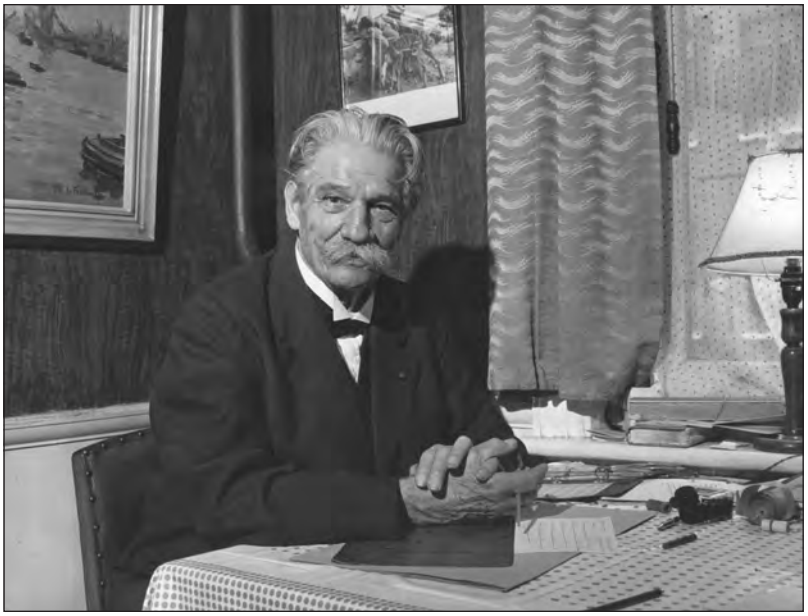
The Music

Schweitzer was a notable organist, and he was also an exceptional music scholar and historian. He began piano and improvisation lessons with his father at age five. He continued with organ studies at Mülhausen with Eugène Münch, who acquainted Schweitzer with the music of Johann Sebastian Bach, an introduction that shaped much of his future musical endeavors.

In 1893 he secured a spot in Charles-Marie Widor's studio in Paris, usually reserved for members of the master's organ class at the conservatory. Schweitzer impressed the teacher with his extensive knowledge of Bach and with his application of historical performance practice ideals to Bach's works. He continued to hone his expertise by accompanying Bach cantatas and passions in the Bach Society under the direction of Ernest Münch, music director at the Church of St. Wilhelm's in Strasbourg. Schweitzer performed in countless benefit concerts to raise funds for the African mis-

sion, and he recorded Bach's organ music for Columbia Records between 1935 and 1937 and once more in 1951.

J. S. Bach: The Musician Poet. Schweitzer published his famous work on Bach in French in 1905, the same year he cofounded the Paris Bach Society. What began as a modest request from Widor became the first literature on Bach in French that ventured beyond pure biographical information. The book introduced Bach's identity as tone poet, discussing how it affected the nature of his music and how it should affect its interpretation, thus representing one of the earliest inquiries into a historical performance practice of early music.



Albert Schweitzer. (Hulton Archive/Getty Images)

Shortly after the completion of the French version, Schweitzer resolved to undertake a German adaptation, transforming the old text into a new work. It was released in 1908 with 389 more pages than its French counterpart, and Ernest Newman used this version for his English translation, which was published in 1911.

"The Art of Organ-Building and Organ-Playing in Germany and France." Schweitzer's first book on Bach served as impetus for his 1906 essay "The Art of Organ-Building and Organ-Playing in Germany and France." His interest in organ building was inspired at a young age by his maternal grandfather, an enthusiast on the subject. Schweitzer's essay acknowledged the merits of the French style of organ building over the German; the former continued the traditions of the craft and focused on sound quality, while the latter was more geared toward technological advances at the expense of the sounds produced.

Schweitzer pushed for a reform in organ building, a call that was heeded in 1909 at the Congress of the International Music Society held in Vienna. He headed the first section on organ building in drafting the *Internationales Regulativ für Orgelbau*. These international regulations for organ building effectively framed the basis for the *Orgelbewegung*, or the organ revival, of the early twentieth century.

J. S. Bach's Complete Organ Works. In 1910 the New York publishing house of G. Schirmer asked Schweitzer and Widor to collaborate on a critical edition of Bach's complete organ works. Despite complications brought about by Schweitzer's missionary duties at Lambaréné, five of the eight volumes, including the preludes, fugues, sonatas, and concerti, were completed before progress was halted by World War I.

Following the war, circumstances did not favor continued work on the Bach edition: A series of miscommunications with the publishing firm and Widor's death in 1937 seemed to pose insurmountable obstacles. Eventually, with the assistance of fellow Alsatian organist Edouard Nies-Berger, Schweitzer completed the editions, with the sixth volume prepared by 1954 and the remaining two published posthumously.

Musical Legacy

Schweitzer's legacy is most prominent in the field of music scholarship, particularly pertaining to organ musicology and J. S. Bach. His seminal biography on the esteemed church musician marked a turning point in the treatment of Bach and sparked the modern Bach revival. His detailed explanations on performing Bach's works were based on extensive research on Baroque performance

practices, especially ornamentation. His critical edition, somewhat a novelty during his time, served as a template for later musicologists, and his writings on the organ and organ-building led to a movement with more impetus than he had anticipated, culminating in the *Orgelbewegung* of the twentieth century. Living and working in an era of rapid changes in music worldwide, it is clear that Schweitzer played an integral part in that change.

Julie H. Huang

Further Reading

Murray, Michael. *Albert Schweitzer, Musician*. Brookfield, Vt.: Ashgate, 1994. Focuses on Schweitzer as a musician, discussing his musical experiences as a performer, editor, biographer, student, teacher, and more.

Nies-Berger, Edouard. *Albert Schweitzer as I Knew Him*. Hillsdale, N.Y.: Pendragon Press, 2003. Nies-Berger describes his collaboration with Schweitzer on the latter volumes of the Bach edition, giving insight into Schweitzer's academic approach and his complex life.

Schweitzer, Albert. *J. S. Bach*. Translated by Ernest Newman. 2 vols. New York: Dover, 1966. Schweitzer's biography of Bach and his survey of Bach's works reflect the author's quality and style of scholarship and his devotion to the comprehension of Bach and his compositions.

_____. *Out of My Life and Thought: An Autobiography*. Translated by C. T. Campion. New York: Henry Holt, 1949. Schweitzer's autobiography tracks his basic musical, theological, humanitarian, and medical journeys, and it includes the development of his famous life philosophies.

Seaver, George. *Albert Schweitzer: The Man and His Mind*. New York: Harper & Brothers, 1947. Biographical sketch followed by an inquiry into Schweitzer's thoughts. Includes photographs.

See also: Denver, John; Hogwood, Christopher.

Gil Scott-Heron

American rapper, pianist, and songwriter

Though not technically a rapper, Scott-Heron descends from the 1940's and 1950's tradition of Beat poets, who recited their social commentary to the accompaniment of music. The ideas of social change reflected in his lyrics have influenced rap groups such as Public Enemy.

Born: April 1, 1949; Chicago, Illinois
Member of: The Midnight Band

Principal recordings

ALBUMS: *Small Talk at 125th and Lenox*, 1970; *Pieces of a Man*, 1971; *Free Will*, 1972; *Winter in America*, 1973 (with Brian Jackson); *The First Minute of a New Day*, 1975 (with Jackson); *From South Africa to South Carolina*, 1976 (with Jackson); *Bridges*, 1977; *Secrets*, 1978; *1980*, 1979; *Real Eyes*, 1980; *Reflections*, 1981; *Moving Target*, 1982; *Spirits*, 1994.

WRITINGS OF INTEREST: *The Last Holiday*, 2003.

The Life

Gil Scott-Heron was born in Chicago, the son of a Jamaican professional soccer player and a librarian. His early years were spent in Lincoln, Tennessee, with his maternal grandmother, who taught him about music and how to read, instilling in the child a deep love for music and literature. At the age of fourteen, Scott-Heron was one of three African American children in his school selected to integrate an all-white elementary school in nearby Jackson. The racial prejudice and abuse that he experienced proved overwhelming, and he was sent to live with his mother in New York. These experiences were the genesis of his later writings. As a teenager, Scott-Heron was strongly attracted to literature, especially modern black poetry. He was particularly influenced by the poetry of Langston Hughes and Amiri Baraka (LeRoi Jones). In 1970, when he was twenty, Scott-Heron published his first novel, *The Vulture*. This was soon followed by the publication of a book of poetry, *Small Talk at 125th and Lenox*.

He enrolled in Lincoln University in Oxford, Pennsylvania, where he met Brian Jackson, Charlie

Saunders, and Eddie Knowles; the four would later become collaborators on Scott-Heron's recordings as the Midnight Band. In 1974 Scott-Heron signed a contract with Arista Records, and it immediately released the album *The First Minute of a New Day* with the Midnight Band. This was followed by *From South Africa to South Carolina*, which included the Top 20 rhythm-and-bluest hit "Johannesburg," an antiapartheid song. Several other releases followed in the 1970's and into the 1980's. He records his poetry raps and songs, and he tours extensively around the world. He is an outspoken critic of the powers in Washington, and he has commented unfavorably about the administrations of President Ronald Reagan and Presidents George H. W. and George W. Bush.

The Music

Scott-Heron has a deep bass voice with a limited melodic range. His keyboard playing consists mostly of chords and arpeggios behind his recitations and singing, leaving other members of his bands to supply the intricate melodic lines. His musical style has been described as a jazz-based urban funk sound behind highly literate black-consciousness lyrics. Scott-Heron and his college friends considered themselves members of the Black Arts movement in the early 1970's, along with radical poets such as Baraka, Sonia Sanchez, Stanley Crouch, the Watts Prophets, and the Last Poets. These artists took part in performances of poetry recited to the accompaniment of percussion and flutes, a spare, dynamic environment for politically charged recitations. As his music grew out of the works of politically oriented jazz musicians who combined elements of rhythm and blues, funk, blues, free jazz, lyrics, and poetry, Scott-Heron helped create a distinct aesthetic in the Black Arts movement. The result was a deeply funky and sophisticated style of music, dramatic and often dissonant, but easily accessible to a wide audience.

Jazz and Funk. Scott-Heron's first recordings, on the Flying Dutchman label, were accompanied recitations of the poetry in *Small Talk at 125th and Lenox*. Of special significance for Scott-Heron's career was the recitation of "The Revolution Will Not Be Televised" on his second album, *Pieces of a Man*. After signing with Arista Records and working with the Midnight Band, he created works that featured more singing and less recitation. Surrounding himself with talented jazz musicians, Scott-Heron found his music taking on more aspects of jazz and of funk. Several of his studio recordings were improvised both musically and lyrically, with Scott-Heron extemporizing his recitations and keeping the rap on track by using note cards to remind him of issues.

Social Comment. Several of Scott-Heron's songs from the mid-to-late 1970's dealt with the problems of substance abuse in the black community, particularly "Angel Dust" from *Secrets* and "The Bottle" from *Winter in America*. Others are concerned with the problems facing the world's environment, especially the dangers of nuclear accidents. In this vein, Scott-Heron recorded "Shut 'Em Down," a call to shut down nuclear reactors, on the album *1980* and "We Almost Lost Detroit," a song that recounts the nuclear accidents at Three-Mile Island in Pennsylvania and Chernobyl in Russia and a core meltdown at a breeder reactor near Detroit. The latter was recorded on the live *MUSE* (Musicians United for a Safe Environment) *Concerts for a Non-Nuclear Future* (1979).

A champion of his fellow man, particularly the downtrodden, Scott-Heron has composed songs that draw attention to problems of illegal aliens, such as "Aliens (Hold on to Your Dreams)" on *1980*, and to dangerous conditions in prisons, such as "Angola, Louisiana" on *Secrets*. Some critics consider him to be "the poetic conscience of America."

Political Statements. In 1978 Scott-Heron denounced the administration of Richard Nixon in works such as "H2O Gate Blues" from *The Mind of Gil Scott-Heron*. Continuing through the 1980's and 1990's, Scott-Heron commented on the powers in Washington, D.C., in strongly worded political statements. Several songs and recitations speak out against the era of Reagan. A good example is the recitation "B Movie" from *Reflections*, in which he mentions by name members of Reagan's administration: George Bush, Alexander Haig, Casper Weinberger, and more. Scott-Heron continues to be an outspoken and highly literate critic of the political establishment.

Musical Legacy

Scott-Heron's musical legacy lies in his politically charged poetry and songs, with angry lyrics

and dissonant musical accompaniment. While he denies a characterization as the Godfather of Rap, he has been highly influential in the creation of urban political poetry accompanied by music. His poetry and song lyrics have been a huge influence on rap groups such as Public Enemy, who also have helped to raise consciousness toward the problems in black inner-city communities.

Stephen Valdez

Further Reading

Clifford, Mike. *The Illustrated Encyclopedia of Rock*. New York: Harmony Books, 1976. The encyclopedia contains a brief entry on Scott-Heron, and it provides a short discography of his albums to 1975.

Light, Alan, ed. *The Vibe History of Hip-Hop*. New York: Three Rivers Press, 1999. This book of essays contains a few references to Scott-Heron's influence on the development of rap.

Rose, Tricia. *Black Noise*. Hanover, N.H.: Wesleyan University Press, 1994. This source has a few sentences on Scott-Heron and the development of rap.

Scott-Heron, Gil. *Small Talk at 125th and Lenox*. New York: World Publishing, 1970. This book of poetry is the source of the songs and recitations on Scott-Heron's first album, of the same title, and his second album, *Pieces of a Man*.

See also: Chuck D; Combs, Sean; Dr. Dre; Jay-Z.

Aleksandr Scriabin

Russian classical composer

Scriabin was an iconic figure in Russian music, composing for piano and orchestra. Through the innovative use of Western tonality, he created his own harmonic language, which was neither tonal nor atonal.

Born: January 6, 1872; Moscow, Russia
Died: April 27, 1915; Moscow, Russia
Also known as: Aleksandr Nikolayevich Scriabin (full name); Aleksandr Scryabin

Principal works

ORCHESTRAL WORKS: Piano Concerto, Op. 20, 1896; *Mechtï/Rêverie*, 1898; *Fantaziya*, 1889; Symphony No. 1 in E Major, Op. 26, 1900; Symphony No. 2 in C Minor/Major, Op. 29, 1901; Symphony No. 3 in C Minor, Op. 43, 1904; Symphony No. 4 in C Major, Op. 54, 1908; *Prométhée*, 1911; Symphony No. 5 in F-sharp Major, Op. 60, 1911.

PIANO WORKS: Twenty-four Preludes, Op. 11, 1888-1896; Étude in C-sharp Minor, Op. 2/1, 1889; Ten Mazurkas, Op. 3, 1889; Three Pieces, Op. 2, 1889; Five Preludes, Op. 16, 1894-1895; Twelve Études, Op. 8, 1894; Two Pieces, Op. 9, 1894; Six Preludes, Op. 13, 1895; Piano Sonata No. 2 in G-sharp Minor, Op. 19, 1897; Piano Sonata No. 3 in F-sharp Minor, Op. 23, 1897; *Fantaisie in B Minor*, Op. 28, 1900; Eight Études, Op. 42, 1903; Piano Sonata No. 4 in F-sharp Major, Op. 30, 1903; Two Mazurkas, Op. 40, 1903; Two Poèmes, Op. 32, 1903; Piano Preludes, Op. 48, 1905; Four Pieces, Op. 51, 1906; Piano Sonata No. 5 in F-sharp Major, Op. 53, 1907; Two Pieces, Op. 57, 1908; Piano Sonata No. 7 in F-sharp Major, Op. 64, 1912; Piano Sonata No. 9, Op. 68, 1913; Piano Sonata No. 10, Op. 70, 1913; Piano Preludes, Op. 74, 1914; *Vers la flamme, poème*, Op. 72, 1914.

The Life

Aleksandr Nikolayevich Scriabin (skree-AH-bihn) was born to Nikolai Aleksandrovich, a lawyer, and Lyubov Petrovna Shchetinina, a famous Russian female composer and pianist. While Scriabin most likely inherited his mother's musical gifts, her untimely death while he was still in his infancy and his father's subsequent remarriage ultimately left him in the care of his devoted maternal aunt, Lyubov Aleksandrovna. She encouraged and orchestrated his early studies, including piano lessons at the age of eleven with Georgy Conus and at sixteen with Nikolai Zverev. Scriabin undertook the study of music theory with Sergei Taneyev in 1885 and continued these lessons after entering the Moscow Conservatory in 1888. At the conservatory he began piano lessons with Vasili Safonov.

Scriabin had a pronounced competitive spirit and a tendency toward nervousness, particularly with regard to his compositions. This combination

led to difficulties for the young man. He practiced incessantly, at times leading to his own physical distress.

Scriabin graduated from the conservatory in 1892, earning a Small Gold Medal, as opposed to his classmate, Sergei Rachmaninoff, who won the Great Gold Medal that year. This was largely because of Scriabin's many disagreements with his teacher, Anton Arensky, who found the young man's stubbornness difficult to mitigate.

After leaving the conservatory, Scriabin began concertizing as a pianist, which led to an introduction to Pyotr Jürgenson, who published fourteen of his pieces in 1893. It was through Safonov that Scriabin's work was introduced to Mitrofan Belyayev, who became the composer's publisher in 1894 and funded his trip to Europe in 1895. Scriabin wrote a number of pieces during this trip, including many of the Op. 11 preludes. His well-received European debut took place in Paris at the Salle Erard in January of 1896. During this same year he composed and premiered the Piano Concerto, Op. 20.

Scriabin married the pianist Vera Isakovich in 1897. In 1898 they gave a joint recital of Scriabin's works in Paris. Safonov and Belyayev arranged for a teaching position at the Moscow Conservatory, in which Scriabin served from 1898 to 1902, using the summers to compose. During these years several of his pieces premiered, including his orchestral works *Mechtï/Rêverie*, Symphony No. 1, and Symphony No. 2.

In 1903 he began a long-standing affair with Tatiana Schloezer, the sister of his friend, music critic Boris de Schloezer. Scriabin moved to Switzerland with her in 1904, where he completed his Symphony No. 3. In 1906 he traveled to America at the invitation of Modest Altschuler, and he made his debut with the Russian Symphony and performed in solo recital. Altschuler continued to champion Scriabin's works after the composer's return to Paris.

Scriabin met Serge Koussevitzky in the spring of 1908. The latter, a conductor and publisher, became one of Scriabin's most enthusiastic supporters, signing him to a five-year contract with the newly established Éditions Russes and providing him with a stipend of five thousand rubles a year. Koussevitzky arranged a solo tour for Scriabin to all the major cities and towns along the Volga River in the summer of 1910. In return, Scriabin composed *Prométhée*, an ambitious work with a substantial piano part, which premiered in March, 1911. Not long after, Koussevitzky and Scriabin parted ways with a clash of mighty egos and an argument over money. The rift between them caused Scriabin to leave Kousseviztky's publishing firm and in 1912 sign a contract once again with Jürgenson.

Aleksandr Scriabin. (Hulton Archive/Getty Images)

In 1913 and 1914 Scriabin toured successfully in performances of his own works in London. He gave a number of concerts after his return to Russia in 1915, the last of which took place in St. Petersburg on April 2, 1915. Scriabin developed a boil on his upper lip, which caused blood poisoning and ultimately led to his death.

The Music

Interestingly Scriabin's early works reflected the influence of notable nineteenth century composers, particularly Frédéric Chopin, Franz Liszt, and Richard Wagner. It is little wonder that he would be

influenced by such men, especially considering the fame and cult of personality that surrounded the last, Wagner. It was not long, however, before Scriabin broke away from the confines of late Romantic style and forged his own.

Piano Preludes, Op. 48. The piano preludes of 1905 illustrate Scriabin's use of the octatonic scale in place of the traditional key system. While not strictly atonal, these pieces are not tonal either. It seems apparent that Scriabin intends for there to be a reflection of tonality without the actual use of tonic. In Prelude No. 1, for instance, he moves through three octatonic scales in order to simulate tonal motion. However, he does not start on a tonic. These preludes encompassed the seeds of his harmonic style, which would come to full fruition in the Piano Preludes, Op. 74 of 1914.

Prométhée (Poème du feu). Premiered in Moscow in 1911 with the composer at the piano, Scriabin first conceived of this piece as a portion of a larger *Mysteriya* that would lead the listener through sensory input on a journey to a heightened plane of spiritual existence. He had communicated with both Rachmaninoff and Nikolay Rimsky-Korsakov in 1907 about his interest in the concept of synaesthesia, or the relationship between music and color. What eventually arose from these discussions was Scriabin's assignation of colors to specific chords in this work, which correlated to the colors of the wordless vowel sounds being sung by the choir. In addition to this, Scriabin wrote a rather large piano part within the piece that was to be played on a color keyboard (*clavier à lumière* or *tastiera per luce*). Unfortunately, the construction of a functional color keyboard was not possible, and the premiere was given without the benefit of this effect.

It is important to note that even though he eventually abandoned the idea of including *Prométhée* in a larger work, he continued to work on the ideas he developed in this piece for the rest of his life. Indeed, at his death there was a copy of the manuscript for *Mysteriya* open on his piano. The colossal concept of universality is echoed in the forces required to perform the work. Even compared to the contemporary orchestra sizes called for by Richard Strauss and Arnold Schoenberg, the instrument and player requirements for this piece are enormous. His orchestration has a uniquely Russian identity, including polyphonic layering overarching timbral ideas and contrasting hierarchies that drive the music forward in the absence of traditional tonal structures.

Piano Preludes, Op. 74. These preludes of 1914 are of particular importance because they represent the culmination of Scriabin's original harmonic style. The beginnings of these harmonic procedures were seen as early as the Op. 48 preludes. However, the experimentation with construction and harmony that Scriabin carried out in his piano compositions from Op. 58 through Op. 73 were finalized in Op. 74. Instead of using several octatonic scales to simulate tonal motion, as he did in the Op. 48 preludes, Scriabin allows for frozen moments within the music or the progression of related chords over a long period of time, which leads to resolution. He had first introduced this idea in Op. 59, No. 2, and continued to refine the technique. Demonstrated here also is his penchant for the elevation of the tritone to a harmonic tool instead of relegating it to its traditional role of dissonance. In the No. 3 prelude from Op. 74, Scriabin employs only one octatonic scale, and he utilizes sequences with transpositions at the tritone and minor third in order to achieve his resolution.

Musical Legacy

Scriabin's music drew ardent admirers and severe critics, in part because of his larger-than-life persona, seen as saintly by his friends and megalomaniacal by his enemies. While some of his contemporaries disagreed with Scriabin's musical doctrine, no one disputed his complete allegiance to it in composing his music. He sought to express the divine through his musical compositions, music being the means to immortality and heightened expression.

He was an ardent fan of philosophy, literature, art, and architecture, but only insofar as they reflected his ideals. While the synaesthetic and Theosophist movements were important to him, they were molded to his ideas, not vice versa. This was not an unusual situation within music at the time. While there was an abundance of synaesthetic composers, none truly agreed on how to apply color to sound; it was an individual creation.

Scriabin's individuality, his dynamism, his charismatic character, and his unceasing pursuit of his

ideals through music were a lasting influence on the music. His frozen moments and long progressions through related chords, as well as his interest in mysticism, could be cited as the evolutionary spark for Olivier Messiaen's music in the decades following Scriabin's death. Certainly his influence would be seen in the works of Russian composers. Elements of Scriabin's style were apparent in the early works of Sergei Prokofiev and Igor Stravinsky, as well as the compositions of Nikolai Myaskovsky, Yuri Shaporin, and Dmitri Shostakovich, who absorbed one or more aspects of Scriabin's style. It is the shift between the mature styles of Scriabin and Shostakovich that defined twentieth century Russian music.

Teri A. Herron

Further Reading

Bowers, Faubion. *Scriabin: A Biography*. Mineola, N.Y.: Dover, 1996. The information about the composer's life is laid out chronologically, with numerous first-person accounts. Includes drawings and sketches by Scriabin, photographs, and a catalog of his works.

Rimm, Robert. "Feinberg and Scriabin: Humanity and Mysticism." In *The Composer-Pianists: Hamelin and the Eight*. Portland, Oreg.: Amadeus Press, 2002. The chapter includes information regarding the composer's emotional and mental states, as well as his pursuit of the spiritual through music. Includes numerous photographs of the composer at various stages in his life, as well as quotations about him from critics, friends, and fellow composers.

Roberts, Peter Deane. *Modernism in Russian Piano Music: Skriabin, Prokofiev, and Their Russian Contemporaries*. Bloomington: Indiana University Press, 1993. Discusses the harmonic innovations of Scriabin and his contemporaries in Russia, as well as the influence they had on subsequent composers. Includes musical examples and a selected bibliography.

See also: Ashkenazy, Vladimir; Gould, Glenn; Horowitz, Vladimir; Koussevitzky, Serge; Messiaen, Olivier; Prokofiev, Sergei; Salonen, Esa-Pekka; Schoenberg, Arnold; Seeger, Ruth Crawford; Shostakovich, Dmitri; Strauss, Richard; Stravinsky, Igor; Szymanowski, Karol.

Earl Scruggs

American country singer, songwriter, guitarist, and banjo player

Propagating the three-finger rolling style of playing, Scruggs established the technique that almost every banjo player uses. He also invented the Scruggs peg, a device that allows the retuning of the banjo while playing, which greatly expanded the versatility of the instrument.

Born: January 6, 1924; Flint Hill, North Carolina
Also known as: Earl Eugene Scruggs (full name)
Member of: The Foggy Mountain Boys; Flatt and Scruggs; the Earl Scruggs Revue

Principal recordings

ALBUMS (solo): *Earl Scruggs: His Family and Friends*, 1972; *I Saw the Light with Some Help from My Friends*, 1972; *Dueling Banjos*, 1973; *Rockin' 'Cross the Country*, 1973; *The Earl Scruggs Revue*, 1973; *Family Portrait*, 1976; *The Earl Scruggs Revue 2*, 1976; *Strike Anywhere*, 1977; *Bold and New*, 1978; *Today and Forever*, 1979; *Storyteller and the Banjo Man*, 1982 (with Tom T. Hall); *Top of the World*, 1983; *Superjammin'*, 1984; *Earl Scruggs and Friends*, 2001 (with others).

ALBUMS (with Flatt): *Foggy Mountain Jamboree*, 1957; *Country Music*, 1958; *Lester Flatt and Earl Scruggs*, 1959; *Flatt and Scruggs with the Foggy Mountain Boys*, 1960; *Songs of Glory*, 1960; *Foggy Mountain Banjo*, 1961; *Songs of the Famous Carter Family*, 1961; *Folk Songs of Our Land*, 1962; *The Ballad of Jed Clampett*, 1963; *The Original Sound of Flatt and Scruggs*, 1963; *The Fabulous Sound of Flatt and Scruggs*, 1964; *Beverly Hillbillies*, 1965; *Town and Country*, 1965; *The Versatile Flatt and Scruggs*, 1965; *Stars of the Grand Ole Opry*, 1966; *When the Saints Go Marching In*, 1966; *Changin' Times*, 1967; *Hear the Whistles Blow*, 1967; *Sacred Songs*, 1967; *Strictly Instrumental*, 1967; *Nashville Airplane*, 1968; *The Original Foggy Mountain Breakdown*, 1968; *Original Theme from "Bonnie and Clyde,"* 1968; *Songs to Cherish*, 1968; *The Story of Bonnie and Clyde*, 1968; *Detroit City*, 1969; *Breaking Out*, 1970; *Final Fling*, 1970; *Flatt*

and Scruggs, 1970; *Foggy Mountain Chimes*, 1970; *Country Boy*, 1972; *A Boy Named Sue*, 1973; *Blue Ridge Cabin Home*, 1979; *You Can Feel It in Your Soul*, 1988; *Father's Table Grace*, 2002; *Foggy Mountain Special*, 2003.

The Life

Earl Eugene Scruggs was born into a musical farming family in the Piedmont section of North Carolina. He starting playing the banjo when he was four years old, around the time his father died, and he basically taught himself the complex three-finger picking style that some old-time players in the area used. Spending every spare minute playing the banjo, Scruggs soon extended this technique, emphasizing melodic lines and complicated syncopated rhythms in original ways. Scruggs got his first professional job in 1939 when he was fifteen, but it was not until after World War II ended that the fledgling musician had more opportunities to play. When the group Scruggs was playing with disbanded, Lester Flatt, the guitar player with the Bill Monroe band who was impressed by Scruggs's dynamic and unique style, pushed for him to join the group. Monroe, after hearing Scruggs on a Saturday, told him to be ready to tour Monday.

The Music

Early Works. Scruggs's early work included twenty-one cuts with Bill Monroe and Blue Grass Boys in 1946 and 1947. These tracks created by this band are considered by many to be a defining moment in bluegrass history. When Flatt and Scruggs left in 1948 to form their own group, the Foggy Mountain Boys, they established a solid reputation with such standards as "Rollin' in My Sweet Baby's Arms," "Salty Dog Blues," and "'Tis Sweet to Be Remembered" (which became a Top 10 country hit in 1952). The 1959 gospel hit "Cabin on the Hill" stayed on the *Billboard* chart for almost thirty weeks. Two songs that became synonymous with Flatt and Scruggs and the Scruggs banjo sound are "The Ballad of Jed Clampett" and "Foggy Mountain Breakdown."

"The Ballad of Jed Clampett." During the 1950's, Flatt and Scruggs were a major presence on the country and bluegrass music scene in the Southeast of the United States, although their major audience was still rural. Their live radio programs and appearances on television variety shows brought them many fans. With the urban folk music revival in the 1960's, they found new listeners on college campuses and at the outdoor music festivals that hosted a new generation of folksingers, such as Bob Dylan and Joan Baez. The music of Flatt and Scruggs made thousands of new bluegrass fans; performances at Carnegie Hall and Vanderbilt University made bluegrass music mainstream. After seeing Flatt and Scruggs at the Newport Folk Festival, a *New York Times* music critic called Scruggs the Paganini of the banjo. This attracted the notice of the producer of a new television program, *The Beverly Hillbillies*, and the show's theme song—"The Ballad of Jed Clampett," which provided the backstory for the series—became a number-one country hit single in 1962, and it reached number forty-four on the pop charts.

"Foggy Mountain Breakdown." Another signature piece, this song may be the most widely recognized bluegrass song in the world. Recorded in 1949 (and later again in 1965), this was the first instrumental to clearly showcase the three-finger Scruggs style of banjo picking. While it did not rise on the charts in the 1950's, it was often used for radio-show openings and closings because of its exciting rhythm and technical musical virtuosity. It was supposedly handpicked by producer-star Warren Beatty to be the theme for the 1967 film *Bonnie and Clyde*. Riding on the film's success, Flatt and Scruggs recorded it a third time, and that rendition reached number fifty-five on the *Billboard* pop charts.

Will the Circle Be Unbroken. Flatt and Scruggs split in 1969 over musical differences (Flatt wanted to remain more traditional; Scruggs wanted to become more pop-oriented). Scruggs formed a new group—the Earl Scruggs Revue—with his sons Randy and Gary, designed to appeal to younger listeners and to take the banjo in new directions. Around this time, in search of its musical roots, the country-rock group the Nitty Gritty Dirt Band started a project with established (though sometimes forgotten) country superstars such as Maybelle Carter and Roy Acuff. Scruggs was critical in uniting the members of the Nitty Gritty Dirt Band with the older country musicians, and eventually three *Will the Circle Be Unbroken* albums were released to much critical acclaim (in 1972, 1989, and

2002). One of Scruggs's contributions, "Earl's Breakdown," demonstrated how rock and bluegrass might meet. It was a new version of a classic Flatt and Scruggs song from the 1950's. It also featured one of Scruggs's detuning tricks, whereby he would change the pitch on the B or G strings of the banjo with a special cam on the headstock, giving it a different kind of gliding twang sound.

Musical Legacy

In 1985 Flatt and Scruggs were inducted into the Country Music Hall of Fame as well as into the Society for the Preservation of Bluegrass Music's Preservation Hall of Greats. Scruggs has been nominated for Grammy Awards more than a dozen times, with "Foggy Mountain Breakdown" winning in 1968 for Best Country Instrumental Performance and a rerecorded version of the song winning again in 2001. In 1999 "Foggy Mountain Breakdown" was placed in the Grammy Hall of Fame for songs of historical significance. Scruggs won a Grammy Award for Best Country Collaboration with Vocals for "Same Old Train" in 1998. With the Nitty Gritty Dirty Band, he took the Grammy Award for Best Country Instrumental Performance for "Earl's Breakdown" in 2004. Scruggs received a Grammy Lifetime Achievement Award in 2008. Scruggs was made a National Endowment for the Arts National Heritage Fellow in 1989, and he received the President's National Medal of Arts. He got a star on the Hollywood Walk of Fame in 2003 (the first banjo player so honored). He was given an honorary doctorate from the Berklee College of Music in 2005. In 2007 Flatt and Scruggs were inducted into the Nashville Songwriters Hall of Fame, and the North Carolina House and Senate passed a joint resolution honoring Scruggs.

James Stanlaw

Further Reading

Goldsmith, Thomas, ed. *The Bluegrass Reader*. Urbana: University of Illinois Press, 2004. This is a collection of journalism on and criticism of bluegrass music. Country singer Marty Stuart's reminiscences of Flatt and Scruggs are entertaining.

Kingsbury, Paul, and Alanna Nash, eds. *Will the Circle Be Unbroken: Country Music in America*. New York: DK, 2006. This beautifully written and lavishly illustrated history offers a chapter on bluegrass music that includes a wealth of material on Flatt and Scruggs.

Malone, Bill, and Judith McCulloh, eds. *Stars of Country Music*. New York: Da Capo Press, 1975. An early collection of essays on twenty country musicians, including Flatt and Scruggs, by two country-music scholars.

Rosenberg, Neil. *Bluegrass: A History*. Urbana: University of Illinois Press, 2005. This new edition of a well-researched and thorough history of bluegrass includes material on Scruggs and his banjo found nowhere else.

Scruggs, Earl. *Earl Scruggs and the Five-String Banjo: Revised and Enhanced Edition*. Milwaukee, Wis.: Hal Leonard, 2005. This standard method book includes material on banjo history and Scruggs's life, chronicling the artist's love affair with his instrument.

See also: Acuff, Roy; Baez, Joan; Carter, Maybelle; Dylan, Bob; Flatt, Lester; Fleck, Béla; Monroe, Bill; Ritchie, Jean; Stanley, Ralph; Watson, Doc.

Charles Seeger

American ethnomusicologist

Seeger helped to establish the disciplines of musicology and ethnomusicology in the United States, and as a music theorist and educator, he influenced the development of modern composition; as a scholar, he raised fundamental questions about the relationship between music and language.

Born: December 14, 1886; Mexico City, Mexico
Died: February 7, 1979; Bridgewater, Connecticut
Also known as: Charles Louis Seeger (full name)

Principal works

WRITINGS OF INTEREST: *An Outline of a Course in Harmonic Structure and Simple Musical Invention*, 1913 (with Edward Griffith Stricklen); *Systematic and Historical Orientations in Musicology*, 1939; *Folk Song U.S.A.: The 111 Best American Ballads*, 1947 (with John A. Lomax and Alan Lomax); *Studies in Musicology, 1935-1975*, 1975.

The Life

The son of a merchant who had offices in the United States and Mexico, Charles Louis Seeger studied music composition at Harvard. After graduating in 1908, he went to Germany, where he studied conducting, and he conducted for the Cologne municipal opera. After a period in Europe, he returned to the United States and, in 1911, married violinist Constance de Clyver Edson. They gave concerts together, and soon they moved to Berkeley, where Seeger had been invited to help start the music department at the University of California. Along with developing a systematic study of music, he immersed himself in academic life, learning from his colleagues in other disciplines. The outspoken Seeger disagreed with powerful figures over American involvement in World War I, in which his brother had been killed, and chose not to return after a sabbatical.

The Seegers moved to the New York area in 1919. In the 1920's Seeger began teaching music theory at the Institute of Musical Art, which later became the Juilliard School. In the early 1930's, he lectured at the New School for Social Research. Before Seeger and Constance separated, they had three children, among them Pete, who became a famous folksinger and political activist.

Seeger's egalitarian political views led to his involvement with like-minded intellectuals, including modern composers such as his former student Ruth Crawford, who became his second wife in 1932. By 1935 the political climate had shifted in response to the Great Depression, and Seeger joined the government as an expert on music. He became part of the Resettlement Administration, which moved struggling families into planned communities. He and his family moved to Washington, D.C. In 1937 Seeger became deputy director of the Federal Music Project, which employed musicians for performances, teaching, and, in what became especially important for the Seegers, the research and documentation of American folk music. Together with their friends John Lomax and his son Alan Lomax, Charles and Ruth Crawford Seeger worked on the Archive of Folk Culture for the Library of Congress, which resulted in the publication in 1947 of *Folk Song U.S.A.: The 111 Best American Ballads*, for which the Seegers served as music editors. The Seegers had four children.

Seeger's next government position was chief of the Music and Visual Arts Division of the Pan American Union and director of its Inter-American Music Center. In this office, which he held from 1941 to 1953, he worked with his staff to give music educators access to Latin American material, arranged for an exchange of musicians throughout the Americas, and improved the conditions for Latin American composers, whose work had sometimes been pirated by publishers in the United States.

Ruth Crawford Seeger died suddenly in 1953 from an illness, and Seeger, who was the subject of a an investigation by the Federal Bureau of Investigation (FBI) into his activist past, resigned from his government position. He stayed active in scholarly circles and helped to found the Society for Ethnomusicology in 1956. In his seventies, in response to an invitation from ethnomusicologist Mantle Hood, Seeger returned to a full-time academic career, becoming a research professor at the Institute for Ethnomusicology at the University of California, Los Angeles, from 1961 to 1971 and contributing to the legendary interdisciplinary Wednesday seminars that influenced future leaders in the field of ethnomusicology. He spent his last decade in Connecticut, lecturing occasionally at nearby institutions.

The Music

Dissonant Counterpoint. As a composer, performer, and teacher of twentieth century classical music, Seeger believed in the importance of developing a modern approach to the study of counterpoint. He devised a method of preparing and resolving consonances (into dissonances), a dialectical inversion of the traditional species counterpoint that had changed little since the Renaissance. Seeger made a formal presentation of these ideas in his article "On Dissonant Counterpoint," published in *Modern Music* in 1930. He was also interested in the concept of rhythmic dissonance and phrase structure, and he included rigorous training in rhythm as part of his music-theory curriculum at the University of California, Berkeley, and the Institute of Musical Art. The composer Henry Cowell, who attended music classes at Berkeley, as a special underage student, was among the early recipients of Seeger's ideas about dissonance.

Music and Society. In the early 1930's, Seeger was a member of the Composer's Collective, a

branch of the leftist Workers Music League. At this point in his career, he and his colleagues, such as Ruth Crawford Seeger, Elie Siegmeister, and Aaron Copland, associated their own personal modernist artistic styles with their dreams of liberation for the masses. However, they soon discovered that the workers they wished to help did not necessarily appreciate the heavily dissonant, intellectually intense pieces that were intended to inspire them. Gradually, the Seegers became more interested in the musical traditions enjoyed and cultivated by the laborers. Together, the Seegers made a transition in interest from modernist composition to direct involvement with American folk music.

Seeger expanded his theoretical work to encompass not only musical structure but also social significance, reflecting to some extent the shift in his professional responsibilities. In the late 1930's, Seeger identified a difference in emphasis between earlier musical folklorists (who emphasized the preservation of folk music as a kind of historical artifact) and the newer scholars, especially those involved in government-sponsored folk-music programs (who saw folk traditions as fulfilling an ongoing social need). Seeger once attempted to implement the use of music to strengthen a faltering relocation program for farmers. In later years, as the field of ethnomusicology matured, Seeger developed a more observational approach to music as a social function, asserting the need to encompass music in all of its forms, as practiced and utilized by all groups and all economic classes.

Music and Speech. Seeger was well read in philosophy, and he was a great admirer of the field of linguistics, which he considered to be decades ahead of musicology. As one of the first musicologists in the United States, he was conscious of musicology's dependence on writing, which Seeger regarded as a form of speech, to discuss music: the use of one mode of communication to examine another. Although Seeger was aware of and fascinated by their similarities, he was skeptical of simplistic analogies between the two modes and regarded their juncture as one of the essential challenges of musicology.

Objective Music Transcription and the Melograph. In his quest for objectivity, Seeger turned to the possibilities of using mechanical devices to transcribe melody. Although he had once spent years helping Ruth Crawford Seeger transcribe American folk songs, he found that staff notation, with its built-in cultural assumptions and other flaws, was inadequate for capturing the melodic subtleties and possibly unrecognized structural features of the increasingly diverse music he was analyzing. He followed developments in the sciences related to phono-photography and worked with his eldest son, Charles, an astronomer, on developing prototypes for what he would call the melograph. The first, model A, was built at his own expense in 1956, and in 1958 Hood, director of a graduate program in ethnomusicology at the University of California, Los Angeles, secured funding to build model B. After 1968, model C, which used computer circuits to display pitch, spectrum, and volume, gave graduate students and other researchers a radical new view of sound, stimulating new dimensions of analysis.

Music as Logic. One of Seeger's most philosophical and challenging articles, "On the Moods of a

Charles Seeger. (AP/Wide World Photos)

Music Logic," brought together concepts on which he had worked in his early years as a composer and music theorist with his efforts to bring the precision of linguistics to the discussion of music. He first wrote the piece in 1956, and he revised it in 1976. By outlining and categorizing the essential elements of the compositional process, and extending these into all levels and dimensions, Seeger tried to ensure that music could be presented in its own terms. Ultimately, he viewed this as an important goal for both musicology and ethnomusicology, which he believed should not exist as separate disciplines. His emphasis on process (as synthesis) rather than design (as analysis) revealed a dynamic approach that balanced the more familiar static, text-dependent methods.

Musical Legacy

Considering the length, intensity, and diversity of his lifetime of teaching, it is difficult to overestimate Seeger's impact on several generations of students in the areas of composition, music theory, music history, ethnomusicology, and related disciplines, extending from the classrooms of the World War I era to the graduate seminars of the 1960's. His seminal publications and ideas continued to stimulate scholarship in music. Three of his children were influenced deeply by Seeger's immersion in American folk music and became professional performers in traditional styles: Pete Seeger, a famous folksinger, songwriter, banjoist, and activist; Peggy Seeger, a singer, songwriter, and multiinstrumentalist; and Mike Seeger, a founding member of the New Lost City Ramblers. Seeger's grandson Anthony became a prominent scholar and administrator who, like his grandfather, served as president of the Society for Ethnomusicology.

As a government administrator during the 1930's and 1940's, Seeger contributed to the development of institutions and policies that asserted the value and ongoing viability of American musical traditions. Some of the scholarly societies that Seeger helped to found, including the Society for Ethnomusicology, the American Musicological Society, and the College Music Society, grew over the years. They held annual conferences, published a steady flow of publications, and continued the lively dialogues that Seeger enjoyed.

John Myers

Further Reading

Dunaway, David King. *How Can I Keep from Singing: Pete Seeger*. New York: McGraw-Hill, 1981. Comprehensive biography, with coverage of Pete's early years in the Seeger family, including his exposure to folk music and activism during the 1930's. Includes discography, references, illustrations, and index.

Filene, Benjamin. *Romancing the Folk: Public Memory and American Roots Music*. Chapel Hill: University of North Carolina Press, 2000. Detailed account of the expansion of interest in American folk music, including government sponsorship, scholarly work, and public performances, primarily from the 1930's through the 1960's, with attention to the prominent role of Seeger as an activist, administrator, and scholar. Includes photographs.

Hisama, Ellie M. *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Cambridge, England: Cambridge University Press, 2006. Focuses on connections between musical structure and political expression and identity in Ruth Crawford Seeger's compositions.

Perlis, Vivian, and Libby Van Cleve. *Composer's Voices from Ives to Ellington: An Oral History of American Music*. New Haven, Conn.: Yale University Press, 2005. Includes biographical material, commentary, photographs, and an eleven-page transcription of interviews with Seeger recorded in 1970 and 1977.

Pescatello, Ann M. *Charles Seeger: A Life in American Music*. Pittsburgh, Pa.: University of Pittsburgh Press, 1992. Definitive biography includes analysis of Seeger's theories as well as an account of his diverse activities and accomplishments. Includes photographs, bibliography, and index.

Seeger, Charles. *Studies in Musicology, 1935-1975*. Berkeley: University of California Press, 1977. Assembled and edited by Seeger, this collection of eighteen essays explores both the systematic and historical approaches to the field. Includes music examples, illustrations, maps, bibliography, and index.

_____. *Studies in Musicology II, 1929-1979*. Edited by Ann M. Pescatello. Berkeley: University of California Press, 1994. This anthology embraces a wider period of time than the first volume of *Studies in Musicology*, and it includes Seeger's treatise on composition and his manual on disso-

nant counterpoint as well as seminal works exploring the relationship between speech and music as modes of communication.

Tick, Judith. *Ruth Crawford Seeger: A Composer's Search for American Music*. New York: Oxford University Press, 2000. Includes details of the composer's professional collaborations and musical relationship with Charles Seeger as well as their mutual quest to reconcile the written and oral traditions in music. Includes a reprint of "On the Moods of a Music Logic" and references and index.

See also: Copland, Aaron; Cowell, Henry; Lomax, Alan; Seeger, Mike; Seeger, Peggy; Seeger, Pete; Seeger, Ruth Crawford.

Mike Seeger

American folk and country singer, songwriter, and banjo player

Seeger's prowess as a multi-instrumentalist and his mining of a deep vein of obscure yet striking song material made him a charismatic figure on the folk music revival scene.

Born: August 15, 1933; New York, New York
Member of: The New Lost City Ramblers

Principal recordings

ALBUMS (solo): *Solo: Old Time Music*, 1962; *Tipple, Look, and Rail*, 1965; *Strange Creek Singers*, 1968 (with Strange Creek Singers); *Music from True Vine*, 1972; *American Folk Songs for Children*, 1977 (with Peggy Seeger); *Fresh Oldtime String Band*, 1988; *American Folk Songs for Christmas*, 1989 (with Peggy Seeger and Penny Seeger); *Animal Folk Songs for Children*, 1992 (with Peggy Seeger, Penny Seeger, and Barbara Seeger); *Third Annual Farewell Reunion*, 1994 (with others); *Way Down in North Carolina*, 1996 (with Paul Brown); *Southern Banjo Sounds*, 1998; *True Vine*, 2003; *Early Southern Guitar Sounds*, 2007.

ALBUMS (with the New Lost City Ramblers): *The New Lost City Ramblers, Vol. 1*, 1958; *The New Lost City Ramblers, Vol. 2*, 1959; *Old-Timey Songs for Children*, 1959; *Songs from the Depression*, 1959; *Earth Is Earth Sung by the New Lost City Bang Boys*, 1961; *The New Lost City Ramblers, Vol. 3*, 1961; *The New Lost City Ramblers, Vol. 4*, 1961; *American Moonshine and Prohibition*, 1962; *The New Lost City Ramblers, Vol. 5*, 1963; *Radio Special No. 1*, 1963; *String Band Instrumentals*, 1964; *Rural Delivery No. 1*, 1965; *Remembrance of Things to Come*, 1966; *Modern Times*, 1968; *The New Lost City Ramblers with Cousin Emmy*, 1968; *On the Great Divide*, 1973; *Old Time Music*, 1994; *There Ain't No Way Out*, 1997.

The Life

Mike Seeger is the son of ethnomusicologist Charles Seeger and musicologist-composer Ruth Crawford Seeger. Pete Seeger is his half brother; Peggy Seeger is his sister. The Seeger children heard Library of Congress field recordings and other original source material at impressionable ages. Largely self-taught on a wide variety of instruments, Seeger was the one who excelled as an instrumentalist and who adopted a performance aesthetic grounded in the grittier string band and related traditions of the 1920's. While learning to play, he was also recording still-active exponents of those traditions in the Washington, D.C., area, where he grew up.

In 1958 he joined forces with like-minded musicians and singers Tom Paley and John Cohen to form the New Lost City Ramblers. Through performance and recordings, the New Lost City Ramblers exerted an influence far exceeding the group's limited commercial success. They epitomized the traditionalist side of the folk music revival, in marked contrast to such pop-oriented folk groups as the Kingston Trio.

In 1962 Seeger released his first solo album on the Folkways label. Over the next decade, he recorded and toured extensively, both as a soloist and with the New Lost City Ramblers and with similar groups such as the Strange Creek Singers. All the while he continued to do extensive field recording and to rediscover musicians such as singer-banjoist Dock Boggs, one of many remarkable old-timey artists Seeger brought to the Newport Folk Festival and other urban concert venues. By the mid-1970's, the New Lost City Ramblers were only occasionally performing (Tracy Schwartz replaced Paley in 1962), but Seeger continued as a veritable one-man

band, performing what he dubbed "music from the true vine" on an impressive array of instruments. Seeger is a vital exponent of musical styles that appeared all but extinct when he embraced them in the 1950's.

The Music

A typical Seeger performance finds him playing no fewer than eight instruments: banjo, fiddle, guitar, harmonica, autoharp, Jew's harp, quills (panpipes), and a homemade "shaker" (percussion instrument). In this way he produces an impressive range of sounds and styles that supports his vintage songs.

Some of those sounds originated on 1920's vintage "hillbilly" records, while others came from older musicians Seeger discovered and from whom he learned firsthand. In both cases, he distilled his source material to produce his individual sound. The songs he sings may be comic ("Tennessee Dog") or tragic ("Wind and Rain"), but rarely are they interpreted precisely in the manner of Seeger's source.

"Don't Let Your Deal Go Down." The source for this song is a 1927 recording by Fiddlin' John Carson and His Virginia Reelers. Seeger first recorded his arrangement on the album *Music from True Vine*. He had then only recently experimented with playing the fiddle and harmonica (held in a rack) at the same time. Thirty years later, Seeger rerecorded the song for a Smithsonian Folkways album entitled *True Vine*.

It was the sole song to appear on both those albums. The eerie sound Seeger coaxes from the fiddle and harmonica accentuates the darker implications of Carson's original. Seeger makes the tune plainer, even more archaic-sounding than his source. This has long been a standout of Seeger's performance repertoire.

"Down South Blues." Dock Boggs recorded this song with banjo in 1927. Seeger learned it from him when they toured together in the 1960's. Seeger's right hand picking is faithful to Boggs's original, while Seeger's left hand uses a slide to fret the banjo, something Boggs never did. Nevertheless, Seeger's instinct for musically appropriate revision is flawless. This performance appears on the ambitious album *Southern Banjo Sounds*, an audio guide to a wide range of banjo styles performed on a variety of mostly vintage instruments. Seeger created a series of three instructional DVDs, which teach the tweny-six tunes on the album.

"Gold Watch and Chain." Recorded at the Newport Folk Festival around 1963, this performance of a Carter family standard with Seeger on lead vocal and autoharp captures the reverence the New Lost City Ramblers show their sources and the audience's admiration for the group's authenticity. This and other live performances of Seeger, the New Lost City Ramblers, and such legends as Maybelle Carter appear on the album *Old Time Music*.

Musical Legacy

Seeger performs a diverse repertoire otherwise destined to be known only to a handful of folklorists and record collectors. His combination of musical scholarship, performance flair, and interpretive acuity inspired others to take up the "old-timey" music cause. Along with his own recordings, his legacy includes extensive field recordings he has made through the years of musicians both famous and obscure.

Mark Humphrey

Further Reading

Cantwell, Robert. *When We Were Good: The Folk Revivial*. Cambridge, England: Harvard University Press, 1996. Cantwell's well-written meditation on the roots and flowering of the folk music revival includes an appreciation of Seeger and his unique role in it.

Dylan, Bob. *Chronicles*. New York: Simon & Schuster, 2004. Dylan's recollection of Seeger's impact on him in his early days is stunning. Dylan had such adulation for Seeger that Dylan realized he could never perform traditional folk music half as well. That realization led Dylan to write his own songs.

Goldsmith, Peter D. *Making People's Music: Moe Asch and Folkways Records*. Washington, D.C.: Smithsonian Institution Press, 1998. This fascinating portrait of the development of the premier folk music label and the man behind it includes details of Seeger's early recording career and that of the New Lost City Ramblers.

See also: Dylan, Bob; Seeger, Charles; Seeger, Peggy; Seeger, Pete; Seeger, Ruth Crawford.

Peggy Seeger

American folksinger, songwriter, and banjoist

Seeger became a central figure in the British folk revival movement, along with husband Ewan MacColl. She also became a well-known feminist.

Born: June 17, 1935; New York, New York
Also known as: Margaret Seeger (full name)
Member of: No Spring Chickens; the Critics Group

Principal recordings

ALBUMS (solo): *Folk Songs of Courting and Complaint*, 1955; *Animal Folk Songs for Children*, 1957; *Two Way Trip*, 1961; *The Female Frolic*, 1967 (with the Critics Group); *Peggy Alone*, 1967; *At the Present Moment*, 1973; *Penelope Isn't Waiting Anymore*, 1977; *Saturday Night at the Bull and Mouth*, 1977 (with Ewan MacColl); *Different Therefore Equal*, 1980; *Peggy Seeger*, 1990; *Almost Commercially Viable*, 1992 (with No Spring Chickens); *The Folkways Years, 1955-1992: Songs of Love and Politics*, 1992; *Familiar Faces*, 1993; *Songs of Love and Politics*, 1994; *Love Will Linger On*, 1995; *Classic Peggy Seeger*, 1996; *An Odd Collection*, 1996; *Period Pieces: Women's Songs for Men and Women*, 1998; *Heading for Home*, 2003 (with Calum and Neill MacColl); *Love Call Me Home*, 2005; *Bring Me Home*, 2008.

ALBUMS (with Mike Seeger): *American Folk Songs for Children*, 1955; *American Folk Songs Sung by the Seegers*, 1957; *Peggy 'n' Mike*, 1967; *American Folk Songs for Christmas*, 1990.

WRITINGS OF INTEREST: *Folk Songs of Peggy Seeger*, 1964; *Peggy Seeger Songbook: Warts and All*, 1998.

The Life

Margaret Seeger was born into a family of gifted musicians, and the work of her parents, Ruth and Charles, in compiling traditional American folk songs would have a profound influence on all of their children. Ruth's sudden death in 1953 would persuade Seeger, armed with her banjo and guitar, to leave Radcliffe College to travel widely throughout Europe, Russia, and China. McCarthyism in 1950's America—the deep fear, suspicion, and social persecution of those who exhibited sympathies for socialism, communism, or even vaguely leftist progressivism—would deter her from returning permanently to the United States until 1994.

Settling in the United Kingdom, Seeger began work with her husband, Ewan MacColl, mostly as a singer and musical arranger. Their first project together was a radio commission from the British Broadcasting Corporation (BBC) that would result in the development of an important new genre, the "radio ballad." The pair would also lead the British folk revival and created the Critics Group (1964-1971) to formalize good performance practices. During this time, Seeger also ran the *New City Songster* (1968-1985), a periodical that published more than five hundred newly composed songs in twenty-one volumes. Seeger and MacColl also began their own recording label, Blackthorne Records.

By the late 1970's, Seeger had begun to emerge as a songwriter in her own right, and her first two solo albums contained many influential feminist songs. Seeger originally fell into the feminist movement accidentally but embraced it after penning the famous "I'm Gonna Be an Engineer." In the 1980's, she became actively involved with nuclear issues and performed with her group Jade, which consisted of five singers, including Irish folksinger Irene Pyper-Scott, who would become Seeger's partner after the death of MacColl in 1989.

In 1994, after living abroad for nearly four decades, Seeger moved back to the United States, settling first in Asheville, North Carolina, then, in 2006, in Boston to take up a teaching position at Northeastern University.

The Music

Although Seeger's music helped define the feminist movement, music about women constitutes only a part of Seeger's vast output and does not define her overall style. Seeger first embraced the North American and then later the traditional British folk repertoire, which would remain the backbone of her influences. Her work with MacColl during the British folk revival spans more than thirty-three albums and includes their revolutionary "radio ballads" and *The Long Harvest* (1966-1975), a twelve-album set (two unreleased) of traditional British and North American ballads.

With her two solo albums at the end of the 1970's, Seeger had become an advocate for women's rights. In the 1980's, Seeger concentrated her songwriting on environmental causes, especially nuclear issues, and developed the all-female group Jade, which would often fill in for MacColl when he was too sick to perform. In the 2000's, Seeger began her Home series, a group of albums in which she is supported by her three children in mostly traditional North American songs, and the self-produced Timely series, which addresses contemporary political issues.

The Radio Ballads. First broadcast by the BBC between 1958 and 1964, the recordings of this series of radio programs was reissued by Topic Records in eight volumes in 1999. They consist of eight radio broadcasts, devised by MacColl, Charles Parker, and Seeger, that combined words and music to document the various unheralded working-class groups. The series was revolutionary because, rather than use the voices of radio actors, it used the field recordings of the interviewees while incorporating newly composed music and sound effects. Seeger contributed to the musical arrangements, played, sang, collected and transcribed the interviews, and worked on the scripts. The first ballad, "The Ballad of John Axon," about a heroic train driver, won accolades and a renewed contract from the BBC for seven other radio-ballad programs, all about one hour in length.

Different Therefore Equal. This album from 1980 is an important collection of songs compiled through a series of interviews about the main issues of women at the time. Nine out of ten are written by Seeger (and represent the most original content that Seeger had recorded to this time). Among these songs is the rallying cry of the feminist movement, "I'm Gonna Be an Engineer." The amusingly acerbic "Lady, What Do You Do All Day?" is about gaining equality for housewives, and "Reclaim the Night," about rape, creates intimacy and intensity with an indignant, unaccompanied vocal line. Other issues Seeger addresses in these songs include domestic violence and contraception.

The Folkways Years, 1955-1992. This retrospective album of songs chosen by Seeger contains pieces from both her traditional and new repertoires, from her earliest recordings through 1992. It includes a feisty live performance of "Lady, What Do You Do All Day?"; the poignant "Thoughts of Time," about her future with MacColl; two songs written for her sons, "My Son" and "Song for Culum"; and the MacColl song about Seeger that was made immensely popular by Roberta Flack, "The First Time Ever (I Saw Your Face)." The collection displays Seeger's immense range of subjects and creative instrumental arrangements.

An Odd Collection. This appropriately named album is a set of songs covering a wide range of topics, including the environment, old friends, love, and women's issues. Some songs in the collection also exhibit a distinct change in style, however, displaying a warmer and more humorous side of Seeger. The album also ushered in a period of newfound love, which is celebrated in the beautiful, unaccompanied "Love Unbidden" and the meditative "So Long Since I Have Been Home." The latter makes use of the infrequently heard piano as a part of the accompaniment. "For a Job" is a blues song with saxophone that mimics the slides in Seeger's voice. "If You Want a Better Life," about unionization, is a communal barn dance with hand clappers.

Musical Legacy

On the occasion of Seeger's seventieth birthday in 2005, it was duly noted that Seeger's pivotal role in folk music has not yet received the full credit it deserves, primarily because the focus has always been on her many other talented family members including mother Ruth, brother Mike, and half brother Pete. Certainly her seminal work with MacColl as a part of the British folk revival has been acknowledged for its wide influence, especially through the couple's live performances. Seeger's songs about women's issues, however, have not yet received their full measure of recognition for documenting women's experiences and advancing the feminist movement.

A respected composer, Seeger remained active in the first decade of the 2000's, continuing to perform and give workshops on songwriting, performance practices, and singing. She will also be remembered as a talented arranger—due in part to her abilities on the guitar, five-string banjo, Appalachian dulcimer, autoharp, English concertina, and piano.

Sonya Mason

Further Reading

Cassingham, Barbee J., and Sally M. O'Neil. "Peggy, Age Sixty-Three." Chapter 2 in *And Then I Met This Woman: Previously Married Women's Journeys into Lesbian Relationships*. 2d enlarged ed. Freeland, Wash.: Soaring Eagle, 1999. Seeger shares her journey of self-rediscovery.

Cox, Peter. *Set into Song: Ewan MacColl, Charles Parker, Peggy Seeger, and the Radio Ballads*. London: Labatie Books, 2008. Outlines Seeger's pivotal role in the radio ballads.

Hamessley, Lydia. "Peggy Seeger: From Traditional Folksinger to Contemporary Songwriter." In *Ruth Crawford Seeger's Worlds*, edited by Ray Allen and Ellie M. Hisama. Rochester, N.Y.: University of Rochester, 2007. This chapter shows Seeger's extensive knowledge of both classical and folk idioms.

Hunt, Ken. "Peggy 'n' All." *fRoots* 266/267 (August/September, 2005): 50-53. An illuminating interview, discussing Seeger's life through six autobiographical songs.

Seeger, Peggy. *The Peggy Seeger Songbook: Warts and All, Forty Years of Songmaking*. New York: Oak Productions, 1998. This astounding collection of more than one hundred songs includes a short autobiography, detailed compositional methodologies, historical background for every song, a discography, and extensive indexes.

See also: Seeger, Charles; Seeger, Mike; Seeger, Ruth Crawford.

Pete Seeger

American folksinger, banjoist, and songwriter

Legendary folksinger, composer, and activist, Seeger used his music as a means of instigating social change. Spanning generations, Seeger wrote union-organizing songs, provided the musical backdrop of the Civil Rights movement, and gave voice to the antiwar movement.

Born: May 3, 1919; Patterson, New York
Also known as: Peter R. Seeger
Member of: The Almanac Singers; the Weavers

Principal recordings

ALBUMS (solo): *Gazette*, 1958; *Song and Play Time with Pete Seeger*, 1958; *American Playparties*, 1959; *Folk Songs for Young People*, 1959; *Abiyoyo and Other Story Songs for Children*, 1960; *Champlain Valley Songs*, 1960; *Song and Play Time*, 1960; *American Folk, Game, and Activity Songs for Children*, 1962; *Little Boxes and Other Broadsides*, 1965; *Pete Seeger Sings Woody Guthrie*, 1967; *Traditional Christmas Carols*, 1967; *Pete Seeger Sings Leadbelly*, 1968; *Rainbow Race*, 1973; *Banks of Marble*, 1974; *The World of Pete Seeger*, 1974; *Precious Friend*, 1982 (with Arlo Guthrie); *Link in the Chain*, 1996; *Pete*, 1996.

ALBUMS (with the Almanac Singers): *Deep Sea Chanteys*, 1941; *Songs for John Doe*, 1941; *Talking Union*, 1941; *Whaling Ballads and Sod Buster Ballads*, 1941; *Dear Mr. President*, 1942; *American Folk Songs for Children*, 1953; *Goofing-Off Suite*, 1954; *Pete Seeger Sampler*, 1954; *Birds, Beasts, Bugs, and Fishes Little and Big: Animal Folk Songs*, 1955; *With Voices We Sing Together*, 1956; *American Favorite Ballads, Vol. 1*, 1957; *American Industrial Ballads*, 1957; *American Favorite Ballads, Vol. 2*, 1959; *Dangerous Songs!?*, 1966; *Darling Corey*, 1981.

ALBUMS (with the Weavers): *Folk Songs of America and Other Lands*, 1951; *It's Almost Day*, 1951; *Around the Corner*, 1952; *Clementine*, 1952; *Go Tell It on the Mountain*, 1952; *Hard Ain't It Hard*, 1952; *We Wish You a Merry Christmas*, 1952; *Wimoweh*, 1952; *Benoni*, 1953; *Quilting Bee*, 1953; *Sylvie*, 1953; *Battle of New Orleans*, 1958; *Done Laid Around*, 1958; *Folk Songs Around the World*, 1959; *One Day as I Rambled*, 1959; *Little Boxes*, 1963; *The Weavers' Almanac*, 1963; *Waist Deep in the Big Muddy and Other Love Songs*, 1967; *The Weavers Songbag*, 1968.

WRITINGS OF INTEREST: *How to Play the Five-String Banjo*, 1948; *The Incompleat Folksinger*, 1972; *Where Have All the Flowers Gone: A Musical Autobiography*, 1993.

The Life

Pete Seeger (some sources list Peter R. Seeger) was born on May 3, 1919, to Charles and Constance Seeger. His father was a famous musicologist. Seeger attended Harvard University, where he took classes in sociology and belonged to the tenor banjo

society. An intelligent, quiet young man, Seeger left Harvard in 1938 and took a job with the Archive of American Folk Music at the Library of Congress in Washington, D.C., working with musicologist Alan Lomax. As a part of his work, Seeger traveled throughout the country, finding and recording legendary folk artists and traditional blues singers.

In 1940 Seeger formed the Almanac Singers, joined in 1941 by Woody Guthrie. With the onset of World War II, Seeger was drafted in 1942. During the same year, he joined the Communist Party. He also married Toshi Ohta, and the couple had three children.

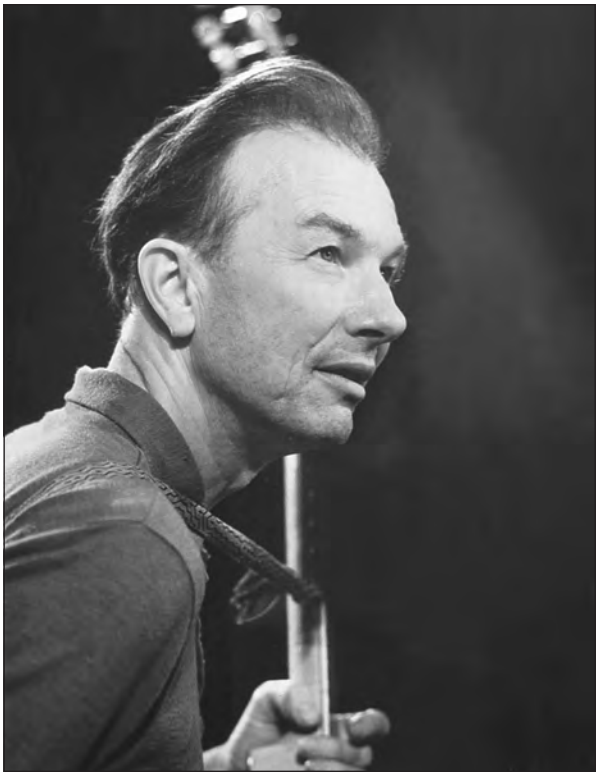
After the war, Seeger continued his activism for left-wing politicians and causes. He helped form the singing group the Weavers in 1948. In 1949, at a concert in Peekskill, New York, Seeger appeared with the great African American singer Paul Robeson, whose political views had led to his being banned from many American concert halls. On this occasion members of the Ku Klux Klan attacked Seeger and Robeson while police looked on. Seeger later became deeply involved in the Civil Rights movement.

In the 1950's the Weavers found themselves the target of red-baiting and blacklisting, making it difficult for them to find work. Seeger was called to testify before the House Committee on Un-American Activities to provide information about Communists in the entertainment industry. Seeger refused to testify, stating:

> I am not going to answer any questions as to my association, my philosophical or religious beliefs or my political beliefs, or how I voted in any election, or any of these private affairs. I think these are very improper questions for any American to be asked, especially under such compulsion as this.

He was charged with contempt of Congress and in 1961 convicted. The conviction was overturned on appeal, and Seeger continued to work for social justice and peace. In spite of Seeger's popularity, he was largely banned from television and radio until his famous appearance on *The Smothers Brothers Comedy Hour* in 1967.

Seeger continued his social activism through music by writing and performing antiwar and civil rights songs throughout the 1970's. In addition he was a well-known advocate for the environment. In 1969 he launched the sloop *Clearwater*, using the boat as a platform to initiate a major environmental campaign designed to clean up the Hudson River. During the 1970's, Seeger actively protested against the Vietnam War. His appearance on *The Smothers Brothers Comedy Hour* marked the end of his blacklisting on network television.



Pete Seeger. (AP/Wide World Photos)

Through the rest of the twentieth century, Seeger actively worked against pollution and war. In 1994 he received the Presidential Medal of Arts at the Kennedy Center in Washington, D.C., and in 1996 he was inducted into the Rock and Roll Hall of Fame. Arlo Guthrie and Harry Belafonte presented his award. Seeger won a Grammy Award for the Best Traditional Folk Album of 1996 for *Pete*.

In 2004 Seeger led more than a thousand voices in New York City during the Global March for Peace. A documentary of Seeger's life and career, *Pete Seeger: The Power of Song*, was released in 2007.

The Music

Born into a musical family, Seeger found himself living a life with music at its center. He began play-

ing the banjo while still in his teens and took a job when he was only nineteen years old working with the legendary Lomax. Traveling throughout the country with Lomax, making recordings of traditional music, Seeger found himself entranced by such artists as Huddie Ledbetter (known as Leadbelly) and labor militant Aunt Molly Jackson. As a result of this experience, Seeger became committed to not only performing traditional music but also to the preservation of it. In addition he discovered the power of music to move people to social change.

Woody Guthrie and the Almanac Singers. In 1940 Seeger founded the singing group the Almanac Singers. On March 3, 1940, he met singer and composer Woody Guthrie at a migrant workers' concert, and the two began a long-term musical collaboration, with Guthrie becoming a part of the Almanac Singers. The Almanac Singers performed and recorded union-organizing songs such as "The Talking Union Blues." Their album *Songs for John Doe* was released in 1941, as the United States was entering World War II. Many of the songs on the album, including "Ballad of October 16," were songs calling for peace.

"Good Night, Irene." Seeger formed another musical group, the Weavers, in 1948, with Lee Hays, Ronnie Gilbert, and Fred Hellerman. In 1950 the group recorded and released the song "Good Night, Irene," a tune earlier recorded by Leadbelly. The song was a surprise hit, cutting across social and cultural barriers, and made the Weavers one of the most popular and best-known singing groups in the United States. The Weavers, however, soon found themselves targeted by the McCarthy-era Communist witch hunts, and they were blacklisted, leading to cancellations of many of their concerts. The group disbanded briefly but reunited in 1955 to play to a sold-out house in a now-legendary concert at Carnegie Hall. During the 1950's, however, Seeger concentrated more on his solo career and eventually left the group in 1959.

"Turn, Turn, Turn." Seeger used the words of Ecclesiastes 3:1-8 for his 1950's composition "Turn, Turn, Turn." Recorded by Seeger in 1962, the song became a major hit for Roger McGuinn and the Byrds in 1965. During the Vietnam War era, "Turn, Turn, Turn" was one of the best-known war protest songs and was recorded by nearly every folk artist of the day.

"If I Had a Hammer." Originally called "The Hammer Song," "If I Had a Hammer" was written by Seeger and Lee Hayes in 1949 in order to support the Progressive movement. The song was recorded by the Weavers but did not achieve much success. In 1962, in the midst of the Civil Rights movement and the folk revival, Peter, Paul, and Mary released a cover of "If I Had a Hammer" that became a Top 10 hit. In addition, Trini Lopez recorded the song to tremendous success. The song became immensely popular and was sung at nearly every civil rights gathering during the 1960's, as well as becoming a standard sing-along tune at summer camps and on college campuses. It has been recorded by a host of other groups and singers since 1962 and continues to be one of the best-known songs among the American people. "If I Had a Hammer" and "We Shall Overcome" (a traditional song first recorded by Seeger) became the anthems of the American Civil Rights movement.

"Where Have All the Flowers Gone?" Another major song of the antiwar movement of the 1960's and early 1970's was "Where Have All the Flowers Gone?," penned by Seeger some time during the 1950's with verses added later by Joe Hickerson. In 1961 the Kingston Trio recorded this song, claiming that it was their work. When contacted by Seeger, the Kingston Trio immediately withdrew this claim and credited Seeger. Many groups recorded this song during the era, and Bruce Springsteen recorded a well-received version. Like many of Seeger's songs, the lyrics and tune of "Where Have All the Flowers Gone?" is a standard sing-along number at concerts, camps, and campuses.

"Waist Deep in the Big Muddy." Tom and Dick Smothers insisted that Seeger, who had been blacklisted from network television for many years, be featured on their popular comedy variety show in 1967. Seeger performed a segment of songs sung by and about soldiers from the Revolutionary War to the Vietnam War, including his own composition, "Waist Deep in the Big Muddy." This song took a 1942 event involving a group of soldiers in training in Louisiana and made it into an allegory of the morass of the Vietnam War. When the episode aired, however, CBS censors had clipped this song. The Smothers Brothers threatened to break their contract, and CBS finally relented, allowing Seeger to perform the song in January, 1968.

Musical Legacy

It is impossible to emphasize enough Seeger's major role in the preservation and popularization of American folk music. During the 1930's, he was instrumental in finding and recording important folk songs that would have vanished but for the intervention of Seeger and others. In addition, in the 1930's and 1940's, along with his friend Woody Guthrie, he demonstrated the great power of song to organize and unify people. His songs are part of the history of the labor movement in the United States.

In 1948 Seeger wrote the first version of his classic text, *How to Play the Five-String Banjo*. This book taught generations of young folk musicians how to play and perform this traditional American instrument. Through it, Seeger was able to preserve the techniques and rhythms of traditional musicians, and he nearly single-handedly returned the banjo to the forefront of popular music. During the 1950's Seeger demonstrated his commitment to his political and ethical beliefs, maintaining his integrity while under pressure from powerful political forces. His stalwart defense of his rights, in the face of financial hardship and even jail, demonstrated what one person could do to change an injustice.

Throughout the 1960's and early 1970's, Seeger and his music touched the hearts and minds of the nation. His songs became the sound track for the Civil Rights and antiwar movements. In later years his influence extended to such young performers as Bob Dylan, Springsteen, Ani DiFranco and the Indigo Girls.

From his earliest years, Seeger's ability to effect social change through music was legendary. He supplied the words and music for generations of protesters, and his ability to move people to sing set him apart from other performers. Seeger gave back to the American people their traditional music and songs, and he taught his fellow citizens how to sing out for justice.

Diane Andrews Henningfeld

Further Reading

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Hadju, David. "Pete Seeger's Last War: The Grand Old Lion of the American Left Sings to Fight Another Day." *Mother Jones* (September/October, 2004): 74-79. Using biographical and interview materials, Hadju writes about Seeger's protest of the war in Iraq.

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Seeger, Pete. *Where Have All the Flowers Gone? A Musical Autobiography*. Bethlehem, Pa.: Sing Out Books, 1993. An autobiographical account of Seeger's life, including many photographs and texts of his songs.

Terkel, Studs. "The Discovery of Power: Mike Gecan, Linda Stout, Pete Seeger, and Frances Moore Lappe." In *Hope Dies Last: Keeping the Faith in Difficult Times*. New York: New Press, 2003. In this book of interviews, Terkel tries to make sense of the world after September 11, 2001. He interviews a group of activists, including Seeger, who have taken a stand against tyranny.

Wilkinson, Alec. "The Protest Singer: Pete Seeger and American Folk Music." *The New Yorker*, April 17, 2006: 44-53. A retrospective of Seeger's life and career, identifying Seeger's influence on contemporary artists, including Springsteen.

See also: Belafonte, Harry; Diamond, Neil; Dylan, Bob; Guthrie, Arlo; Guthrie, Woody; Hopkins, Lightnin'; Leadbelly; Lomax, Alan; Odetta; Paxton, Tom; Ritchie, Jean; Seeger, Charles; Seeger, Mike; Seeger, Ruth Crawford; Springsteen, Bruce; Travis, Merle.

Ruth Crawford Seeger

American classical composer

Crawford is known for her modernist musical compositions, which established her as a leading figure in the history of music by women. Through her arrangements, her teaching, and her family, she also exerted a pivotal influence on the American folk-music revival of the middle twentieth century.

Born: July 3, 1901; East Liverpool, Ohio
Died: November 18, 1953; Chevy Chase, Maryland
Also known as: Ruth Porter Crawford (birth name)

Principal works

CHAMBER WORKS: *Music for Small Orchestra*, 1926; Sonata for Violin and Piano, 1926; Suite, 1927 (for five wind instruments and piano); *Diaphonic Suite No. 1*, 1930 (for solo oboe or flute); *Diaphonic Suite No. 2*, 1930 (for two clarinets); *Diaphonic Suite No. 3*, 1930 (for flute); *Diaphonic Suite No. 4*, 1930 (for oboe or viola and cello); *Rat Riddles*, 1930; Suite No. 2, 1930 (for strings and piano); *In Tall Grass*, 1932; *Prayers of Steel*, 1933; String Quartet, 1933 (*1931*); Suite for Wind Quintet, 1952.

CHORAL WORKS: *Chant No. 1: To an Unkind God*, 1930 (for female chorus); *Chant No. 2: To an Angel*, 1930 (for soprano and chorus); *Chant No. 3*, 1930 (for female chorus).

ORCHESTRAL WORK: *Rissolty Rossolty*, 1939.

PIANO WORKS: Five Preludes, 1925; Four Preludes, 1928; Nine Preludes for Piano, 1928; *Piano Study in Mixed Accents*, 1930.

VOCAL WORKS: *Adventures of Tom Thumb*, 1925 (for voice and piano; based on the story by J. L. Grimm and W. C. Grimm); *Five Songs: Home Thoughts; White Moon; Joy; Loam; Sunsets*, 1929 (for voice and piano; based on Carl Sandburg's poetry); *Three Songs*, 1932 (for voice, oboe, percussion, and strings; based on Sandburg's poetry); *Two Ricercari No. 1: Sacco, Vanzetti*, 1932 (for voice and piano; based on H. T. Tsiang's poetry); *Two Ricercari No. 2: Chinaman, Laundryman*, 1932 (for voice and piano; based on Tsiang's poetry).

WRITINGS OF INTEREST: *American Folk Songs for Children in Home, School, and Nursery School*, 1948; *Animal Folk Songs for Children*, 1950; *American Folk Songs for Christmas*, 1953; *Let's Build a Railroad*, 1954.

The Life

The child of a Methodist minister, Ruth Crawford lived in several Midwestern cities, moving to Jacksonville, Florida, in 1912. At the time of her high school graduation, Crawford took up the conventional occupation of children's piano teacher. Her first works were modest responses to the compositions she found for her young students, although she remained focused on a career in piano performance. She moved to Chicago in 1921 to study piano at the American Conservatory of Music. By 1923 she was studying composition; by 1926 she had become part of a circle of ultramodernist composers, including Henry Cowell, Dane Rudhyar, and the poet Carl Sandburg.

Through Cowell's influence, in 1929 she moved to New York to study composition with Charles Seeger. In 1930 she became the first woman to receive a Guggenheim Fellowship, which enabled her to spend a year in Berlin and Paris. Returning to New York, she began living with Seeger in 1931, and she married him in 1932. The years in New York were heady: Seeger and Crawford's patron Blanche Walton were forming the first American musicological organizations (from whose meetings Crawford and even Walton, as women, were excluded). Crawford helped Seeger complete his theoretical treatise on dissonant counterpoint, probably contributing ideas to it. In the midst of the ongoing economic depression, the couple saw a chance for composition to regain social relevance through use in the workers' movement.

Crawford abruptly stopped composing in 1933. The reasons are many. Never confident of her voice as a composer, she was disappointed with her opportunities following the Guggenheim Fellowship. The first of her four children was born in August, 1933. The family encountered economic hardship and moved in 1936 to Washington, D.C., a city that gave little attention to modern music. The failure of their composed music to move the proletariat led

Crawford and Seeger to shift their musical interests toward folk music. Crawford remained musically active, transcribing and arranging folk songs for a number of publications, teaching folk music at nursery schools, and privately teaching piano to children. In the last years before her untimely death from intestinal cancer, she briefly resumed original composition.

The Music

Crawford's career as a composer was short, and she tended to be modest in her estimation of her own abilities. Perhaps partly for the latter reason, nearly all of her works are for solo instruments, small chamber ensembles, or voice accompanied by piano or chamber ensemble. Her mature music tends strongly toward polyphony, taking the form of several melodic lines operating at once (rather than melody with chordal accompaniment). Coherence arises through the constant transformation of motives: initial notes will often open up a space of pitches that are later filled in with all the available notes of the chromatic scale, using related motives whose shapes grow to fit whatever musical room is available. Crawford avoids repeating pitches until at least five or six notes have passed, usually more, and this partly accounts for the absence of a pitch center such as one finds in tonal music. In addition, Crawford and Charles Seeger embraced the notion that dissonance could be the norm of modern music with occasional consonances treated as incidental, thus reversing a basic principle of tonality.

1922-1924. After a year of piano study in Chicago, Crawford's hopes for a career as a pianist dimmed, and she resolved to broaden her abilities as a musician, receiving technical grounding in composition from Adolf Weidig at the American Conservatory. Crawford's early work as a composition student is in a post-Romantic style, with chords used coloristically and pressing the bounds of tonality (that is, the familiar organization of musical works in major and minor keys).

1925-1929. Crawford's piano studies from 1925 with Djane Lavoie Herz proved decisive in her compositional development. Herz introduced her to the music of Aleksandr Scriabin, and he brought her into the ultramodernist circle of composers—Rudhyar, Cowell, Edgard Varèse, and others—who helped shape her aesthetic outlook and who promoted her career. In opposition to such neoclassical composers as Aaron Copland, Roger Sessions, and Virgil Thomson, the ultramodernists sought to create truly indigenous American music by eschewing such putatively old-fashioned features as tonality, consonance, and repetition. However, their modernism was not a cerebral rationalism; inspired by Scriabin, they championed Theosophy and other forms of mysticism. Crawford's music from from this period shows the influence of Scriabin in its chord structures, although, unlike Scriabin, by this time Crawford was no longer writing tonal music.

Crawford established herself as a mature, cutting-edge composer quickly. Her 1926 Sonata for Violin and Piano was performed at the first Chicago concert of the International Society for Contemporary Music in 1928, and her Piano Preludes, nos. 6-9, were published in the ultramodernist journal *New Music Quarterly*. During the same year her first two preludes were performed at one of the important Copland-Sessions Concerts in New York. Works that received less notice during this period include *Music for Small Orchestra*, suites for wind quintet and piano and for string quartet and piano, and five songs to texts by Sandburg.

1929-1936. While Crawford's compositional style did not change enormously after her move to New York, certain of its features became more prominent as she studied with Charles Seeger and collaborated in his theoretical work. The melodic lines are shaped according to a basic distinction between line (in which several notes continue changing in the same direction) and twist (in which their direction changes). For example, a passage in which pitch rises throughout a series of notes is a line neume; a passage alternating between rising and falling is a twist neume. Lines and twists operate not only in the realm of pitch but also in dynamics, timbre, tempo, and other domains. (Such parallel organization of multiple musical domains is one way in which her work anticipates that of the post-World War II avant-garde.) Much of the music is organized in verse form (to use Seeger's term), which is to say that the works consist of several sections of similar length (often set apart by double bars in the scores) that are conceived to rhyme with each other.

String Quartet. The four-movement String Quartet exhibits a dissonant counterpoint of melodic lines and twists, and it makes much of dynamic and timbral twists and lines (most notably in passages in which the instruments play long notes, each getting louder and softer at different times). Ellie Hisama has claimed that the way the first violin is set apart from the rest of the quartet and the way the twist lines undercut the third movement's climax both reflect Crawford's consciousness of herself as an outsider in a man's world.

Two Ricercari No. 1 and No. 2. At the height of the Great Depression, Crawford became enthusiastically involved in radical politics. *Two Ricercari No. 1: Sacco, Vanzetti* and *Two Ricercari No. 2: Chinaman, Laundryman* are unique in her oeuvre in their piercing expression of moral outrage, expressed in the language of ultramodernist music. These works were performed at a Workers' Olympiad in May, 1933. Crawford and other ultramodernists thought their music might contribute to proletarian power through its avoidance of the kind of musical stability that they associated with bourgeois culture. However, Crawford and Seeger soon concluded that neoclassicism had carried the day in composition, and that the way toward the proletarian music of the future was through engagement with folk music.

1936-1953. Between 1933 and 1952, Crawford completed only one original composition, *Rissolty, Rossolty*, a brief work for orchestra that sounds more like a hoedown than an ultramodernist composition. During the late 1930's and early 1940's, Crawford transcribed numerous American folk songs for the publications of John and Alan Lomax, an activity she continued in her own published collections starting in 1948. In Crawford's folk-song settings, her personal compositional inclinations are evident in piano accompaniments carefully written to imitate the figurations of folk instruments, such as the guitar or banjo, as well as in the settings' emphasis on harmonic and metrical irregularities found in the originals. This work may appear to be fully removed from Crawford's earlier activity as a composer, but it seems less so when one considerts that Crawford and the Seeger family had developed a notion that folk music was a form of ongoing collective composition. In the introduction to *American Folk Songs for Children*, Crawford explains how children can be part of the folk-composition process. Nevertheless, her lone late composition, the Suite for Wind Quintet, is stylistically of a piece with her compositions of more than two decades earlier.

Musical Legacy

From the first, Crawford's innovative and moving compositions impressed those who encountered them. In particular, the melodic, dynamic, and tempo processes of her String Quartet profoundly influenced composers such as Cowell, Elliott Carter, and John Cage during her lifetime. In addition, through her husband, she seems to have influenced the scale-oriented music theories developed by Joseph Schillinger, Nicolas Slonimsky, and others in New York in the 1930's. In the decades after her death, composers such as George Perle and Morton Feldman continued to be aware of her compositions, but her reputation as a composer was eclipsed by her influence in the area of folk music, as her children's collections were used in many school curricula and her well-known children (notably Mike Seeger, Peggy Seeger, and stepson Pete Seeger) brought many of her ideas about folk music to a wider public. During the 1960's, the children's collections became infrequently used in schools, thanks to changing musical and curricular tastes as well as the efforts of anti-Communist politicians. The feminist movement of the 1970's brought Crawford the composer back into prominence, as composers, performers, and music historians sought to integrate music by women into the classical canon. Crawford continues to hold the attention of scholars and musicians because of her ability to become a first-rate, cutting-edge avant-garde composer, despite restrictions on women and because of her influence within a family of prominent musical scholars and folk musicians.

Alfred W. Cramer

Further Reading

Allen, Ray, and Ellie M. Hisama, eds. *Ruth Crawford Seeger's Worlds: Innovation and Tradition in Twentieth-Century American Music*. Rochester, N.Y.: University of Rochester Press, 2007. An important volume containing chapters by several musicologists and folklorists exploring Crawford's compositional methods, her involvement in the

ultramodernist and proletarian movements, her work with folk music, and her legacies in composition and folk music.

Hisama, Ellie M. *Gendering Musical Modernism: The Music of Ruth Crawford, Marion Bauer, and Miriam Gideon*. Cambridge, England: Cambridge University Press, 2001. Hisama devotes more than half of this study to Crawford's compositions, concentrating on how they can be understood in light of her experiences as a woman. The musical analyses are technical, but they are thoroughly explained and accessible to nonspecialists able to read music.

Nicholls, David. *American Experimental Music, 1890-1940*. Cambridge, England: Cambridge University Press, 1990. This source contains a valuable account of Crawford's music viewed in the context of the new music of her time.

Seeger, Ruth Crawford. *American Folk Songs for Children in Home, School, and Nursery School: A Book for Children, Parents, and Teachers*. Garden City, N.Y.: Doubleday, 1948. In the extensive introduction to this anthology, Crawford's discussion of how children learn and use songs amounts to a simple version of her own aesthetic theory.

Straus, Joseph. *The Music of Ruth Crawford Seeger*. Cambridge, England: Cambridge University Press, 1995. A valuable introduction to Crawford's compositional approach, with concise discussions of her significance as a modernist composer and as a woman composer. Much of the musical analysis is quite technical, but the rest of the book is accessible to the general reader.

Tick, Judith. *Ruth Crawford Seeger: A Composer's Search for American Music*. New York: Oxford University Press, 1997. A full-scale biography by a leading authority on Crawford.

See also: Cowell, Henry; Feldman, Morton; Lomax, Alan; Sandburg, Carl; Seeger, Charles; Seeger, Mike; Seeger, Peggy; Seeger, Pete.

Bob Seger

American rock singer, songwriter, and guitarist

With his exquisite songwriting and powerful vocal style, Seger found an enthusiastic audience with his working-class rhythm-and-blues music.

Born: May 6, 1945; Dearborn, Michigan
Also known as: Robert Clark Seger
Member of: The Silver Bullet Band; the Bob Seger System

Principal recordings

ALBUMS (solo): *Mongrel*, 1970; *Brand New Morning*, 1971; *Smokin' O. P.'s*, 1972; *Back in '72*, 1973; *Seven*, 1974; *Beautiful Loser*, 1975; *Face the Promise*, 2006.

ALBUMS (with the Bob Seger System): *Ramblin' Gamblin' Man*, 1968; *Noah*, 1969.

ALBUMS (with the Silver Bullet Band): *Night Moves*, 1976; *Stranger in Town*, 1978; *Against the Wind*, 1980; *The Distance*, 1982; *Like a Rock*, 1986; *The Fire Inside*, 1991; *It's a Mystery*, 1995.

The Life

Robert Clark Seger was born at the Henry Ford Hospital in Dearborn, Michigan, on May 6, 1945, to parents Stewart and Charlotte Seger. His older brother, George, was born in 1941. Seger grew up in the University of Michigan town of Ann Arbor, forty miles west of Detroit. In spite of that distance, Seger's childhood was enriched by the Detroit rock and rhythm-and-blues scene. As a child, he listened to Otis Redding, Little Richard, Wilson Pickett, and James Brown, especially his 1963 album *Live at the Apollo*. When Seger was ten, his father, a part-time musician, left the family to move to California and pursue his musical career. The remaining family moved to the poor and black section of Ann Arbor, where Seger was exposed to black culture and music.

Seger toured relentlessly during the 1970's and 1980's, slowing down in the early 1990's to start a family with his wife, Annette Sinclair. Seger has two children from this marriage, and he cited letting his children, Christopher Cole and Samantha

Char, "see what daddy does" as a major reason for touring for the first time in a decade in 2006.

The Music

Seger's musical career started early and never stopped, except for a brief period when his brother was serving in the military and Seger worked at a clothing store and a pizza parlor to support himself and his mother. He performed in several bands as a teenager, including the three-piece Decibels during high school. When the Decibels played at Seger's junior prom, the applause from the audience convinced Seger to pursue a career in music.

Seger's music grew from the black neighborhoods of Ann Arbor, a combination of rock, rhythm and blues, pop, and country, and until 1976 he met with only regional success, despite his electric stage show and expert songwriting. Seger has made more than fifteen studio albums, starting with several on the Detroit label Hideout Records.

Early Works. As a teenager, Seger played keyboards in a prominent Detroit band, the Underdogs. His first hit single under his own name was "East Side Story," released in August, 1966, on the Hideout label owned by Punch Andrews. The song, however, only succeeded in Detroit, climbing the local chart to number three. After this project, Andrews became Seger's lifelong manager. The single "Heavy Music," released in July, 1967, on Hideout and nationally on Cameo-Parkway Records, featured Seger's raspy and powerful voice and his solo guitar and highlighted the influence of African American rhythm and blues on his style. In September, 1967, Cameo-Parkway folded, preventing national promotion for the single. Andrews tried to sign Seger with Motown Records, but the label thought Seger's sound was too rough. At this time, Seger performed at numerous Detroit-area festivals, sharing the stage with such artists as the Stooges, Muddy Waters, MC5, and Mitch Ryder and the Detroit Wheels.

Ramblin' Gamblin' Man. *Ramblin' Gamblin' Man* was Seger's first album release on Capitol Records, and he would stay with the label for more than two decades (except for a break from 1972 to 1974 when he signed with Andrews's Warner Bros. distributed label, Palladium). The first single promoted from *Ramblin' Gamblin' Man* was a protest song against the Vietnam War called "2 + 2 = ?" However, the title track, "Ramblin' Gamblin' Man," climbed to number seventeen nationally and hit number one in Detroit. The driving lyrics highlighted Seger's songwriting and performing strengths. "Ivory," the follow-up single, failed to chart above number ninety-seven nationally, discouraging Seger. While he continued to tour nationally, surprisingly he built strong fan bases only in Michigan and Florida.

"Turn the Page." Seger's universal appeal was displayed with the track "Turn the Page" on the album *Back in '72*. It represents the emotions felt by touring musicians—loneliness, aggression, exhaustion, and exhilaration while on stage. "Turn the Page" has been covered by several artists, including Metallica and Marshall Chapman.

Live Bullet. Success came to Seger eight years after *Ramblin' Gamblin' Man* with the release of *Live Bullet* in 1976 on Capitol Records. The two-disc live album was recorded at Detroit's Cobo Hall over two nights in 1975, which were Seger's first arena concerts. Reaching number thirty-four nationally, *Live Bullet* was Seger's first gold record, and it stayed on the national charts for three years.

Night Moves. The album *Night Moves* was released in 1976 on Capitol Records, and it built on the success generated by *Live Bullet*. The album sold more than five million copies, and it sustained a national fan base, the title track reaching number four on the song charts. "Night Moves" is semiautobiographical, describing growing up in the Midwest.

"Old Time Rock & Roll." "Old Time Rock & Roll" was featured in the Tom Cruise movie *Risky Business* (1983). Seger was excited about the project from the start, appreciating the youthful and rebellious nature of the scene in which the song is played, with Cruise dancing around the house wearing little more than his underwear, a shirt, and sunglasses. Starting in the 1980's, Seger licensed his music for use in several major movies, including *Teachers* (1984) and *Forrest Gump* (1994).

Like a Rock. One day, while Seger was meeting with manager Andrews at a diner in Michigan, an automotive worker strode up to Seger and asked why he had never done anything to give back to the motor industry that supported his childhood city. Before that time, Seger had been approached by Chevrolet to license "Like a Rock," but he declined the offer, worried that it would upset his fans, who

would not approve of the commercialization of Seger's music. With the support of the auto workers, however, Seger had the motivation to proceed. The series of Chevrolet truck ads featuring "Like a Rock" ran from 1991 to 2004, building Chevrolet's brand identity for its trucks and maintaining national awareness of Seger. The song was part of the album *Like a Rock*, released on Capitol Records.

Musical Legacy

Seger was inducted into the Rock and Roll Hall of Fame on March 15, 2004. He toured in 2006, playing thirty-six shows and grossing almost thirty-one million dollars. His albums have sold tens of millions of copies, and his early recordings on Hideout and Cameo-Parkway are considered collectors' items. His later work found a country audience, especially with *Face the Promise*. With the stage presence of James Brown, the songwriting skills of Van Morrison, and his working-class background, Seger found a way to communicate with his fans in songs about the beauty and pain of living in America.

Jasmine L. Hagans

Further Reading

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George-Warren, Holly, and Patricia Romanowski, eds. *The Rolling Stone Encyclopedia of Rock and Roll*. New York: Fireside Books, 1983. A biographical entry on Seger also includes a discography.

White, Timothy. "The Fire This Time: Bob Seger Finally Settles a Fifteen-Year Score with Rock and Roll Success." *Rolling Stone* (May 1, 1980): 38-41. White, who has written several articles on Seger, discusses the artist's success after the release of *Live Bullet* and *Night Moves*.

See also: Brown, James; Little Richard; Morrison, Van; Pickett, Wilson; Redding, Otis; Waters, Muddy.

Andrés Segovia

Spanish classical guitarist

Promoting the guitar on the classical concert stage during the 1920's and 1930's, Segovia stimulated a revival of interest in creating new compositions for the instrument.

Born: February 21, 1893; Linares, Spain
Died: June 2, 1987; Madrid, Spain
Also known as: Andrés Torres Segovia (full name)

Principal works

GUITAR WORKS: Roussel: *Segovia*, 1924; Sor: Compositions for Guitar, 1928; Tárrega: *Danza*, 1928; Tárrega: *Étude*, 1928; Tárrega: *Serenata*, 1928; Bach: *Chaconne*, 1935; Castelnuovo-Tedesco: Concerto in D, 1939; Ponce: *Concierto del sur*, 1941; Villa-Lobos: Concerto for Guitar and Orchestra, 1956; Rodrigo: *Fantasía para un gentilhombre*, 1958.

The Life

As a child Andrés Torres Segovia (ahn-DRAYS seh-GOH-vee-yah) had violin lessons, and he was also exposed to flamenco guitar by his uncle, who enjoyed the music. After moving to Granada, Segovia heard classical music being played on the guitar. He acquired an instrument and tried to teach himself from written sources. Some of the musicians he met tried to steer him toward more conventional classical instruments, such as cello and piano. At the time, despite the efforts of earlier generations of classical guitarists such as Francisco Tárrega, the guitar was largely associated with cheap entertainment, and rigid social stratification acted as a barrier. Such traditions as flamenco were held in low regard by members of the upper economic classes. Segovia, however, never wavered from his goal of performing classical concerts on the guitar. Soon after giving his first public concert in Granada, he moved to Seville and performed concerts there and in nearby cities while still in his teens. During the 1920's, his dreams of legitimacy and the classical world's acceptance of his chosen instrument came true, and he toured internationally for most of the rest of his life.

Segovia lived outside Spain, primarily in South America, during the years of the Spanish Civil War, but after the war was over, he returned occasionally to give concerts, differing from a famous colleague, the cellist Pablo Casals, who stayed away to boycott the repressive government of Francisco Franco (1936-1939). Finally, Segovia moved back to Spain, although by this time he had become an international citizen who spent much time out of the country. His first marriage, from which he had two children, ended in divorce in 1951.

In addition to giving concerts, Segovia did a great deal of teaching. During the 1950's and 1960's, a shift in musical style brought the guitar to the forefront of popular music, and there was an explosion of interest in the instrument. However, Segovia was extremely hostile to the electric guitar, even though many of his new young fans had had their first exposure to the guitar through popular genres that featured that instrument. Although he had gained much of his own knowledge and ability through working independently, Segovia insisted that students not deviate from his own fingerings and details of technique.

In 1961 he married one of his young students, Emilia Corral Sancho. Their son, Carlos Andres, was born when Segovia was seventy-seven. Segovia continued to tour until just before his death from a heart attack at age ninety-four.

The Music

As a young man eager for any kind of resources for classical guitar, Segovia soon encountered the written music of Tárrega and earlier nineteenth century guitarists such as Fernando Sor and Mauro Giulliani. These composer-guitarists provided the bedrock of the young Segovia's repertoire. Although Segovia was largely self-taught, the influence of Tárrega was especially important, because some of Tárrega's former pupils were still active in Spain during Segovia's early years. Tárrega's quest to reestablish the legitimacy of the guitar and his compositional use of Spanish themes inspired the young man. Segovia, who had watched many flamenco guitarists, was already using his right-hand fingernails for greater articulation and projection, and when he first heard one of Tárrega's former pupils perform without fingernails, which was part of Tárrega's style, Segovia was not impressed. He worked diligently to develop his own approach to right-hand technique, which encompassed the brighter, more percussive technique of the folk traditions as well as the softer sounds of the Tárrega school. Also, Segovia looked beyond the guitar for ideas; he developed part of his approach to left-hand technique through careful observation of his friend Laura Monserrat when she practiced the piano. During the same period, he also studied music theory.

Transcriptions. Segovia was already an accomplished soloist by the time he met Miguel Llobet, one of Tárrega's most prominent students, who was based in Barcelona. According to Segovia's autobiography, Llobet was able to share some of his repertoire by playing it directly for the younger guitarist, phrase by phrase. Like Segovia's, Llobet's right-hand strokes used a combination of fingernails with the flesh of the fingertips. Llobet had also continued Tárrega's work of playing guitar transcriptions and arrangements of masterpieces originally written for other instruments. Segovia

Andrés Segovia. (Library of Congress)

planned concert programs that included pieces by Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven, along with somewhat less familiar gems by earlier classical guitarists, and that proved to be a valuable strategy during his years of struggle for public recognition of the guitar as a respectable instrument.

New Solo Repertoire. Before Segovia left for his first tour of Latin America in 1920, he was introduced to the composer Moreno Torroba, who wrote a solo piece, Dance in E Major, the first of his many works for guitar. As Segovia's fame and contacts grew, more Spanish composers began to participate in this trend, and Segovia was happy to oblige them, often as a collaborator who edited and adjusted their compositions to take full advantage of the guitar's potential. Manuel de Falla and Joaquín Turina soon contributed solo pieces of their own. Segovia realized that most of the previous century's composers for the guitar had been guitarists themselves, writing primarily for their own instrument, and that this new development of prominent composers writing for guitar without being performers of the instrument was a breakthrough as well as a challenge. Soon, composers from outside Spain added their own voices, most notably Mexico's Manuel Maria Ponce, Italy's Mario Castelnuovo-Tedesco, and Brazil's Heitor Villa-Lobos from Brazil. While each of these composers had a unique style, many of the pieces could be characterized as modal, with rich harmonies and colors, sometimes utilizing motifs from folk traditions.

The Chaconne. With new pieces being created for his guitar by some of the great composers of his era, Segovia no longer had to rely as heavily on transcriptions of works from other instruments. Nevertheless, he loved those pieces, and they continued to delight audiences. He was especially attracted to a famous piece that had yet to be absorbed into the guitar repertoire, the *ciaccona* (or chaconne), the last movement of Bach's Partita in D Minor for solo violin. This challenging theme-and-variations piece was played by the greatest violinists, the single movement usually taking almost fifteen minutes. Johannes Brahms once made a piano arrangement for left hand alone, and years later Ferruccio Busoni made an arrangement for piano, both hands. Soon after Leopold Stokowski's 1930 setting for full orchestra, Segovia began work on a version of this piece for solo guitar. In his own arrangement, Segovia added some doublings to thicken the harmony and kept the original key, using Tárrega's favorite *scordatura* of lowering the sixth string to D. He also modified some of the arpeggio patterns to flow smoothly on the guitar. Although later criticized in some circles for his dramatic rendering, Segovia premiered this transcription in Paris in 1935, and it was enthusiastically received, becoming a staple of his programs.

Guitar Concerti. A few orchestral pieces featuring the guitar had been written in previous centuries, notably by Antonio Vivaldi and Mauro Giuliani. In the mid-twentieth century, many new concerti were written for guitar, and most of these were premiered by Segovia. During World War II, when he was based in Montevideo, Uruguay, he gave the premiere performances of Mario Castelnuovo-Tedesco's Concerto in D and Manuel Ponce's *Concierto del sur*. In the 1950's, he premiered two more famous concerti. Villa-Lobos wrote a concerto for guitar and orchestra, and, in response to Segovia's request, before the piece was performed in 1956, Villa-Lobos added an elaborate cadenza. Joaquín Rodrigo, whose *Concierto de Aranjuez* had been premiered by guitarist Regino Sainz de la Maza in Barcelona during the war, wrote a second piece for Segovia, *Fantasía para un gentilhombre*, which Segovia premiered in 1958.

Musical Legacy

Segovia's productive relationships with major composers for the guitar, including Villa-Lobos, Rodrigo, Torroba, Ponce, and others, led to a significant expansion of the classical guitar repertoire. Having achieved his goal of bringing the guitar out of more intimate settings, he worked with luthiers (those who build and repair stringed instruments) to increase the guitar's volume and projection, so that guitarists could be more easily heard in large concert halls without resorting to amplification. His many world-famous students included John Williams, Alirio Diaz, Christopher Parkening, and Oscar Ghilia.

Ironically, with the guitar firmly established as a serious instrument, subsequent generations of guitarists started to travel back and forth across the borders, which Segovia once guarded so carefully,

between classical guitar and vernacular genres. Although many guitarists still study and perform Segovia's transcriptions of Bach and other composers, there is an increase of interest in playing this and related repertoires on the Baroque lute for which it was first composed. Segovia's interpretations of music composed specifically for him were generally more highly regarded than his interpretations of older music. Many of his prolific recordings were reissued on digital media.

Segovia won many awards and honorary degrees over his lifetime, including national medals from Spain, Italy, and Japan and Grammy Awards for recording and lifetime achievements. In 1981 Spain's King Juan Carlos granted him the title of Marques de Salobreña in honor of his cultural contributions. In Linares, the town where Segovia was born, a museum in his name is maintained by the Segovia Foundation, sponsoring concerts, publications, and conferences.

John Myers

Further Reading

Morrish, John, ed. *The Classical Guitar Book: A Complete History*. San Francisco: Backbeat Books, 2002. Includes profiles of Segovia and his most prominent students and luthiers. Includes photographs, glossary, index, and bibliography.

Segovia, Andrés. *Segovia: An Autobiography of the Years 1893-1920*. New York: Macmillan, 1976. Segovia's colorful account of his life, with anecdotes about his adventures, his personal struggles, his friendships, and his encounters with others in the arts and intellectual community during his early career. Includes photographs and index.

Summerfield, Maurice. *The Classical Guitar: Its Evolution, Players, and Personalities Since 1800*. Blaydon on Tyne, England: Ashley Mark, 2003. Comprehensive work with emphasis on biographies. Includes references, photographs, discography, and index.

Wade, Graham, and Gerard Garno. *New Look at Segovia: His Life and His Music*. Pacific, Mo.: Mel Bay, 2000. A good balance to Segovia's autobiography, this work includes Segovia's mature career in the 1950's, providing a modern perspective and political issues. Presents analysis of his characteristic repertoire, with coverage of his editorial approach. Includes scores, references, and index.

See also: Busoni, Ferruccio; Casals, Pablo; Stokowski, Leopold; Villa-Lobos, Heitor; Williams, John.

Rudolf Serkin

Bohemian classical pianist

Although he had a prodigious performing schedule, pianist Serkin influenced generations of musicians as an administrator at the Curtis Institute of Music and as a cofounder of the Marlboro Music Festival, which promoted chamber music.

Born: March 28, 1903; Cheb, Bohemia (now in Czech Republic)
Died: May 8, 1991; Guilford, Vermont

Principal recordings

ALBUMS: *Bach: Sonata for Violin and Basso Continuo in G Major*, 1929; *Beethoven: Sonata for Violin and Piano No. 3 in E-flat Major, Op. 12*, 1931; *Schubert: Fantasy for Violin and Piano in C Major*, 1931; *Vivaldi: Sonata for Violin and Basso Continuo in A Major, Op. 5*, 1931; *Beethoven: Sonata for Violin and Piano No. 5 in F Major, Op. 25*, 1933; *Sonata for Violin and Piano in F Major—Mozart*, 1937; *Arioso—George Frideric Handel*, 1939; *Bach: Chromatic Fantasia and Fugue in D Minor*, 1950; *Italian Concerto—Bach*, 1950; *Robert Schumann: Trio for Piano and Strings, No. 3 in G Minor, Op. 110*, 1956; *Schumann: Quintet for Piano and Strings in E-flat Major, Op. 44*, 1956; *Bach: Capriccio in B-flat Major—On the Departure of His Most Beloved Brother*, 1957; *Three Favorite Sonatas: Moonlight, Appassionata, and Pathétique*, 1963; *Brahms: Concerto for Piano No. 2 in B-flat Major, Op. 83*, 1966; *Serkin—Bach, Reger, Beethoven*, 1973; *Bach: Goldberg Variations—Aria*, 1976; *Haydn: Sonata for Keyboard No. 59 in E-flat Major*, 1977; *Mozart: Rondo for Piano No. 3 in A Major*, 1977; *Schubert: Sonata for Piano in B-flat Major*, 1977; *Pieces for Piano—Op. 119, No. 1, Intermezzo in B Minor*, 1979; *Brahms: Sonata for*

Cello and Piano in E Minor, Op. 38, 1984 (with Mstislav Rostropovich).

The Life

Rudolf Serkin (SUR-kihn) was born the fifth of eight children to Mordko and Auguste (Schargel) Serkin. By age four, Serkin was able to read music and play piano. Although Serkin's father had declared bankruptcy, he provided his son with piano lessons, first in his hometown with Camilla Taussig and later in Vienna with Richard Robert (who, although he worked in the shadow of the preeminent teacher Theodor Leschetizky, was an important piano pedagogue). Serkin also studied composition with Joseph Marx in Vienna.

Serkin had experienced increasing acclaim by age twelve as a piano prodigy in Vienna, and after he met Adolf Busch in 1920, he became known as both a soloist and collaborator (with Busch). In 1933 Serkin performed for the first time in the United States with the Busch String Quartet. In 1935 Serkin married Busch's daughter Irene, and they later had seven children. (One of them, Peter, became a pianist who specializes in late twentieth century music, especially chamber music, which he performs in the TASHI ensemble.)

Serkin and his family emigrated to America in 1939 to escape the Nazi regime, which was persecuting Jews. He became a professor of piano at the Curtis Institute of Music in Philadelphia, and later, from 1968 to 1976, he became its director. In 1951 Serkin and Busch cofounded the Marlboro Music Festival in Vermont, which has become one of the most respected chamber music training festivals in America. Serkin received the Presidential Medal of Freedom in 1964 and a Grammy Award for Best Chamber Music Performance in 1984 for his performance with cellist Mstislav Rostropovich of Johannes Brahms's Sonata for Cello No. 1 in E Minor (1865).

In 1972 Serkin gave his one-hundredth concert appearance with the New York Philharmonic, performing Brahms's Piano Concerto No. 1 in D Minor (1859). He was made an honorary member of the New York Philharmonic's Symphony Society of New York, sharing this elite status with composers such as Aaron Copland, Igor Stravinsky, and Paul Hindemith. Serkin made his final released recording in 1986, and in 1987 he gave his final Carnegie Hall recital, performing Beethoven's last three sonatas. He died of cancer at age eighty-eight in 1991 at his home in Vermont.

The Music

Following his early lessons, Serkin studied composition from 1918 to 1920 with Arnold Schoenberg in Vienna. At this time, Schoenberg was just formulating his twelve-tone theory, and he strongly influenced his pupil toward atonality. Serkin played only modern music during these two years, often performing free concerts at Schoenberg's Society for the Private Performance of Music. Serkin made a radical and complete break with Schoenberg's style, however, in 1920 (the same year he met Busch), stating he could never love contemporary music. He became instead a champion of the German classic and Romantic composers, especially Ludwig van Beethoven. Nevertheless, Serkin and his colleagues, such as Isaac Stern, would later acknowledge that Schoenberg's complete devotion to

Rudolf Serkin. (Hulton Archive/Getty Images)

the aesthetic ideal of music provided a grounding for Serkin's sublimation of "self" to the music.

Serkin appeared as a concerto soloist in the United States for the first time in 1936 with the New York Philharmonic, conducted by Arturo Toscanini, performing Beethoven's Piano Concerto No. 4 (1808) and Wolfgang Amadeus Mozart's Piano Concerto No. 27 (1791). Reviews in New York described him as "an artist of unusual and impressive talents," combining "the most penetrating analysis with artistic enthusiasm."

His career from this point grew to the point that, at its peak, he annually performed more than sixty recitals and concerto appearances between October and May, in addition to his teaching obligations at the Curtis Institute, his recording schedule with Columbia Records, and his summer obligations at the Marlboro Music Festival. His grueling performance schedule threatened his health on several occasions.

Throughout his performing career, Serkin maintained several professional loyalties: He performed almost exclusively on Steinway pianos (in his later career, he toured with his own piano); he remained a Columbia Records label artist; he remained with Columbia Artists management throughout his career; he performed a Beethoven sonata at every one of his annual Carnegie Hall recitals for more than fifty years; he remained, in general, loyal to German composers—in his entire career it appears he performed only two American compositions: Edward MacDowell's Piano Concerto No. 2 (1890) and Samuel Barber's Piano Sonata (1949), and he recorded only a handful of compositions by composers outside the Austro-Germanic tradition, including Frédéric Chopin's Études, Op. 25 (1837) and Antonín Dvořák's chamber music.

Musical Legacy

Serkin's most important legacy rests with his role in cofounding the Marlboro Music Festival, where professionals and amateurs could engage in the serious study of chamber music. (Later, the festival began to center upon the best talents in the music field.) Serkin influenced generations of musicians with his performances and recordings—particularly of Beethoven's music—and his administrative and artistic roles at the Curtis Institute of Music in Philadelphia.

Serkin strove to apply in his own interpretations what he had once stated was the foundation of his admiration for Toscanini's interpretations, which combined "architecture with passion." Serkin was among the pioneers of the movement in twentieth century interpretation to place priority upon musical truth achieved through a careful study of the score, resulting in a deep understanding of the composer's personality that was brought to life on the stage. While some critics labeled his interpretations cold or stiff, many others shared the opinion of conductor Max Rudolf, who stated of Serkin, "When it came to artistic decisions, he knew no compromise."

Jonathan A. Sturm

Further Reading

Ewen, David. *Men and Women Who Make Music*. New York: The Reader's Press, 1945. This book covers many artists—violinists, pianists, cellists, singers, and conductors. It is an adequate first source for general information on Serkin and his life.

Horowitz, Joseph. *Artists in Exile: How Refugees from Twentieth-century War and Revolution Transformed the American Performing Arts*. New York: Harper, 2008. Well written and provocative, this thorough volume includes references to Serkin and discussions of many other musicians who left their native countries, often fleeing Nazism and Fascism, to live in the United States.

Lehman, Stephen, and Marion Faber. *Rudolf Serkin: A Life*. New York: Oxford University Press, 2003. This biography recounts Serkin's life, with details on his personal life and considerable attention devoted to his affiliation—both professional and personal—with Adolf Busch. In addition, there are interviews with his contemporaries (among them Richard Goode, Eugene Istomin, and Arnold Steinhardt) about his performances, his teaching, and his influence at the Marlboro Music Festival. Includes a listing of Serkin's Carnegie Hall recital dates and a comprehensive discography.

See also: Busch, Adolf; Copland, Aaron; Hindemith, Paul; Levine, James; Ma, Yo-Yo; Rostropovich, Mstislav; Stern, Isaac; Stravinsky, Igor; Toscanini, Arturo.

Joseph Shabalala

South African world music singer-songwriter

An ambassador of South African music, Shabalala is the leading exponent of the South African choral genre of isicathamiya *(meaning "tiptoe guys," or "to walk on one's toes lightly"). His group Ladysmith Black Mambazo has made more than fifty studio recordings, collaborated with numerous international musicians, and performed throughout South Africa and the world.*

Born: August 28, 1941; Ladysmith, South Africa
Also known as: Bhekizizwe Joseph Siphatimandla Mxoveni Mshengu Shabalala (full name)
Member of: Ladysmith Black Mambazo

Principal recordings

ALBUMS (with Ladysmith Black Mambazo): *Induku Kethy*, 1984; *Ulwandle Oluncgwele*, 1985; *Inala*, 1986; *Shaka Zulu*, 1987; *Journey of Dreams*, 1988; *Umthombo Wamanzi*, 1988; *How the Leopard Got His Spots*, 1991 (with Danny Glover); *Two Worlds, One Heart*, 1991; *Inkanyezi Nezazi*, 1992 (*The Star and the Wiseman*); *Zibuyinhlazane*, 1992; *Gift of the Tortoise*, 1994; *Liph' Iqiniso*, 1994; *Thuthukani Ngoxolo*, 1996 (*Let's Develop in Peace*); *Heavenly*, 1997; *Live at the Royal Albert Hall*, 1999; *Thandani*, 1999; *In Harmony*, 2001; *Raise Your Spirit Higher: Wenyukela*, 2003; *No Boundaries*, 2005 (with the English Chamber Orchestra); *Long Walk to Freedom*, 2006; *Ilembe: Honoring Shaka Zulu*, 2007.

The Life

Bhekizizwe Joseph Siphatimandla Mxoveni Mshengu "Bigboy" Shabalala (shah-bah-LAH-lah) was born in 1941 on a farm in Thukela, in the district of Ladysmith, which is located in South Africa's Natal Province. Like his father and grandfather, Joseph grew up as a tenant-laborer on a white man's farm, which allowed his family to occupy a small plot of land. Shabalala attended schools in Mbuzweni and Roosboom, but after his father died in 1952, Shabalala returned to the farm, where he worked throughout his youth to help support his family.

In 1958 Shabalala joined his first men's chorus, the Durban Choir, and in 1960 he moved to Durban, where he became active in the city's musical circles. It was also at this time that he began composing his own songs. By 1961, he was the leader of an *isicathamiya* group he called Ladysmith Black Mambazo (literally "the black ax of Ladysmith"). They gained regional fame during the 1960's through concerts and radio broadcasts, then through their recording career, which began in 1973. Over the ensuing dozen years, Ladysmith Black Mambazo solidified their place as the most renowned *isicathamiya* group ever.

Thus, by 1985, Shabalala already had an impressive career. In that year, he met and collaborated with American songwriter and lyricist Paul Simon, and his career entered a new stage that would bring his music to an international audience. Ladysmith Black Mambazo was featured on Simon's *Graceland* album (1986) and in the resulting world tour in 1987. The group's next album, *Shaka Zulu*, was popular around the world and won a Grammy Award for Best Traditional World Music Album in 1987. Shabalala and his group had broken a barrier, and thereafter they would release numerous albums, tour all over the world, and continue to receive Grammy nominations. A second Grammy came in 2004, for *Raise Your Spirit Higher: Wenyukela*.

The Music

Shabalala's entire musical career has been devoted to the practice and development of *isicathamiya*, a term meaning "to walk on one's toes lightly." This South African choral genre was born out of urban working camps during the early twentieth century, where men's a cappella groups sang for entertainment, and in all-night concerts and competitions. The essential aesthetic values of the genre embrace not only skilled musical performance but also a highly polished visual performance, including precisely choreographed movements and the impeccable physical appearance of the performers.

Unlike other performers of *isicathamiya* before him, Shabalala became a full-time musician and chose to focus on the performance of original com-

positions. His numerous compositions reflect the various aspects of his identity: The sounds of farm animals from his youth are used as musical sound effects, his Zulu heritage is reflected in the language and in the songs and the stories they tell, and his conversion to Christianity motivates the overall message of peace, forgiveness, and praise that enlivens his songs.

Early Works. All of the fundamental musical qualities of *isicathamiya* can be found in Shabalala's early works. A call-and-response texture between Shabalala and the group dominates. Melodies are placed within Western European triadic harmonies and rely heavily on tonic, subdominant, and dominant harmonic progressions. The quintessential form of a song, such as "Nomathemba" (a girl's name), begins with a pronouncement of text in declamatory style and homophonic texture, sung by the entire group. Following this is an extended section in which the group sings a repeated phrase while Shabalala sings an elaborating lead melody.

Joseph Shabalala. (AP/Wide World Photos)

Shabalala also attempted to modernize *isicathamiya*. His stylistic reforms of the genre include developing a feel of lightness in the group's tiptoe-style choreography and the overall timbre of the voices, as well as a narrative continuity in his song texts.

"Homeless." Knowing that he wanted to collaborate with Ladysmith Black Mambazo, Paul Simon recorded a demo of "Homeless" in which he approximated the group's style. He then sent the demo to the group before he met them in London to record in 1985. While there, Shabalala and the group took Simon's original tune and transformed it into an *isicathamiya* song, adding Zulu words. "Homeless" was Ladysmith Black Mambazo's feature track on *Graceland*, and for the international community it became their hallmark song.

Shaka Zulu. This 1987 album was the group's first release after *Graceland* and was produced by Simon. Collaboration with Simon did not have the effect of radically transforming the sound of Shabalala's music. The music on this album retains all the characteristics of basic *isicathamiya*. In fact, a number of the songs on the album were in the Ladysmith Black Mambazo songbook prior to 1985. The album does, however, have a greater number of songs using the English language, and Zulu words have been translated into English, signaling the intention of the album to reach audiences outside South Africa.

Raise Your Spirit Higher: Wenyukela. In 1975, Shabalala converted to Christianity and later became an ordained minister in the Church of God. His spirituality figures prominently in his compositional themes, as can be heard in numerous songs on this album from 2003, such as "Wenyukela" (raise your spirit higher), "Uqinisil' Ubada" (Lord is the light and truth), and "Udidekil' Umhlaba" (Lord's work).

Musical Legacy

Not only is Joseph Shabalala the most famous composer of *isicathamiya*; his influence has helped shape its present sound. Ladysmith Black Mambazo is the most successful ensemble in the history of the genre and has brought the sound of this South African genre to the attention of the rest of the world. Throughout his

sixty-year career, Shabalala has collaborated with numerous international musicians in various styles such as jazz, pop, and rock. His focus, however, remains on his heritage. In the late 1990's, Shabalala began the Mambazo Foundation for South African Music and Culture, with the goal of opening a music academy in his homeland. Through the academy, he made it possible to pass on the culture, traditions, and music of his homeland to new generations of South Africans.

Mark C. Samples

Further Reading

Erlmann, Veit. *Music, Modernity, and the Global Imagination: South Africa and the West*. New York: Oxford University Press, 1999. Erlmann reckons with the myriad inter-relationships of global culture, with a focus in part 2 on Ladysmith Black Mambazo and *Graceland*.

_____. *Nightsong: Performance, Power, and Practice in South Africa*. Chicago: University of Chicago Press, 1996. An ethnomusicological treatment of *isicathamiya*, including a history and discography of the genre, as well as a biography of Shabalala.

Muller, Carol Ann. *South African Music: A Century of Traditions in Transformation*. Santa Barbara, Calif.: ABC-Clio, 2004. A history of South African music in the twentieth century that provides context for Shabalala's work and describes Ladysmith Black Mambazo in concert.

Thembela, Alex J., and Edmund P. M. Radebe. *The Life and Works of Bhekizizwe Joseph Shabalala and the Ladysmith Black Mambazo*. Pietermaritzburg, South Africa: Reach Out, 1993. The first substantial biography of Shabalala, based in large part on interviews with the musician.

See also: Makeba, Miriam; Masekela, Hugh; Simon, Paul.

Tupac Shakur

American rapper

Shakur is widely regarded as one of the most important figures in gangsta rap. He created a new kind of rap focused on voicing the social, political, racial, and economic difficulties of urban African Americans. Shakur's rapping focused on the identity of urban African Americans using a raw street language combined with a rhythm-driven music that combined rhyming spoken words and borrowed sounds (samples) from earlier popular music.

Born: June 16, 1971; New York, New York
Died: September 13, 1996; Las Vegas, Nevada
Also known as: Tupac Amaru Shakur (full name); Lesane Parish Crooks (birth name); 2Pac; Makaveli
Member of: Digital Underground

Principal recordings

ALBUMS (solo): *2Pacalypse Now*, 1991; *Strictly 4 My N.I.G.G.A.Z.*, 1993; *Me Against the World*, 1995; *All Eyez on Me*, 1996; *The Don Kiluminati: The 7 Day Theory*, 1996 (under the pseudonym Makaveli); *R U Still Down?*, 1997; *Still I Rise*, 1999 (with Outlawz); *Until the End of Time*, 2001; *Better Dayz*, 2002; *Tupac: Resurrection*, 2003; *Loyal to the Game*, 2004; *Pac's Life*, 2006; *Beginnings: The Lost Tapes, 1988-1991*, 2007.
ALBUMS (with Digital Underground): *This Is an E. P. Release*, 1990; *Sons of the P.*, 1991.

The Life

Tupac Amaru Shakur (TEW-pahc shah-KEWR) was born Lesane Parish Crooks on June 16, 1971, in New York City. His mother, Afeni Shakur, was a member of the Black Panthers. Shakur's family moved to Baltimore in 1984, and he attended the Baltimore School of the Arts as a teenager. During his studies there, Shakur developed his skills in writing and acting. Before Shakur graduated, his mother moved the family to Marin County, California. Shakur eventually dropped out of high school and was hired in 1990 as a dancer and roadie for the up-and-coming rap group Digital Underground. His success with Digital Underground led to his first solo recording, *2Pacalypse Now*.

In October, 1990, Shakur filed a civil suit against the Oklahoma Police Department (OPD), alleging that OPD police officers had beaten him for jaywalking. The suit was later settled for forty-two thousand dollars. Shakur's public fame increased in 1992 with his role in the film *Juice*, which led to a lead role in *Poetic Justice* in 1993. His success in 1993 continued with the release of his second solo album, *Strictly 4 My N.I.G.G.A.Z*. While earning respect for his acting and rapping, Shakur also had legal difficulties. He was arrested in 1992 after his involvement in a fight that resulted in the accidental shooting death of a child; charges against Shakur were later dismissed. In 1993 he was charged with shooting two off-duty police officers in Atlanta, and again the charges were dismissed. In 1994 he was sentenced to fifteen days in jail for assaulting film director Allen Hughes. In 1995, he was shot during a mugging attempt as he entered a recording studio in New York City. Shakur was next sentenced to four and one-half years in prison for the sexual assault of a female fan. Shakur would serve eight months of the sentence. Marion "Suge" Knight, president of Death Row Records, posted $1.4 million for his release. After his release from prison, Shakur began work on *All Eyez on Me*, his first recording for Death Row Records.

In the mid-1990's, Shakur appeared in two films, *Bullet* (1996) and *Gridlock'd* (1997). Before the latter was released, however, he was shot four times while riding in Knight's car in Las Vegas, after attending a boxing match at the MGM Grand Hotel. Although he was hospitalized, Shakur died four days later. His murder was not solved. Six months later, rival rapper Christopher Wallace (also known as the Notorious B.I.G.) was murdered under similar circumstances.

Shakur's notoriety increased after his death, and a series of posthumous recording releases followed, among them *The Don Kiluminati: The 7 Day Theory* (issued under the alias Makaveli), *R U Still Down?*, *Still I Rise* (1999, with Outlawz), *Until the End of Time*, *Better Dayz*, *Tupac: Resurrection*, *Loyal to the Game*, *Pac's Life*, and *Beginnings: The Lost Tapes, 1988-1991*.

The Music

Shakur espoused a concept he called "thug life" in his music. Shakur used the term "thug" to describe not criminals but rather individuals who had made successful lives for themselves in spite of their oppressive surroundings. While the messages in his raps were often about individual pride and civic responsibility, the events of his life seem to contradict those ideals.

In some raps, Shakur glamorized the life of the gangsta as a high-living, macho criminal boasting about wealth and status in a criminal society. In many other raps, however—often on the same albums—Shakur portrayed the gangsta life as a desperate, self-destructive existence of fear and sudden death. He depicted the gangsta life as a vicious cycle, an inevitable and self-destructive response to racism, ghetto poverty, and police brutality.

2Pacalypse Now. Shakur's first solo recording, *2Pacalypse Now*, was publicly criticized for graphic language and descriptions of violent acts against law enforcement. U.S. vice president Dan Quayle began a broad public critique of Hollywood film and popular music after a teenager listening to *2Pacalypse Now* killed a Texas state trooper. This first solo album includes the contradictory messages that typify Shakur's recordings. The album includes "Brenda's Got a Baby," a tender story of a struggling teen mother's experience, and "I Don't Give a F***," a racially charged and violent rant against law enforcement.

"Words of Wisdom" expresses the mistrust that Shakur's generation of urban African Americans felt about the historical emphasis on Dr. Martin Luther King, Jr. Shakur questions King's pacifying message and his vision of the American dream, while extolling the more militant Malcolm X and taking the American education system to task for omitting the latter in history books:

No Malcolm X in my history text
Why is that?
Cause he tried to educate and liberate all blacks
Why is Martin Luther King in my book each week?
He told blacks, if they get smacked, turn the other cheek
. . . . . .
The American dream, though it seems it's attainable
They're pulling your sleeve, don't believe

Strictly 4 My N.I.G.G.A.Z. "Keep Ya Head Up" is widely regarded one of Shakur's most meaningful and influential raps. Shakur's message promotes respect for African American women in gen-

eral and African American mothers in particular. The works most prominently sampled in "Keep Ya Head Up" are the main rhythm parts, borrowed from "Be Alright" by Zapp, and "Ooh Child," borrowed from the group Five Stairsteps and used for the backing vocal parts in the chorus.

Me Against the World. *Me Against the World* includes "If I Die 2Nite" and "Death Around the Corner," and both express Shakur's sense of mortality and foretell his death. The final chorus of "If I Die 2Nite" ends with a morbid prophecy:

I hope they bury me and send me to my rest
Headlines readin murdered to death, my last breath
Take a look picture a crook on his last stand
don't understand, if I die tonight

All Eyez on Me. Shakur's first recording on Death Row Records was made after his release from prison. Shakur's message had changed from the earlier focus on social resistance to an expression of his own relationships. "I Ain't Mad at Cha" includes another of Shakur's prophetic statements about his own death. Here he recounts his rise to glory and his predicted demise:

He went from a nobody nigga
To the big man on the block
He's mister local celebrity
Addicted to move a key
Most hated by the enemy
Escaping the luxury
See, first you was our nigga
But you made it
So the choice is made
Now we gotta slay you

Shakur was also self-consciously determined not to be labeled a commercial sell-out who had abandoned his cultural heritage:

So many questions
And they ask me if I'm still down
I moved out of the ghetto
So I ain't real now?
They got so much to say
But I'm just laughin at ya
You niggas just don't know
But I ain't mad at cha

The piece "California Love" from this album was one of Shakur's biggest commercial hits. Featuring Dr. Dre and Zapp singer Roger Troutman, "California Love" samples a riff from Joe Cocker's "Woman to Woman."

The Don Killuminati: The 7 Day Theory. Released after Shakur's death, this is the final album he completed. For this recording, Shakur adopted the pseudonym Makaveli, reportedly derived from the Italian political theorist Niccolò Machiavelli, whose works he read while in prison. The album produced three hits; "To Live and Die in LA," "Hail Mary," and "Toss It Up."

Musical Legacy

Shakur and other gangsta rappers asserted their independence from the pacifying influence of the recording industry by forming their own recording labels, including Knight's Death Row Records, which recorded Shakur's final albums. After the deaths of Wallace and Shakur, the formerly dominant influence of the East and West Coast gangsta rap labels dissipated. Shakur's musical influence may be heard in recordings by the rap duos OutKast and and Kris Kross. Shakur's music is also sampled in recordings by numerous rappers and other prominent musicians including Eminem, Nas, Toni Braxton, Beyoncé, and Jay-Z.

Shakur received numerous awards: He was inducted into the Hip-Hop Hall of Fame in 2002, he was honored as the number-one emcee by MTV in its Twenty-two Greatest MCs program in 2003, he was honored by VH1 television at its Hip Hop Honors in 2004, and he was rated as the greatest rapper of all time by *Vibe* magazine in 2004. The Tupac Amaru Shakur Foundation and the Tupac Amaru Shakur Center for the Arts in Stone Mountain, Georgia, memorialize his life.

David Steffens

Further Reading

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Shakur's life with removable reproductions of handwritten lyrics, notebook pages, and other personal memorabilia, as well as *Tupac Shakur Speaks*, a sixty-minute compact disc featuring interviews with Shakur.

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McWhorter, John. "Something 2 Die 4?" *New Republic* 225, no. 17 (October 22, 2001): 30-36. A review of Dyson's book *Holler if You Hear Me*.

Quinn, Eithne. *Nuthin' but a "G" Thang: The Culture and Commerce of Gangsta Rap*. New York: Columbia University Press, 2005. Quinn explores the origins, development, and popularity of gangsta rap, explaining how and why this music genre emerged by focusing discussion on Ice Cube, Dr. Dre, the Geto Boys, Snoop Dogg, and Tupac Shakur. The book includes discussions of urban geography, nonconservative politics, subcultural formations, black cultural debates, and music industry conditions.

Shakur, Tupac, Jacob Hoye, and Karolyn Ali. *Tupac: Resurrection, 1971-1996*. New York: Atria Books, 2003. Entirely in Shakur's own words, this book, a companion to the documentary film of the same name, reveals much about Shakur's childhood, career, and prison time. Includes numerous photographs.

See also: Combs, Sean; Dr. Dre; Eminem; Hammer, M. C.; Notorious B.I.G.

Ravi Shankar

Indian world music composer and sitar player

A central figure in bringing together the East and the West, Shankar exposed the world to Indian classical music, dazzling audiences and other musicians with his amazing musicianship and gentle personality.

Born: April 7, 1920; Varanasi, Uttar Pradesh, India

Also known as: Pandit Ravi Shankar (full name); Robindro Shankar Chowdhury (birth name); Robu

Principal works

FILM SCORES: *Pather Panchali*, 1955; *The Sword and the Flute*, 1959; *The Psychedelics*, 1966; *Charly*, 1968; *Sex and the Animals*, 1969; *Gandhi*, 1982; *Genesis*, 1986.

Principal recordings

ALBUMS: *Three Ragas*, 1956; *Improvisations*, 1962 (with others); *India's Master Musician*, 1963; *Ragas and Talas*, 1964; *The Genius of Ravi Shankar*, 1966; *At the Monterey International Pop Festival*, 1967; *Sound of the Sitar*, 1965; *West Meets East: The Historic Shankar/Menuhin Sessions*, 1967 (with Yehudi Menuhin); *In New York*, 1968; *A Morning Raga/An Evening Raga*, 1968; *The Sounds of India*, 1968; *The Concert for Bangladesh*, 1971 (with others); *Räga-Mälä (Sitar Concerto No. 2)*, 1982; *Pandit Ravi Shankar*, 1986; *Tana Mana*, 1987; *Inside the Kremlin*, 1988; *Passages*, 1990 (with Philip Glass); *Farewell, My Friend*, 1992; *Chants of India*, 1997 (with George Harrison); *From India*, 1997 (with Ali Akbar Khan); *Raga Jogeshwari*, 1998; *Four Ragas*, 2000; *Spirit of India*, 2005.

The Life

Robindro Shankar Chowdhury was born to Brahman father Shyam Shankar Chowdhury and mother Hemangini. With an absent father, Robu, as he was nicknamed, the youngest of four sons, was raised by his mother. At the age of ten, Shankar moved with his mother to Paris, where his eldest brother, Uday, was a professional dancer with a dance and music troupe that toured throughout Europe and North America. As a result, Shankar was exposed to Western culture, and he became a talented dancer. In 1935 the troupe engaged the classical virtuoso Ustad Allaudin Khan to accompany the dancers. Immediately, Shankar's interest in music grew, and he decided to leave the dance troupe to devote his life to learning Indian classical music.

In 1938 Shankar moved to Maihar, where he became a student of Khan, entering into the traditional guru-disciple relationship, the primary

Ravi Shankar. (AP/Wide World Photos)

means for learning to master Indian classical music. For his training Shankar was required to practice for up to twelve hours a day, to meditate, to pray, and to worship not only the music but also his guru. After seven years of intense preparation, Shankar, now known as Ravi, became a virtuoso, and he began playing public concerts. In 1941 he married Khan's daughter, Annapurna, though they later divorced. Additionally, Shankar befriended Khan's son, Ali Akbar, with whom he would later collaborate and with whom he would tour.

In the 1940's, Shankar toured throughout India, and then he began composing music for films and ballets. By the end of the decade, he had become the music director for All India Radio, and he had formed the Indian National Orchestra. This continued through the early 1950's, during which time Shankar composed the music for the film *Pather Panchali*, which garnered worldwide exposure. Following this, Shankar decided to take his music abroad, and in 1956 he made appearances in Europe and in America. In this way, Shankar exposed Western audiences, including jazz and classical musicians, to Indian classical music. Shortly after, he began collaborating with Yehudi Menuhin and André Previn, and he began instructing John Coltrane, Don Ellis, and others in the intricacies of Indian music.

The 1960's brought Shankar to an even wider audience. The Beatles' George Harrison met Shankar in 1966, and the two began a friendship that included Harrison becoming a student of Shankar. The relationship between Harrison and Shankar brought huge success to Shankar and brought new interest in Indian music to Western audiences. In 1967 Shankar appeared at the Monterey Pop Festival and then later at Woodstock in 1969. The association with Harrison also enabled Shankar to organize a benefit concert for the refugees of Bangladesh. The concert, which took place in 1971, was a success, and Shankar had the opportunity to play in front of a sold-out audience in Madison Square Garden.

Following these large events, Shankar went back to focusing on playing traditional Indian concerts, because he did want to harm the reputation of Indian music by playing to only Western audiences. So Shankar went back to India for most of the 1970's, before continuing his fusion experiments in the 1980's. He composed another concerto for sitar, he collaborated on more film projects, including the Academy Award-nominated score for *Ghandi*, and he delved into electronic music.

As the twentieth century came to a close, Shankar continued to tour internationally, introducing his daughter Anoushka to the world stage, and he also published his autobiography, *Raga Mala*. He received more than a dozen honorary doctorates and numerous awards, including three Grammy Awards. He continues to write, record, perform, and teach with the same vigor that brought him initial success.

The Music

While much of Shankar's oeuvre consists of authentic performances of Indian classical music on sitar, he also spent considerable time composing

and conducting music that fused Indian classical elements with Western music aspects. His recorded catalog spans more than fifty years, and it includes numerous live-performance recordings, which showcase his spontaneous and impassioned improvisatory style. Many of these recordings appear to be aimed at Western listeners, incorporating short introductory vocal tracks explaining the elements of Indian classical music, abbreviated raga expositions, lively percussion displays, and spirited call-and-response sections. With the fusion recordings, Western musical instruments accompany Indian ones, sometimes in the format of an improvised musical dialogue between players, sometimes in fully composed orchestrated suites. Shankar also composed music for films and ballets, which brought him worldwide recognition. Throughout all of his efforts, Shankar's virtuosity, creativity, and reverence for the music is apparent.

Three Ragas. Released in 1956, this is Shankar's first recording for Western ears. Consisting of condensed performances of three different ragas, this recording serves as an important introduction to Indian classical music. Each track begins with brief, unaccompanied sitar expositions of the raga, moving on to rapid melodic and rhythmic explorations of the raga, which build to a peak before the entrance of the tabla. With the addition of percussion, Shankar dives into precomposed gats (songs), that highlight the improvisational interplay among the musicians, culminating in exhilarating peaks of musical exchange.

Improvisations. With this album, released in 1962, Shankar records some of the first examples of jazz-fusion. On the track "Fire Night," jazz flutist Bud Shank and bassist Gary Peacock accompany Shankar in what could be described as a jam session. Important on this album is Shankar's recording of a south Indian raga, "Karnataki." Being steeped in the north Indian music tradition, it was not customary or proper for a musician to borrow a raga from the Carnatic tradition, so this further exemplifies Shankar's all-inclusive view of music, which helped bridge not only East and West, but also India's north and south.

At the Monterey International Pop Festival. Recorded live on the last day of a musical festival that included the Who and Jimi Hendrix, this album shows the moment that Shankar captured the attention of Western audiences and also of several big-name musicians. Beginning each piece with a short description of the music to be played, Shankar warmly invites the audience into his world, before exciting their ears with his playing. Highlights of this record include the tabla solo by Alla Rakha, and the following dhun (instrumental), in which Shankar and Rakha bring about an exhilarating climax with their back-and-forth rhythmic and melodic dialogue.

West Meets East: The Historic Shankar/ Menuhin Sessions. The Grammy Award-winning album for Best Chamber Music Performance of 1967, *West Meets East: The Historic Shankar/Menuhin Sessions* brings two of the world's greatest classical musicians together for a historic recording. Yehudi Menuhin, a Western classical violinist, who had come to appreciate the nuances of Indian classical music, collaborates with Shankar on this and two subsequent albums. The album, while neither completely Western nor completely Indian, creates a true fusion of two music traditions. Menuhin's violin work, which aims to mimic the intricacies of Indian melodic embellishment, complements Shankar's modest playing, showcasing the mutual respect the men had for each other.

The Concert for Bangladesh. Another Grammy Award-winning contribution from Shankar, the album features performances not only from Shankar but also from Harrison and other popular musicians of the time. Recorded as part of a fundraising effort for the refugees of Bangladesh, the concert was the idea of Shankar, but it was brought to fruition through the help of Harrison. For the concert, Shankar opened the show with a lively performance with sarodist Khan. The two men, accompanied by Rakha on tabla, and Kamala Chakravaty on tamboura, presented "Bangla Dhun," a light classical piece based on Bengali folk tunes. Beginning with a typical, slow exposition of the raga and continuing on to an energetic call-and-response section between the sitar and sarod, the instrumentalists brought the crowd to its feet, setting the mood for the important benefit concert.

Räga-Mälä (Sitar Concerto No. 2). This is Shankar's second attempt at composing a Western classical-style concerto for sitar and orchestra. Recorded in 1982 and conducted by Zubin Mehta, the concerto was received well by audiences and crit-

ics. The title refers to the mixture of ragas used in the concerto, literally translated garland of ragas. Each movement of the concerto utilizes a different raga, with Shankar, accompanied by a full Western orchestra, improvising and also playing composed flourishes. The album shows Shankar's prowess not only as a musician but also as a composer.

Tana Mana. Released in 1987, this album explores Shankar's interest in fusing electronic instruments with traditional Indian instruments. Using a combination of sitar, sarod, tabla, and tamboura with synthesizers, electric bass, guitar, and also vocals, Shankar composes short but dynamic pieces. The pieces incorporate many Indian classical elements, such as odd metered rhythmic cycles, improvised melodic passages, and vocal percussion and solfège syllables.

Passages. With this album, Shankar collaborates with American minimalist composer Philip Glass. For some of the pieces the composers orchestrate each other's melodies, so the lines between East and West become somewhat blurred, creating a true amalgamation of classical styles. The combination of instruments echoes this through the use of orchestral strings, woodwinds, and brass in conjunction with Indian traditional instruments and vocals. Nevertheless, the distinct style of each composer shines through, with Glass's haunting atmospheres supporting Shankar's melodies, and Shankar's complex rhythmic structures accentuating Glass's themes.

Musical Legacy

Shankar's influence is pervasive within many genres of music. His influence on Harrison brought about the explosion of the popularity of the sitar of the 1960's, which was exemplified in the use of Indian instruments and phrasing in pop music. In the realm of jazz, his influence is still being felt through the use of atypical rhythmic cycles and long, exploratory solos, such as those found in the music of Coltrane and his successors. Within Western classical music, the use of non-Western instruments was nothing new, yet Shankar was able to bring about authentic fusion through his inspired compositions and creativity. Shankar's students, which include his own daughter, jazz musicians, classical composers, vocalists, and other instrumentalists, carry his teachings and music to a new generation, ensuring that the influence of Indian music on the West continues. Additionally, Shankar is regarded in India as one of its greatest cultural ambassadors, which earned him the Bharat Ratna, the highest civilian award in India.

Gabriel Weiner

Further Reading

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Shankar, Anoushka. *Bapi . . . The Love of My Life*. New Delhi: Roli Books, 2002. A personal and poignant biography of Shankar from the point of view of his daughter. The book is filled with rare photographs, handwritten correspondence, and humorous anecdotes.

Shankar, Ravi. *My Music, My Life*. New York: Simon & Schuster, 1968. Shankar's first autobiography includes a history of and explanation of Indian classical music, with numerous photographs of Shankar and of various musical instruments. Additionally, the text contains an introduction to learning the sitar, complete with diagrams and music notation.

_____. *Raga Mala: The Autobiography of Ravi Shankar*. New York: Welcome Rain, 1999. Another autobiography that expands on Shankar's life, including rare photographs, personal corre-

spondence, quotes from Harrison, Menuhin, and Shankar's wife, as well as a detailed chronology of his life.

See also: Butterfield, Paul; Coltrane, John; Glass, Philip; Harrison, George; Khan, Ali Akbar; Menuhin, Sir Yehudi; Previn, Sir André; Slick, Grace.

Artie Shaw

American jazz clarinetist and composer

An accomplished clarinetist in both swing and classical music styles, Shaw shaped the course of jazz history during the big band era of the 1930's and 1940's.

Born: May 23, 1910; New York, New York
Died: December 30, 2004; Thousand Oaks, California
Also known as: Arthur Jacob Arshawsky (birth name); King of Swing

Principal recordings

ALBUMS: *For You, for Me, Forever*, 1946; *Artie Shaw Dance Program*, 1949; *Modern Music for Clarinet*, 1949; *Artie Shaw Plays Cole Porter*, 1950; *Later Artie Shaw, Vol. 1*, 1949; *Later Artie Shaw, Vol. 2*, 1950; *Later Artie Shaw, Vol. 3*, 1950; *Artie Shaw Favorites*, 1952; *Four Star Favorites*, 1952; *Later Artie Shaw, Vol. 4*, 1953; *Artie Shaw with Strings*, 1954; *I Can't Get Started*, 1954; *Later Artie Shaw, Vol. 5*, 1954; *Later Artie Shaw, Vol. 6*, 1954; *Later Artie Shaw, Vol. 7*, 1954; *Sequence in Music*, 1954; *Artie Shaw Hour*, 1955; *Back Bay Shuffle*, 1956; *Both Feet in the Groove*, 1956; *Did Someone Say Party?*, 1956; *Any Old Time*, 1957; *Dancing on the Ceiling*, 2002; *Goodnight Angel*, 2003.

SINGLES: "Any Old Time," 1938; "Begin the Beguine," 1938; "Nightmare," 1938; "Traffic Jam," 1939; "The Blues," 1940; "Concerto for Clarinet," 1940; "Frenesi," 1940; "Star Dust," 1940; "Summit Ridge Drive," 1940; "Moon Glow," 1941; "Evensong," 1942; "Suite No. 8," 1942; "Little Jazz," 1945; "September Song," 1945.

WRITINGS OF INTEREST: *The Trouble with Cinderella: An Outline of Identity*, 1952 (autobiography); *I Love You, I Hate You, Drop Dead!*, 1997 (autobiography).

The Life

Artie Shaw was born Arthur Arshawsky in New York on May 23, 1910, to Jewish parents Harry and Sarah. At age seven, the family moved to New Haven, Connecticut. After his father deserted them, Shaw supported the family as a saxophonist with the Johnny Caverello Orchestra. Soon he switched to the clarinet, and he embarked on a long career with various dance orchestras. His first bandleader appearance in 1936 at Broadway's Imperial Theatre ignited his career. The Artie Shaw Orchestra earned sixty thousand dollars a week in 1938, and, following the recording of "Begin the Beguine," Shaw was anointed the new King of Swing. Superstardom was troublesome for Shaw, compelling him to abandon the music business periodically throughout his life.

In World War II, Shaw led a Navy Service Band, and later in the 1940's he toured with symphony orchestras. In the 1950's, Shaw formed more big bands and combos, but he abandoned his clarinet permanently in 1954. He moved to Spain, Connecticut, and finally California. Shaw avoided the music business in his later years except for a few media appearances. In the 1980's, he fronted a new orchestra, but he did not perform himself. After a lifetime of musical artistry and eight wives, Shaw died from the complications of diabetes at age ninety-four.

The Music

The big band era of the 1930's produced several gifted musicians and personalities, and Shaw stood out as one of the most colorful and adventurous of them all. Although he enjoyed immense popularity and financial success, Shaw deplored the industry that made him so successful.

Early Career. Shaw began his career at age fourteen, and a year later was traveling the country with dance orchestras. His first experience with a top orchestra was with violinist Austin Wylie in Cleveland. In 1929 he joined Irving Aaronson's Commanders in Hollywood, and was listening to such composers as Béla Bartók and Igor Stravinsky,

which prompted him to experiment with string instruments in jazz settings.

Big Bands. By 1934 Shaw was already disillusioned with the music industry, and he bought a farm in Pennsylvania, where he began to write. The hiatus was short, and he returned to lead a combo at Chicago's Imperial Theatre. Using a string quartet, bass, drums, and his clarinet, Shaw impressed the audience enough to receive financial support to form his own full-size orchestra. After continuing to experiment with more unusual instrument combinations, Shaw organized a conventional big band that united outstanding musicians of the day. The 1938 recording of Cole Porter's "Begin the Beguine" was a blockbuster that elevated Shaw's status to that of rival Benny Goodman.

When his grueling schedule had caused him to collapse from exhaustion onstage during a concert, Shaw moved to Mexico, seeking peace and happiness. Just two months later, Shaw was recording again with a thirty-two-piece orchestra that produced another hit, "Frenesi." This orchestra had the full complement of woodwinds, French horns, and strings, in addition to the usual big band instrumentation. A musical first, the orchestra paved the way for similar instrumental combinations a decade later. In 1942, as World War II raged, Shaw enlisted in the Navy. He was put in charge of a service band that performed in hazardous situations, and he received a medical discharge for emotional stress and physical exhaustion.

Classical Clarinet. In 1947, with the war over, Shaw's musical priorities suddenly shifted. In New York City, he focused on classical clarinet, and he toured with the Rochester Symphony Orchestra, the National Symphony, the Dayton Symphony, and New York's Little Orchestra. In Carnegie Hall, Shaw performed *Modern Music for Clarinet*, which included delightful arrangements of short compositions by Dmitri Shostakovich, Maurice Ravel, Francis Poulenc, Claude Debussy, George Gershwin, and others. There were additional chamber ensemble performances and a climactic appearance with Leonard Bernstein and the New York Philharmonic.

Always restless, Shaw returned to big band music. His 1949 big band was shaped by the influences of bebop masters Charlie Parker and Dizzy Gillespie. A third hiatus to a dairy farm in Duchess County, New York, gave Shaw the opportunity to write his autobiography, *The Trouble with Cinderella: An Outline of Identity*.

Artie Shaw. (AP/Wide World Photos)

Strains of Perfectionism. The early 1950's were pivotal for Shaw. The strain of traveling, of forming, and disbanding various ensembles, and of enduring the irritations of the business of music took its toll. Shaw suffered incurably from his obsession with perfection. In 1954 he formed a new version of Gramercy 5, playing his clarinet for the last time. His roots with the Gramercy 5 dated back to 1936.

Shaw eventually relocated to Southern California, where he continued with scholarly pursuits, giving lectures and seminars on art, literature, and the big band era at numerous universities. He received honorary doctorates from California Lutheran University and the University of Arizona.

Musical Legacy

Shaw was suave and handsome, confident with gorgeous women, a wealthy bandleader, a superb musician, and a distinguished author. His recordings reveal his ability to perform comfortably and artistically in the jazz and in the classical music idioms and in a wide variety of musical environments. His insatiable quest for perfection prompted periodic retreats from society and the eventual termination of his career. Shaw's life is portrayed in the documentary *Artie Shaw: Time Is All You've Got* (1986), a film that was awarded an Academy Award for Best Documentary Feature. He also appeared in two motion pictures, *Dancing Coed* (1939) and *Second Chorus* (1940). His books provide a unique perspective on life during the swing era, the price of popularity, and an irreverent viewpoint of marriage. In 2004 Shaw was honored with a Grammy Lifetime Achievement Award.

Douglas D. Skinner

Further Reading

Megill, David W., and Paul O. W. Tanner. *Jazz Issues: A Critical History*. Dubuque, Iowa: William C. Brown and Benchmark, 1995. An overview of jazz history, in a chronological format with listening examples; includes references to Shaw.

Shaw, Artie. *I Love You, I Hate You, Drop Dead!* Fort Lee, N.J.: Barricade Books, 1997. Married eight times, Shaw recounts details on three of his marriages and how they gradually eroded.

_____. *The Trouble with Cinderella: An Outline of Identity*. New York: Farrar, Straus and Young, 1952. Reprinted in 2001, this self-portrait of Shaw documents how his successes turned to disillusionment with himself and with the world around him.

Simosko, Vladimir. *Artie Shaw: A Musical Biography and Discography*. Lanham, Md.: Scarecrow Press, 2000. Biographical account of Shaw, covering his numerous marriages, his musical triumphs, and his rejection of fame.

Stearns, Marshall W. *The Story of Jazz*. New York: Oxford University Press, 1970. In seven parts, this book presents a definitive look at jazz history until 1970. Includes a bibliography and fifteen essays on jazz history.

White, John. *Artie Shaw: His Life and Music*. London: Continuum, 2004. Narrative description of Shaw's rise as a big band leader and his struggle to maintain his artistic identity.

See also: Bartók, Béla; Beiderbecke, Bix; Bernstein, Leonard; Carter, Benny; Debussy, Claude; Gershwin, George; Goodman, Benny; Holiday, Billie; Horne, Lena; Miller, Glenn; Porter, Cole; Poulenc, Francis; Puente, Tito; Ravel, Maurice; Shostakovich, Dmitri; Stravinsky, Igor; Tormé, Mel; Van Heusen, Jimmy.

Wayne Shorter

American jazz composer and saxophonist

Shorter introduced a new approach to saxophone playing. Never relying on established licks or riffs, his performance uses motives and melodic intervals in flexible and nonstandard ways.

Born: August 25, 1933; Newark, New Jersey
Also known as: Mr. Gone
Member of: Art Blakey and the Jazz Messengers; the Miles Davis Quintet; Weather Report

Principal recordings

ALBUMS (solo): *Blues à la Carte*, 1959; *Introducing Wayne Shorter*, 1959; *Second Genesis*, 1960; *Free Form*, 1961; *Wayning Moments*, 1962; *JuJu*, 1964; *Night Dreamer*, 1964; *Speak No Evil*, 1964; *The All Seeing Eye*, 1965; *The Collector*, 1965; *Et Cetera*, 1965; *The Soothsayer*, 1965; *Adam's Apple*, 1966; *Schizophrenia*, 1967; *Super Nova*, 1969; *Moto Grosso Feio*, 1970; *Odyssey of Iska*, 1970; *Native Dancer*, 1974; *Atlantis*, 1985; *Phantom Navigator*, 1986; *Joy Ryder*, 1988; *High Life*, 1994; *Algería*, 2003.

ALBUMS (with Art Blakey and the Jazz Messengers): *Africaine*, 1959; *Paris Jam Session*, 1959; *The Big Beat*, 1960; *Like Someone in Love*, 1960; *A Night in Tunisia*, 1960; *Art Blakey! Jazz Messengers!*, 1961; *Buhaina's Delight*, 1961; *The Freedom Rider*, 1961; *Mosaic*, 1961; *The Witch Doctor*, 1961; *Caravan*, 1962; *Free for All*, 1964; *Kyoto*, 1964.

ALBUMS (with the Miles Davis Quintet): *E. S. P.*, 1965; *Miles Smiles*, 1966; *Nefertiti*, 1967; *Sorcerer*, 1967; *Water Babies*, 1967; *Filles de Kilimanjaro*, 1968; *Miles in the Sky*, 1968; *Bitches Brew*, 1969; *In a Silent Way*, 1969.

ALBUMS (with Weather Report): *I Sing the Body Electric*, 1971; *Weather Report*, 1971; *Sweetnighter*, 1973; *Mysterious Traveler*, 1974; *Tale Spinnin'*, 1975; *Black Market*, 1976; *Heavy Weather*, 1977; *Mr. Gone*, 1978; *Night Passage*, 1980; *Record*, 1982; *Weather Report*, 1982; *Domino Theory*, 1983; *Procession*, 1983; *Sportin' Life*, 1984; *This Is This!*, 1985; *1+1*, 1997 (with Herbie Hancock).

The Life

Wayne Shorter was born and raised in Newark, New Jersey. His parents worked in the clothing business that thrived in Newark at the time: His father, Joseph, was a welder for the Singer Sewing Machine Company; his mother, Louise, sewed for a furrier. His first creative interests as a child were in painting and in sculpture. After completing elementary school, he was accepted into the Newark Arts High School, and when he was sixteen years old, his grandmother gave him a clarinet. To placate his father, who wanted him to play an instrument, Shorter started taking music lessons from a local bandleader. His interest in music grew rapidly, and he began studying in earnest. His proximity to New York City made it easy for him to hear some of the greatest musicians of the time, including Duke Ellington, Thelonious Monk, Stan Kenton, and Charlie Parker. He purchased a tenor saxophone when he was sixteen or seventeen, and he switched his high school major to music in his last year at Newark Arts High School. He also formed a jazz combo called the Group, which played some local gigs. After graduating from high school, he attended New York University, majoring in music education. While in college, he played at various clubs and sat in with numerous musicians. Upon graduation from New York University, he was drafted into the U.S. Army.

Shorter played with the U.S. Army Band in Washington, D.C., where he was stationed for most of his three years in military service. During that period he also played with Horace Silver's quintet. When Shorter was discharged in 1958, he moved back to New York City. Soon he met John Coltrane, and the two men began practicing and jamming together. Shorter played in trumpeter Maynard Ferguson's band for a short while, and he became acquainted with pianist Joe Zawinul, who would join Shorter in the band Weather Report a decade or so later. In 1959 Shorter joined Art Blakey and his Jazz Messengers. He became the group's musical director, and he also began recording some records of his own for Vee-Jay. Sometime during this period, he picked up the nickname Mr. Gone, which would become the title of one of Weather Report's albums.

Shorter left Blakey in 1963, and in 1964 he made his first recording for Blue Note Records as the leader of a group. In what would be a turning point in his career, he replaced the departing Coltrane in Miles Davis's group. Coltrane had suggested Shorter as his replacement in 1959 when he was considering leaving Davis's group, but the departure did not occur until 1964. After joining Davis's group, which also included Tony Williams, Ron Carter, and Herbie Hancock, Shorter began composing in earnest. This particular combo disbanded in the winter of 1967-1968 because Davis was moving in a new direction. However, Shorter continued to play with Davis through 1969. Shorter's father died in an automobile accident in 1966.

In 1970 Shorter formed Weather Report with Zawinul and Miroslav Vitous. The three had played together in 1968 and 1969, with and without Davis and his new group of musicians during the sessions that would produce the albums *In a Silent Way* and *Bitches Brew*. Weather Report would be Shorter's main musical forum for the next fifteen years. Other aspects of his performance were several collaborations with other musicians from both rock and jazz. Probably most important among these are his recording sessions with Joni Mitchell that began with her 1977 release *Don Juan's Reckless Daughter*.

In 1970 Shorter married Ana Maria, whom he had met in 1966 when she came backstage after a Miles Davis Group date at the Village Gate in Greenwich Village. After the wedding, Ana Maria briefly considered an acting career, but she decided to become Shorter's manager instead. She introduced Shorter to a branch of Buddhism known as Soka Gakkai International-USA, which he adopted. In later interviews, he stated that it was his Buddhist beliefs that helped keep him from becoming

Wayne Shorter. (AP/Wide World Photos)

depressed over a series of personal tragedies that occurred in the 1980's. They had one child, Iska Maria, who suffered from irreparable brain damage and who died of a grand mal seizure in 1985 at the age of fourteen. In the same year, his mother died, Weather Report disbanded, and Shorter started a new band. On July 17, 1996, his wife and a niece were killed in the mysterious crash of TWA Flight 800 on their way to join Shorter in Italy. A year later he released his critically acclaimed album *1+1*. In 1987 Shorter collaborated with rock-jazz guitarist Carlos Santana on a twenty-six-city concert tour that resulted in an album recorded live at the 1988 Montreux Jazz Festival. He married Carolina Dos Santos, a close friend of Ana Maria, in 1999.

The Music

Shorter's music has two elements: his playing and his composing. Never forcing itself into a group's sound, Shorter's playing anchors the song's center, from where he rarely strays. He takes his time with each melodic interval, and he never abruptly exchanges one line for another. A sense of cohesion is present at all times.

Shorter's compositions are structured so that the melody provides cohesiveness over complex harmonic progressions. During the mid- to late 1960's, his compositions started to change dramatically. His music is often structured around pentatonic melodies, and the harmonies are complex. The instrumental solos reflect the composition's melody as much as its harmony, and they include long rests as an integral part of the music. As the 1960's progressed, Shorter began to include sixteenth-note rhythms and a backbeat borrowed from funk and rock. Shorter combined these with a modal harmony and with melodies that went from being long, varying phrases to short, catchy statements. The main change in Shorter's compositions after Weather Report is the strong presence of counterpoint.

"Footprints." This song was first recorded on Shorter's album *Adam's Apple*, before the Miles Davis Group recorded it for *Miles Smiles*. A simple twelve-bar blues in C minor played in 6/4 time, this song is considered a jazz classic, and it has been recorded by musicians around the world ever since its first appearance. It is a gentle tune during which the trumpeter, then the keyboardist, and finally the saxophonist question each other, a song looking for a resolution that comes with a return to the refrain, and then just barely.

Speak No Evil. Shorter draws on black magic and folklore for the songs on this album, and he said he began each of the compositions with a picture in his mind. The album defined a new element of jazz style. Restraint and free-form contrast in each composition, with tight tenor solos and almost ethereal rhythms creating a sound that combines serenity and tension in an almost perfect flow. Belying its dark themes, this music has a lightness and playfulness about it. It is considered a landmark in jazz composition.

E.S.P. Shorter's compositions on this album are inventive, and his tenor saxophone takes the music to soulful heights. The tunes "Little One," "Iris," and "Mood" are considered jazz masterpieces.

Weather Report. This first album from the band came out of the work Shorter and Zawinul did with

Davis during the *In a Silent Way* and *Bitches Brew* sessions. Shorter wrote only two tunes for this, but his playing shows the influences of the Brazilian music he had been listening to in between bands. His solo compositions "Tears" and "Eurydice" ranged from the Impressionistic to a more traditional jazz sound.

I Sing the Body Electric. Garnering generally positive reviews, this second album from Weather Report was considered superior to the group's debut. Not straight jazz, the music is more a series of tone poems and pieces portraying images and emotions. Once again, there were only two Shorter compositions, "The Moors," featuring a wonderful guitar solo by Ralph Towner, and "Surucucu," an edited montage of imagistic tone.

High Life. The album is filled with sonic walls of keyboard and a fair amount of funk-style rhythm. Like much of Shorter's earlier work, the music defies standardization, with intricacies and references that move it beyond the traditional jazz fare of its period.

Musical Legacy

Shorter's compositions forever changed the nature of jazz. Involved with some of the genre's most innovative musicians, Shorter took the energies and capabilities of the players and the era, and he developed a music that incorporated the new while staying true to the basics of the old. His works and the bands he played in helped popularize jazz with a new audience, while his understanding and uses of earlier forms entertained the music's existing listeners. The influence of his playing is obvious in each successive generation of saxophone players.

Ron Jacobs

Further Reading

Andrews, Laura. "Shorter Navigates His Genius." *Amsterdam News*, January 30, 2001. This brief article in an African American newspaper is a delightful look at the musical philosophy of Shorter extracted from an exclusive 2001 interview.

Davis, Francis. "A Real Gone Guy." *Atlantic Monthly* (June, 2004). This is an in-depth look at Shorter and his fabled career. Davis portrays Shorter as a trailblazer who is more than just a survivor.

Martin, Mel. "Wayne Shorter: The Interview." *The Saxophone Journal* (January/February, 1992). This wide-ranging interview covers the technical aspects of Shorter's playing, the types of horns he has used, his improvisational approach, and how he composes. In addition, Shorter and the interviewer share memories of certain performances and discuss the musician's influences.

Mercer, Michelle. *Footprints*. New York: Penguin/Tarcher, 2001. In this biography of the often-elusive Shorter, Mercer, a reviewer for *The New York Times* who reviewed several of Shorter's performances and releases, effectively chronicles the man's life and music. After gaining his trust, Mercer was able to interview Shorter and many of his friends for the book, including Mitchell and Shorter's lifelong friend, the poet Amiri Baraka. The book opens with prefaces by Herbie Hancock and Shorter.

Palmer, Robert. "Wayne Shorter: Jazz Artist Makes His 'Main Move.'" *The New York Times*, November 3, 1985. Palmer talks about Shorter's legacy and musical approach. Snippets from an interview revealing Shorter's self-deprecating humor and positive outlook appear in the article.

See also: Blakey, Art; Coltrane, John; Davis, Miles; Ellington, Duke; Hancock, Herbie; Jones, Elvin; McFerrin, Bobby; Mingus, Charles; Mitchell, Joni; Monk, Thelonious; Nascimento, Milton; Parker, Charlie; Santana, Carlos; Tyner, McCoy.

Dmitri Shostakovich

Russian classical composer and pianist

Shostakovich was a polystylist, influenced by composers from several different musical eras as well as by Russian and Jewish folk music. He was a master of the Baroque fugue, and his symphonic and chamber music employed classical models. The emotional content in his music reflected Romantic tendencies, and his use of atonality, parody, and irony showed the influence of twentieth century modernism.

Born: September 12, 1906; St. Petersburg, Russia
Died: August 9, 1975; Moscow, Soviet Union (now in Russia)
Also known as: Dmitri Dmitrievich Shostakovich (full name)

Principal works

BALLETS: *The Bolt*, Op. 27, 1931; Ballet Suite No. 1, Op. 84b, 1949; Ballet Suite No. 2, 1949.

CHAMBER WORKS: Sonata for Cello and Piano in D Minor, Op. 40, 1934; String Quartet No. 1 in C, Op. 49, 1938; Quintet for Piano and Strings in G Minor, Op. 57, 1940; String Quartet No. 2 in A Major, Op. 68, 1944; String Quartet No. 3 in F Major, Op. 73, 1946; String Quartet No. 4 in D, Op. 83, 1953; String Quartet No. 5 in B, Op. 92, 1953; String Quartet No. 6 in G, Op. 101, 1956; Chamber Symphony in C Minor, Op. 110a, 1960; String Quartet No. 7 in F-sharp Minor, Op. 108, 1960; String Quartet No. 8 in C Minor, Op. 110, 1960; String Quartet No. 9 in E, Op. 117, 1964; String Quartet No. 10 in A, Op. 118, 1964; String Quartet No. 11 in F, Op. 122, 1966; String Quartet No. 12 in D, Op. 133, 1968; String Quartet No. 13 in B, Op. 138, 1970; String Quartet No. 14 in F, Op. 142, 1973; String Quartet No. 15 in E, Op. 144, 1974.

CHORAL WORKS: Symphony No. 13 in B-flat Minor, Op. 113, 1962 (for solo voice, chorus, and orchestra); *Antiformalisticheskiy Rayok*, 1968 (*Antiformalist Rayok*; for solo voices, chorus, and piano).

OPERAS (music): *Boris Godunov*, Op. 58, 1874 (libretto by Modest Mussorgsky; based on Alexander Pushkin's novel); *Nos*, Op. 15, 1930 (*The Nose*; libretto by Shostakovich, Alexander Preiss, Georgi Ionin, and Yevgeni Zamyatin; based on Nikolai Gogol's novel); *Lady Macbeth of the Mtsensk District*, Op. 29, 1932 (libretto by Preiss and Shostakovich; based on Nikolay Leskov's short story); *Igroki*, composed 1942, first performed 1978 (*The Gamblers*; based on Fyodor Dostoevsky's novel); *Khovanshchina*, Op. 106, 1959 (libretto by Mussorgsky); *Katerina Izmaylova*, Op. 114, 1963 (libretto by Shostakovich and Preiss; based on Leskov's short story).

ORCHESTRAL WORKS: Symphony No. 1 in F Minor, Op. 10, 1926; Symphony No. 2, Op. 14, 1927 (*Oktyabryu*); *Tahiti Trot*, Op. 16, 1928; Symphony No. 3, Op. 20, 1930 (*Pervomayskaya*; *The First of May*); Piano Concerto No. 1 in C Minor, Op. 35, 1933; Symphony No. 4 in C, Op. 43, composed 1936, first performed 1961; Symphony No. 5 in D Minor, Op. 47, 1937; *Suite for Jazz Orchestra*, No. 2, 1938; Symphony No. 6 in B Minor, Op. 54, 1939; Symphony No. 7 in C Major, Op. 60, 1942; Symphony No. 8 in C Minor, Op. 65, 1943; Symphony No. 9 in E-flat Major, Op. 70, 1945; Violin Concerto No. 1 in A Minor, Op. 77, 1948; Symphony No. 10 in E Minor, Op. 93, 1953; *Festive Overture in A Major*, Op. 96, 1954; *The Gadfly*, Op. 97a, 1955; Symphony No. 11 in G Minor, Op. 103, 1957 (*The Year 1905*); Cello Concerto No. 1 in E-flat Major, Op. 107, 1959; Symphony No. 12, Op. 112, 1961 (*The Year 1917*); Cello Concerto No. 2 in G Major, Op. 126, 1966; Symphony No. 15 in A, Op. 141, 1972.

PIANO WORKS: *Fantastic Dances*, Op. 5, 1920 (three pieces); Piano Sonata No. 1, Op. 12, 1926; Prelude for Piano in C-sharp Minor, Op. 34, 1933; Piano Quintet in G, Op. 57, 1940; Piano Sonata No. 2 in B, Op. 61, 1943; Piano Trio No. 2 in E Minor, Op. 67, 1944; *Preludes and Fugues*, Op. 87, 1951 (twenty-four pieces).

VOCAL WORKS: *Suite of Romances*, Op. 127, 1967 (seven verses for soprano and piano); Symphony No. 14, Op. 135, 1969 (for solo voices, strings, and percussion).

The Life

The mother of Dmitri Dmitrievich Shostakovich (DMEE-tree shah-stuh-KOH-vihch) was a professional pianist, and she recognized her son's prodigious talent when she started teaching him piano at age eight. With the help of composer Alexander Glazunov, he was admitted into the Petrograd Conservatory at age thirteen, where he excelled at both composition and piano performance. To support himself at school after his father died, he worked as a cinema pianist, which partly contributed to Shostakovich composing more than thirty film scores over the course of his career. His graduation piece was his highly acclaimed Symphony No. 1 in F Minor, completed in 1925.

In 1932 he married the physicist Nina Varzar, and they had a daughter Galina in 1936 and a son

Maxim in 1938. His opera *Lady Macbeth of the Mtsensk District* premiered in 1932 to great acclaim. Unexpectedly, the opera was publicly denounced by the Communist Party on January 28, 1936, in the government-controlled newspaper *Pravda*, in an article entitled "Muddle Instead of Music." This was the result of the party's aim to root out formalism (art that the Soviet government felt was influenced by the decadent tastes of the European bourgeoisie) and to champion Socialist Realism (art that could be understood by the common citizen and addressed to the Russian people as a whole).

Shostakovich capitulated to the Communist artistic doctrines, and the next several years brought him fame and success. In 1939 he was named a professor at the Leningrad (formerly Petrograd) Conservatory. His Symphony No. 7 in C Major, which raised his status to herolike proportions, was regarded as emblematic of the Soviet resistance to Nazi aggression during World War II. However, in 1948 he and other Soviet composers, such as Sergei Prokofiev and Aram Khachaturian, were sternly rebuked for formalism by the Secretary of the Central Committee of the Communist Party Andrey Zhdanov. During these years, several of Shostakovich's friends were sent to the gulag camps in Siberia, and he lived in fear of being sent there himself.

Dmitri Shostakovich. (Library of Congress)

His fortunes improved in the 1950's when he traveled broadly within Russia and to England and to the United States. After the death of Prokofiev in 1953, Shostakovich became the most internationally recognized Soviet composer. Two years after his first wife died, Shostakovich married Margarita Kainova. The marriage proved a failure, and they divorced after three years. In 1962 he married Irina Supinskaya, a marriage that lasted for the rest of his life. In 1960 Shostakovich joined the Communist Party. Some scholars view this as an act of patriotism, some see it as cowardice, and some believe Shostakovich was forced to do it. In the last fifteen years of his life, he had two heart attacks, and he lost the use of his right arm to polio. He died of lung cancer in 1975.

The Music

Although much of Shostakovich's music was rooted in tonality and used traditional forms (symphony, string quartet, song cycle), he transformed the structures of past eras through his unique modernist musical language. Shostakovich was able to compose at a rapid speed, and he amassed a large body of work, composing in all of the major genres of his time. He was as comfortable composing a program symphony or an opera as he was composing purely abstract instrumental music.

Lady Macbeth of the Mtsensk District. Based on a novel of the same name by Russian author Nikolai Leskov, this opera earned for Shostakovich some of his greatest acclaim (from the public) and greatest disapproval (from the Soviet government). The opera centers on the life of a murderous woman named Katerina, hence the allusion to Shakespeare's murderous Lady Macbeth in the title. By giving her the most beautiful music in the opera, Shostakovich fashioned her into a sympathetic character. The opera was a great success when it was first performed, and critics proclaimed it the first truly Soviet opera. In January, 1936, Soviet leader Joseph Stalin and several other officials attended a performance of the opera. Two days later an anonymous article appeared on the front page of

Pravda (the leading Soviet newspaper and mouthpiece of the Communist Party), denouncing the opera.

Symphony No. 5 in D Minor. This symphony, completed in 1937 and influenced by the symphonies of Mahler, was a response to the criticism that Shostakovich received for his opera *Lady Macbeth of the Mtsensk District*. The exultant last movement has been regarded by some as genuinely triumphant and by others as forced jubilation. Like much of his music, this symphony is a reflection of the composer's tenuous relationship with the Soviet regime.

Piano Trio No. 2 in E Minor. Composed in 1944, this four-movement work was dedicated to Shostakovich's Jewish friend, Ivan Sollertinsky, who died in the same year. From the haunting first-movement opening, with the cello quietly soaring high above the violin and piano placed in lower ranges, to the Klezmer music—perhaps a dance of death (totentanz)—in the final movement, the trio's mournful character reinforces the commemorative nature of the work. Further, the work was composed around the same time that Russian soldiers first discovered concentration camps in Nazi Germany. The level of Shostakovich's awareness of this fact at the time has been debated, but in any case, the historical proximity of this composition to the discovery of the horrors inflicted on the Jewish people has profoundly affected the reception and interpretation of the work.

Preludes and Fugues. Shostakovich composed these preludes and fugues as an homage to Johann Sebastian Bach and his Well-Tempered Clavier. He finished the work in five months in 1950-1951 after a trip to Leipzig for the bicentenary commemoration of Bach's death. Unlike Bach's work, in which the preludes and fugues go up the scale chromatically in parallel major-minor pairs (C major, C minor, C-sharp major, C-sharp minor), Shostakovich's preludes and fugues are organized according to the circle of fifths, with each major key's prelude and fugue followed by its relative minor (C major, A minor, G major, E minor). Although the work is tonal, Shostakovich's modernist tendencies (especially the dissonance in some of the fugues) are apparent.

String Quartet No. 8 in C Minor. Composed in just three days in July, 1960, this is among the most well-known of Shostakovich's string quartets. The work employs themes from several of his previous compositions, plus themes from Ludwig van Beethoven, Richard Wagner, and Peter Ilich Tchaikovsky. Furthermore, all five of the quartet's movements contain a four-note theme based on Shostakovich's name, DSCH, which in German transliteration forms the notes D, E-flat, C, and B natural. Because of this and because of the emotional impact of the music, the quartet is one of Shostakovich's most personal statements, a musical autobiography.

Symphony No. 13 in B-flat Minor. This choral symphony (subtitled *Babi Yar*) was a cathartic work for Shostakovich. Composed and premiered in 1962, during Khrushchev Thaw, a time when the Soviet leader, Nikita Khrushchev, relaxed repressive censorship policies, it confronted issues that Shostakovich wanted to address but could not under the scrutiny of Stalin's cultural policies. Composed for orchestra, bass solo, and male chorus, this five-movement work sets five poems by Russian poet Yevgeny Yevtushenko. These poems are about the massacre at Babi Yar of Jews and others by the Nazis during World War II, censorship, the plight of women under oppression, the widespread fear during the Stalin era, and the struggle of the Russian people to maintain their integrity.

Musical Legacy

Shostakovich was unique among the great Russian composers in that all of his works were composed during the Soviet era. As a result, much of his work reflects an uneasy mixture of politics and music. The influence of the Soviet regime on Shostakovich's music has been a hotly contested area of musicological study since the death of the composer in 1975.

Although Shostakovich was widely admired by the Russian artistic community, the influence of his music in America and Europe was minor during his lifetime. He was largely regarded as an instrument of Soviet propaganda, who had little interest in where modern music was going. In the decades after his death, his reputation was elevated, and he came to be considered one of the greatest composers of the twentieth century. The influence of Shostakovich has been noted in Benjamin Britten's music and in that of some of his former pu-

pils, such as Khachaturian, Boris Tishchenko, and Alfred Schnittke. His son, Maxim, is a respected conductor and an authoritative interpreter of his music.

Tim J. Smolko and Joanna R. Smolko

Further Reading

Bartlett, Rosamund, ed. *Shostakovich in Context*. New York: Oxford University Press, 2000. This collection of articles is a refreshing break from the bulk of Shostakovich literature that takes a heavy-handed approach to the composer's relationship with the Soviet regime and the hidden meanings in the music. While these essays do not overlook the historical context in which Shostakovich composed his works, these articles analyze the structure of the music and Shostakovich's craft as a composer.

Fay, Laurel E. *Shostakovich: A Life*. New York: Oxford University Press, 2000. Based on fifteen years of meticulous research, this book contains a detailed account of the composer's life; the author took advantage of source material that was unavailable before the fall of the Soviet regime in 1991. Factually based, the book has been criticized for offering little insight into Shostakovich's personal life.

Hulme, Derek C. *Dmitri Shostakovich: A Catalogue, Bibliography, and Discography*. Lanham, Md.: Scarecrow Press, 2002. This catalog of Shostakovich's music presents a wealth of detail for scholarly research on the composer. Every composition listed includes information on musical form, instrumentation, premieres, publication, recordings, arrangements, and location of the autographed scores.

Shostakovich, Dmitri. *Testimony: The Memoirs of Dmitri Shostakovich as Related to and Edited by Solomon Volkov*. Translated from the Russian by Antonina W. Bouis. New York: Harper and Row, 1979. Volkov purported that these memoirs were dictated to him by the composer in the early 1970's, although many scholars believe the book contains much fraudulent information. Even if the book is misleading and unreliable, it did provoke a renewed interest in and a deeper understanding of Shostakovich's life and works.

Wilson, Elizabeth. *Shostakovich: A Life Remembered*. 2d ed. Princeton, N.J.: Princeton University Press, 2006. Well rounded and insightful, this biography is based primarily on interviews with and articles by friends, family members, conductors, and musicians who knew Shostakovich intimately.

See also: Ashkenazy, Vladimir; Britten, Benjamin; Casals, Pablo; Glass, Philip; Golijov, Osvaldo; Jarrett, Keith; Khachaturian, Aram; Ligeti, György; Mahler, Gustav; Oistrakh, David; Oldfield, Mike; Prokofiev, Sergei; Rostropovich, Mstislav; Schnittke, Alfred; Scriabin, Aleksandr; Shaw, Artie; Watts, André.

Jean Sibelius

Finnish classical composer

In his music, noted for its unconventional use of form, harmony, and mood colors, Sibelius championed Finland's language and cultural traditions.

Born: December 8, 1865; Hämeenlinna, Finland
Died: September 20, 1957; Järvenpää, Finland
Also known as: Johan Julius Christian Sibelius (full name)

Principal works

CHAMBER WORKS: *Romance*, 1904; String Quartet in D Minor, Op. 56, 1909 (*Voces Intimae*); *Suite Champêtre*, Op. 98b, 1921; *Andante Festivo*, 1939.

MUSICAL THEATER (incidental music): *Kung Kristian II*, 1898 (*King Kristian II*); *Kuolema*, 1904 (*Death*; libretto by Arvid Järnefelt; includes *Valse Triste, Op. 44*); *Pelléas och Mélisande*, Op. 46, 1905 (libretto by Maurice Maeterlinck); *Belsazars gäsatbud*, 1906 (*Belshazzar's Feast*); *Svanevit*, 1909 (*Swan White*; libretto by August Strindberg); *Trettondagsafton*, 1909 (*Twelfth Night*; libretto by William Shakespeare); *Ödlan*, 1910 (*The Lizard*; libretto by Mikael Lybeck); *Stormen*, 1926 (*The Tempest*; libretto by Shakespeare).

OPERA: *Jungfrun i tornet*, 1896 (*The Maiden in the Tower*; libretto by Rafael Herzberg).

ORCHESTRAL WORKS: *Kullervo*, Op. 7, 1892 (for voice and orchestra); *En saga*, Op. 9, 1893 (*A*

Fairy Tale); *Karelia Overture*, Op. 10, 1893; *Karelia Suite*, Op. 11, 1893; *Skogsrået*, Op. 15, 1895 (*The Wood Nymph*); *Lemminkäinen Suite*, Op. 22, 1896; Symphony No. 1 in E Minor, Op. 39, 1899; *Finlandia*, Op. 26, 1900; Symphony No. 2 in D Major, Op. 43, 1902; Violin Concerto in D Minor, Op. 47, 1904; *Pohjolan tytär*, Op. 49, 1906 (*Pohjola's Daughter*); Symphony No. 3 in C Major, Op. 52, 1906; *Öinen ratsastus ja auringonnousu*, Op. 55, 1909 (*Night Ride and Sunrise*); Symphony No. 4 in A Minor, Op. 63, 1911; *Rakastava*, Op. 41, 1912 (*The Beloved*); *Barden*, Op. 63, 1913 (*The Bard*); *Luonnotar*, Op. 70, 1913 (*The Spirit of Nature*); *Aallottaret*, Op. 73, 1914 (*The Oceanides*); *Six Humoresques*, 1919 (for violin and orchestra); Symphony No. 5 in E-flat Major, Op. 82, 1921; Symphony No. 6 in D Minor, Op. 104, 1923; Symphony No. 7 in C Major, Op. 105, 1924; *Tapiola*, Op. 112, 1926.

PIANO WORKS: *Six Impromptus*, Op. 5, 1893; Sonata, Op. 12, 1893; Ten Piano Pieces, Op. 24, 1904; *Three Kyllikki Lyric Pieces*, Op. 41, 1904; Ten Pieces for Piano, Op. 58, 1909; Three Sonatinas, Op. 67, 1912.

VOCAL WORKS: *Jubal*, Op. 35, No. 1, 1908 (lyrics by Ernst Josephson); *Teodora*, Op. 35, No. 2, 1908 (lyrics by Bertel Gripenberg); *Säv, säv, susa*, Op. 36, No. 4, 1909 (*Reed, Reed, Rustle*; lyrics by Gustav Fröding); *Svarta Rosor*, Op. 36, No. 1, 1917 (*Black Roses*; lyrics by Josephson).

The Life

Johan Julius Christian Sibelius (sih-BAY-lee-uhs) was the second of three children of a military physician of modest means. As a child, he showed musical interests, and he received some basic lessons and family encouragement. By age ten, he was experimenting in composition. His formal training began at age fifteen with study of the violin. Several years of intense training won him considerable proficiency, although short of that necessary for a solo performance career. He was an active player of chamber music, and as his interests turned to composition, his first efforts were in that idiom.

Late in 1885, Sibelius began four years of formal studies in violin and in composition in Helsinki. He wrote some new works, mainly in chamber forms and conservative in character, confirming his choice of pursuing a career in composition rather than in performance. Later, he joined an important cultural circle. With the young composer Ferruccio Busoni, new to the Helsinki Music Institute's piano faculty, Sibelius could discuss progressive aesthetic ideals. With the brothers Armas Järnefelt, a composer, and Eero Järnefelt, a painter, Sibelius shared interest in the "Fennicization" movement, which promoted changing Swedish names back to Finnish.

Sibelius had been born into a world of divided identities. Finland's population consisted of three groups: ethnic Swedes, ethnic Finns who had assimilated Swedish language and culture, and rural Finns who preserved the Finnish language in a provincial world. The first two groups were urbanized, comparatively cultivated, and cosmopolitan, while the last one was relatively primitive. Sibelius had been raised in the middle group, a speaker and writer of Swedish, a language he would use all his life. Only in his teens did he study the Finnish language, whose revival was the focus of nationalist rediscovery, and only in his late twenties would he master it as part of his cultural identity. His contacts with the Järnefelt brothers, meanwhile, drew him in the pro-Finnish direction, while he was attracted to their sister, Aino, his future wife.

Through a government grant, Sibelius went abroad to pursue advanced studies in composition. In Berlin (1889-1890), he found only disillusionment. In Vienna (1890-1891), he chose sides in a culture war—rejecting the academic style represented by the music of Johannes Brahms and committing to the progressive elements of the music of Franz Liszt, Richard Wagner, and Anton Bruckner. At the same time, accompanying his engagement to Aino, was his first intensive study of *The Kalevala*. The reconstructed Finnish folk epic—of grim, rustic, pagan character—had been assembled from traditional sources and published by philologist Elias Lönrott in 1849, and it provided a crucial rallying point for advocates of a revived Finnish language as the key to recovered national identity.

In his excitement, Sibelius planned his boldest composition yet, a vast five-movement symphonic poem for soloists, chorus, and orchestra, to be titled *Kullervo*, after an ill-fated character in *The Kalevala*. Back in Helsinki, he plunged into its composition, along the way introducing himself to regional Finnish folk songs. The premiere of *Kullervo* in April,

1892, created a sensation. The two movements with Finnish texts for singers provided a revolutionary model for setting the language, while the work generally established Sibelius as the new musical voice of Finland. His nationalist orientation brought him into a new circle of like-minded artists, among them the composer-conductor Robert Kajanus, the Järnefelt brothers (whose sister, Aino, Sibelius married weeks after the premiere), and painter Akseli Gallen-Kallela.

Sibelius gave a lecture in 1896 outlining his manifesto of new nationalism. He supported it with new compositions that forged ahead in the new orchestral style presaged in *Kullervo*. Chief among these were his *En Saga*, evoking rough bardic tradition, and the four symphonic poems of the later 1890's, based on stories from *The Kalevala* that became, as a group, the *Lemminkäinen Suite*.

While earning his living by teaching, Sibelius found his growing prominence winning him a generous annual pension. Its renewals and extensions sustained him as a publicly supported artist through the rest of his life. At the same time, Sibelius became a leader in political activism. Finland had been for almost a century an "autonomous" grand duchy of the Russian Empire, but during the course of the 1890's the Russian government became increasingly oppressive and hostile, provoking intensified Finnish protest. Through the decade, Sibelius contributed orchestral music to patriotic displays of "historical scenes," especially for Helsinki's Press Pension Celebrations, some of them quite inflammatory. His regional tribute, his *Karelia* music, is one example. However, their culmination was his nationalist hymn, *Finlandia*, which he incorporated into a passionate symphonic poem, and it still his most famous and beloved work.

Meanwhile, international touring was introducing his music throughout Europe, and it was at this point that he produced his Symphony No. 1 in E Minor, followed shortly by his Symphony No. 2 in D Major and by his Violin Concerto in D Minor. His international recognition was growing, but Sibelius's frenetic pace and mounting alcoholism prompted family efforts to remove him from Helsinki and settle him in a rustic villa in a woodland at nearby Järvenpää. It was named Ainola in honor of his wife, and there—with roots firmly embedded in rural Finnish soil from which he drew ever deeper inspiration—he lived the rest of his life.

Jean Sibelius. (Library of Congress)

Fired by knowledge of Richard Strauss's music, but repelled by that of Gustav Mahler, Sibelius adapted his extension of the Lisztian symphonic poem to *Kalevala* inspiration in *Pohjola's Daughter*. Simultaneously, he abandoned the lushness of his first two symphonies for the leaner Symphony No. 3 in C Major, the spartan Symphony No. 4 in A Minor, and the sonorous Symphony No. 5 in E-flat Major. By that time, the international progress of his music had become uneven, and the challenge of modernism's musical styles (such as those of Claude Debussy, Arnold Schoenberg, and Igor Stravinsky) put him off balance. He also faced a new round of problems with his finances and his health, complicated by the upheavals of World War I, out of which Finland emerged independent at last, but caught in civil war.

Ultimately, Sibelius's creative response was music even more personal and unconventional, as summed up in his superficially pastoral Symphony

No. 6 in D Minor, his single-movement Symphony No. 7 in C Major, and his final symphonic poem, the darkly brooding forest picture, *Tapiola*. He poured his energy into a culminating Symphony No. 8, but after much toil and anguish, his nerve failed and he burned the score.

There followed only some trifles as Sibelius abandoned composing entirely by the early 1930's and slipped into what became known as "the silence from Järvenpää." There he remained, for the last quarter century of his life, fueling speculation about his withdrawal. Sibelius died of a brain hemorrhage in 1957.

The Music

Over the span of four decades, Sibelius created an enormous legacy of compositions, totaling 116 opus-number publications and many still in manuscript, written in almost every imaginable form. His single experiment with opera, the one-act Swedish-language *The Maiden in the Tower*, was a failure, but he satisfied the Nordic appetite for theater music with several fine incidental scores for *King Kristian II*, *Kuolema*, *Pelléas och Mélisande*, *Belshazzar's Feast*, and *The Tempest*, the last containing music of extraordinary originality.

Choral Music. With choral music highly popular in northern Europe, Sibelius produced a great many pieces for female, male, and mixed voices, on both Swedish and Finnish texts. The same bilingual division marks his output of songs for voice and piano, in fourteen published sets. For some, he also arranged orchestral accompaniments.

Chamber Music. Initially a violinist, Sibelius wrote much chamber music involving the violin, most of which remains unpublished. His most important venture is his idiosyncratic String Quartet in D Minor, also known as *Voces Intimae*. At the other extreme is the great Violin Concerto in D Minor, which became one of the few such works of the twentieth century to become a repertoire staple. Though not an accomplished pianist, he composed piano music throughout his life, in total twenty-seven pieces or groups of pieces, plus unpublished items. They are mostly short and easily dismissed as salon trifles, but they deserve serious evaluation.

Orchestral Works. As an orchestral composer, Sibelius honed his most characteristic stylistic features: his transformation of traditional forms into organic entities; his use of dark instrumental colorations, sometimes evoking sounds of nature, though balanced by grandiose sonorities; his use of hovering harmonies, static chordalism, but also repetitive figures. His symphonic poems range from programmatic narrative to abstract mood evocations.

His symphonies are a uniquely personal sequence. Disillusioned with his precocious *Kullervo* as a realization of his stylistic goals, he withdrew the work and forbade its publication or performance for the rest of his life. The slightly overwrought quality of his first two symphonies, reflecting the influence of the music of Peter Ilich Tchaikovsky, was discarded in favor of a new structural and coloristic self-discipline. The lean economy of Symphony No. 3, with its interlinking of movements and thematic evolution, anticipate the more triumphant fulfillment of the formula in Symphony No. 5, while Symphony No. 4 portrayed an almost frightening loneliness and desolation in its austerity. The cryptic gentleness of Symphony No. 6 returned him to classical four-movement structure, but then Symphony No. 7 he cast into a densely compressed single movement.

Musical Legacy

Despite his position as the towering founding father of Finnish national music, Sibelius during his lifetime faced a shifting international reputation. For some audiences, his music seemed fresh and bracing, exhibiting a rugged and cleansed post-Romantic neoclassicism, even primitivism. In 1905, during the first of his recurrent visits to England, he began accumulating influential admirers and supporters there, such as composer Granville Bantock, conductors Henry Wood and Thomas Beecham, critic Ernest Newman, and writer Rosa Newmarch. In 1914 he made his first visit to the United States and met such leading figures as composers Horatio Parker and George Whitefield Chadwick, conductor Walter Damrosch, and, most significantly, the critic Olin Downes, who became an ardent Sibelian.

His progress in continental Europe disappointed him, however. His music was generally ignored in Germany and Austria, and it was actively disliked in France.

Sibelius was first hailed as a modernist, as new proponents of modernism took over the interna-

tional scene, Sibelius began to be regarded as a symbol of traditionalism, an alternative to the avant-garde. With even more diffidence, he was pigeonholed as a Nordic composer, though still chief among them.

After his death, there was further decline of interest in his music, though it never disappeared from concerts and recordings. When the movement of minimalism discovered him as a forerunner, general appreciation of Sibelius's music flourished anew, and his standing as a major composer is now undeniable.

John W. Barker

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See also: Adams, John; Anderson, Marian; Ashkenazy, Vladimir; Beecham, Sir Thomas; Björling, Jussi; Busoni, Ferruccio; Chung, Kyung-Wha; Debussy, Claude; Gould, Glenn; Heifetz, Jascha; Lutosławski, Witold; Nielsen, Carl; Previn, Sir André; Schoenberg, Arnold; Stern, Isaac; Strauss, Richard; Stravinsky, Igor; Walton, Sir William.

Beverly Sills

American classical and opera singer

Known for her superb musical technique and bel canto voice, Sills was an impressive presence on the American opera stage. At the end of her singing career, she became an important figure in promoting the arts.

Born: May 25, 1929; Brooklyn, New York
Died: July 2, 2007; New York, New York
Also known as: Belle Miriam Silverman (birth name); Bubbles

Principal works

OPERATIC ROLES: Violetta in Giuseppe Verdi's *La Traviata*, 1951; Manon in Jules Massenet's *Manon*, 1953; Baby Doe in Douglas Moore's *The Ballad of Baby Doe*, 1958; Queen of the Night in Wolfgang Amadeus Mozart's *Die Zauberflöte*, 1964; Cleopatra in George Frideric Handel's *Giulio Cesare*, 1966; Parima in Gioacchino Rossini's *L'assedio di Corinto*, 1969; Marie in Donizetti's *La Fille du Régiment*, 1970; Lucia in Donizetti's *Lucia di Lammermoor*, 1970; Elizabeth I in Donizetti's *Roberto Devereux*, 1970; Norma in Vincenzo Bellini's *Norma*, 1971; Elvira in Bellini's *I puritani*, 1972; Mary Stuart in Donizetti's *Maria Stuarda*, 1972; Anna in

Donizetti's *Anna Bolena*, 1973; Rosina in Rossini's *Il barbiere di Siviglia*, 1974; Lucrezia in Donizetti's *Lucrezia Borgia*, 1975; Norina in Donizetti's *Don Pasquale*, 1978.

The Life

Belle Miriam Silverman, who acquired the nickname Bubbles for her effervescent personality, was gifted even as a child with great musical technique and an impressive voice. Before she became known as Beverly Sills, she was featured on such radio shows as *Uncle Bob's Rainbow House* and *Major Bowes's Capital Family Hour*. She learned how to sing arias by mimicking the recordings of singers such as Amelita Galli-Curci, and as a teenager she acquired her only voice teacher, Estelle Liebling, who advised Sills until Liebling's death in 1970. Sills's early professional training ended in 1945, and she spent ten years singing in opera and nightclubs before being signed in 1955 by the New York City Opera, the opera company with which she was most strongly identified. Her cheerful stage persona masked the difficulties of her personal life, such as the severe disabilities of her two children. Never the diva offstage, she was friendly and accessible to her fans and to journalists.

She garnered early attention as the title character in Douglas Moore's opera *The Ballad of Baby Doe* in 1958, which she recorded impressively in 1959. Full national recognition came in 1966, when she triumphantly portrayed Cleopatra in the New York City Opera's production of George Frideric Handel's *Giulio Cesare*. Her exuberant singing and impressive command of Baroque technique launched a Handel revival. For many critics, her most impressive work was her portrayal of the Tudor queens in Gaetano Donizetti's three operas loosely based on English history: *Anna Bolena*, *Maria Stuarda*, and *Roberto Devereux*. Sills made her belated debut at the Metropolitan Opera in 1975, in Gioacchino Rossini's seldom-heard opera *L'assedio di Corinto*, in a role that she had sung to critical acclaim at Milan's La Scala in 1969. In a half-dozen seasons at the Met, she sang such roles as Manon, Violetta, Lucia di Lammermoor, and Rosina before her retirement from the stage in 1980, when evidence of her vocal decline became clear.

Sills promptly stepped into a series of administrative roles, including director of the New York City Opera and chairwoman of Lincoln Center of the Performing Arts and the Metropolitan Opera. She was a prominent public voice of the arts in America as a result of her administrative roles and as the host of *Live from Lincoln Center*, which brought live performances of opera, drama, music, and dance direct from the stage to public television. Sills was active in the arts until two months before her death. Although she never smoked, she died from lung cancer.

The Music

Baby Doe and Cleopatra. The role of Baby Doe Tabor in *The Ballad of Baby Doe* was tailor-made for the youthful Sills, whose mother had once imagined turning her daughter into the Jewish Shirley Temple (a child singing and movie star of the 1930's). Flirtatious and ambitious, but fundamentally innocent, the opera's heroine manages to captivate the rich silver mine operator, Horace Tabor. In her portrayal of Baby Doe, Sills brought warmth, intelligence, technical security, impressive breath control, and purity of voice. The opera's concluding aria, "Always Through the Changing," provides the climax of a great recording; Sills reveals her absolute control over the vocal line, with the same technique she applied with great effect to Italian bel canto singing. Sills achieved the greatest musical triumph of her career in 1966, with her portrayal of Cleopatra in *Giulio Cesare* at the New York City Opera. Her success in the role earned her the cover of *Newsweek* magazine.

Manon. Further success followed with regularity. In 1968 she received an enthusiastic reception for her role as the flirtatious Manon in Jules Massenet's *Manon*, a perfect combination of guile and innocence. Her rendition of Manon's aria, "Adieu, mon petite table," showed how skillful she was in walking the tightrope between understated sentiment and sentimentality.

The Queens. Sills later claimed that her most demanding roles were the three queens in Gaetano Donizetti's trilogy of Tudor operas: Anne Boleyn, Mary Stuart, and Queen Elizabeth I. In the last, Sills claimed that playing the aging and imperious Queen Elizabeth I was the single most arduous role of her career.

Parima. Sills won international recognition in 1969 when she procured the affection of the hard-

Beverly Sills. (AP/Wide World Photos)

to-please Italian audience at Milan's La Scala in *L'assedio di Corinto*. Sills's success made it impossible for Rudolf Bing, the general director of the Metropolitan Opera, to resist offering her a contract, even though Bing's antipathy to American singers was notorious. Sills repeated her triumph in *L'assedio di Corinto* in 1975 and became a mainstay of the Metropolitan Opera for the next half-dozen years, even though her vocal decline had already begun.

Extroverts. Sills charmed Metropolitan Opera audiences in such roles as Rosina in *Il barbiere di Siviglia*, Manon, Lucia in Donizetti's *Lucia di Lammermoor*, and Violetta in Verdi's *La Traviata*. Because of the warmth of her personality, cheerful extroverts such as Manon and Violetta were ideal roles. Nevertheless, she was able to illuminate the fragmentation of frail Lucia's personality with great dramatic intensity.

Musical Legacy

Perhaps because of her cheerful personality and bright stage presence, some critics did not take Sills seriously as an artist. Some lamented her ubiquitous presence, as a result of her frequent appearances on television's *The Tonight Show* and specials with the comedienne Carol Burnett. A thorough professional with a great musical technique and a strong voice, Sills deserved serious comparison with her competitors in the bel canto repertory, Maria Callas and Joan Sutherland. Her greatest singing may have been early in her operatic career, in the mid-1950's to early 1960's, before she gained the critical attention she deserved, largely because she was singing at the less prestigious New York City Opera rather than at the Metropolitan Opera. Sills left a substantial recorded legacy, but she was not recorded as much in her early years as she should have been. Her great stage roles included Cleopatra, Manon, Lucia, Violetta, and the three Donizetti queens. Sills proved that an American singer, with exclusively American training and performances mostly on American stages, could be compared favorably with the greatest European singers.

Byron Nelson

Further Reading

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_____. *Bubbles: A Self-Portrait*. New York: Macmillan, 1976. The earlier of Sills's two autobiographical sketches was aimed at a popular audience.

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See also: Callas, Maria; Sinatra, Frank; Sutherland, Dame Joan.

Joseph "Run" Simmons

American rapper

A pioneer of hip-hop music, Simmons is one of the founders of the influential hip-hop group Run-D.M.C., which is credited with creating a commercially viable form of rap and introducing the genre to mainstream music audiences.

Born: November 14, 1964; Queens, New York
Also known as: Joseph Ward Simmons (full name); Son of Kurtis Blow; Run Love; Reverend Run
Member of: Run-D. M. C.

Principal recordings

ALBUMS (solo): *Distortion*, 2005.
ALBUMS (with Run-D. M. C.): *Run-D. M. C.*, 1984; *King of Rock*, 1985; *Raising Hell*, 1986; *Tougher than Leather*, 1988; *Back from Hell*, 1990; *Down with the King*, 1993; *Crown Royal*, 1999.
WRITINGS OF INTEREST: *It's Like That*, 2000; *Words of Wisdom: Daily Affirmations of Faith*, 2006.

The Life

Joseph Ward Simmons is one of the founders of the influential hip-hop group Run-D. M. C., the founder of Rev. Run Records, and an ordained minister in Zoe Ministries. He is the younger brother of hip-hop mogul and Def Jam Records cofounder Russell Simmons. He is married to Justine Simmons, and he has six children. A seventh child was born in 2006, but she died shortly thereafter.

Simmons's music career began as a deejay for Kurtis Blow, originally calling himself Son of Kurtis Blow, before changing his name to Run Love. In the early 1980's, Simmons joined with Darryl "D. M. C." McDaniels and Jason "Jam Master Jay" Mizell to form Run-D. M. C. The group released six albums between 1984 and 1993, and it released a final album in 2001. It officially disbanded in November, 2002, after Mizell was murdered, and Simmons embarked on a solo career under the name Rev. Run, which he had been using since 1996. He released his first solo album, *Distortion*, in 2005. The same year the Simmons family began starring in MTV's reality television series *Run's House*. In 2000 Simmons published his spiritual memoir, *It's Like That*, and in 2006 he published a book of spiritual devotions and meditations entitled *Words of Wisdom: Daily Affirmations of Faith*.

The Music

Prior to Run-D. M. C., rap was seen primarily as street music. A few performers, such as the Sugar Hill Gang and Grandmaster Flash, had begun to transform it into a viable recording genre, but it was Run-D. M. C. that convinced audiences and recording executives that rap and hip-hop would sell beyond the inner cities. It was one of the first groups to move away from using exclusively background music, or "beats," that came from sampling dance records on turntables by tapping into electronic instruments such as synthesizers and drum machines. It also introduced hard-rock guitars into a genre that was dominated by the sounds of disco. Run-D. M. C.'s forceful vocal style laid the groundwork for the hardcore rap styles that followed, forcing listeners to pay attention to the words instead of just getting caught up in the music.

"It's Like That." From the self-titled debut album, "It's Like That" was Run-D. M. C.'s first single, and it is regarded as the first song to present rap as a commercially viable style. It was one of the first hip-hop songs to use a synthesized accompaniment rather than a sampled one. The song features the two rappers trading off lines and joining together for the refrain. It is an early example of what has become known as conscious rap, or rap that focuses on social issues rather than boasting or materialism. At times, the lyrics hint at the religious sentiments expressed on the albums *Back from Hell* and *Down with the King*.

"Walk This Way." Run-D. M. C.'s album *Raising Hell* included a cover of Aerosmith's "Walk This Way," in collaboration with Aerosmith's Steven Tyler and Joe Perry. This became the first hip-hop song to break the Top 10 on the *Billboard* Hot 100, peaking at number four. As such, it is often considered to be the song that introduced rap to mainstream audiences, primarily through the video's strong presence on MTV.

The song features a combination of sampling and live music. The underlying drumbeat was played on turntables by Jam Master Jay, and so was the song's signature guitar riff. Tyler's vocals and

Perry's guitar solos, which follow each chorus, were performed live in the studio.

"Run's House." This song became an unofficial anthem for Run-D. M. C. after its release on their *Tougher than Leather* album. The song is a fairly typical rap a bout the artists' skills. As on some of the group's earlier releases, the two rappers alternate verses, proclaiming their hip-hop superiority and their disdain for those who think rap is just a passing fad that requires no skill. Unlike some songs of this type, neither rapper boasts about his sexual prowess, his physical toughness, or acts of violence he has committed. "Run's House" is designed for audience participation in a live setting by encouraging listeners to respond to the question "Whose house?" with the response "Run's House!"

"Can I Get a Witness." Run-D. M. C.'s albums *Back from Hell* and *Down with the King* reflected a renewed spiritual awakening for the two rappers. No song from those albums goes as far to express this religious sentiment as "Can I Get a Witness" from *Down with the King*. On the surface, the lyrics feature the same themes as "Run's House," particularly the skills of both rappers and warnings to those who are "pretenders to the throne." However, both of Run's verses feature blatant references to his Christian faith. Like many of the songs on this album, "Can I Get a Witness" features some samples of jazz and blues instrumental figures.

"Mind on the Road." "Mind on the Road" is the first single from Simmons's solo release *Distortion*. It continues in the tradition of Run-D. M. C.'s aggressive vocals, which are almost shouted. The song also features the hard-rock guitar sound that Run-D. M. C. introduced into hip-hop; in this instance it is sampled from the Joan Jette and the Blackhearts hit "I Love Rock and Roll." The song is about Reverend Run's love of touring and performing live concerts.

Musical Legacy

Simmons's legacy is tied to that of Darryl "D. M. C." McDaniels and Jason "Jam Master Jay" Mizell. The group ushered in a period of unprecedented change in the world of hip-hop, moving from the streets of the inner city to sold-out arenas and concert halls across the country. They opened the door for a generation of rappers who followed in their footsteps, including LL Cool J., Ice-T, Will Smith, Eminem, and 50 Cent. While many rap and hip-hop acts from the 1980's have been dismissed as dated and trite, Run-D. M. C. remains among the most respected and revered groups in hip-hop history. Simmons was inducted with Run-D. M. C. into the Rock and Roll Hall of Fame in 2008.

Eric S. Strother

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See also: D. M. C.; 50 Cent; Grandmaster Flash; Ice-T; LL Cool J.

Carly Simon

American rock singer, songwriter, and guitarist

With her full-throated, openhearted singing style and affecting lyrics, Simon rose to prominence as a singer-songwriter in the 1970's.

Born: June 25, 1945; New York, New York
Also known as: Carly Elisabeth Simon
Member of: The Simon Sisters

Principal works

FILM SCORES: *Heartburn*, 1986; *Postcards from the Edge*, 1990; *This Is My Life*, 1992.

Principal recordings

ALBUMS (solo): *Anticipation*, 1971; *Carly Simon*, 1971; *No Secrets*, 1972; *Hotcakes*, 1974; *Playing Possum*, 1975; *Another Passenger*, 1976; *Takin' It Easy*, 1977; *Boys in the Trees*, 1978; *Spy*, 1979; *Come Upstairs*, 1980; *Torch*, 1981; *Hello Big Man*, 1983; *Spoiled Girl*, 1985; *Coming Around Again*, 1987; *Have You Seen Me Lately*, 1990; *My Romance*, 1990; *Carly Simon's Romulus Hunt: A Family Opera*, 1993; *Bells, Bears, and Fishermen*, 1994; *Letters Never Sent*, 1994; *Film Noir*, 1997; *Bedroom Tapes*, 2000; *Christmas Is Almost Here*, 2002; *Season's Greetings from Room 139*, 2002; *Moonlight Serenade*, 2005; *Into White*, 2007; *This Kind of Love*, 2008.

ALBUMS (with the Simon Sisters): *Cuddlebug*, 1964; *The Simon Sisters Sing for Children*, 1969.

The Life

Carly Elisabeth Simon was the third and youngest daughter of Richard L. Simon, the cofounder of the Simon & Schuster publishing company, and Andrea Heinemann Simon, a singer and civil rights activist. Growing up in an affluent and highly musical family in the Riverdale section of New York City, Simon and her two sisters developed considerable musical talent. In the 1960's, Simon dropped out of Sarah Lawrence College to form a folk-singing duo with her sister Lucy. In 1971 Simon began a major solo career as a rock artist, finding both critical and popular acclaim for her confessional lyrics and for her cordial, flexible, and forthright voice. She was also known for the striking, sometimes provocative photographs of herself on her album covers. A major success was her third album, *No Secrets*, released in November, 1972. In the same year, Simon married the equally prominent singer-songwriter James Taylor, and the celebrity couple moved to a picturesque farmhouse in Martha's Vineyard, Massachusetts, which became Simon's permanent home. Considered one of rock's royal couples, the pair collaborated musically throughout the 1970's, supported progressive political causes, and produced two children, Sally and Ben. They divorced in 1983.

Stage fright and a reluctance to leave her children led Simon to make only rare concert appearances, but she continued to record her own songs as well as popular standards and to publish children's books. In 1987 Simon married poet Jim Hart; the couple divorced in 2007. A bout with breast cancer and depression led Simon to withdraw from the music business in 1997, but she recovered to produce an album of original material in 2000. She has continued to write and to record standards and her own music.

The Music

Simon's early work was in the folk-song genre popular in the 1970's, but her material, which always contained elements of show tunes and art song, later began to connect with the traditional popular song of the prerock American songbook. Her later work exhibits the influence of contemporary New Age music.

"That's The Way I Always Heard It Should Be." This melancholy ballad was Simon's first hit, and it is considered the first antimarriage song written and sung by a woman. The lyrics also suggest that marriage in an adult world required the sacrifice of the promise of youth. Despite the skeptical lyrics written for Simon by Jacob Brackman, the underlying romanticism of Simon's work was expressed by her melody, which has been compared to the kind of French art song written by Gabriel Fauré.

"Anticipation" and "You're So Vain." The hit song "Anticipation," from the album of the same name, was an effective showcase for Simon's ardent musical persona. It also demonstrated the assured sense of rock rhythm that made her a favorite of her era. This song suggests a sense of vulnerabil-

ity with regard to an anticipated romantic encounter; as with all of her work, her enunciation and phrasing brought attention to her lyrics, often perceived as confessional.

Simon's had tremendous success with "You're So Vain," on her best-selling album, *No Secrets*, and it is her signature song. Addressed to a narcissistic lover, this bold rock song was a number-one hit, consolidated her reputation as an outspoken feminist, and created decades-long speculation as to the true identity of song's subject. In the 1970's, Simon released several more albums and more hit singles, but her transition from youthful rock music into the world of adult contemporary music was announced with her 1981 album *Torch*, considered the first example of a rock star covering classic jazz standards. She recorded other such albums in the years to come.

Later Work. The 1977 film *The Spy Who Loved Me* featured Simon's version of Marvin Hamlisch and Carole Bayer Sager's "Nobody Does It Better," which became a hit song. Beginning in the 1980's, Simon herself found success as a songwriter in film.

Carly Simon. (AP/Wide World Photos)

Of special note is 1986's score for *Heartburn*, resulting in the hit song, "Coming Around Again." "Let the River Run," a feminist anthem for 1988's *Working Girl*, won the Academy Award for Best Song as well as a Golden Globe and a Grammy Award. In 2001 this song was used by the U.S. Postal Service to restore confidence after the 9/11 and anthrax attacks of 2001.

In 1993 Simon composed *Romulus Hunt: A Family Opera*, commissioned by the Metropolitan Opera Guild and the Kennedy Center in Washington, D.C. Her collaboration with New Age musician Andreas Vollenweider suggested innovative directions in Simon's music. Her album *Letters Never Sent* exhibits his influence, and it demonstrates as well her continued ability to speak to her maturing generation. Of special note in this regard is her song "Like a River," which addresses the death of her mother. After her struggle with depression and cancer, Simon self-recorded and engineered the intimate *Bedroom Tapes*, a mix of pop, rock, classical, and New Age music. In 2008 Simon explored more musical possibilities with *This Kind of Love*, a sophisticated contemporary adult album that deploys an adventurous blend of Brazilian samba, contemporary rap, jazz, and rhythm and blues.

Musical Legacy

Simon was one of the most significant female singer-songwriters of her time. Three of her songs—"That's the Way I've Always Heard It Should Be," "You're So Vain," and "Let the River Run"—have been associated with the feminist movement brought about by women who came of age in the late 1960's. Her song "You're So Vain" was voted number 216 in the Recording Industry Association of America's Songs of the Century. This song has been covered by numerous rock groups and solo artists. Her other songs have been covered by such artists as Tori Amos, Michael McDonald, Mandy Moore, Sheryl Crow, Karrin Allyson, and Chaka Khan. A multiple Grammy Award winner, Simon was inducted into the Songwriters Hall of Fame in 1994.

Margaret Boe Birns

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See also: Hamlisch, Marvin; King, Carole; Mitchell, Joni; Stewart, Rod; Taylor, Cecil; Taylor, James.

Paul Simon

American pop-rock singer, guitarist, and songwriter

Simon epitomized the folk-rock songwriter and balladeer of the 1960's and 1970's, with his evocative and poetic lyrics and music, notably his collaborations with Art Garfunkel. Simon also became one of the most enduring and constantly evolving pop musicians to emerge from the 1960's, synthesizing a variety of international styles with American pop and remarkable for the wit and emotional spectrum he conveys in his songs.

Born: October 13, 1941; Newark, New Jersey
Also known as: Paul Frederic Simon (full name); Jerry Landis; True Taylor
Member of: Tom and Jerry; Tico and the Triumphs; Simon and Garfunkel

Principal works

MUSICAL THEATER: *The Capeman*, 1998 (music and libretto; lyrics with Derek Walcott).

Principal recordings

ALBUMS (solo): *The Paul Simon Songbook*, 1965; *Paul Simon*, 1972; *There Goes Rhymin' Simon*, 1973; *Still Crazy After All These Years*, 1975; *One Trick Pony*, 1980; *Hearts and Bones*, 1983; *Graceland*, 1986; *Negotiations and Love Songs*, 1988; *The Rhythm of the Saints*, 1990; *You're the One*, 2000; *Surprise*, 2006.

ALBUMS (with Art Garfunkel): *Wednesday Morning, 3 A.M.*, 1964; *Parsley, Sage, Rosemary, and Thyme*, 1966; *The Sounds of Silence*, 1966; *Bookends*, 1968; *The Graduate*, 1968; *Bridge over Troubled Water*, 1970.

SINGLES (as Jerry Landis): "Anna Belle," 1959; "Lipstick on Your Lips," 1961; "Play Me a Sad Song," 1961; "The Lone Teen Ranger," 1963.

SINGLES (with Tom and Jerry): "Don't Say Goodbye," 1958; "Hey Schoolgirl," 1958; "Our Song," 1958.

The Life

Paul Frederic Simon was born to Louis, a bassist, and Belle Simon, a schoolteacher. Simon grew up with his younger brother, Eddie, in Queens, New York, where he attended Forest Hills High School. During his childhood Simon met Art Garfunkel, who became his professional singing partner for more than a decade. Simon attended Queens College and graduated in 1963 with a bachelor of arts in English literature. Then, upon his mother's urging, he studied law at Brooklyn Law School for several months. In 1964-1965 Simon spent some time in England, where he shared a flat with social worker Judith Piepe, developed a romantic relationship with Kathy Chitty, and recorded *The Paul Simon Songbook*. He returned to New York in 1965 to continue recording albums with Garfunkel. Because of differences in personality and career ambitions, Simon and Garfunkel broke up in 1970 after the release of

several successful albums, including *Bridge over Troubled Water*.

In 1969 Simon married Peggy Harper, and they had a son, Harper, in 1972. The couple divorced in 1975. Simon dabbled a bit in film, appearing in Woody Allen's *Annie Hall* in 1977, and went on to write and star in his own film, *One Trick Pony*, which was a commercial failure. Simon had a brief romantic relationship with actor Shelley Duvall in the late 1970's, and in 1983 he married actor Carrie Fisher, which ended in divorce soon after. In 1985 Simon traveled to Johannesburg, South Africa, where he became acquainted with South African musical styles and recorded *Graceland*. In 1990 Simon was inducted into the Rock and Roll Hall of Fame with Art Garfunkel. Two years later he married musician Edie Brickell. The couple had two sons, Adrian and Gabriel, and a daughter, Lulu (who inspired Simon's song "Father and Daughter").

Paul Simon (left) with Art Garfunkel. (National Archives)

The Music

Influenced by the sounds of the Everly Brothers in the 1950's, Simon first achieved international fame as a member of the singing duo Simon and Garfunkel. His songs from the 1960's roughly fit into the folk-rock tradition, combining vocal counterpoint and guitar accompaniment with witty lyrics concerning political and personal issues. He embarked upon a successful solo career in 1970. His songs in the 1970's contain greater chromaticism in general while including clever lyrics that remain a hallmark of his style. Although Simon showed interest in non-Western music throughout his career, in the 1980's and 1990's he began systematically employing musicians from a variety of locales, including South Africa and Brazil, on his albums, blending international influences with American pop and rock.

Simon and Garfunkel Albums. Simon first performed with Garfunkel as part of the singing duo known as Tom and Jerry in 1957. Their musical style, geared toward a teenage audience, was influenced by the Everly Brothers and Elvis Presley. In 1964, after having signed a contract with Columbia Records, they released their first album, *Wednesday Morning, 3 A.M.*, as Simon and Garfunkel. Produced by Tom Wilson, *Wednesday Morning, 3 A.M.* features five original songs by Simon and a number of cover songs, all performed in a folk-rock hybrid style that highlights vocals in tight harmony. This album contains the acoustic version of "The Sounds of Silence," one of their best known singles. After their debut release, the pair released four more albums—*Sounds of Silence*; *Parsley, Sage, Rosemary, and Thyme*; *Bookends*; and *Bridge over Troubled Water*—before splitting up in 1970. In 1968 Simon contributed several songs for the sound track for Mike Nichols's film *The Graduate*, which included the duo's recording of "Mrs. Robinson." This sound track introduced Simon and Garfunkel to a new film audience, boosting their record sales.

Early Solo Career. After he parted ways with Garfunkel, Simon's first solo album, titled *Paul Simon*, was released by Columbia Records in 1972. He recorded it in a number of different locations, the songs reflecting the styles and settings accordingly. For example, "Mother and Child Reunion" incorporates a reggae groove, "Me and Julio Down by the Schoolyard" involves rhythm guitar played in a calypso style, and "Hobo Blues" features jazz violinist Stéphane Grappelli, in combination with Si-

mon's typical acoustic folk style. In the following year, *There Goes Rhymin' Simon* was released. Recorded in Muscle Shoals, Alabama, this album contains upbeat songs such as "Kodachrome" and "Loves Me like a Rock." The latter involved a vocal collaboration with the Dixie Hummingbirds and recalls a gospel-influenced style. *Still Crazy After All These Years* appeared in 1975 and featured a number of mature songs including the title track as a thoughtful ballad and "Gone at Last," a gospel song recorded with Phoebe Snow and the Jesse Dixon Singers. In 1980 Simon changed recording labels from Columbia to Warner Bros. and starred in a film he wrote, *One Trick Pony*, for which he also released a sound track. This album was not as commercially successful as his earlier albums, but it does include several well-crafted songs, such as "Late in the Evening," an upbeat, high-energy effort with prominent brass and other accompaniments. In 1983 Warner Bros. released *Hearts and Bones*, which received criticism from the popular press and was commercially unsuccessful.

Graceland. In 1986 Warner Bros. released *Graceland* (titled in homage to Presley), possibly Simon's most successful, influential, and controversial solo album. Described by some scholars as an example of world beat, the album fuses South African *isiZulu*, *mbaquanga*, and *isicathamiya* musical traditions performed by Ladysmith Black Mambazo, with Zydeco and American pop styles. In light of South Africa's policy of apartheid and a United Nations cultural boycott in place, Simon received a great deal of criticism and praise for his collaboration with South African musicians at this time—views ranging from claims that he exploited these musicians unfairly to commendations that he was successful in introducing these musicians and their styles to a wider, Western audience. The title track and "Diamonds on the Soles of Her Shoes" are hallmarks of the album's hybrid styles.

The Rhythm of the Saints. Released in 1990 and produced by Hallee, *The Rhythm of the Saints* marked another significant collaboration and fusion of styles. Musicians from El Salvador and Brazil participated in the recording of this album as well as some from Louisiana, New York, South Africa, Cameroon, and Trinidad. Brazilian drumming is featured prominently in the opening track titled "The Obvious Child."

Songs from the Capeman. In the late 1990's Simon embarked upon writing and producing a full-scale Broadway musical, *The Capeman*, but it flopped. Warner Bros. released *Songs from the Capeman* in 1998, which contained the songs Simon wrote for the musical. These songs consolidate musical elements of 1950's doo-wop, Latin influences, and Simon's characteristic ballad style to tell the story of a troubled Puerto Rican youth, Salvador Agron, who brutally murdered two teenagers in 1959. Unlike his previous albums, this one featured songs sung by musicians other than Simon, including Marc Anthony, Rubén Blades, Ednita Nazario, and Frank Negron, portraying the spirit of the characters featured in the musical.

You're the One. Released in 2000, *You're the One* contains a collection of mature songs, each unfolding a captivating narrative. The album boasts a host of international performers who had appeared with Simon on previous albums, such as South African bassist Bakithi Kumalo (who played on *Graceland* and *The Rhythm of the Saints*), guitarist Vincent Nguini, and American Steve Gadd, Simon's longtime drummer. The songs on this album address weighty themes of aging, love, mortality, the passing of time, and politics, reflecting Simon's maturity and position in life.

Surprise. Produced in part with Brian Eno and released in 2006, *Surprise* offers a collection of songs that play with sound, repetition, and time. Musically, the album fuses disparate elements—drum and bass, electronica, rock, pop, and lyric-driven songwriting. Influenced in part by the American political climate post-September 11, 2001, the album projects diverse themes of compassion and prayer ("Wartime Prayers") to prejudice ("How Can You Live in the Northeast?") to the power of familial love ("Father and Daughter").

Musical Legacy

The quintessential American songwriter, Simon has interwoven themes as wide-ranging as personal love and political commentary in his songs for more than fifty years. With his uncanny ability to convey a mood or story in song, Simon has influenced countless musicians, such as songwriters Chris de Burgh and Ralph McTell, as well as pop artists Dave Matthews, Stephen Bishop, and many others.

Simon has won a number of prestigious Grammy Awards throughout his career—from several Grammy Awards for "Mrs. Robinson" as early as 1969 to multiple Grammy Awards for *Bridge over Troubled Water*, *Still Crazy After All These Years*, and *Graceland*. Simon has been inducted into the Rock and Roll Hall of Fame twice—first in 1990 as part of the Simon and Garfunkel singing duo and again in 2001 for his contributions as a solo artist.

Victoria Malawey

Further Reading

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See also: Baez, Joan; Blades, Rubén; Cliff, Jimmy; Eno, Brian; Everly, Don and Phil; Garfunkel, Art; Glass, Philip; Grappelli, Stéphane; Hancock, Herbie; Jansch, Bert; Jones, Quincy; King, Carole; Makeba, Miriam; Masekela, Hugh; Nascimento, Milton; Presley, Elvis; Shabalala, Joseph; Strummer, Joe.

Nina Simone

American jazz and rhythm-and-blues composer, singer, and pianist

Simone is noted for the depth of her musical interpretations and the sense of mystery and power in her voice and her persona. Her protest songs formed a significant aspect of her musical identity, and they added an original dimension to her versatile and adventurous blend of musical idioms.

Born: February 21, 1933; Tryson, North Carolina
Died: April 21, 2003; Carry-le-Rouet, France
Also known as: Eunice Kathleen Waymon (birth name); High Priestess of Soul

Principal recordings

ALBUMS: *Little Girl Blue*, 1957; *Nina Simone and Her Friends*, 1957; *Jazz as Played in an Exclusive Side Street Club*, 1958; *The Amazing Nina Simone*, 1959; *My Baby Just Cares for Me*, 1959; *The Original Nina Simone*, 1959; *Forbidden Fruit*, 1961; *Nina Simone Sings Ellington*, 1962; *Nina's Choice*, 1963; *Blues: Ballads*, 1964; *Broadway—Blues—Ballads*, 1964; *Folksy Nina*, 1964; *I Put a Spell on You*, 1965; *Pastel Blues*, 1965; *High Priestess of Soul*, 1966; *Let It All Out*, 1966; *Nina Simone Sings the Blues*, 1966; *Nina Simone with Strings*, 1966; *Wild Is the Wind*, 1966; *Silk and Soul*, 1967; *Black Gold*, 1969; *To Love Somebody*, 1969; *Black Soul*, 1970; *Nina Simone and Piano*, 1970; *Here Comes the Sun*, 1971; *Heart and Soul*, 1972; *Emergency Ward*, 1973; *It Is Finished*, 1974; *Baltimore*, 1978; *The Rising Sun Collection*, 1980; *Artistry of Nina Simone*, 1982; *Fodder on My Wings*, 1982; *Nina's Back*, 1985; *A Single Woman*, 1993; *Nicht mehr im Programm*, 2001; *Nina Simone Sings Billie Holiday's Blues*, 2003.

The Life

Nina Simone (sih-MOHN) was born Eunice Kathleen Waymon in a small town in North Carolina during the Great Depression. Demonstrating musical gifts at an early age, she was aided by members of the black community in her town who paid for piano lessons and eventually sent her to the Juilliard School of Music in New York. In 1954, after a music conservatory's rejection that appeared to be more about her race than about her talent, Simone took a job in a nightclub in Atlantic City, New Jersey, where she sang and played a mix of jazz, blues, and classical piano. Changing her name to Nina, Spanish for little one, and Simone, after the popular French actress Simone Signoret, she soon developed a highly successful recording and performance career. In 1961 Simone married Andy Stroud, a New York detective who became her manager, and in 1962 she gave birth to their daughter, Lisa Celeste. The marriage ended in 1970.

In the 1960's, Simone performed and spoke at many civil rights demonstrations, but, frustrated by the racial situation and the music industry, she left the United States in the 1970's, living in exile in such places as Barbados, Liberia, and Switzerland, until she settled in the South of France in 1993. Beginning in 1985, Simone returned to the United States for a series of acclaimed performances. She died in her home in France; as requested, her ashes were spread in different African countries. Two days before her death, she was given an honorary degree by the Curtis Institute, the school that had rejected her at the start of her career.

The Music

Simone is generally classified as a jazz musician, but she preferred to be associated with black classical music, which allowed for other styles of black music, such as gospel, rhythm and blues, soul, and funk. She included in her repertoire her compositions, songs from musical theater and opera, as well as cabaret, folk, rock, and pop songs. Her eclectic repertoire—which could move from a cover of Screamin' Jay Hawkins's "I Put a Spell on You" to George Harrison's "Here Comes the Sun," to Kurt Weill and Bertolt Brecht's "Pirate Jenny"—reflected her free-spirited, inventive, and unpredictable musical temperament. Her unique vocal style was distinguished by a haunting vibrato and an earthy alto, and she was capable of expressing an emotional range that included intense passion, deep anguish, playful exuberance, brooding melancholy, and cold fury. In her live performances, her commanding presence was a further confirmation of her status as the High Priestess of Soul.

Little Girl Blue. Simone's first album, *Little Girl Blue*, was released in 1958, and it became an instant success. This album included her legendary soulful performance of George Gershwin's "I Loves You, Porgy," which, as a single, became her only Top 40 hit in the United States. This album also includes her haunting, expressive interpretation of Richard Rodgers and Lorenz Hart's "Little Girl Blue," which demonstrated her signature blending of classical counterpoint, blues, and improvisational jazz. Another important track is her jaunty interpreta-

Nina Simone. (AP/Wide World Photos)

tion of Walter Donaldson and Gus Kahn's "My Baby Just Cares for Me," which, as with "Little Girl Blue," featured an inventive vocal against a Bach-style piano counterpoint. Simone's interpretation of this song would become a hit again years later in 1987, helping to relaunch her career.

"Mississippi Goddam." Written by Simone in 1964, this song was a response to the murder of civil rights leader Medgar Evers in Mississippi and the bombing of a church in Birmingham, Alabama, which killed four black children. While Simone's voice projects anger and grief, the tune is bright and up-tempo, a disarming counterpoint to the accusatory words and the bitter vocals. This song added considerably to Simone's identity as a protest singer, and it became an anthem of the Civil Rights movement in the 1960's.

"Four Women." Written in 1966 by Simone, this song made a significant contribution to the growing black feminist movement of the time. The almost novelistic song lyrics describe four black women whose personalities and situations are related to the gradations of their skin color. In exploring these women's differing backgrounds, Simone also responded to the temper of the times by introducing into her lyrics specifically African American historical references. Expressing both pain and anger, this song became a powerful expression of Simone's developing political activism and her identity as a protest singer.

"To Be Young, Gifted, and Black." Simone wrote this song in 1970 with Weldon Irvine, as a tribute to her friend, the African American playwright Lorraine Hansberry, who had an unfinished play of the same name. This song was a commercial hit, but, even more, it expressed the empowering sentiments of the growing Black Pride movement, and the song became one of its anthems. It was the most recorded song in Simone's repertoire, and it is likely her most inspiring and affirmative protest song.

Musical Legacy

Simone left a strong musical legacy of performances and recordings, and she influenced the social and political history of the United States through her involvement as a singer and songwriter in the cause of civil rights for African Americans. Her song "To Be Young, Gifted, and Black" spoke not only to her own generation but to the black artists who came of age after the civil rights era. She has been an inspiration and a role model to such black female musical artists as Lauryn Hill, Alicia Keys, Mary J. Blige, and Meshell Ndegeocello. Her music and performance style have inspired many singers and singing groups, both black and white; her original recordings have been covered by such artists as Jeff Buckley, David Bowie, Aretha Franklin, Donny Hathaway, and Michael Bublé. Simone was the recipient of numerous music awards as well as honorary degrees in music and humanities from the University of Massachusetts and Malcolm X College.

Margaret Boe Birns

Further Reading

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Simone, Nina, and Stephen Cleary. *I Put a Spell on You*. New York: Da Capo Press, 2003. This autobiography covers Simone's childhood, rise to fame, political activism, and professional and personal life.

See also: Blige, Mary J.; Bowie, David; Brel, Jacques; Dorsey, Thomas A.; Franklin, Aretha; Gershwin, George; Gibb, Barry, Maurice, and Robin; Harrison, George; Makeba, Miriam; Newman, Randy; Weill, Kurt.

Frank Sinatra

American popular music and musical-theater singer and songwriter

Sinatra, who was noted for his relaxed, crooning style of singing, captivated audiences of all ages, especially the bobby-soxers of the 1940's, and he also became a well-known actor, first in musicals and later in dramatic films.

Born: December 12, 1915; Hoboken, New Jersey
Died: May 14, 1998; Los Angeles, California
Also known as: Francis Albert Sinatra (full name); Ol' Blue Eyes; Chairman of the Board
Member of: The Tommy Dorsey Orchestra

Principal recordings

ALBUMS (solo): *Swing and Dance with Frank Sinatra*, 1944; *The Voice of Frank Sinatra*, 1945; *Sing and Dance with Sinatra*, 1950; *In the Wee Small Hours*, 1954; *Songs for Swingin' Lovers!*, 1955; *Frank Sinatra Conducts Tone Poems of Color*, 1956; *A Jolly Christmas from Frank Sinatra*, 1957; *A Swingin' Affair*, 1957; *Close to You and More*, 1957; *Come Fly with Me*, 1957; *Where Are You?*, 1957; *Come Dance with Me*, 1958; *Only the Lonely*, 1958; *No One Cares*, 1959; *Nice 'n' Easy*, 1960; *Ring-a-Ding Ding*, 1960; *Come Swing with Me*, 1961; *I Remember Tommy*, 1961; *Point of No Return*, 1961; *Sinatra's Swingin' Session!!! And More*, 1961; *Swing Along with Me*, 1961; *All Alone*, 1962; *Sinatra and Basie*, 1962 (with Count Basie); *Sinatra and Strings*, 1962; *Softly, as I Leave You*, 1963; *It Might as Well Be Swing*, 1964; *Moonlight Sinatra*, 1965; *September of My Years*, 1965; *Sinatra at the Sands*, 1966; *Strangers in the Night*, 1966; *That's Life*, 1966; *Francis A. Sinatra and Edward K. Ellington*, 1967 (with Edward K. Ellington); *Francis Albert Sinatra and Antônio Carlos Jobim*, 1967 (with Antônio Carlos Jobim); *Frank Sinatra and Frank and Nancy*, 1967 (with Frank Sinatra, Jr. and Nancy Sinatra); *Cycles*, 1968; *The Sinatra Family Wish You a Merry Christmas*, 1968; *A Man Alone and Other Songs of Rod McKuen*, 1969; *My Way*, 1969; *Sinatra and Company*, 1969; *Watertown*, 1969; *Ol' Blue Eyes Is Back*, 1973; *Frank Sinatra Conducts the Music of Alec Wilder*, 1976; *Trilogy*, 1979; *She Shot Me Down*, 1981; *L.A. Is My Lady*, 1984; *Duets*, 1993; *Duets II*, 1994.

SINGLES (with the Tommy Dorsey Orchestra): "I'll Never Smile Again," 1940; "Dolores," 1941; "Night and Day," 1942; "There Are Such Things," 1942; "All or Nothing at All," 1943; "In the Blue of Evening," 1943.

The Life

Francis Albert Sinatra (sih-NAH-trah) was born to Natalina Garaventa Sinatra, nicknamed Dolly, and Anthony Martin "Marty" Sinatra, a boxer. His mother, who was involved in local politics, was a crusader for voting rights for women. Sinatra grew up in a rough-and-tumble environment, and he learned how to defend himself. After his parents opened a bar and grill that catered to Hoboken's Irish American community, they began to enjoy considerable prosperity. His boxing days over, Marty became a firefighter. Dolly bought a house in the best part of town and furnished it lavishly. Sinatra, who dropped out of high school, began to sing in his parents' bar and in other local establishments.

In 1937 Sinatra won a singing contest and appeared on radio's *Major Bowes Amateur Hour*, which resulted in his being offered a six-month contract to tour the United States. Before long, he was singing regularly on radio programs. In 1939 he began singing with Harry James's band; in 1940 and 1942, he toured with Tommy Dorsey, in whose band he developed his signature crooning style that caused a generation of teenage girls to swoon. During the summer of 1939, he performed to enthusiastic audiences in the nightclub of New York City's Hotel Astor.

Sinatra quickly became one of the most celebrated singers of his day, selling out all his concerts. His rendition of "I'll Never Smile Again" enjoyed legendary success. He also became well known for his renditions of "Night and Day" and "All or Nothing at All."

From 1943 until 1945, Sinatra was a regular soloist on the weekly radio show *Your Hit Parade*. These appearances exposed him to Hollywood producers, who employed him to make musical films, such as *Anchors Aweigh* (1945) and *On the Town* (1949). In the early 1950's, his popularity as a singer waning, he took on a dramatic role in *From Here to Eternity*

(1953), winning the Academy Award for Best Supporting Actor. In the next fifteen years, he appeared in several feature films.

Following a short retirement between 1971 and 1973, Sinatra returned as a vocalist, cutting more than two hundred records in two years. He toured the world, giving concerts well into the 1990's. He received such honors as the Jean Hersholt Humanitarian Award and the Presidential Medal of Freedom. In 1994 he received a Grammy Lifetime Achievement Award. His health began to fail in the 1990's, and on May 14, 1998, he suffered a fatal heart attack in Los Angeles.

Frank Sinatra. (AP/Wide World Photos)

The Music

Sinatra admired the singing styles of Rudy Vallee and Bing Crosby, and though Sinatra's style was not derivative, it did evoke the sound of these popular vocalists. A baritone, Sinatra exhibited a sophisticated style, marked by touches of jazz and echoes of bel canto. His singing was relaxed and intimate. He mesmerized women in the audiences, giving a sensation that he was singing directly to each individual.

Signature Tunes. Sinatra was identified with a number of songs that at various times became signature pieces for him. At the beginning of his career, "Night and Day" and "All or Nothing at All" were the songs audiences expected to hear Sinatra sing during his concerts. Although he still sang these songs decades later, he became identified with such other numbers as "My Way" and "New York, New York."

Throughout his professional life, Sinatra demonstrated a remarkable ability to appeal to a broad age spectrum. He imparted an intimacy to his songs, figuratively caressing his lyrics with his voice and paying particular attention to his phrasing.

Songwriter. Sinatra seldom contributed lyrics to the songs he sang. An exception was "This Love of Mine," a song on which he collaborated with Hank Sanicola. When Sinatra wrote this song, his marriage to Nancy Barbato, the first serious love of his life, was collapsing, and the lyrics reflect the sadness of the pair at the end of their relationship.

Later, as his personal life became increasingly complicated, Sinatra used his pain and uncertainty to inform his music, giving it an emotional authenticity that captivated audiences.

Recordings. During his early years traveling with the Dorsey band, Sinatra earned little money. In 1941, when he threatened to leave, Dorsey raised his pay to $250 a week, and in January of the following year, he arranged for Sinatra to make records as a soloist. In that year, he made twenty-nine singles with Dorsey. *Billboard* designated him Male Vocalist of the Year.

During the early years of his career, many influential people connected with the world of music predicted a bright future for Sinatra. As early as 1940, Crosby stopped by the studio in which *Las Vegas Nights* (1941) was being filmed, and he heard Sinatra sing "I'll Never Smile Again." Crosby praised Sinatra's singing, little realizing that Sinatra would soon become a potent competitor.

Sinatra began to produce records at a dizzying pace. Between 1940 and 1943, twenty-three were Top 10 singles on the *Billboard* list. In 1943 he was

the first nonclassical musician to be featured at the Hollywood Bowl, attracting such a large audience that the Hollywood Bowl used the proceeds from ticket sales to completely eliminate its substantial debt.

At the peak of his popularity, Sinatra performed as many as forty-five shows a week. His first concept album, *The Voice of Frank Sinatra*, was distributed in 1946 and his popularity endured for nearly five more decades.

Musical Legacy

Sinatra brought his individual style of music into venues usually reserved for classical musicians, establishing popular music as a worthwhile genre. He had no classical-music pretensions, although later in life he appeared with Beverly Sills, Luciano Pavarotti, and other opera singers. In an era in which popular music was directed largely to adults, Sinatra created a musical genre designed to appeal to and attract teenage audiences.

R. Baird Shuman

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See also: Basie, Count; Belafonte, Harry; Bennett, Tony; Bergman, Alan; Bernstein, Elmer; Brel, Jacques; Brown, James; Burke, Johnny; Cahn, Sammy; Campbell, Glen; Charles, Ray; Chevalier, Maurice; Coleman, Cy; Connick, Harry, Jr.; Crosby, Bing; Davis, Sammy, Jr.; Ellington, Duke; Garland, Judy; Gilberto, João; Green, Adolph, and Betty Comden; Holiday, Billie; Jobim, Antônio Carlos; Jones, Quincy; Kern, Jerome; Leadbelly; Lee, Peggy; Mercer, Johnny; Newley, Anthony; Nichols, Red; Pavarotti, Luciano; Porter, Cole; Previn, Sir André; Robinson, Smokey; Ronstadt, Linda; Sills, Beverly; Tormé, Mel; Van Heusen, Jimmy; Walker, T-Bone; Willson, Meredith.

Grace Slick

American rock singer-songwriter

Slick was one of the first women lead singers in a major rock-and-roll group. Her work with Jefferson Airplane would open the doors for later generations of rock women, including Lita Ford, Chrissie Hynde, Joan Jett, Patti Smith, Courtney Love, and others. Her song "White Rabbit" became an emblem of the psychedelic 1960's youth culture.

Born: October 30, 1939; Evanston, Illinois
Also known as: Grace Barnett Wing (birth name)
Member of: The Great Society; Jefferson Airplane; Jefferson Starship; Starship

Principal recordings

ALBUMS (solo): *Manhole*, 1974; *Dreams*, 1980; *Welcome to the Wrecking Ball*, 1981; *Software*, 1984.

ALBUMS (with the Great Society): *Conspicuous Only in Its Absence*, 1968; *How It Was*, 1968.

ALBUMS (with Jefferson Airplane): *After Bathing at Baxter's*, 1967; *Surrealistic Pillow*, 1967; *Crown of Creation*, 1968; *Bless Its Pointed Little Head*, 1969; *Volunteers*, 1969; *Bark*, 1971; *Long John Silver*, 1972; *Thirty Seconds over Winterland*, 1973; *Jefferson Airplane*, 1989.

ALBUMS (with Jefferson Starship): *Dragon Fly*, 1974; *Red Octopus*, 1975; *Spitfire*, 1976; *Earth*, 1978; *Winds of Change*, 1982; *Nuclear Future*, 1984.

ALBUMS (with Paul Kantner): *Sunfighter*, 1971; *Baron Von Tollbooth and the Chrome Nun*, 1973.

ALBUMS (with Starship): *Knee Deep in the Hoopla*, 1985; *No Protection*, 1987; *Love Among the Cannibals*, 1989.

WRITINGS OF INTEREST: *Somebody to Love? A Rock-and-Roll Memoir*, 1999.

The Life

Grace Barnett Wing was born in Evanston, Illinois, in 1939. The family moved to California in 1942, first to Los Angeles and then to San Francisco. Wing attended Finch College in New York and the University of Miami. While in Miami, she heard of a new San Francisco phenomenon, "hippies." Her decision to leave Miami and return to San Francisco to experience this new lifestyle proved to be pivotal.

Wing married Jerry Slick in 1961, having met him at age ten; a series of unfulfilling jobs followed, including a brief stint as a model. In 1965, with friends and family members, the couple formed a band called the Great Society (an allusion to the government welfare programs implemented by the administration of Lyndon B. Johnson during the Vietnam War era). The lifestyle of a performing artist appealed to Slick, allowing her to work minimal hours and experiment with drugs. The fledgling "psychedelic rock" subgenre was not yet widely known, but as young people flocked to San Francisco, hallucinogens such as peyote and LSD became the drugs of choice for many. The Great Society performed regularly at the Fillmore, often opening for Jefferson Airplane; Slick was invited to join that band in 1965.

After several years of separation, Slick and her husband ended their marriage in 1971. By that time she was already involved with Jefferson Airplane's guitarist, Paul Kantner; their daughter, China Wing Kantner, was born in 1971. Slick married Skip Johnson, who designed lights for Jefferson Airplane, in 1974; that marriage ended in 1994. By the end of the 1980's, Slick's music career was winding down, and she turned her attention to the visual arts, an area in which she had honed her talent since childhood.

The Music

Grace Slick and Jefferson Airplane made music that came to be known as psychedelic rock. This offshoot of rock and roll was inspired by the use of various drugs, including marijuana, LSD, and psilocybin. The essence of psychedelic rock was an emphasis on surrealism and the creation of a hypnotic musical effect, along with visual effects, such as lighting, that supported the entranced and frenetic mood of the music. Other groups who contributed to this subgenre included the Doors and the Grateful Dead, who were also working in San Francisco at the time. Intended to liberate both mind and spirit, the psychedelic movement was embodied musically by Jefferson Airplane.

Jefferson Airplane released many albums, including *After Bathing at Baxter's*, *Crown of Creation*, and *Long John Silver*. It was their 1967 album *Surre-*

alistic Pillow, however, that put Jefferson Airplane on the map and gave the group their most memorable hits: "Somebody to Love" and "White Rabbit."

"Somebody to Love." "Somebody to Love" was written by Darby Slick, Grace's brother-in-law, for the Great Society. Released in 1966 as a single, the song did not make much of an impact on the musical scene when rendered in the folk-oriented, relatively sedate style of the Great Society. After joining Jefferson Airplane, Slick took the song to the recording sessions for *Surrealistic Pillow*, where it was transformed into a more powerful rock-and-roll arrangement. This version reached number five on the *Billboard* charts.

The lyrics to "Somebody to Love" reflect a shift in values and subject matter for popular music. Unlike most pop-music love songs of its time, "Somebody to Love" was not about innocent romance or about finding or keeping love. Rather, Darby Slick's words—"Don't you. . . . Wouldn't you. . . . You'd better find somebody to love"—emphasize feelings of alienation and loneliness, focusing on the importance, even the urgency, of loving someone rather than being loved or developing intimacy. The minor key of this tune, along with its driving, insistent beat, underscores this message.

"White Rabbit." The song "White Rabbit" is Jefferson Airplane's most famous and enduring signature piece. It refers to Lewis Carroll's *Alice's Adventures in Wonderland* (1865), creating a hypnotic psychedelic atmosphere through its repetitive snare-drum pattern. Drawn to Spanish music and dance, Slick also listened repeatedly to Miles Davis and Gil Evans's *Sketches of Spain* (1959) before writing this song, which begins with a Spanish-bolero-influenced riff. The lyrics refer overtly to drugs and are cleverly entwined with references to Carroll's children's story, as in the opening: "One pill makes you larger. And one pill makes you small." Again written in a minor key, the song implicity joins innocence with the decadence of the drug culture. The song's monotonous rhythm is offset by its rising pitch and accelerating tempo, which heighten the tension as the music crescendos to a climax in which the key modulates from minor to major. Slick ends by admonishing listeners to "remember what the dormouse said: 'Feed your head'" (a reference to the dormouse in Carroll's novel, who said nothing of the sort).

"We Built This City." Following the departure of two members of Jefferson Airplane in 1973, Slick and Paul Kantner re-formed as Jefferson Starship. When Slick was asked to leave that group in 1978 (for alcohol-related issues), she formed another offshoot, called, simply, Starship. "We Built This City" was released as Starship's debut single in 1985. It reached number one on the *Billboard* charts, making Slick the oldest female singer in *Billboard* history (she was forty-six at the time) to have a number-one single. In spite of the song's commercial success, it was not highly regarded in the years after its release, earning a spot on VH1's television show, *The Fifty Most Awesomely Bad Songs . . . Ever*. The lyrics look back, reminding listeners that "we" (Slick and her colleagues, rock musicians in general) "built this city on rock and roll."

Musical Legacy

Jefferson Airplane performed at the major, and now legendary, rock festivals of the 1960's, including Monterey in 1967 and Woodstock in 1969. Monterey's performers included many of the most notable and influential musical acts of the time: the Grateful Dead, Jimi Hendrix, Ravi Shankar, and Janis Joplin.

The Woodstock Music Festival was a seminal experience for Slick and for the musicians and youth culture of the time, a turning point in music history. Considered by many to be a generation's defining moment, Woodstock attracted half a million young people, who traveled from around the country to take part. Though poorly organized, this festival progressed without any serious negative incidents and had the effect of propelling the fame of many bands, especially Jefferson Airplane. For several years after Woodstock, Jefferson Airplane was the most highly paid touring band in the United States.

The song "White Rabbit" has been recorded by at least twenty different bands since its release. It has also figured prominently in other areas of pop culture: movies (including *Platoon*, 1986), books (including the 1971 antidrug novel *Go Ask Alice* and Hunter S. Thompson's 1971 book *Fear and Loathing in Las Vegas*), and television shows (including episodes of *The Sopranos* and *The Simpsons*).

Andrea Moore

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See also: Crosby, David; Garcia, Jerry; Joplin, Janis; Morrison, Jim; Stills, Stephen; Stone, Sly.

Bessie Smith

American blues singer

One of the most popular blues singers of the 1920's and 1930's, Smith was notable for her powerful voice, her innovative style of bending notes, and her vibrant interpretation of lyrical content.

Born: April 15, 1894; Chattanooga, Tennessee
Died: September 26, 1937; Clarksdale, Mississippi

Also known as: Elizabeth Smith (full name); Empress of the Blues

Principal recordings

ALBUMS: *Lady Luck Blues*, 1923; *The World's Greatest Blues Singer*, 1923.

SINGLES: "Any Woman's Blues," 1923; "Bleeding Hearted Blues," 1923; "Downhearted Blues," 1923; "Gulf Coast Blues," 1923; "Jailhouse Blues," 1923; "Sam Jones Blues," 1923; "Tain't Nobody's Biz-ness If I Do," 1923; "Ticket Agent Ease Your Window Down," 1923; "Follow the Deal on Down," 1924; "House Rent Blues," 1924; "Pinchbacks," 1924; "Take 'Em Away," 1924; "Weeping Willow Blues," 1924; "At the Christmas Ball," 1925; "Cake Walkin' Babies (from Home)," 1925 (with Coleman Hawkins); "Careless Love Blues," 1925; "Cold in Hand Blues," 1925 (with Louis Armstrong); "I Ain't Gonna Play No Second Fiddle," 1925 (with Armstrong); "J. C. Holmes Blues," 1925 (with Armstrong); "Nashville Woman's Blues," 1925; "Reckless Blues," 1925 (with Armstrong); "Saint Louis Blues," 1925 (with Armstrong); "Sobbin' Hearted Blues," 1925 (with Armstrong); "Yellow Dog Blues," 1925 (with Hawkins); "You've Been a Good Ole Wagon," 1925 (with Armstrong); "Baby Doll," 1926; "The Gin House Blues," 1926; "Jazzbo Brown from Memphis Town," 1926; "Lost Your Head Blues," 1926; "Money Blues," 1926; "One and Two Blues," 1926; "Squeeze Me," 1926; "Young Woman's Blues," 1926; "After You've Gone," 1927 (with Hawkins); "Alexander's Ragtime Band," 1927 (with Hawkins); "Back Water Blues," 1927; "Foolish Man Blues," 1927; "A Good Man Is Hard to Find," 1927; "Mean Old Bed Bug Blues," 1927; "Muddy Water," 1927 (with Hawkins); "There'll Be a Hot Time in the Old Town Tonight," 1927 (with Hawkins); "Trombone Cholly," 1927; "Empty Bed Blues," 1928; "Me and My Gin," 1928; "Poor Man's Blues," 1928; "Nobody Knows You When You're Down and Out," 1929; "Black Mountain Blues," 1930; "New Orleans Hop Scop Blues," 1930; "I Need a Little Sugar in My Bowl," 1931; "Long Old Road/Shipwreck Blues," 1931; "Do Your Duty," 1933; "Gimme a Pigfoot," 1933 (with

Benny Goodman); "I'm Down in the Dumps," 1933; "Take Me for a Buggy Ride," 1933.

Bessie Smith. (Library of Congress)

The Life

Elizabeth Smith was born into humble circumstances in 1894 in Chattanooga, Tennessee. Her father, William, a part-time Baptist preacher, died when she was a child. When Smith was nine, her mother Laura died, and her older sister Violet was left to care for Bessie and for her four siblings. Bessie and her brother Andrew performed on street corners, singing for spare change. Even at a young age, Smith possessed a raw, extraordinary voice. As a teenager, she turned to show business to make a living. In 1912, with the help of her brother Clarence, who was a comedian in the Moses Stokes Company, Smith was hired as a dancer for the traveling minstrel show. She eventually sang in the chorus, and, as her reputation grew, she gained a spot as a featured singer, impressing audiences with her full, strong voice.

Rising in popularity in the 1920's, Smith was the most highly paid African American female entertainer of her day. Her 1920 marriage to an affluent Southerner, Earl Love, ended soon after the wedding, when Love died under mysterious circumstances. In 1922 Smith met a night watchman named Jack Gee; they married in 1923. Smith signed a contract with Columbia Records, but her personal life was troubled. Her marriage was distressed by infidelities on both sides, and Smith's problem drinking resulted in physical altercations with Gee and others. When Smith discovered Gee seeing another woman, she fired a pistol at him, although the bullet did not hit him. Meanwhile, Smith became involved with Lillian Simpson, and when Gee discovered the nature of his wife's relationship with Simpson, he threatened to kill Smith.

In the 1930's, Smith's career began to decline, as her blues singing style fell out of favor with audiences. On September 26, 1937, she was riding in a car with her then-beau Richard Morgan (the uncle of future jazz vibraphonist Lionel Hampton) before dawn when their vehicle hit another one on the side of the road. Shortly after the initial crash, another car, carrying a white couple, hit the rear end of Morgan's vehicle. It took seven hours for Smith to gain hospital admission—either because the white woman in the accident was seen as a priority or because Smith was refused admission by one hospital because of her skin color. Record producer John Hammond speculated in the jazz magazine *Down Beat* that the latter was true. Smith reportedly bled to death, although this has never been proved. At the time of her death, Smith was forty-three years old.

The Music

When Smith's professional career began in the Moses Stokes Company, she met blues singer Ma Rainey, who became Smith's mentor. A strong vocal force, Smith used her intimidating stature to great effect on stage. In 1914 Smith began performing in Atlanta, Georgia, at Park's Big Revue in the Dixie Theater. Between 1915 and 1916, she toured with other performers, including Rainey. In 1918 Smith returned to Atlanta, where she starred in her own show, The Liberty Belles Revue. This show, which lasted about a year, featured Smith singing, dancing, and appearing in drag. She then relocated

to New Jersey, where she performed with the Charles Johnson Band. In 1923 she was cast in the musical *How Come?* (1921), which was performed in Philadelphia.

Hit Recordings. It was as a recording artist that Smith made a lasting mark on popular music and cemented her reputation as a progenitor of the blues genre. In the early 1920's, she signed a contract with Columbia Records for which she recorded multiple hit songs, including "Downhearted Blues." This song sold a remarkable eight hundred thousand copies—more than any other blues record of the time.

Other hits Smith recorded during the 1920's included "Back Water Blues," "Taint Nobody's Bizness If I Do," and "Saint Louis Blues"—a song that paired her with another blues-jazz great, Louis Armstrong, and led to a role in the 1929 film of the same name. In the black-and-white film, Smith takes a belt of whiskey before singing the opening lines of the song with a mesmerizing depth of tone, raw despair, and vibrato.

Smith recorded regularly through 1928 with other important early jazz instrumentalists such as Clarence Williams (who had first sought her out to record in New York), James P. Johnson, and various members of Fletcher Henderson's band, including Armstrong, Charlie Green, Joe Smith, and Tommy Ladnier. During this period she also toured throughout the North and South, performing to large audiences.

Living the Blues. Smith did not just sing the blues—she lived them. Her personal anger and despair infused her emotional lyrical interpretations that resonated with listeners. In addition, many of Smith's fans appreciated the expression of values and ideals in her music that transcended race and gender. Although she sang about heartbreak, poverty, and struggles with substance abuse, Smith developed a dependency on alcohol that stayed with her until death.

The dissolution of her marriage to Gee inspired her to pen "Nobody Knows You When You're Down and Out," another song that became a major success (though the song is attributed to another writer, Jimmy Cox). The Great Depression had a negative effect on Smith's career, and in 1931 she recorded her last two songs for Columbia: "Safety Mama" and "I Need a Little Sugar in My Bowl." Because of dwindling sales, Columbia Records dropped her.

Changing Tastes. Smith's waning fortunes forced her to adapt to the changing tastes of American audiences. Blues as a style was becoming less popular, and Smith had to change her performances accordingly. Although she had begun a new relationship Morgan, who was moderately wealthy, he was not rich enough to allow Smith to retire. In 1933 Smith signed with Okeh Records—a label that had rejected her in the 1920's—recording tracks with several acclaimed jazz musicians, including Buck Washington, Benny Goodman, and Jack Teagarden. Smith succeeded in staying current with her songs, performing Tin Pan Alley tunes such as "Smoke Gets in Your Eyes" and appearing at Harlem's famed Apollo Theater in 1935. In 1937, the year she died, she appeared in Winsted's Broadway Rastus Show.

Musical Legacy

Smith helped create and pass along one of the most important genres in American music: the blues. Her blues style—soulfully phrased and boldly delivered—owes a great debt to her mentor, Rainey. Unlike many other African American performers with whom she came in contact, Smith was not interested in assimilating into white culture or in modifying her musical style to meet popular tastes. Later in her career, however, she was forced to because of financial necessity At six feet tall and two hundred pounds, Smith was an impressive figure on stage, and she captivated audiences with her strong vocals.

Smith was inducted into the Rock and Roll Hall of Fame in 1989. She left behind some 160 recordings, made between 1923 and 1933. Her brash, belting vocal style influenced the blues, jazz, and rock singers that followed her, including Billie Holiday, Dinah Washington, Sarah Vaughan, Aretha Franklin, and Janis Joplin. Joplin, who imitated Smith's brassy style, paid for a headstone for Smith's unmarked grave.

Louis R. Carlozo and Judy Tsui

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life and tragic death. The author is a longtime contributor to *Stereo Review*, *Down Beat*, and *Saturday Review*.

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See also: Armstrong, Louis; Dorsey, Thomas A.; Franklin, Aretha; Goodman, Benny; Handy, W. C.; Hawkins, Coleman; Henderson, Fletcher; Holiday, Billie; Hunter, Alberta; Jackson, Mahalia; Joplin, Janis; Memphis Minnie; Rainey, Ma; Smith, Mamie; Turner, Big Joe; Vaughan, Sarah; Waller, Fats; Washington, Dinah.

Kate Smith

American popular and theater music singer

With her powerful but warm voice and friendly personality, Smith appealed to stage, radio, and television audiences. Her rendition of "God Bless America" made it an unforgettable classic.

Born: May 1, 1907; Greenville, Virginia
Died: June 17, 1986; Raleigh, North Carolina

Also known as: Kathryn Elizabeth Smith (full name)

Principal recordings

ALBUMS: *Kate Smith Sings Folk Songs*, 1958; *The Sweetest Sounds*, 1964; *How Great Thou Art*, 1965; *The Kate Smith Anniversary Album*, 1966; *The Kate Smith Christmas Album*, 1966; *Kate Smith Today*, 1966.

SINGLES: "River, Stay 'Way from My Door," 1931; "That's Why Darkies Were Born," 1931; "When the Moon Comes over the Mountain," 1931; "The Last Time I Saw Paris," 1940; "The Woodpecker Song," 1940; "Rose O'Day," 1941; "The White Cliffs of Dover," 1941; "I Don't Want to Walk Home Without You," 1942; "Don't Fence Me In," 1944; "There Goes That Song Again," 1944; "Seems Like Old Times," 1946; "Now Is the Hour," 1947; "God Bless America," 1968.

The Life

Kathryn Elizabeth Smith's parents were William H. Smith, the owner of the Capitol News Agency in Washington, D.C., and Charlotte Smith, a homemaker. Smith entertained World War I troops as a child, appeared in vaudeville by age twelve, and, despite family objections, launched a show business career. She was immediately successful as a singer and dancer, performing in New York productions of *Honeymoon Lane* (1926), *Hit the Deck* (1929), and *Flying High* (1930). She appeared in at least eight films between 1930 and 1943. In her memoirs, *Living in a Great Big Way* (1938) and *Upon My Lips a Song* (1960), however, she reveals her heartache when she realized that she was being used as a foil for stage comics who ridiculed her heavy weight, as did some reviewers and cartoonists.

She was reassured in 1930 when she met Joseph Martin ("Ted") Collins, who managed her career until his death in 1964. He realized that her weight, her traditional values, and her distaste for tobacco, alcohol, and nightclubs, while scorned on Broadway, would appeal to a general American audience, so he steered her toward radio and records. Under his guidance, she began her first regular radio series in 1931. In a few years, she became the highest-paid woman in radio. In 1938 she be-

gan a talk show, *Kate Smith "Speaking Her Mind,"* covering subjects ranging from cooking to age discrimination. This evolved into *Kate Smith Speaks*, a five-day-per-week, fifty-two-week-per-year broadcast. In 1942 she was ranked with First Lady Eleanor Roosevelt and actress Helen Hayes as the three best-known women in America. By the time her radio career ended in 1959, she had broadcast more than fifteen thousand times. Her television series, which ran from 1950 to 1954, followed by another brief series in 1960, specials, and many guest appearances, validated her belief that she could be judged by talent, not appearance.

With her warm conversational style, she was welcomed by audiences that responded generously to her appeals for charity and to her World War II bond marathons, during which she raised about $600 million for the war effort. Her many concerts began with a triumphant 1963 Carnegie Hall appearance. Her health failing, she last appeared in public in 1982, the year she received the Presidential Medal of Freedom. Smith died of complications from diabetes in 1986.

Kate Smith. (Hulton Archive/Getty Images)

The Music

Smith could not read music, but her powerful untrained contralto was flawlessly pitched and controlled. In her autobiography, she describes herself as a vehicle for the composer, refusing to add individual touches. Consequently, composers such as Irving Berlin encouraged her to introduce their music. As she describes, she first listened to a song until she understood what the composer wanted. Next, she worked on pitch, rhythm, and enunciation, finally capturing the mood of the song. Understanding her audience's mix of generations, she insisted her broadcasts and concerts mingle old songs with new.

Early Works. Although her career lasted until the 1970's, Smith was most popular during the 1930's and 1940's. Songs she introduced or simply sang generally made a profit through sheet music and record sales, even if they did not become hits. Smith's first recorded songs, hits from the successful *Honeymoon Lane*, were released in 1930. Early hits included "River, Stay 'Way from My Door," "The Last Time I Saw Paris," "The White Cliffs of Dover," and "Don't Fence Me In." Her appearances at New York's Palace and Capitol Theaters (1929-1933) were successes; she took a vaudeville production, *The Sewanee Review*, on the road in 1933-1934; and, during World War II, she toured with her cast to entertain military and industrial workers.

"When the Moon Comes over the Mountain." Adapted from a poem she had written as a girl, this became her first major hit after Collins hired Harry Woods to provide melody and Howard Johnson to add lyrics. The repetition of sustained "m" and "o" sounds emphasizes the song's dreaminess. Its wistful depiction of a dreary life redeemed by memories of past joy resonated with her Depression-era and World War II audiences. Smith sang this, her lifelong theme song, on her first series radio broadcast on March 17, 1931, and she recorded it twice in 1931. She sang it in her only feature film, *Hello, Everybody!* (1933), and she crooned a few bars in Paramount Pictures' *The Big Broadcast* (1933), where she appeared with Bing Crosby and other radio stars, and with Leopold Stokowski and the Philadelphia Orchestra.

"God Bless America." As the threat of war increased, Smith wanted a new patriotic song for her November, 1938, Armistice Day (later Veterans

Day), broadcast. She approached Irving Berlin, who had written "God Bless America" for a World War I Army show but had not used it. He revised it, she introduced it, and the song was so successful that Berlin and Smith had to oppose efforts to make it the new national anthem. Others recorded it, but Smith's version remained definitive. Her ample body and rich, powerful voice did justice to the bountiful landscape that Berlin portrays, while his personification of America as "she" preeminently suited the maternal image of Smith as singer, both strong female presences but in need of protection and guidance and both identified with home. The song can be sung as hymn, march, or ballad; Smith's version stressed optimism and determination. Berlin and Smith donated all profits from the song to the Boy and Girl Scouts of America.

Musical Legacy

In radio's early years, broadcasters sought high-culture status by presenting, with flowery, concert-stage-style introductions, operatically trained singers. Smith's simple style, which seemed like that of a friend, cut through this, opening the way for a generation of singers such as Dinah Shore and Doris Day. Smith was among the first American popular singers to disregard artificial musical boundaries, performing hymns, spirituals, jazz, blues, comedy songs, country, sentimental ballads, show music, and even opera. Her most lasting legacy, however, was her selling of "God Bless America" to the public. It created a wide demand for records and sheet music, and both the Republican and Democratic Parties adopted it as their official song for the 1940 presidential campaign. More than sixty years later, in the wake of the 2001 terrorist attacks in New York and Washington, D.C., the song was heard everywhere, its title written on placards set in lawns across America. Cementing Smith's legacy, music stores reported an increased demand for Smith's recorded version.

Betty Richardson

Further Reading

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Schaden, Chuck. *Chuck Schaden's Conversations with the Stars of the Golden Age of Radio*. Morton Grove, Ill.: Nostalgia Press, 2003. A 1971 interview with Smith captures her tone.

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See also: Berlin, Irving; Crosby, Bing; Guthrie, Woody; Stokowski, Leopold.

Mamie Smith

American blues singer and songwriter

The first black singer to record the blues, Smith reached a great popularity that enticed the record industry to record more black vocalists. These recordings spread the classical blues style, and they inspired the next generation of blues singers.

Born: May 26, 1883; Cincinnati, Ohio
Died: August 16, 1946; New York, New York
Also known as: Mamie Robinson (birth name)
Member of: Mamie Smith and Her Jazz Hounds; Mamie Smith and the Harlem Trio

Principal recordings

SINGLES (solo): "That Thing Called Love," 1920; "You Can't Keep a Good Man Down," 1920; "Do It, Mr. So-and-So," 1923; "Mistreatin'

Daddy Blues," 1923; "My Mammy's Blues," 1923; "Plain Old Blues," 1923; "You Can't Do What My Last Man Did," 1923; "Goin' Crazy with the Blues," 1926; "I Once Was Yours, I'm Somebody Else's Now," 1926; "Sweet Virginia Blues," 1926; "What Have You Done to Make Me Feel This Way?" 1926; "Don't You Advertise Your Man," 1931; "Golfing Papa," 1931; "Jenny's Ball," 1931; "Keep a Song in Your Soul," 1931.

SINGLES (with Mamie Smith and Her Jazz Hounds): "Crazy Blues," 1920; "It's Right Here for You (If You Don't Get It, 'Taint No Fault of Mine)," 1920; "Baby, You Made Me Fall for You," 1921; "Royal Garden Blues," 1921; "That Thing Called Love," 1921; "U Need Some Loving Blues," 1921; "What Have I Done?," 1921; "You Can't Keep a Good Man Down," 1921; "Carolina Blues," 1922; "The Decatur Street Blues," 1922; "I Ain't Gonna Give Nobody None o' This Jelly Roll," 1922; "I'm Gonna Get You," 1922; "Lonesome Mama Blues," 1922; "Mean Daddy Blues," 1922; "New Orleans," 1922; "You Can Have Him, I Don't Want Him, Didn't Love Him Anyhow Blues," 1922.

SINGLES (with Mamie Smith and the Harlem Trio): "Kansas City Man Blues," 1923; "Lady Luck Blues," 1923.

The Life

From an early age, Mamie Smith had an ambition to be a professional singer. At the age of ten, she joined the Four Dancing Mitchells, a minstrel group that toured Ohio and the surrounding states. Originally hired as a dancer, she gained valuable experience from the troupe. In 1912 the Four Dancing Mitchells joined Salem Tutt Whitney and Homer Tutt's show, The Smart Set. Now firmly immersed in the vaudeville circuit, Smith was confident enough to quit The Smart Set in 1913, when the show appeared in New York. Smith performed as a vaudeville, jazz, and blues singer in many of the clubs in Harlem, including Barron Wilkins' Little Savoy Club, Edmund's, Leroy's, Bank's Place, and Percy Brown's.

In 1918 she recorded "That Thing Called Love" with Victor Records, although the label decided not to make it available to the public. In 1920 Perry Bradford, a black composer, convinced Okeh Records to record and produce some of his compositions. On February 14, 1920, Smith again recorded Bradford's "That Thing Called Love" and "You Can't Keep a Good Man Down." Although not best sellers, they did sell well in the South and in large Northern cities thanks to the *Chicago Defender*, a black weekly newspaper, pointing out its existence. In August of that year, Smith recorded two more Bradford compositions, "Crazy Blues" and "It's Right Here for You (If You Don't Get It, 'Taint No Fault of Mine)," with the backing of the Jazz Hounds, who included such musicians as Willie "the Lion" Smith and Bubber Miley. "Crazy Blues" became a huge hit, with sales reaching 75,000 records the first month of issue. In the next seven years, Smith toured the country with the Jazz Hounds, playing nightclubs and theaters. She also recorded more than one hundred songs.

During the era she was known for her vivacious lifestyle, her extravagant spending, and a procession of lovers. She was responsible for discovering the saxophonist Coleman Hawkins, and she performed with a number of the best musicians of the era. After the Wall Street crash of 1929, Smith was forced into semiretirement. On her last recording date in 1931, she recorded some of her best works, including "Jenny's Ball," her only record to be released in Britain.

In her late forties, Smith was featured in a number of short films, including *Paradise in Harlem* (1939); however, the films did not revive her career. After a short illness, she passed away at the Harlem Hospital at the age of sixty-three. She was buried in a common grave in the Frederick Douglass Memorial Park in Staten Island, N.Y.

The Music

Smith's music is solidly rooted in the minstrel tradition of the early 1900's. After settling in New York, she continued to perform the same style of songs, adding blues numbers to her repertoire for performance in Harlem. Her singing style is more refined than that of other performers of the era, mostly because of her Northern roots and the influence of popular music in New York.

"Crazy Blues." Recorded in 1920, "Crazy Blues" was the first hit record by a black blues singer. Although not a twelve-bar blues form, it epitomizes

Mamie Smith. (Hulton Archive/Getty Images)

the classic blues style of New York. Written by Bradford, the song is characterized by its combination of pop song form, Dixieland jazz, and blues lyrics. Because the song was recorded acoustically, Smith is difficult to hear over the Jazz Hounds at times.

"Don't You Advertise Your Man." Written by Jimmie Foster, this work is a cautionary tale for young women. The work, in a verse-chorus pop song form, is brought to life by the backing band. Dixieland sounds emanate from the cornets, trombones, and clarinets that support Smith. The work exhibits strong backbeats, hot rhythm, and the use of stop time. The balance between the singer and backing band is strong, and it allows Smith to use the power and ornamentation of her voice to better express the song.

"Jenny's Ball." A dressed-down pop song, "Jenny's Ball" gives a snapshot of life as a cabaret dancer in Harlem. This number exhibits a call-and-response between Smith and the Jazz Hounds. The cornet also plays an important role, commenting on the lyrics with extended solos. In this recording, the piano can be heard, unlike in "Crazy Blues." Smith repeats the first chorus, with ornamentation, for the parting advisement, accentuating the hook of the song, increasing its popularity with the public. This was the only recording done by Smith that was released in Britain.

Musical Legacy

Smith's greatest achievement was opening the doors of white-owned recording studios to black performers. Without her pioneering work, the performances of Bessie Smith, Ma Rainey, and Blue le Burke would never have been recorded. The whole industry of race records was founded after the great success of her "Crazy Blues." The availability of recordings spread the blues out of the rural American South and the black clubs of the Northern big cities. Smith's records were released as far away as Britain, influencing new generations of musicians, both black and white, and exposing them to a style of music they might never have otherwise known.

Amanda M. Pence

Further Reading

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See also: Hawkins, Coleman; Rainey, Ma; Smith, Bessie.

Michael W. Smith

American gospel singer, songwriter, and pianist

Smith's inventive songcraft and charismatic performances brought new life to congregational worship music and created an audience for contemporary Christian music.

Born: October 7, 1957; Kenova, West Virginia
Also known as: Michael Whitaker Smith (full name)

Principal recordings

ALBUMS: *Love Stories*, 1983; *Michael W. Smith Project*, 1983; *Two*, 1984; *The Big Picture*, 1986; *Christmas*, 1989; *I 2 Eye*, 1989; *Go West Young Man*, 1990; *Change Your World*, 1992; *Sing Unto Him*, 1993; *I'll Lead You Home*, 1995; *Christmastime*, 1998; *This Is Your Time*, 1999; *Freedom*, 2000; *Worship*, 2001; *Worship Again*, 2002; *Healing Rain*, 2004; *Stand*, 2006; *It's a Wonderful Christmas*, 2007.

The Life

Michael Whitaker Smith was born in Kenova, West Virginia, to Paul and Barbara Smith, an oil refinery worker and caterer respectively. Smith had one sibling, a younger sister named Kim. Although Smith's first career ambition was to play professional baseball (his father played in the minor leagues), it did not take long for his love of music to surpass his athletic aspirations. In fact, Smith wrote his first song when he was five year old.

Like many prodigious piano players, Smith learned the craft at a young age, thanks to a patient grandmother and hours of dutiful practice. That, combined with singing in the church choir, solidified Smith's love for music that communicated Gospel truths. After some college studies at nearby Marshall University, Smith was encouraged by his friend Shane Keister, a Nashville session musician, to move to Nashville in 1978 to pursue a musical career. While there, Smith took a job as a landscaper while he played the Nashville club circuit.

In Smith's early days in Nashville, the stress and excesses of trying to launch a career in music led to what Smith has described as "a nervous breakdown." After dealing with an alcohol and a drug problem, Smith found some success. In 1979 he auditioned for keyboardist in a new Christian group, Higher Ground. Soon after landing the gig, Smith began his first stint on the road. In 1981 Smith met and married his wife, Debbie, and he signed a publishing deal with Meadowgrass Music.

Before long, Smith was making a name for himself as a songwriter for fellow artists, including Amy Grant, Sandi Patty, and Bill Gaither. He was invited to join Grant as a keyboardist on her *Age to Age* tour, but he soon realized that he was not happy being a touring musician. Since then, he has focused on composing songs and appearing as a singer. He and his wife moved to Franklin, Tennessee, and they had five children: Ryan, Whitney, Tyler, Anna, and Emily.

The Music

Smith proved that a polished pop sound and inspirational lyrics could coexist; his catalog reflects a wealth of musical influences. While many of his earlier compositions, such as "Great Is the Lord" and "Could He Be the Messiah," were designed to be sung by congregations in Sunday-morning worship services, these were accompanied with moving piano arrangements reminiscent of those of Elton John and Billy Joel. Smith's appeal is rooted in his catchy songs, whether a love song such as "I Will Be Here for You," which Smith cowrote with pop star Diane Warren, or an all-out guitar rocker, such as "Help You Find Your Way." Smith delivers the message of his songs with enticing presentations, working with respected producers and up-and-coming artists.

Early Works. "Friends," which Smith wrote in just an afternoon's time, debuted on *The Michael W. Smith Project*. Widely popular, it is played at funerals, graduations, and even the end of summer camp. The youth-group anthem is a stalwart reminder of what really lasts in life. The simple piano-driven sentiment set the pace for Smith's solo work.

The Big Picture. After delivering two successful inspirational albums, Smith produced in 1986 a decidedly rock-and-roll effort, *The Big Picture*. Mainstream producer Johnny Potoker (who has worked with Genesis and Madonna) gave *The Big Picture* an amped-up, guitar-fueled sound not typical of the

Christian music genre. Smith's songs were issues oriented, addressing such topics as self-esteem, racism, and teen sexuality.

Go West Young Man. Four years after *The Big Picture*, Smith made *Go West Young Man*. "Love Crusade" featured a spontaneous rap, and "Place in This World" became a crossover hit. Much like Grant's "Baby Baby," "Place in This World" was a hit with believers and nonbelievers alike, delivering a universal message about feeling lost. Combined with an accompanying video, the song gave Smith his first pop hit. In its wake, he was named one of *People's* Fifty Most Beautiful People, and he received an American Music Award for Favorite New Adult Contemporary Artist and other accolades from the contemporary Christian music industry.

Change Your World. On *Change Your World*, Smith teamed with Warren for the number-one adult contemporary hit, "I Will Be Here For You." In addition, Smith went on tour with a lavish set and superb backing band. The tour garnered as much praise as the songs.

This Is Your Time. This album was a response to the tragic murders of students and a teacher at Columbine High School near Denver, Colorado. Inspired by the story of Cassie Bernall, an outspoken Christian killed in the tragedy, Smith performed the title track at the memorial service in honor of the victims.

Freedom. As a longtime fan of epic motion picture sound tracks, Smith often includes at least one instrumental track on his albums. On *Freedom*, Smith's lifelong goal of recording an entire album of orchestral music was realized.

Worship. Smith had no idea that *Worship* would be released on such a tragic day in history, September 11, 2001, when terrorist attacks struck New York and Washington, D.C. The album's simple songs of praise were fitting in a time of unrest. Turning his attention back to the genre that launched his career, Smith released a follow-up project, *Worship Again*, in 2002.

Musical Legacy

Although he has appeared as an actor, serves as a pastor at his church (the New River Fellowship), owns a Christian nightclub in downtown Nashville, stays active politically, and remains an involved parent, Smith always returns to his first love, music. He contributed to the success of the contemporary Christian music genre, and his music extended to the mainstream pop arena, yielding several Top 40 hits, three Grammy Awards, and international acclaim. Faith-based acts such as Switchfoot, Jars of Clay, Relient K, and the Fray flourish in the Christian and the general music markets because of Smith's significant influence.

Christa A. Banister

Further Reading

Smith, Michael W. *Old Enough to Know—Updated Edition*. Nashville, Tenn.: Tommy Nelson, 2000. Smith tells his life story in his own words, and he reveals the events that inspired his early songs.

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See also: Grant, Amy; Joel, Billy; John, Sir Elton.

Patti Smith

American punk-rock singer and songwriter

Smith brought an angry yet intellectual lyricism to early punk-rock music. Her raw, energetic stage performances transformed the standard punk-rock concert.

Born: December 30, 1946; Chicago, Illinois
Also known as: Patricia Lee Smith (full name)
Member of: The Patti Smith Group

Principal recordings

ALBUMS (with the Patti Smith Group): *Horses*, 1975; *Radio Ethiopia*, 1976; *Easter*, 1978; *Wave*, 1979; *Dream of Life*, 1988; *Gone Again*, 1996; *Peace and Noise*, 1997; *Gung Ho*, 2000; *Trampin'*, 2004; *Twelve*, 2007.

SINGLES (with the Patti Smith Group): "Because the Night," 1978.

The Life

Patricia Lee Smith was born in Chicago Illinois, and her family moved to Woodbury, New Jersey,

when she was young. Her working-class family lived modestly, and when Smith graduated from high school in 1964, she went to work in a factory. This stint was the impetus for the first of her poems that she set to music, "Piss Factory." Smith would later tell interviewers that she spent her teenage years listening to rock music, especially the Rolling Stones and Bob Dylan. She went to New York City whenever she could to attend concerts and to experience the East Village scene. In 1967 she left Woodbury and moved to New York City. While working at the Gotham Book Mart, Smith met photographer Robert Mapplethorpe, and they remained friends until his death. In 1969 Smith and her sister traveled to Paris, France. On her return she moved into the Chelsea Hotel with Mapplethorpe, and she had a brief, heated romantic relationship with playwright Sam Shepard, appearing in his play *Cowboy Mouth* (1971). Concurrently, she wrote and read poetry, acted in other Off-Broadway productions, and wrote rock journalism for *Creem* magazine. Her first book of poetry, *Seventh Heaven*, was published in 1972 to acclaim from New York critics. She followed with two more collections in 1973 and 1978.

In 1974 Smith began playing rock music with fellow writer Lenny Kaye, Ivan Kral (guitar), Jay Dee Daugherty (drums), and Richard Sohl (piano). They released their first single, and soon after they signed a recording contract. The Patti Smith Group was an instant hit with rock critics and began a series of tours. During a show in Tampa, Florida, Smith fell fifteen feet off a stage while dancing and broke several vertebrae in her neck. She retired from touring for a while. During the hiatus, she met rock guitarist Fred "Sonic" Smith of the Detroit political rock band the MC5. They fell in love, got married, and had two children before he died in 1994. Smith released only one album during that time, *Dream of Life*. Her brother died not too long after her husband, sending her into a minor depression.

Smith and her children moved back to New York, where poet Allen Ginsberg and R.E.M.'s Michael Stipe persuaded her to return to music. In the spring of 1995, Smith toured with Bob Dylan. Smith and her band released several albums, and she toured with her band and appeared as an individual doing spoken word. In addition, Smith was actively involved in the Green Party campaign of Ralph Nader for U.S. President in 2000 and 2004. Smith appeared at numerous protests against the U.S. war in Iraq.

The Music

Horses. According to *Rolling Stone*, this is one of the fifty most influential albums in rock music. With Smith's occasionally surreal lyrics and the primal rhythms of three-chord rock progressions, the songs on *Horses* release an energy much like that experienced by musicians and audiences alike in rock's earlier days. There is nothing difficult about the music played here, but its impact is greater than its individual parts.

Radio Ethiopia. Originally dismissed by many critics and fans of Smith's first album, this work is full of loud guitar that ravages the listener's ears. Lyrically, the stories inside the songs give voice to the anger and despair symptomatic of the punk movement.

Wave. This album came out after Smith's recovery from her fall in Tampa. Musically, the songs are a mix of hard rock and beat-heavy dance tunes. The lyrics reflect Smith's ongoing interest in the dogma and nature of religion, especially Catholicism; her relationship with Fred Smith, her new lover; and her comments on U.S. politics.

Gung Ho. The third album released by Smith after her 1995 return to rock music is musically similar to the others in this period, with the exception of two tracks: "Libbie's Song," which is an old-timey ballad about the wife of General George Custer, who died at the Battle of the Little Bighorn, and "Gung Ho," which is a tribute to the Vietnamese struggle for independence from France and the United States and a celebration of that struggle's leader, Ho Chi Minh.

Musical Legacy

Smith helped create a direction for the punk genre, and she is noted for her uncompromising pursuit of fame without losing her integrity, which made her an inspiration to other rock musicians. Smith was elected to the Rock and Roll Hall of Fame in 2007, where she and her music stand with rock's most important and influential artists.

Ron Jacobs

Further Reading

Bockris, Victor, and Roberta Bayley. *Patti Smith: An Unauthorized Biography*. New York: Simon & Schuster, 1999. This biography traces Smith's life and career from her childhood through the reinvigoration of her career in the 1990's, in an informative and occasionally gossipy style.

Reynolds, Simon. "Even as a Child, I Felt Like an Alien." *Observer Music Monthly* (May 22, 2005). Lively and engaging interview with Smith. She talks a little about her life, her work, her politics, and her hopes. Much of the interview focuses on *Horses* and Smith's recollections of its recording and her reflections on its influence.

Smith, Greg. "'And All the Sinners, Saints': Patti Smith, Pioneer Musician and Poet." *The Midwest Quarterly* (Winter, 2000): 173. This interesting article uses the 1968 Rolling Stones album *Beggars Banquet* as a catalyst for a discussion of Smith's poetry and her music and its relation to her womanhood and her roles as mother and daughter.

Smith, Patti. *Patti Smith Complete, 1975-2006: Lyrics, Reflections, and Notes for the Future*. New York: Harper Perennial, 2006. This is a collection of all of Smith's poems and song lyrics, illustrated with photographs of Smith and her friends and family and artwork and sketches by Smith.

See also: Dylan, Bob; Jagger, Sir Mick; Mitchell, Joni; Morrison, Jim; Slick, Grace.

Snoop Dogg

American rapper and songwriter

Known for his smooth, relaxed vocal delivery with a slight Southern drawl, Snoop Dogg was a top rap artist during the 1990's, making his mark in the gangsta rap genre.

Born: October 20, 1972; Long Beach, California
Also known as: Cordozar Calvin Broadus, Jr. (birth name); Snoop Doggy Dogg

Principal recordings

ALBUMS: *Doggystyle*, 1993; *Tha Doggfather*, 1996; *Da Game Is to Be Sold Not to Be Told*, 1998; *No Limit Top Dogg*, 1999; *Tha Last Meal*, 2000; *Doggy Style All Stars: Welcome to tha House, Vol. 1*, 2002; *Paid tha Cost to Be da Boss*, 2002; *R & G (Rhythm and Gangsta): Tha Masterpiece*, 2004; *Me and My Homies*, 2005; *Screwed: How the West Was Screwed*, 2005; *Welcome to tha Church: Da Album*, 2005; *Tha Blue Carpet Treatment*, 2006; *Cali Iz Active*, 2006 (with Tha Dogg Pound); *Ego Trippin'*, 2008; *Revival*, 2008 (with DJ Whoo Kidd).

The Life

Born and raised in Long Beach, California, Snoop Dogg spent the three years after high school in and out of jail on drug charges. However, he changed his direction when his homemade tapes made with rapper Warren G were given to Dr. Dre, a rapper, a producer, and the co-owner of Death Row Records. Dr. Dre included Snoop, under the stage name Snoop Doggy Dogg, on the title track for the motion picture *Deep Cover* in 1991, and Snoop was also prominently featured on Dr. Dre's 1992 album *The Chronic*. Snoop released his solo album, *Doggystyle*, the following year. In August, 1993, Snoop was arrested for his alleged involvement in a drive-by shooting, and he was later acquitted of all charges in February, 1996. In 1998 Snoop shortened his stage name to Snoop Dogg after he left his original label, Death Row Records, for rapper Master P's label, No Limit Records.

Snoop Dogg has been involved in several film and television projects, including his own MTV comedy sketch show, *Doggy Fizzle Televizzle*, which ran from 2002 to 2004. He has also appeared as an actor in films such as *Soul Plane* (2004) and *Starsky & Hutch* (2004), and he has directed two pornographic films. On April 12, 2007, he was sentenced to five years of probation on charges relating to the possession of drugs and firearms.

The Music

During the 1990's, Snoop Dogg's songs helped define the genre of gangsta rap. They frequently addressed violent subject matters, perhaps reflecting his troubles with law. In the late 1990's, Snoop Dogg transitioned to tamer subject matter that promoted a lavish, misogynistic pimp lifestyle. Along with his distinctive vocal delivery and subject matter, Snoop Dogg is known for his style of

slang centered on nonsensical words ending with the suffix *-izzle*.

Doggystyle. Snoop Dogg's first solo album, *Doggystyle*, cemented his position as a top gangsta rapper. The album was produced by Dr. Dre, and in many ways it is a continuation of Dr. Dre's debut album, *The Chronic*, from the previous year. *Doggystyle* utilizes the same slow, layered G-funk (or gangsta funk) beats as *The Chronic*, addressing similar street-inspired subject matter. "Murder Was the Case" describes Snoop Dogg as a drive-by shooting victim (ironically released while he was involved in a murder case). "Ain't No Fun" is about gang rape, and other songs describe gang violence, drug use, and degrading views of women.

Tha Doggfather. After the conclusion of his murder trial, Snoop released his second album, *Tha Doggfather*, on Death Row Records in November, 1996. Earlier that same year Dr. Dre had left Death Row Records, so Snoop Dogg produced many of the songs himself. The album retains bass-heavy G-funk as its musical foundation, and it reworks old funk and soul music for its beats. Lyrically, *Tha Doggfather* demonstrates Snoop's gradual evolution away from heavily gang-inspired subject matter. Nevertheless, while the lyrics are not as harsh as those found on *Doggystyle*, they still frequently address typical gangsta-rap themes. In addition to the gangsta-inspired subject matter, *Tha Doggfather* contains party-oriented songs, for example, "Snoop Upside Your Head," and occasional attempts at social commentary, such as his remake of rapper Biz Markie's song "Vapors." Interspersed throughout the album are several skits and a "Freestyle Conversation."

R&G (Rhythm and Gangsta): The Masterpiece. On this album, released in 2004, Snoop Dogg enlists the assistance of a variety of producers and guest artists. It features collaborations with Pharrell, Lil John, 50 Cent, and even pop artist Justin Timberlake, and it demonstrates an image tamer than the one Snoop Dogg put forth on his earlier gangsta-rap works. Musically, the album draws from a variety of genres, including jazz, classic rock, and disco, and Snoop Dogg, in addition to his drawled rapping, sings on a number of songs. The result is a light, playful background for Snoop's street-inspired lyrics. The subject matter of *R&G (Rhythm and Gangsta): The Masterpiece* is not as violent as Snoop's early albums, and he generally demonstrates a less-aggressive approach toward women, though misogynistic songs ("Can U Control Yo Hoe") and songs celebrating gangsta life ("Oh No") still appear.

Musical Legacy

The career of Snoop Dogg has demonstrated that a variety of vocal deliveries can be successful in hip-hop and that all rappers do not need to adhere to a conventional norm. Snoop Dogg was instrumental in the construction of hip-hop around gangsta rap in the 1990's, and he also illustrated how a rapper can change his or her image and still remain successful. Similar to many other rappers, he has become a pop culture icon through his participation in varied entertainment mediums, and he maintains a prominent position in hip-hop culture. Snoop Dogg has assisted in the careers of many family members and friends who have become rappers, including Nate Dogg, Warren G, RBX, and Daz Dillinger.

Snoop Dogg. (AP/Wide World Photos)

He founded a film production company called Snoopadelic Films, and he runs his own record label called Doggystyle Records.

Matthew Mihalka

Further Reading

Ro, Ronin. *Have Gun Will Travel: The Spectacular Rise and Violent Fall of Death Row Records*. New York: Doubleday, 1998. During his history of Death Row Records, Ro discusses the early portion of Snoop Dogg's career with the record label.

Snoop Dogg and David Seay. *Tha Doggfather: The Times, Trials, and Hardcore Truths of Snoop Dogg*. New York: William Morrow, 1999. Snoop Dogg's autobiography illustrates his rise from poverty and the troubles he has encountered during his music career.

Snoop Dogg and David E. Talbert. *Love Don't Live Here No More: Book One of Doggy Tales*. New York: Atria Books, 2006. Written in rather simplistic language, this semiautobiographical novel follows the life of a man who desires to become a rapper, but instead he turns to dealing drugs.

Touré. "Snoop Dogg's Gentle Hip-Hop Growl." In *The Pop, Rock, and Soul Reader: Histories and Debates*, edited by David Brackett. New York: Oxford University Press, 2005. This article describes Snoop Dogg's early music and the source of his lyrics.

See also: Dr. Dre; 50 Cent.

Sir Georg Solti

Hungarian classical conductor

During a career that spanned more than six decades, Solti became one of the most famous conductors in international music circles, with a wide operatic and orchestral repertory, heightened by a serious approach to music-making that brought him great respect and admiration.

Born: October 12, 1912; Budapest, Hungary
Died: September 5, 1997; Antibes, France
Also known as: György Stern (birth name)

Principal recordings

ALBUMS: *Tchaikovsky: Symphony No. 2, Little Russian*, 1956; *Richard Strauss: Arabella*, 1957; *Wagner: Das Rheingold*, 1958; *Verdi: Aida*, 1962; *Wagner: Siegfried*, 1962; *Bartók: Piano Concerto No. 3*, 1964; *Wagner: Götterdämmerung*, 1964; *Wagner: Die Walküre*, 1965; *Strauss: Der Rosenkavalier*, 1968; *Elgar: Symphony No. 1 in A-flat Major, Op. 55*, 1972; *Elgar: Symphony No. 2 in E-flat Major, Op. 63*, 1975; *Bartók: Bluebeard's Castle*, 1979; *Tippett: Symphony No. 4*, 1979; *Beethoven: The Ninth Symphony*, 1986; *Tchaikovsky: Symphony No. 5*, 1987; *Bach: Mass in B Minor*, 1990; *Mahler: Symphony No. 5*, 1991; *Michael Tippett: Byzantium*, 1991; *Verdi: Otello*, 1991; *Haydn: The Creation*, 1992; *Strauss: Die Frau ohne Schatten*, 1992; *Mephisto Magic: Solti*, 1994; *Mozart: Don Giovanni*, 1997.

WRITINGS OF INTEREST: *Solti on Solti: A Memoir*, 1997.

The Life

Georg Solti (johrj SHOHL-tee), born György Stern, was the second child of Móricz Stern and Teréz Rosenbaum. His father, a poor businessman, worked unsuccessfully as a flour merchant, insurance salesman, and real estate broker. When World War I broke out in 1914, the family relocated temporarily to Veszprém, returning to Budapest in 1918 when Solti was six. At this time, his mother, who was musical, noticed that her son had talent and engaged a piano teacher for him. His father changed his children's last name to Solti (the name of a small Hungarian town) during the upsurge in Hungarian nationalism that followed World War I.

At age ten, Solti was admitted to the Ernö Fodor School of Music in Budapest, where he studied piano and theory with Miklós Laurisin. Two years later he entered the city's prestigious Franz Liszt Academy of Music, where he remained for six years, studying with Arnold Székely, Zoltán Kodály, Leó Weiner, Ernö Dohnányi, and, briefly, Béla Bartók. Solti later wrote that he considered his years at the Franz Liszt Academy of Music to be the most significant part of his formal musical education. He received a diploma in piano in 1930 and a diploma in composition a year later.

Solti's decision to pursue a career as a conductor

came at the age of fourteen, when he heard Erich Kleiber conduct Ludwig van Beethoven's Symphony No. 5 (1808). Upon graduation from the academy, he was engaged as a coach at the Budapest Opera House, which enabled him to develop significant knowledge of the operatic repertoire. As a Jew, Solti knew that he would not be allowed to conduct at the Budapest Opera. In October, 1932, he obtained a position as assistant to Josef Krips, who was music director of the opera house in Karlsruhe, Germany. However, Solti came back to Budapest after a few months to escape the anti-Semitism he encountered in Germany. During the summer of 1936, he attended the Salzburg Festival in Austria and returned the following year to work under the Italian conductor Arturo Toscanini.

Solti's training was as a pianist and a vocal coach, and he assisted Toscanini at the Salzburg Festivals of 1936 and 1937. Though anti-Semitism restricted his early career in his native Hungary, he did make his conducting debut there in Wolfgang Amadeus Mozart's *Le nozze di Figaro* (1786; *The Marriage of Figaro*), but it was not until after World War II that he could resume his operatic career with a performance in Munich of Beethoven's *Fidelio* (1805), which carried a message of hope to a newly liberated Europe.

While living in Zurich during the war, Solti had met Hedwig (Hedi) Oechsli; they married on October 29, 1946. The couple separated during Solti's third season at Covent Garden and eventually divorced in 1966. On November 11, 1967, he married Anne Valerie Pitts, a London journalist; they had two daughters.

Solti died of a heart attack while vacationing with his wife in Antibes, France. He is buried in Farkasreti Cemetery in Budapest, next to Bartók. At the time of his death, Solti was preparing for a London Proms concert performance of Giuseppe Verdi's *Requiem* (1874).

The Music

In 1936 and 1937, Solti assisted world-famous conductor Arturo Toscanini at the Salzburg Festival in Austria, but he did not get his first conducting job until 1938, when he led a performance of Mozart's *Le nozze di Figaro* at the Budapest State Opera. Unfortunately, his debut was overshadowed by Nazi leader Adolf Hitler's invasion of Austria; Solti fled to Switzerland, where he remained during World War II.

War Years. While in Switzerland, Solti turned his attention to the piano, winning first prize at the Concours International piano competition in Geneva in 1942. After the war, the American forces occupying Germany began a search for musicians who could rekindle the country's musical life but who were free of Nazi associations. Solti was offered the post of music director of the Bavarian State Opera in Munich in 1946, and he served in that capacity until 1952. He also appeared at the Salzburg Festival, and he conducted in cities as diverse as Paris, Berlin, Rome, Vienna, Florence, and Buenos Aires.

Covent Garden. With his reputation on the rise and his operatic repertory increasing, Solti next accepted a position as music director of the Frankfurt City Opera; he stayed a decade. Then, from 1961 to 1971, he worked as music director at the Royal Opera House, Covent Garden, in England. His association with England and the English became a close one: He raised the visibility of both Covent Garden and British opera singers, and he made a point of programming works by native composers such as Benjamin Britten. He also conducted the British premiere of Austrian composer Arnold Schoenberg's opera *Moses und Aron* (1957), a production that won international acclaim. For his contribution to musical life in England, Solti was knighted by Queen Elizabeth II in 1972. From 1979 to 1984, he served as principal conductor and artistic director of the London Philharmonic Orchestra and later became its conductor emeritus. In 1992 he was made music director laureate at Covent Garden.

Chicago Symphony Orchestra. The pinnacle of Solti's career was probably his association with the Chicago Symphony Orchestra. He began his post with the Chicago Symphony Orchestra in 1969, and, though he resigned formally in 1991, he held the title of music director laureate until his death. Solti brought the Chicago Symphony Orchestra to international prominence, increasing its repertory and its reputation. By the mid-1970's, it had become one of the top five orchestras in North America.

Salzburg Easter Festival. In 1992 Solti began an appointment as artistic director of the Salzburg Easter Festival, and the next year he recorded the festival's production of Richard Strauss's opera *Die*

Frau ohne Schatten (1918); the recording won a Grammy Award in 1993.

In June, 1994, Solti embarked upon the Solti Orchestral Project at Carnegie Hall, a two-week workshop during which eighty instrumentalists, ranging in age from eighteen to thirty, worked with principal players from five U.S. orchestras. The purpose of the project, which was conceived by Solti and by Carnegie Hall executive director Judith Arron, was to give younger players an opportunity to perform with, and learn from, experienced orchestral musicians.

The Ring Cycle. One of Solti's biggest career undertakings was the recording of Richard Wagner's monumental cycle, *Der Ring des Nibelungen*, which includes *Das Rheingold* (1869), *Die Walküre* (1870), *Siegfried* (1871), and *Götterdämmerung* (1874), which lasted from 1958 to 1965. At the time it was released, the project was considered unsurpassed in scope, cost, and artistic and technical challenge.

Musical Legacy

During the late 1950's and 1960's, Solti dominated the international operatic scene as a conductor, and his decade of tenure at the Royal Opera House, Covent Garden, from 1961 came when he had reached the heights of an already long and varied career. When he declared his intention of making Britain's national opera house "quite simply, the best" in the world, some people thought him boastful or unrealistically ambitious, but by the end of his time there, many argued that he had succeeded in his aim, or at least made it the equal of other great houses.

Solti's conducting style was clear and direct, and many music specialists agree that Solti was at his best with German, Austrian, and Hungarian music from the late eighteenth to the early twentieth centuries, a repertory that included the works of composers Franz Joseph Haydn, Mozart, Beethoven, Franz Schubert, Robert Schumann, Johannes Brahms, Richard Wagner, Gustav Mahler, Anton Bruckner, and Strauss. In addition, Solti was renowned for his willingness to program works that fell outside of the traditional orchestral and operatic repertory. An energetic and forceful conductor, he specialized primarily in the German classical and romantic repertory, although he conducted notable performances of works by numerous twentieth century composers, including Samuel Barber, Alban Berg, Benjamin Britten, Elliott Carter, John Corigliano, David Del Tredici, Hans Werner Henze, George Rochberg, Arnold Schoenberg, Roger Sessions, and Ellen Taaffe Zwilich.

Solti left a substantial recorded legacy, with more than 250 recordings for the London Decca label (including forty-five complete operas) and thirty-two Grammy Awards (one of them a Lifetime Achievement Award). Among other numerous honors and awards, he received the National Medal of Arts from President Bill Clinton in 1993.

Martin J. Manning

Further Reading

Culshaw, John. *Ring Resounding*. New York: Viking, 1967. This resource details Solti's recording of Wagner's monumental cycle, *Der Ring des Nibelungen*, often considered a milestone in the history of the recording industry. Culshaw was the producer of the recordings.

Furlong, William B. *Season with Solti: A Year in the Life of the Chicago Symphony*. New York: Macmillan, 1974. The Chicago Symphony Orchestra was Solti's longest association as a conductor, and the book offers insights into and a frank portrayal of a master musician.

Robinson, Paul. *Solti*. Toronto: Lester and Orpen, 1979. An early biography of Solti, this focuses on his musical activities and includes a discography through February, 1979.

Solti, Georg. *Solti on Solti: A Memoir*. New York: Alfred A. Knopf, 1997. Solti's own story, published after his death, discusses his early musical studies in Budapest; his exile in Zurich during World War II; his work as music director of the Bavarian State Opera in postwar Munich and similar posts in Frankfurt and London's Covent Garden; his direction of the Chicago Symphony (1969-1991); and his freelance conducting of the world's greatest orchestras.

See also: Barber, Samuel; Bartók, Béla; Berg, Alban; Britten, Benjamin; Carter, Elliott; Kodály, Zoltán; Tippett, Sir Michael.

Stephen Sondheim

American popular music and musical-theater composer and lyricist

Sondheim's sophisticated integration of music and lyrics set a new standard for musical theater, transforming the musical from idealistic entertainment to a thought-provoking commentary on social issues.

Born: March 22, 1930; New York, New York
Also known as: Stephen Joshua Sondheim (full name)

Principal works

FILM SCORES: *Stavisky*, 1974; *Reds*, 1981 (with David Grusing).

MUSICAL THEATER (music and lyrics): *West Side Story*, 1957 (libretto by Arthur Laurents; music by Leonard Bernstein); *Gypsy*, 1959 (libretto by Laurents; music by Jule Styne); *West Side Story*, 1960 (libretto by Laurents; music by Bernstein); *A Funny Thing Happened on the Way to the Forum*, 1962 (libretto by Burt Shevelove and Larry Gelbart); *Anyone Can Whistle*, 1964 (libretto by Laurents); *Do I Hear a Waltz?*, 1965 (libretto by Laurents); *Company*, 1970 (libretto by George Furth); *Follies*, 1971 (libretto by James Goldman); *A Little Night Music*, 1973 (libretto by Hugh Wheeler); *The Frogs*, 1974 (libretto by Aristophanes; adapted by Burt Shevelove); *Pacific Overtures*, 1976 (libretto by John Weidman); *Side by Side by Sondheim*, 1977 (libretto by Sondheim); *Sweeney Todd*, 1979 (libretto by Wheeler); *Merrily We Roll Along*, 1981 (libretto by Furth); *Sunday in the Park with George*, 1984 (libretto by James Lapine); *Into the Woods*, 1987 (libretto by Lapine); *Passion*, 1994 (libretto by Lapine); *Putting It Together*, 1999 (libretto by Sondheim with Julie N. McKenzie); *Celebrating Sondheim*, 2002 (libretto by Sondheim); *Assassins*, 2004 (libretto by John Weidman).

The Life

Stephen Joshua Sondheim (SAHND-him) was the only child of Herbert and Janet "Foxy" Sondheim. Descendants of German Jewish immigrants, Sondheim's parents prospered through their endeavors in Manhattan's garment district. They were also great patrons of the artistic opportunities offered in New York City. Sondheim began formal piano lessons around the age of seven. His mother befriended Dorothy Hammerstein, the wife of the famous Broadway lyricist Oscar Hammerstein II. Upon divorcing his father in 1940, Sondheim's mother relocated to Doylestown, Pennsylvania, with her son, staying on a large estate near the Hammerstein residence. Sondheim became a friend of the Hammersteins' son, Jimmy, developing a close relationship with the entire family. His education included George School, located in Bucks County, Pennsylvania, where he and fellow classmates wrote *By George*, a musical about campus life. He showed the manuscript to Hammerstein, thus beginning his formal training in the world of musical theater. Sondheim became a music major at Williams College, where he was influenced by faculty member Robert Barrow. Receiving the Hutchinson Prize, a two-year fellowship, Sondheim furthered his studies with composer Milton Babbitt in New York.

After graduating from college in 1950, Sondheim actively sought work as a composer-lyricist on both coasts of the United States. Jobs for a novice composer were scarce, and his initial assignments involved writing television scripts for the situation comedy *Topper*. Sondheim's interest in word games and puzzles served him well as Broadway producers, searching for proficient lyricists, discovered his talent. He gained success initially with his lyrics to Broadway blockbusters such as *West Side Story* and *Gypsy*, but his goal was to be recognized as both composer and lyricist. He teamed with Richard Rodgers, Hammerstein's previous artistic partner, in 1965 to provide lyrics for *Do I Hear a Waltz?* Because the production was a critical disaster, Sondheim resolved, from this point, to write both music and lyrics for any future shows. He had his first major success with *Company* in 1970, which helped him gain a secure footing in the Broadway arena. Simultaneously, he published a series of word puzzles in *New York* magazine. From 1973 to 1981, Sondheim served as president of the Dramatists Guild of America, the professional association of playwrights, theatrical composers, and lyricists. In 1974

Sondheim wrote *The Frogs*, a show intended to be performed in the Yale University swimming pool. He also continued to write television screenplays, finding success with the 1973 murder mystery *The Last of Sheila*. When not composing for the Broadway stage, Sondheim has occupied himself with writing numerous film scores (*Stavisky* and *Reds*) and songs for films (*The Seven Percent Solution*, 1976, and *Dick Tracy*, 1990). In 1990 Sondheim was named visiting professor of contemporary theater at Oxford University. In 2005 Sondheim's seventy-fifth birthday was celebrated with all-star tribute concerts in New York, London, and Los Angeles.

The Music

Sondheim has been instrumental in the development of a theater form that relies on the observer's intellect and sophistication. No longer merely a form of light entertainment, works for the theater by Sondheim rely on complexity of music and lyrics, humorous wordplay, hidden metaphor, and non-traditional musical form. The musical scores, particularly the later works, are a stream of continuous music instead of isolated musical numbers. The story lines of Sondheim's works are rarely frivolous, focusing on social issues, such as relationships, revenge, honor, and justice.

Early Works. Sondheim's early fame came with his admirable ability to write intricate and clever lyrics. In 1955, when Sondheim was twenty-five years old, he was hired to write the lyrics for Leonard Bernstein's *West Side Story*. This show was a critical success, and it led to another assignment: as lyricist for *Gypsy*, a musical based on the memoirs of the burlesque dancer Gypsy Rose Lee. Although Sondheim campaigned to write both music and lyrics, the musical composition for *Gypsy* was ultimately assigned to Jule Styne. The production opened in 1959 to critical acclaim.

A Funny Thing Happened on the Way to the Forum was the first show for which Sondheim was recognized as both composer and lyricist. This 1962 production was considered a financial success, with 964 performances; however, critics were divided as to Sondheim's musical score. This was followed closely by a disastrous 1964 production of *Anyone Can Whistle*, that closed after only 9 performances. *Evening Primrose*, a television musical produced for the program ABC Stage 67, aired on November 16, 1966. Adapted from John Collier's short story "Evening Primrose," Sondheim's production remained in obscurity until archival footage was revived. This record of hits and misses set the stage for Sondheim's first major success, *Company*.

Company. *Company* was one of Sondheim's early departures from the typical Broadway musical formula, and it is considered his first critical success as both a composer and lyricist. Based on a book by George Furth, *Company* opened on Broadway at the Alvin Theatre on April 26, 1970, running for 705 performances. It was Sondheim's first collaboration with director Harold Prince. The show contains an adult story line dealing with the complexity of relationships, namely an unwillingness to commit to one, in a variety of scenarios. The two-act production revolves around the main character, Bobby, on his thirty-fifth birthday. Audiences experience Bobby's inner thoughts and fears as his friends attempt to find him a companion. The fourteen musical numbers range from hilarious farce to

Stephen Sondheim. (AP/Wide World Photos)

heartbreaking musical soliloquies. The music is not complex relative to later Sondheim scores. A successful 2006 Broadway revival updated the show to attract a modern-day audience.

Sweeney Todd. This is one of Sondheim's most popular and sophisticated works. In collaboration with director Prince, and with a book by Hugh Wheeler, *Sweeney Todd* has been performed on the Broadway stage, in opera houses, and in concert versions throughout the world. The two-act show opened on Broadway at the Uris Theatre on March 1, 1979, running for 557 performances. The primary story line concerns revenge for past injustices, cannibalism, and young love. The score is complex, and it can be loosely defined as an operetta, with its nonstop music and vocal polyphony. There were two successful Broadway revivals in 1989 and 2005, and a successful film version was released in 2007.

Sunday in the Park with George. Although this show received mixed reviews and ultimately lost money, *Sunday in the Park with George* maintains a devoted fan base. This initial collaboration with playwright and director James Lapine originally opened Off-Broadway at the Playwrights Horizons in July, 1983, where it ran for twenty-five performances. The production moved to Broadway's Booth Theatre on May 2, 1984, where it ran for 604 performances. This fictional work focuses on the French painter Georges Seurat and the development of his pointillist technique in the painting *A Sunday Afternoon on the Island of La Grande Jatte* (1886). The two-act production depicts several generations of the Seurat family and their issues with relationships and artistic integrity. There is little dialogue, but the musical numbers are continuous throughout.

Into the Woods. *Into the Woods*, another collaboration with book-writer Lapine, is one of Sondheim's most popular and accessible shows. The production began in 1986 at the Old Globe Theatre in San Diego, where it ran for 50 performances. The Broadway debut was November 5, 1987, at the Martin Beck Theatre, where it ran for 764 performances. Based on classic fairy tales, *Into the Woods* deals with the darker psychology of these tales, including the dangers of wishing for more and dysfunctional maternal relationships. The first act is all in fun, and the second act deconstructs the happy world into a darker, and perhaps more realistic, place. The musical score is continuous, with little dialogue. A shorter, simpler version has been constructed for children's productions. *Into the Woods* toured nationally in 1988, and it was revived on Broadway in 2002.

Musical Legacy

Sondheim expanded the repertory of musical theater, redefining its function and its structural design, and setting a new artistic standard. Interestingly, although Sondheim has contributed more than a dozen major works to the theater repertoire, few of his vocal works are considered mainstream in the pop charts. This is primarily because of their complexity and because of the fact that few songs make sense when taken out of the show's context. Exceptions to this include "Send in the Clowns" from *A Little Night Music* and "Children Will Listen" from *Into the Woods*. The ability to sing Sondheim has become a benchmark, indicating that the artist has vocal skill and acute musical sensibility.

Critics are divided on Sondheim's musicals. Some are devoted fans; others find the scores too complex, with wordy, patter-song polyphony, and too long and dissonant. This may explain the relatively short runs and the negative reviews of several Sondheim musicals. Nevertheless, Sondheim has been lauded and recognized, with Tony Awards, Grammy Awards for *Sweeney Todd* (1979) and "Send in the Clowns" (Song of the Year, 1976), the Pulitzer Prize in Drama for *Sunday in the Park with George* (1985), an Academy Award for Best Song for "Sooner or Later" from the film *Dick Tracy* (1990), and the Award for Lifetime Achievement from the Kennedy Center Honors (1993).

P. Brent Register

Further Reading

Banfield, Stephen. *Sondheim's Broadway Musicals*. Ann Arbor: University of Michigan Press, 1993. An in-depth analysis of Sondheim's compositional process and musicals, this text examines thirteen musicals, from *West Side Story* to *Assassins*, drawing from interviews with Sondheim and access to drafts, sketches, and letters. Not for the casual reader, this book is often technical, requiring an understanding of music composition.

Gottfried, Martin. *Sondheim*. New York: Harry Abrams, 2000. An account of Sondheim's creative life based on personal interviews, with a friendly analysis of the music and lyrics, including more than one hundred photographs taken from archives and Sondheim's personal files. The text is chronological from Sondheim's birth to the production of *Passion*.

Horowitz, Mark Eden. *Sondheim on Music: Minor Details and Major Decisions*. Lanham, Md.: Scarecrow Press, 2003. Discussion and analysis of six musicals (*Passion*, *Assassins*, *Into the Woods*, *Sunday in the Park with George*, *Sweeney Todd*, and *Pacific Overtures*) based on a series of interviews with Sondheim. Includes a comprehensive song list, discography, and publishing information. A strong theoretical background in music is helpful in reading this book.

Secrest, Meryle. *Stephen Sondheim: A Life*. New York: Alfred A. Knopf, 1998. Interesting biography of Sondheim, beginning with his early childhood and stretching to the late 1990's. The biography is based on extended conversations with Sondheim as well as interviews with colleagues, friends, and family. Includes ninety-five black-and-white photographs.

Zadan, Craig. *Sondheim & Co*. New York: Da Capo Press, 1994. A record of Sondheim's creative process in the development of his musicals. The text is based on recorded interviews with Sondheim and his collaborators. Chapters include discussions on composition, lyrics, orchestrations, recording, and casting. An extensive appendix provides complete credit and cast information for Sondheim productions up to *A Little Night Music*. Includes seventy-four black-and-white photographs.

See also: Andrews, Dame Julie; Babbitt, Milton; Bernstein, Leonard; Collins, Judy; Galway, Sir James; Green, Adolph, and Betty Comden; Hamlisch, Marvin; Hammerstein, Oscar, II; Legrand, Michel; Merman, Ethel; Rodgers, Richard; Styne, Jule; Vaughan, Sarah; Weill, Kurt.

John Philip Sousa

American classical composer

Sousa was a prolific composer of marches and conductor of the internationally famous Sousa Band, which toured the United States and world for nearly four decades. His music had a worldwide influence on the development of bands and on the burgeoning recording industry.

Born: November 6, 1854; Washington, D.C.
Died: March 6, 1932; Reading, Pennsylvania
Also known as: March King

Principal works

BAND WORKS (marches): "The Gladiator," 1886; "The Rifle Regiment," 1886; "Semper Fidelis," 1888; "The Thunderer," 1889; "The Washington Post," 1889; "The High School Cadets," 1890; "The Liberty Bell," 1893; "Manhattan Beach," 1893; "King Cotton," 1895; "The Stars and Stripes Forever," 1897; "Hands Across the Sea," 1899; "The Invincible Eagle," 1901; "The Fairest of the Fair," 1908; "The Glory of the Yankee Navy," 1909; "Boy Scouts of America," 1916; "Processional (Wedding March)," 1918; "Sabre and Spurs," 1918; "Solid Men to the Front," 1918; "U.S. Field Artillery," 1918; "The Gallant Seventh," 1922; "Nobles of the Mystic Shrine," 1923; "The Pride of the Wolverines," 1926; "Golden Jubilee," 1928; "The Salvation Army," 1930.

OPERA (music): *Katherine*, 1879 (libretto by W. S. Gance and Sousa).

ORCHESTRAL WORKS: *Our Flirtation*, 1880; *The Smugglers*, 1882 (comic opera; libretto by Wilson Vance; based on Arthur Sullivan and F. C. Burnand's opera *The Contrabandista*); *Désirée*, 1884 (libretto by Edward M. Taber; based on John Maddison Morton's English comedy *Our Wife*); *The Queen of Hearts*, 1888 (libretto by E. W. Faber); *The Wolf*, 1888 (libretto by Sousa; renamed *The Bride Elect*); *El Capitan*, 1896 (lyrics by Charles Klein and Tom Frost; libretto by Klein); *The Charlatan*, 1898 (comic opera; libretto by Klein); *Chris and the Wonderful Lamp*, 1899 (libretto by Glen

MacDonough); *The Free Lance*, 1906 (military comic opera; libretto by Harry Bache Smith); *The American Maid*, 1913 (comic opera; libretto by Leonard Liebling); *The Irish Dragoon*, 1915 (libretto by Joseph Herbert; based on Charles Lever's novel *Charles O'Malley: The Irish Dragoon*); *Cubaland Suite*, 1925.

WRITINGS OF INTEREST: *The Trumpet and Drum*, 1886 (instructional); *National, Patriotic, and Typical Airs of All Lands*, 1890 (compilation); *Marching Along*, 1928 (autobiography).

The Life

John Philip Sousa (SEW-zuh) was the third of ten children born to John Antonio and Maria Elisabeth (Trinkaus) Sousa in Washington, D.C. He studied the violin and various wind instruments privately from an early age, and learned music at a local music conservatory and composition with George Felix Benkert. At age thirteen he joined the U.S. Marine Band as an apprentice musician. As a young man he performed professionally as a theater orchestra and opera violinist and conductor, and in 1880, at age twenty-five, he became the fourteenth director of the U.S. Marine Band.

During his twelve-year tenure, he served under five presidents and transformed the band into the premier American military ensemble. In 1892 Sousa resigned and formed the Sousa Band, a civilian band that rapidly became the finest performing band in the world. He hired the best musicians available and achieved tremendous success. Between 1892 and 1931 this amazing ensemble toured the United States and Canada yearly and undertook four European tours and one world tour (1910-1911). During this period the band performed an astounding 15,623 concerts, an average of more than one concert a day. In addition to the tours, the band had extended engagements at Manhattan Beach in New York, the Steel Pier in Atlantic City, and Willow Grove Park in Philadelphia. Sousa conducted more band concerts than any other composer.

Known during his lifetime as the March King, Sousa achieved early compositional success as an operetta composer. He published stage works from the early 1880's and began writing marches while still in his teens. One of the most prolific American composers of all time, Sousa composed every year of his mature life, while also transcribing and arranging a great deal of music for band. In addition to 137 marches and fifteen operettas, he composed songs, overtures, dance music, descriptive works, and fantasies. He also wrote three novels, two manuals, an autobiography, and more than 150 articles.

At age sixty-two Sousa enlisted in the U.S. Navy to help organize bands as part of the World War I effort. Composing, touring, live radio broadcasts, recording sessions, and concerts at expositions and fairs occupied Sousa's postwar years. He became active in the development of school bands and was a charter member of the American Society of Composers, Authors, and Publishers (ASCAP). By that time, Sousa was an American institution, the most famous and highest paid living musician in the world. In September, 1921, he was thrown from a horse and seriously injured his back, yet he continued to write and conduct until his death ten years later. Following a rehearsal on March 5, 1932, of the Ringgold Band in Reading, Pennsylvania, Sousa returned to his hotel room, and he died of a heart attack. He was seventy-seven years old.

The Music

There are several reasons why Sousa's music has enjoyed worldwide popularity for more than a century. He was an extraordinarily inventive composer of music for the band, resulting in marches that are national treasures. His most famous works, presented in concerts, published as sheet music, arranged for various combinations of instruments, and recorded on cylinders and discs, rapidly spread his fame. He was the symbol of his country in the decades between the Civil War and World War II when American nationalism was being recognized worldwide, and his own personal patriotism is reflected in his compositions and his performances.

An extremely skilled conductor, Sousa assembled the finest performing band in the world. By including a wide variety of transcriptions of European classics, songs and selections from the operatic stage, virtuosic solo pieces, dance and popular music, hymns and spirituals, and offering military marches as quick encores, Sousa revolutionized the way people experienced the concert performance. His music reflects the diverse influence of Sir Arthur Sullivan, Richard Strauss,

John Philip Sousa. (Library of Congress)

Jacques Offenbach, and Wolfgang Amadeus Mozart. When he introduced American ragtime during his 1900 European tour, he ignited a mania for American music that lasted for decades and influenced the compositions of Claude Debussy, Maurice Ravel, Florent Schmitt, Igor Stravinsky, and others.

"Semper Fidelis." Sketched in late 1887 during Sousa's tenure as U.S. Marine Band director, "Semper Fidelis" is widely considered to be the finest example of a regimental march by any composer. Sousa acknowledged it as one of his most effective. It was written at the suggestion of U.S. President Chester A. Arthur to replace "Hail to the Chief." The title comes from the Marine Corps motto—Always Faithful. It was played at dirge tempo by the U.S. Marine Band in 1932 as Sousa's caisson was transported to the Congressional Cemetery in Washington, D.C. Its highly regarded musical reputation stems from Sousa's inventive contrast between the bold introduction and the playful first strain, the lyrical second section, and the mesmerizing additive effect in the trio. The trio begins with the regimental drums and bugles, adds a woodwind counterpoint, and then is enhanced by a trombone countermelody. Of the brilliant final strain, Sousa said, "If you don't stand up and march then, you never will."

"The Washington Post." In 1889 the owners of the fledgling newspaper *The Washington Post* asked Sousa to compose a march for a summer ceremony on the Smithsonian Institution grounds. The march was Sousa's first big success. When it was adopted by an American dance masters' association as appropriate for the new two-step dance craze, the march, composer, and newspaper were catapulted into international fame. The march was the most requested piece on Sousa's European tours in the first years of the twentieth century and was known worldwide through twenty-two cylinder and disc recordings of the piece (recorded by the Sousa Band between 1895 and 1905). Like many of Sousa's early marches, the "Washington Post" was sold to the Harry Coleman Publishing Company for the incredibly low fee of $35.

El Capitan. Known today primarily as a march composer, Sousa wrote fifteen operettas. *El Capitan* was first produced in 1896 and quickly became his most successful and popular operetta. It holds the position of being the first successful Broadway operetta composed by an American. Sousa used some of his previously composed music for the score, but the reputation of the work rests largely on the rhythmic vitality of the music, the colorful and inventive writing for orchestra, and a fine libretto by Charles Klein. Originally scored for twelve winds, percussion, and strings, modern performances generally use a full-pit orchestra. The operetta played for more than four years in the United States, Canada, and England, and it was very successful in an excerpted version as played by the Sousa Band. The march of the same name is from the end of the first act where it is sung by the chorus. Sousa's band arrangement of it has become one of his most enduring and best-loved compositions.

"The Stars and Stripes Forever." Named "the greatest piece of music ever written by an American composer" by Harold Schonberg, esteemed music critic of *The New York Times*, "The Stars and Stripes Forever" is the official national march of the United States and has become one of the most recognizable

musical symbols of America throughout the world since it premiered in 1897. It is Sousa's march masterpiece—a successful monument to his patriotic fundamentals and an extremely sophisticated composition. Close analysis reveals melodic unity among the five sections of the march and a finely crafted use of harmony and counterpoint. The trio is perhaps the most familiar march trio ever written. In it the main melody, played by the clarinet section, is enhanced by the most memorable piccolo obbligato in the repertoire, which was originally written for the Db piccolo. Following the final dogfight, a third melodic element is added as a martial counterpoint in the trombones. As performed by the Sousa Band, the cornets, massed piccolos, and trombones lined up across the stage facing the audience for the final grandioso. The effect on the audience was electrifying.

Cubaland Suite. Sousa's final suite, and one of the most popular of his thirteen, is *Cubaland Suite*, which depicts the rule of Cuba by three separate governments: Spain in 1875, the United States in 1898, and an independent Cuban government in 1925. Each of the three movements incorporates national tunes that identify the countries governing Cuba. "Under the Spanish Flag" includes excerpts from "The Spanish Constitution" and "Andalusian Dances." "Hot Time in the Old Town Tonight," "Swanee River," and selected quotations from Sousa's own "International Congress" fantasy are found in the middle movement, "Under the American Flag." The beloved traditional Cuban melody "La Bayamesa" appears in the last movement, "Under the Cuban Flag." Sousa conceived this suite during a vacation in Havana in 1924. Originally scored for band, Sousa's suites are colorful and vibrant in their scoring but difficult to play. Most were inspired by Sousa's travels around the world with his band during the first three decades of the twentieth century, and the programmatic content of his suites reflects that period of his life.

Musical Legacy

Sousa deserves credit for establishing a national audience that was as receptive to traditional classical music as it was to popular music. He standardized the concert program and the quick use of encore pieces and achieved unprecedented success with his band in small towns and large cities alike. He has been called the greatest traveling musical entertainer. His European tours established American music for the first time as a legitimate cultural force. Sousa's compositions, the tireless performances of the Sousa Band, and his personal attention through clinics, guest-conducting appearances, and direct sponsorship had a substantial influence on the school music movement after World War I. His 1,770 commercial phonograph discs (recorded from 1897 to 1930) shaped and assured the success of the new recording industry. Sousa's patriotism was reflected in every concert, and this was another secret to his popularity. Much of his music has stood the test of time and remains enthusiastically recognized and loved.

Jerry E. Rife

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See also: Debussy, Claude; Fiedler, Arthur; Horowitz, Vladimir; Ravel, Maurice; Strauss, Richard; Stravinsky, Igor; Whiteman, Paul.

Phil Spector

American rock producer

As a record producer, Spector established the multi-instrument Wall of Sound that backed the popular songs of the 1960's.

Born: December 26, 1939; New York, New York
Also known as: Harvey Philip Spector (full name)

Principal recordings

ALBUMS (as producer): *The Teddy Bears Sing*, 1959 (by the Teddy Bears); *A Christmas Gift for You from Phil Spector*, 1963; *He's a Rebel*, 1963 (by the Crystals); *Twist Uptown*, 1963 (by the Crystals); *Presenting the Fabulous Ronettes Featuring Veronica*, 1964 (by the Ronettes); *Ronettes*, 1965 (by the Ronettes); *River Deep—Mountain High*, 1966 (by Ike and Tina Turner); *All Things Must Pass*, 1970 (by George Harrison); *Let It Be*, 1970 (by the Beatles); *Plastic Ono Band*, 1970 (by John Lennon); *Imagine*, 1971 (by John Lennon); *Some Time in New York City*, 1972 (by John Lennon); *Rock 'n' Roll*, 1975 (by John Lennon); *Death of a Ladies' Man*, 1977 (by Leonard Cohen); *End of the Century*, 1980 (by the Ramones); *Silence Is Easy*, 2003 (by Starsailor).

The Life

When Harvey Philip Spector was nine years old, his father committed suicide. Four years later, his mother moved the family from the Bronx to Los Angeles. The relocation negatively affected Spector, who became insecure and withdrawn in adolescence. Later, Spector turned to music as a songwriter. His first hit, "To Know Him Is to Love Him" by the Teddy Bears, was a relatively simple, teen-themed song recorded in monophonic sound. By 1966 Spector had developed his Wall of Sound signature: recording layers of performances and blending them in monophonic sound. With this technique, he produced more than two dozen Top 40 hits (thirteen of them Top 10). In 1968 Spector married Veronica "Ronnie" Bennett, who had sung lead on Spector's productions with the Ronettes. They divorced six years later.

Shortly after the failure of *River Deep—Mountain High*, an Ike and Tina Turner production that he considered his finest, Spector retired, emerging during the next decade mainly to produce records by the Beatles (collectively and individually), Leonard Cohen, and the Ramones. Although there were a few hits among them, these albums became more notorious for being overseen by a producer who exhibited bizarre behavior, who often wielded a gun. On February 3, 2003, Spector was arrested on suspicion of murder when the body of Lana Clarkson, an actress, was discovered in his mansion. Four years later, the trial began. Spector's defense was that Clarkson had shot herself accidentally and that any statements he had made suggesting his guilt were made under the influence of medicine prescribed to combat his bipolar disorder. A mistrial was declared when the jury announced that it was deadlocked. The retrial began in October, 2008, and in April, 2009, Spector was found guilty of second-degree murder.

The Music

Spector's music is noted for his Wall of Sound, which he typically generated by recording layered performances of frequently ornate arrangements by large studio ensembles in Los Angeles's Gold Star Studios and mixing the results in monophonic sound. The core of his ensembles was a small group of studio musicians anchored by the drummer Hal Blaine and known as the Wrecking Crew. As Spector's recordings grew more ambitious, he augmented the Wrecking Crew with string sections and with multiple musicians playing the same instruments (and parts) in unison.

"To Know Him Is to Love Him." Spector took the title and refrain of his first production from the epitaph on his father's headstone, and his transformation of the line into a lover's pledge helped the

song hit number one in 1958. It was performed by the Teddy Bears, a quartet that counted Spector as a member. Recorded for a mere seventy-five dollars, the song was necessarily simple in production value. Nevertheless, its effortless blending of a universal emotion with a memorable melody made the song a significant success.

"Be My Baby." This chart-topping 1963 classic is generally considered Spector's finest work. Just a year after its release, Brian Wilson was borrowing its distinctive elements (Blaine's dramatically syncopated drumbeats, lyrics about adolescent romance) to create "Don't Worry Baby" with the Beach Boys. Wilson's dreamily falsetto lead vocal, however, did not match the gritty yearning of Bennett's schoolgirl urgency, a performance so durable that many have credited the reprisal of her song's refrain on Eddie Money's 1986 "Take Me Home Tonight" (and her appearance in the accompanying video) with resuscitating Money's career.

A Christmas Gift for You from Phil Spector. Spector disliked the long-playing record format, a medium he believed shortchanged consumers by mating eight or nine lackluster songs with one or two hits. In spite of this, Spector reportedly put his finest effort into all the songs on this album. Its sales suffered initially because it appeared in stores on the day that President John F. Kennedy was assassinated. Over time, however, it has become a perennial favorite. U2 covered the album's best-known song, Darlene Love's "Christmas (Baby Please Come Home)," in 1987, paying homage to the original by following Spector's arrangement.

"You've Lost That Lovin' Feeling." Before they joined Spector in 1965, Bill Medley and Bobby Hatfield were a talented but little known blue-eyed soul duo whose biggest hit, "Little Latin Lupe Lu," did not make the *Billboard* Top 40. With this lushly produced exploration of love grown cold, however, the Righteous Brothers, as Medley and Hatfield were known, became stars, rapidly scoring three more Spector-produced hits ("Just Once in My Life," "Unchained Melody," and "Ebb Tide").

"River Deep—Mountain High." This 1966 single by Ike and Tina Turner has been cited as a watershed in Spector's career, and its failure to chart higher than eighty-eight in the United States in 1966, after all of Spector's efforts, played an important role in his decision to close Philles Records and to reevaluate his relationship with the pop-music world. In retrospect, it seems the single was simply a victim of changing tastes. The record's use of strings, for instance—which had proved so effective in dramatizing the Righteous Brothers' recordings just a year before—did not attract listeners, who seemed to prefer the electronic effects of psychedelic music.

Phil Spector and the Ronettes. (Hulton Archive/Getty Images)

Back to Mono, 1958-1969. Released in 1991, this boxed set comprises three discs of Spector's best-known productions until his work with the Beatles (*Let It Be*). It also includes *A Christmas Gift for You*, an elaborate booklet with analytical essays and the lyrics to all sixty songs, and a "Back to Mono" button. The set includes all but one of the singles that Spector produced for his Philles label, a generous sampling of his productions for other record companies, and the Crystals' "He Hit Me (It Felt Like a Kiss)." That single was released in

1962, but it was quickly withdrawn: Its lyrics are sung from a first-person point of view by a woman who regards the physical abuse she endures from her man as a sign that he loves her.

Musical Legacy

The songs that Spector wrote, cowrote, or solicited from Brill Building composers and produced with great success in the studio often expressed innocent, romantic dreams. In contrast, his wife Bennett and such artists as Cohen and Johnny Ramone have given firsthand accounts of the strange and violent behavior exhibited by Spector. Despite his eccentric persona, Spector created the innovative Wall of Sound technique that resulted in Top 10 hits in the 1960's. Although Spector enjoyed few hits after the early 1970's, his influence can be heard in the music of the Beach Boys' Wilson and Bruce Springsteen.

Arsenio Orteza

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See also: Bono; Cohen, Leonard; Goffin, Gerry; Leiber, Jerry; Lennon, John; Orbison, Roy; Ramone, Joey; Springsteen, Bruce; Stoller, Mike; Turner, Tina; Wilson, Brian.

Bruce Springsteen

American rock singer, guitarist, and songwriter

Nearly unrivaled as a singer-songwriter and live performer, Springsteen demonstrated uncompromising artistic integrity, commitment to his craft, and belief in the redemptive, life-changing power of music.

Born: September 23, 1949; Long Branch, New Jersey

Also known as: Bruce Frederick Joseph Springsteen (full name); the Boss

Member of: Bruce Springsteen and the E Street Band

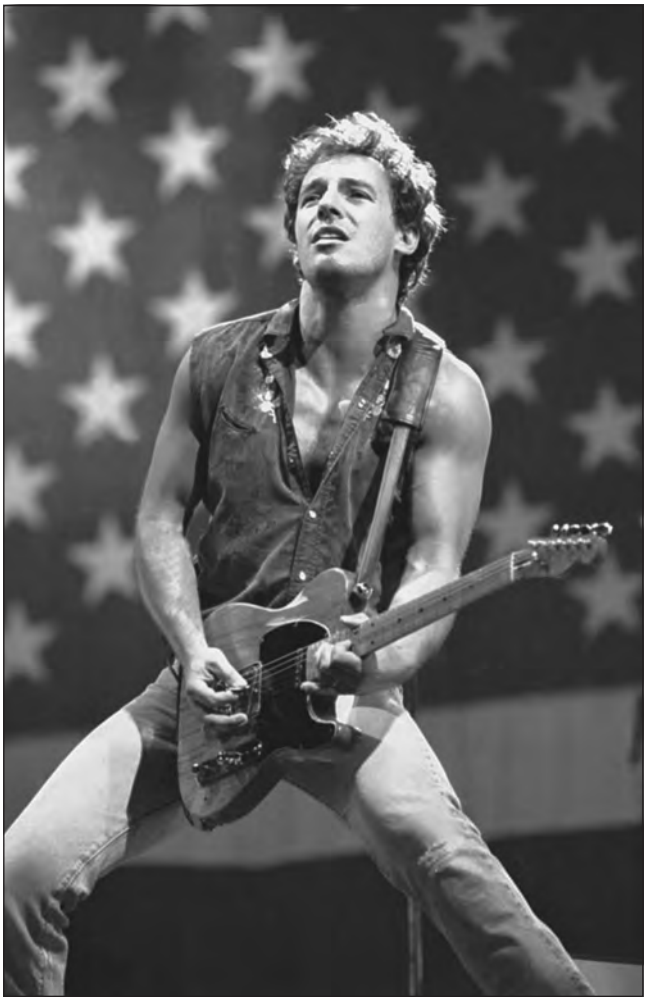
Principal recordings

ALBUMS (solo): *Nebraska*, 1982; *Human Touch*, 1992; *Lucky Town*, 1992; *The Ghost of Tom Joad*, 1995; *Devils and Dust*, 2005; *We Shall Overcome: The Seeger Sessions*, 2006.

ALBUMS (with the E Street Band): *Greetings from Asbury Park, New Jersey*, 1973; *The Wild, the Innocent, and the E Street Shuffle*, 1973; *Born to Run*, 1975; *Darkness on the Edge of Town*, 1978; *The River*, 1980; *Born in the U.S.A.*, 1984; *Tunnel of Love*, 1987; *The Rising*, 2002; *Magic*, 2007; *Working on a Dream*, 2009.

The Life

Bruce Frederick Joseph Springsteen was born into a working-class family, and he grew up in the factory town of Freehold, New Jersey, a blue-collar upbringing that stimulated his deep empathy for the tenacious underdogs who populate his lyrics. Uninterested in work or school, repressed at home, and alienated from most of his peers, Springsteen came alive when he began playing guitar at age sixteen. From that time, he dedicated himself obsessively to a career in music. After leading a series of increasingly successful bands (earning the nickname the Boss for his demands for perfectionism) and developing into a prolific songwriter, he was signed to a recording contract in 1972 by John Hammond, the executive who a decade earlier had discovered Bob Dylan. In 1985 Springsteen married model and actress Julianne Phillips, and they divorced in 1990. In 1991 he married Patty Scialfa, who had been singing backup vocals with his E Street Band since 1984. They had three children: Evan James, Jessica Rae, and Sam Ryan. Springsteen's music has been recognized with numerous Grammy and Emmy Awards, and his song for the film *Philadelphia*, "Streets of Philadelphia," which adopts the point of view of a gay man dying of AIDS, won an Academy Award in 1994.



Bruce Springsteen. (AP/Wide World Photos)

The Music

Early Works. The connection with Hammond led to the media labeling Springsteen "the new Dylan." With few songs suitable for hit singles, his first two albums proved to be commercial disasters. However, some visionary critics, such as Steve Simels, who put the first album on his best-of-the-year list, were quick to see his talent. The influential critic Jon Landau, who became Springsteen's manager and producer, famously declared after seeing him play in 1974, "I saw rock and roll's future and its name is Bruce Springsteen." Time would justify that prediction, as several songs from those first releases became classics, staples of his live shows decades later. Many critics would now rank the second record, *The Wild, the Innocent, and the E Street Shuffle*, among his best.

Born to Run. After two commercial failures, Springsteen set out to make the greatest rock-and-roll record of all time. He succeeded with *Born to Run*, combining a guitar-driven wall of sound with passionate vocals and lyrics that reimagined the classic rock-and-roll themes of cars, romance, and dreams as adult, rather than exclusively adolescent, concerns. Even without a hit single, the record sold a million copies in the first year and became a staple of FM radio

programming. Springsteen was the first musician to appear on the covers of *Newsweek* and *Time* in the same week.

Nebraska. At the peak of his popularity—*The River* was his first album to reach number one on the charts and yielded his first hit single—Springsteen astonished critics and fans with his next release, the solo acoustic *Nebraska*. Switching unexpectedly from electric to acoustic music, Springsteen produced in his listeners an intense response, similar to Dylan when he switched from acoustic to electric music in 1965. Recorded at Springsteen's home on a cassette deck, the album, with its primitive sound and bleak material (the title track is a study of a serial killer), showed the influences of country and folk music on his writing, and it revealed unsuspected depths of despair in Springsteen's generally optimistic mythology, whose protagonists were often downtrodden but seldom defeated like the isolated, psychically battered characters depicted in *Nebraska*.

Born in the U.S.A. Springsteen's seventh album was a great commercial success, producing seven Top 10 singles by combining the social realism of *Nebraska* with the epic rock-and-roll music of *Born to Run*. The opening song, "Born in the U.S.A.," was often misinterpreted as a commercial for America's superiority by listeners who ignored the lyrics (Ronald Reagan briefly used it as a theme song for his presidential campaign). Originally written for *Nebraska*, it was in fact a bitter reflection on the continuing human costs of the Vietnam War. As always, Springsteen's empathy for his characters transformed the political theme into a personal one, presenting it from the point of view of a disillusioned Vietnam veteran.

Magic. Springsteen's work continued to earn critical praise and popular success, with *Magic* debuting as the best-selling album in the world and earning unanimous critical acclaim and four Grammy Award nominations. Hailed as a return to his classic form, and featuring the full E Street Band (most of whom had been playing with him, on and off, for thirty-plus years), the album successfully combined accessible pop tunes, hard-driving rock songs, and pointed political commentary. Just as his early work had explored the impact of the Vietnam War on the lives of average Americans, this album took the war in Iraq as its primary subtext.

Musical Legacy

While many of the earlier giants of rock music had made their mark as innovators, Springsteen's trademark was his mastery of the traditional, as he worked to consolidate and extend what he saw as a valuable and distinctively American musical history. In an era when punk, new wave, and even disco were challenging the centrality of the rock tradition, Springsteen explored and revitalized the genre itself, a project that eventually took him beyond rock music into the folk and country traditions long ignored by most rock musicians. Springsteen's empathy for the problems and the everyday heroism of ordinary working people struggling to live meaningful lives in difficult times made his music important to his audience. The Beatles achieved such levels of popular and critical success, but for just a few years, while Springsteen has sustained it through four decades.

William Nelles

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See also: Burke, Solomon; Dylan, Bob; Earle, Steve; Eddy, Duane; Harris, Emmylou; Lennon, John; McCartney, Sir Paul; Morricone, Ennio; Morrison, Van; Pickett, Wilson; Robertson, Robbie; Seeger, Pete; Spector, Phil; Sting.

Ralph Stanley

American bluegrass singer, banjoist, and songwriter

Stanley is one of the seminal artists of bluegrass music, noted for his soulful voice and his authentic performances of the traditional music of southern Appalachia.

Born: February 25, 1927; Stratton, Virginia
Also known as: Ralph Edmond Stanley (full name)
Member of: The Stanley Brothers; the Clinch Mountain Boys

Principal recordings

ALBUMS (solo): *Ralph Stanley and Raymond Fairchild*, 1989 (with Raymond Fairchild); *Saturday Night/Sunday Morning*, 1995 (with others); *Clinch Mountain Country*, 1998 (with Ralph Stanley and Friends); *Songs My Mother Taught Me and More: Clawhammer Style Banjo*, 1998; *Clinch Mountain Sweethearts*, 2001 (with Ralph Stanley and Friends); *Ralph Stanley*, 2002; *Great High Mountain*, 2004; *Shine On*, 2005.

ALBUMS (with the Clinch Mountain Boys): *Hills of Home*, 1969; *Cry from the Cross*, 1971; *Something Old, Something New, Some of Katy's Mountain Dew*, 1971; *Ralph Stanley and the Clinch Mountain Boys Play Requests*, 1972; *I Want to Preach the Gospel*, 1973; *Man and His Music*, 1974; *Let Me Rest on a Peaceful Mountain*, 1975; *Old Home Place*, 1976; *Clinch Mountain Gospel*, 1977; *Down Where the River Bends*, 1978; *I'll Wear a White Robe*, 1980; *The Stanley Sound Today*, 1981; *The Memory of Your Smile*, 1982; *Child of the King*, 1983; *Snow Covered Mound*, 1983; *I Can Tell You the Time*, 1985; *Lonesome and Blue*, 1986; *I'll Answer the Call*, 1988; *Pray for the Boys*, 1990; *Bound to Ride*, 1991; *Almost Home*, 1992; *Short Life of Trouble: The Songs of Grayson and Whitter*, 1996; *My All and All*, 1997; *While the Ages Roll On*, 2000.

ALBUMS (with the Stanley Brothers and the Clinch Mountain Boys): *Mountain Song Favorites*, 1959; *The Stanley Brothers and the Clinch Mountain Boys*, 1959; *For the Good People*, 1960; *Long Journey Home*, 1961; *Old Country Church*, 1961; *Sing the Songs They Like Best*, 1961; *The Stanley Brothers in Person*, 1961; *Good Old Camp Meeting Songs*, 1962; *Hymns of the Cross*, 1964; *Jacob's Vision*, 1966; *The Stanley Brothers Together for the Last Time*, 1972; *Banjo in the Hills*, 1976; *That Little Old Country Church House*, 1998.

The Life

Ralph Edmond Stanley was born during the Great Depression in rural Dickenson County, Virginia. Growing up on a farm in the highlands of central Appalachia, he learned the traditional mountain clawhammer banjo from his mother, Lucy. He was also a member of the Primitive Baptist church, where he learned the unique cadences and phrasings that would later define his vocal style. After serving in the U.S. Army in Europe in World War II, Stanley returned to Dickenson County in 1946. Seeking a career in music after his discharge, he joined his brother Carter to form the Clinch Mountain Boys.

The success of the duo grew steadily in the following decade. Within six years the brothers progressed from playing barn dances and school assemblies in rural Appalachia to recording albums for Columbia Records and making network television appearances. When Carter died suddenly in 1966, Stanley, though profoundly saddened, shortly re-formed the Clinch Mountain Boys, and he returned to touring and recording. Stanley would record more than one hundred albums, make thousands of live concert appearances, and remain a potent force in the world of acoustic music.

The Music

Stanley's childhood in rural Appalachia provided him with the sound, imagery, and themes that would characterize his music. As a child, Stanley was taught to play the banjo in a clawhammer style (with the melody picked downward and the hand held in the shape of a claw), just as his mother had learned. Stanley regularly attended the Primitive Baptist church, where he was exposed to a unique a cappella vocal style that he would later utilize in his performances and his recordings. Primitive Baptist worship singing includes a practice called lining, in which a song leader calls out, or "lines," a song phrase, after which the congregation repeats the line. Stanley incorporates this practice, whose origins are centuries old, into many of his gospel recordings.

The Clinch Mountain Boys. After World War II, Stanley and his brother Carter formed the Clinch Mountain Boys, performing on the regional circuit in the late 1940's. Their popularity quickly grew as bluegrass—a new, hard-driving combination of old-time traditional mountain music, tight vocal harmonies, and propulsive rhythms—became increasingly popular. Along with Bill Monroe, Lester Flatt, and Earl Scruggs, the Stanley brothers brought this music out of the hollows of central Appalachia and to national attention in the 1950's. By 1952 the Stanleys were recording albums for Columbia Records and performing to sold-out audiences.

Authentic Performances. The appearance of rock and roll created difficulties for the Clinch Mountain Boys. In the late 1950's, the concert and radio appearances began to dwindle. The growing popularity of acts such as Elvis Presley and Chuck Berry made it difficult to eke out a living performing traditional music locally. The Stanleys were forced to perform in metropolitan areas far from home, in such states as Maryland, Louisiana, Ohio, and Florida. In the late 1950's and early 1960's, the Stanleys were well regarded in many Eastern urban centers, where folk music was popular and where the Stanleys were esteemed as authentic performers.

Sparks and Skaggs. When his brother died after a brief but serious illness, Stanley hired new performers for the Clinch Mountain Boys. These included nineteen-year-old Larry Sparks on lead guitar and vocals, who had remarkable abilities as a front man, amazing audiences with his dazzling guitar work and soulful singing. Sparks left the band in 1969 to front his own group, and he would remain a successful and significant figure in modern bluegrass. Stanley later added Keith Whitley and Ricky Skaggs to his his lineup. They remained with Stanley throughout the 1970's, a period during which he gained worldwide fame as a musical purist.

O Brother, Where Art Thou? Stanley contributed several tracks to the celebrated film sound track *O Brother, Where Art Thou?* (2001), including a stunning a cappella version of his classic "O Death." The album eventually sold more than five million copies, earned several Grammy Awards, and solidified Stanley's status as a major figure in traditional American music.

Musical Legacy

Fans and music critics alike regard Stanley as an uncompromising traditionalist and an important musical innovator, remaining loyal to his roots while sharing Appalachian music with a worldwide audience. He has received three Grammy Awards, including one for Best Male Country Vocal Performance, as well as an honorary doctorate in music from Lincoln Memorial University (1976). Inducted into the International Bluegrass Hall of Honor in 1992 and the Grand Ole Opry in 2000, he received the National Medal of Arts in 2006.

Gregory D. Horn

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See also: Berry, Chuck; Flatt, Lester; Monroe, Bill; Presley, Elvis; Ritchie, Jean.

Pops Staples

American gospel singer, songwriter, and guitarist

The patriarch of the gospel-singing group the Staple Singers, Staples brought gospel music into the pop mainstream with a fusion of blues guitar and gospel songwriting.

Born: December 28, 1914; Winona, Mississippi
Died: December 19, 2000; Chicago, Illinois
Also known as: Roebuck Staples (full name)
Member of: The Staple Singers

Principal recordings

ALBUMS (solo): *Peace to the Neighborhood*, 1992; *Father Father*, 1994.

ALBUMS (with the Staple Singers): *Uncloudy Day*, 1959; *Swing Low Sweet Chariot*, 1961; *Hammer and Nails*, 1962; *Swing Low*, 1962; *The 25th Day of December*, 1962; *Gamblin' Man*, 1963; *This Little Light*, 1964; *Amen!*, 1965; *Freedom Highway*, 1965; *For What It's Worth*, 1967; *Soul Folk in Action*, 1968; *Will the Circle Be Unbroken*, 1969; *Landlord*, 1970; *We'll Get Over*, 1970; *The Staple Swingers*, 1971; *Be Altitude: Respect Yourself*, 1972; *Be What You Are*, 1973; *City in the Sky*, 1974; *Let's Do It Again*, 1975; *Pass It On*, 1976; *Family Tree*, 1977; *Unlock Your Mind*, 1978; *Hold On to Your Dream*, 1981; *This Time Around*, 1981; *Turning Point*, 1984; *The Staple Singers*, 1985; *Sit Down Servant*, 1991; *Swingline*, 1991.

The Life

The youngest of fourteen children, Roebuck Staples grew up picking cotton on a plantation in Mississippi. Despite a strong church-oriented family tradition, Staples gravitated to the Delta-blues style of guitar playing after he heard legendary performers Charley Patton and Robert Johnson. In 1931 Staples joined the Golden Trumpets, a local gospel quartet, and later, once he moved his family to Chicago, he sang and played guitar for the Trumpet Jubilees.

To entertain his children, Staples began to teach them gospel songs. Soon he and his children performed at local churches throughout the Chicago area, and they even booked a weekly time slot on the radio. As they gained more fans, Staples formed the Staple Singers, which included his children on vocals and Staples on vocals and guitar.

The Staple Singers scored their first big hit with "Uncloudy Day," which combined the lyrics of the traditional hymn with Staples's blues guitar. In the 1960's, the Staples expanded their popularity. They signed a contract with the Riverside jazz label, and they recorded "For What It's Worth," a Stephen Stills composition. In 1968 they signed a contract with the Memphis, Tennessee-based label Stax, and within five years they had eight hits on the Top 40, including "I'll Take You There" and "Respect Yourself." Their appearances in films, such as *Wattstax* (1973), *Soul to Soul* (1971), and *The Last Waltz* (1978), solidified the Staple Singers' appeal across many musical genres.

Staples continued recording until the end of his life. One of his last albums, *Peace to the Neighborhood*, featuring collaborations with Ry Cooder, Bonnie Raitt, and Jackson Browne, was critically acclaimed. His final album, *Father Father*, won a Grammy Award in 1994.

The Music

Throughout his life, Staples combined gospel and blues music. With the Staple Singers, which he formed in the 1950's, he expanded his style to include folk, rhythm-and-blues, and funk music, and he often addressed social issues in his lyrics. The inclusion of Staples's guitar in gospel music often caused controversy, but the music appealed to mainstream audiences and music critics. His rough, yet gentle tenor voice was a perfect counter-

point to his daughter Mavis Staples's smoky, contralto voice.

Early Works. In the early 1960's, the Staple Singers broadened their appeal by recording protest songs by Bob Dylan ("Blowin' in the Wind") and Stills ("For What It's Worth"). In 1963, after meeting with civil rights leader Dr. Martin Luther King, Jr., Staples wanted to write songs that were socially aware. Two such songs, "March Up Freedom's Highway" and "Long Walk to D.C.," explicitly address the civil rights marches that occurred in Selma, Alabama, and Washington, D.C. The first verse and chorus of the latter song contain the quintessential Staple Singers' sound: Staples's opening guitar solo with heavy reverberation, Mavis's silky solo that increases in intensity through the first chorus, and the interjections of gospel-influenced backing harmonies provided by the family.

"Respect Yourself." In 1968 the Staple Singers signed a contract with Stax Records, which infused soul music with the sounds of rhythm and blues and funk. When this sound aligned with the Staple Singers' gospel influence and the lyrics of social activism, it was a powerful force on the rhythm-and-blues and pop music charts. "Respect Yourself" was the first such collaboration, and it immediately reached the number-two spot on the rhythm-and-blues charts and number twelve on the pop charts. Staples sings in a plaintive, yet evocative blues style that rewords the Golden Rule with references to the Ku Klux Klan.

"I'll Take You There." In 1972 the Staple Singers scored another major hit when "I'll Take You There" rose to number one on both the rhythm-and-blues and the pop charts. Embedded within the verse is a socially conscious message, and the music, modeled on a Jamaican record, is a single extended groove created by Stax producer Al Bell, his rhythm section, and Mavis Staples. The middle stanza consists of Mavis Staples vamping improvised lyrics to the accompaniment of solos from the bass, guitar, and harmonica. Despite its simple lyrical and musical structure, "I'll Take You There" occupies a high point in the history of Stax Records and the Staple Singers.

Peace to the Neighborhood *and* Father Father. In the last years of his life, Staples recorded two solo albums that received critical acclaim. The latter one, *Father Father*, received a Grammy Award in the Best Contemporary Blues group (1994). His first solo effort, *Peace to the Neighborhood*, provides a summation of his musical life: "I Shall Not Be Moved" and "This May Be My Last Time" allude to Staples's gospel upbringing; "Down in Mississippi" records the blues style on which he was raised; and "Love Is a Precious Thing" and "Miss Cocaine" continue Staples's tradition of incorporating socially conscious lyrics into his music.

Musical Legacy

Staples was responsible for popularizing contemporary gospel music. Whether in gospel quartets (the Staple Singers) or on solo albums, Staples brought a mainstream sound to his gospel performances. In addition, his socially conscious lyrics appealed to a wide audience, among them people who might not otherwise listen to gospel. The Staple Singers were inducted into the Rock and Roll Hall of Fame in 1999, and they received a Grammy Lifetime Achievement Award in 2005.

Alexander Raymond Ludwig

Further Reading

Bowman, Rob. *Soulsville, USA: The Story of Stax Records*. New York: Schirmer Books, 1997. This substantial chronicle of the dominant recording studio in the 1960's and 1970's spends a considerable time recounting the production of the Staple Singers' two major hits, "Respect Yourself" and "I'll Take You There."

Carpenter, Bil. "Staple Singers: God's Greatest Hitmakers." *Goldmine* (August 30, 1996): 19-42. Carpenter surveys the life and work of the Staple Singers in this article.

_____. *Uncloudy Days: The Gospel Music Encyclopedia*. San Francisco: Backbeat Books, 2005. In addition to a lengthy entry on the Staple Singers, this book includes an introduction written by Mavis Staples that, among other things, relates the story of how her father acquired the name Roebuck.

See also: Browne, Jackson; Dylan, Bob; Johnson, Robert; Patton, Charley; Raitt, Bonnie; Stills, Stephen.

Max Steiner

Austrian classical and film-score composer

Steiner has been called the father of film music, having scored one of the first motion pictures using an extensive musical sound track, the original King Kong *(1933).*

Born: May 10, 1888; Vienna, Austria
Died: December 28, 1971; Hollywood, California
Also known as: Maximilian Raoul Walter Steiner (full name)

Principal works

FILM SCORES: *Rio Rita*, 1929; *Cimarron*, 1930; *A Bill of Divorcement*, 1932; *Bird of Paradise*, 1932; *The Most Dangerous Game*, 1932; *Symphony of Six Million*, 1932; *Christopher Strong*, 1933; *King Kong*, 1933; *Little Women*, 1933; *Rafter Romance*, 1933; *The Gay Divorcée*, 1934; *The Lost Patrol*, 1934; *Of Human Bondage*, 1934; *The Informer*, 1935; *The Three Musketeers*, 1935; *Top Hat*, 1935 (with Irving Berlin); *The Charge of the Light Brigade*, 1936; *The Garden of Allah*, 1936; *Little Lord Fauntleroy*, 1936; *The Life of Emile Zola*, 1937; *A Star Is Born*, 1937; *Tovarich*, 1937; *Angels with Dirty Faces*, 1938; *Jezebel*, 1938; *Confessions of a Nazi Spy*, 1939; *Dark Victory*, 1939; *Dodge City*, 1939; *Gone with the Wind*, 1939; *All This and Heaven Too*, 1940; *The Letter*, 1940; *Santa Fe Trail*, 1940; *Sergeant York*, 1941; *Shining Victory*, 1941; *They Died with Their Boots On*, 1941; *Casablanca*, 1942; *In This Our Life*, 1942; *Now, Voyager*, 1942; *The Adventures of Mark Twain*, 1944; *Arsenic and Old Lace*, 1944; *The Conspirators*, 1944; *Passage to Marseilles*, 1944; *Since You Went Away*, 1944; *The Corn Is Green*, 1945; *Mildred Pierce*, 1945; *Rhapsody in Blue*, 1945; *The Big Sleep*, 1946; *Night and Day*, 1946; *Saratoga Trunk*, 1946; *Life with Father*, 1947; *My Wild Irish Rose*, 1947; *Johnny Belinda*, 1948; *Key Largo*, 1948; *The Treasure of the Sierra Madre*, 1948; *Adventures of Don Juan*, 1949; *Beyond the Forest*, 1949; *The Fountainhead*, 1949; *The Flame and the Arrow*, 1950; *The Glass Menagerie*, 1950; *Operation Pacific*, 1951; *The Miracle of Our Lady of Fatima*, 1952; *Room for One More*, 1952; *The Charge at Feather River*, 1953; *The Jazz Singer*, 1953; *This Is Cinerama*, 1953; *The Caine Mutiny*, 1954; *King Richard and the Crusaders*, 1954; *Battle Cry*, 1955; *Come Next Spring*, 1955; *Helen of Troy*, 1956; *The Searchers*, 1956; *Band of Angels*, 1957; *The FBI Story*, 1959; *John Paul Jones*, 1959; *A Summer Place*, 1959; *The Dark at the Top of the Stairs*, 1960; *Parrish*, 1961; *The Sins of Rachel Cade*, 1961; *Lovers Must Learn (Rome Adventure)*, 1962; *Spencer's Mountain*, 1963; *Youngblood Hawke*, 1964; *Two on a Guillotine*, 1965.

The Life

Maximilian Raoul Walter Steiner (STIN-ur) was born for music, based on his ancestry and early teachers. His paternal grandfather, Maximilian Steiner, managed Vienna's Theater an der Wien. His father, Gabor Steiner, was a Viennese impresario who managed carnivals and expositions. His godfather was Richard Strauss, the German conductor who was the last of the great Romantic composers. In addition, Steiner received early piano instruction from Johannes Brahms, the German Romantic composer.

When he was only fifteen, Steiner, a child prodigy, enrolled in the Imperial Academy of Music (now the University of Music and Performing Arts) in Vienna. His instructors there included Austrian composer Gustav Mahler. He studied violin, trumpet, organ, and piano, taking only a single year to meet the requirements for the academy's four-year degree. He conducted concerts from the age of twelve, and when he was sixteen, he wrote and conducted an operetta, *The Beautiful Greek Girl*.

Steiner began working in England at age eighteen and was living in London when World War I broke out. Because of his country of origin, he found himself classified as an enemy alien. Largely through the influence of the Duke of Westminster, he obtained exit papers and sailed to the United States. When he reached New York near the end of 1914, he was carrying a little more than thirty dollars with which to begin his new life in America.

It did not take him long, however, to find work as an arranger, orchestrator, and conductor of other people's music, including that of such prominent Broadway composers as George Gershwin, Jerome

Kern, and Sigmund Romberg, in operettas and musicals. He continued these pursuits for some fifteen years. He moved to Hollywood in 1929 when he received an assignment to orchestrate *Rio Rita*, which was being adapted as a film with few changes from the original Florenz Ziegfeld play. It would become the first big hit for the young Radio-Keith-Orpheum (RKO) Pictures.

His assignment as composer for the 1933 motion picture *King Kong* established his reputation. This action-oriented, early special-effects film was one of the first sound films in the United States to be made with an extensive musical score.

Steiner moved from RKO to Warner Bros. Studios, where he did the bulk of his work, including the studio's distinctive fanfare (originally composed for *Tovarich* in 1937) opening each of its movies. He was Warner Bros. Studios's most prominent composer and produced diverse and popular scores for hundreds of its pictures. He stayed at Warner Bros. Studios through the mid-1960's, also producing music for television series. He died of congestive heart failure in 1971 after years of battling cancer.

The Music

Motion pictures had not been accompanied by sound before 1929, when Steiner scored *Rio Rita*. That was only two years after *The Jazz Singer* (1927), a mostly silent film with snatches of sound and singing, had become the first motion picture released with any sound at all. Its effect was to force studios to incorporate sound into their films. The early silent movies had, however, generally been accompanied by music, traditionally produced by a single talented organ player working in a theater who used music to illustrate the nature of the scene being shown on the screen at the moment.

It was a natural development for music to accompany sound motion pictures, highlighting the drama or comedy or action, only now it could be performed and recorded by an entire orchestra. Steiner was one of the composers who created music for all varieties of these early sound films, from dashing adventures starring actors such as Errol Flynn (*The Charge of the Light Brigade* and *They Died with Their Boots On*, for example) and sparkling musicals with singers and dancers such as the team of Fred Astaire and Ginger Rogers (*Top Hat*) to Bette Davis dramas (*Jezebel* and *Dark Victory*, both of which received Academy Award nominations for Best Musical Score).

King Kong. This film set a trend for all beast and dinosaur epics that followed, even those with computerized special effects. It did have a silent-movie predecessor, 1925's *The Lost World*, where explorers found surviving dinosaurs on an isolated plateau. Giant ape Kong and the other creatures in the 1933 movie were animated by Willis O'Brien, who had used the same stop-motion technique—moving and filming small models a bit at a time—in the silent film eight years earlier. Both motion pictures had a similar climax, with a prehistoric beast running rampant in a city, but only *King Kong* had an advanced musical score. Steiner's music for this pioneering motion picture went from the mysterious, as during the approach to Kong's Skull Island and Kong's heard but momentarily unseen approach through the jungle, to the frenzied, as when the island's natives perform their sacrificial dance at an ever-increasing tempo, to the melancholy in Kong's death scene. The score was a trend-setting tour de force.

Gone with the Wind. Steiner's work in this 1939 epic was nominated for an Academy Award for Best Original Score, as was his *Dark Victory* in the same year, but both lost to Herbert Stothart for *The Wizard of Oz*. Nevertheless, the music from this grand-scale motion picture adapted from Margaret Mitchell's novel remains arguably Steiner's most recognized work, from the "Tara's Theme" surrounding the Southern plantation home of Scarlett O'Hara in the years before, during, and after the Civil War, to the burning of Atlanta and dramatizing the tempestuous romance between Scarlett and Rhett Butler. Recordings of it have been released many times.

Sergeant York. This account of World War I hero Alvin York, as played by Gary Cooper, also got an Academy Award nomination (Steiner was nominated eighteen times during his career and won three times). The 1941 score highlighted York's conflict: between his newly acquired religion, which told him it was wrong to kill, and the trench warfare that forced young soldiers to decide whether to kill to save other soldiers in his group. Steiner used the religious hymn "Give Me That Old Time Religion" to underpin the conflict York struggled to resolve.

The musical score added impact to the war scenes as well as the character's triumphant return for a tour followed by his arrival at his mountain home and the surprises that awaited him there.

Now, Voyager. A 1942 adaptation of Olive Prouty's novel about a shy and plain young woman blossoming through psychotherapy—with Steiner's music underscoring the transition—won an Academy Award. That is probably one of the reasons its star, Bette Davis, declared Steiner her favorite composer. Like other segments of Steiner's music, parts of the *Now, Voyager* sound track have been recorded on their own for fans of the movie or those who enjoy the music on its own merits.

Casablanca. Music plays an integral role in this World War II drama of a cynical nightclub owner (Humphrey Bogart) who comes face to face with the woman (Ingrid Bergman) he thinks abandoned him when the Nazis swarmed into Paris. Using the dueling German martial music and French national anthem in the club is not original with Steiner, but the dramatic arrangement is. "As Time Goes By" accents the doomed relationship between the former lovers, as Bogart mutters to the piano player the memorable line, "Play it, Sam." The surprises in the final scene gain dramatic tension from Steiner's music. The film has long since achieved classic status, part of which derives from the music.

The Treasure of the Sierra Madre. A different Bogart joins Walter Huston and Tim Holt as three misfits prospecting for gold in the desert who become altered by the experience as trust among them erodes and greed grows. The musical score tracks all of these moods, right up to the scene of gold dust blowing away in the desert wind.

The Searchers. In this 1956 John Ford-directed western, based on Alan LeMay's novel, Steiner's musical score evokes the atmosphere of post-Civil War Texas—the heat of battle, the quiet of a pioneer's cabin at sunset, the heartiness of a wedding dance, and the Sons of the Pioneers musical group singing a fitting closing to the story.

Spencer's Mountain. Based on a novel by Earl Hamner, Jr., and later inspiring the television series *The Waltons*, this saga of a mountain family's triumphs and tragedies is underscored effectively by Steiner. The music soars when the camera shows the majesty of the mountains.

Musical Legacy

Musical historians credit Steiner as an originator of the kind of film music movie audiences hear today, along with Erich Wolfgang Korngold, Franz Waxman, and Dimitri Tiomkin. Steiner's legacy echoes in the sweeping dramatic music by such later composers as Jerry Goldsmith and John Williams.

Besides his Oscars for *The Informer*, *Since You Went Away*, and *Now, Voyager*, Steiner received the King of Belgium Bronze Medal by the Cinema Exhibitors in 1936, the Golden Globe (for *Life with Father*) in 1947, the Statuette Award from the Cinema Exhibitors, Venice, Italy (for *The Treasure of Sierra Madre*) in 1948, the American Exhibitors Laurel Award in 1948, and the Italian Medal for *So This Is Paris* in 1955. A photograph of his right hand, shown writing notes on a sheet of music, was used on a U.S. commemorative postage stamp in 2003 celebrating American filmmaking. He was inducted, posthumously, into the Songwriters Hall of Fame in 1995. His work is recognized with a star on Hollywood's Walk of Fame.

His music from movies such as *Gone with the Wind* and *Now, Voyager* has been remastered for play on compact discs. Decades after his last composition, his music continues to be heard by new generations.

Paul Dellinger

Further Reading

Burt, George. *The Art of Film Music*. Boston: Northeastern University Press, 1995. Burt, a music professor who has had experience in scoring film music, provides case studies on how professionals score motion pictures.

Daubney, Kate. *Max Steiner's "Now, Voyager": A Film Score Guide*. Westport, Conn.: Greenwood Press, 2000. Although the book concentrates on a particular movie, it provides an overall look at Steiner's techniques and general contribution to filmmaking.

Davis, Richard. *Complete Guide to Film Scoring*. Boston: Berklee Press, 2000. Nineteen film-scoring professionals are interviewed in this guide to the business of and approaches to film and television music.

Morgan, David. *Knowing the Score: Film Composers Talk About the Art, Craft, Blood, Sweat, and Tears of Writing for Cinema*. New York: Harper Paper-

backs, 2000. Sixteen film composers give their ideas about the process of creating a musical score for a movie.

Rona, Jeff. *The Reel World: Scoring for Pictures*. San Francisco: Miller Freeman Books, 2000. A how-to-do-it guide on the various ramifications of film scoring, with examples from specific composers.

See also: Berlin, Irving; Gershwin, George; Goldsmith, Jerry; Kern, Jerome; Korngold, Erich Wolfgang; Romberg, Sigmund; Rózsa, Miklós; Strauss, Richard; Tiomkin, Dimitri; Waxman, Franz; Williams, John.

Isaac Stern

Russian American classical violinist

A leading concert violinist, Stern performed with every major orchestra in the world during his career, which spanned six decades. He recorded extensively, he was an advocate for aspiring musicians, and he spearheaded the successful campaign to save Carnegie Hall in New York City from demolition in 1960.

Born: July 21, 1920; Kremenets, Ukrainian Socialist Republic (now in Ukraine)
Died: September 22, 2001; New York, New York

Principal recordings

ALBUMS: *Beethoven: The Complete Piano Trios*, 1960; *Debussy: Sonata in G Minor for Violin and Piano*, 1960; *Bartók and Berg: Concerto for Violin and Orchestra; Rhapsody No. 1; Rhapsody No. 2*, 1962; *Bartók: Concerto for Violin*, 1962; *Stravinsky: Concerto in D Major for Violin and Orchestra; Symphony in Three Movements*, 1962; *Mozart: Concerto No. 1 in B-flat Major for Violin and Orchestra; Concerto No. 5 in A Major for Violin and Orchestra*, 1964; *Prokofiev: Concerto No. 1 in D Major for Violin and Orchestra; Concerto No. 2 in G Minor for Violin and Orchestra*, 1964; *Barber: Concerto for Violin and Orchestra*, 1965; *Bloch: Baal Shem: Three Pictures of Chassidic Life; Sonata No. 1 for Violin and Piano*, 1965; *Hindemith: Concerto for Violin and Orchestra*, 1965; *Beethoven: Trio for Piano, Violin, and Cello, No. 6, in B-flat Major*, 1966; *Dvoňák: Concerto in A Minor for Violin and Orchestra; Romance*, 1966; *Bach: Concerto for Violin and String Orchestra in A Minor*, 1967; *Beethoven: Concerto for Violin and Orchestra, Op. 61, in D Major; Concerto for Violin and Orchestra, Op. 26, in G Minor*, 1967; *Brahms: The Trios for Piano, Violin, and Cello*, 1967; *Bruch: Concerto No. 1 in G Minor for Violin and Orchestra*, 1967; *Mozart: Concerto No. 3 in G Major for Violin and Orchestra; Sinfonia Concertante in E-flat Major for Violin, Viola, and Orchestra*, 1968; *Schubert: Trio in E-flat Major for Piano, Violin, and Cello*, 1970; *Sibelius: Concerto in D Minor for Violin and Orchestra; Karelia Suite*, 1970; *Bock: Fiddler on the Roof (Selections)*, 1971; *The Mozart Flute Quartets*, 1971; *Brahms: Violin Concerto*, 1972; *Mozart: Sinfonia Concertante in E-flat for Violin, Viola, and Orchestra*, 1972; *Stamitz: Sinfonia Concertante in D Major*, 1972; *Isaac Stern Plays Brahms*, 1973; *Mozart: Concerto in C Major for Two Violins and Orchestra*, 1974; *Pleyel: Sinfonie Concertante in B-flat Major*, 1974; *Mozart: Divertimento in E-flat Major for String Trio*, 1975; *Isaac Stern Plays Saint-Saëns, Chausson, Faure*, 1976; *Lalo: Symphonie espagnole*, 1976; *Brahms: Double Concerto in A Minor for Violin and Cello*, 1977; *Bartók: Sonata No. 1 for Violin and Piano*, 1978; *Bernstein: Serenade for Violin Solo, Strings, and Percussion*, 1978; *The Classic Melodies of Japan*, 1978; *Mozart: Concerto No. 4 for Violin and Orchestra in D Major; Concerto No. 5 for Violin and Orchestra in A Major*, 1978; *Mozart: Concerto No. 4 in D Major for Violin and Orchestra; Concerto No. 2 in D Major for Violin and Orchestra*, 1978; *Vivaldi: Concerto in D Minor; Concerto in C Minor*, 1978; *Vivaldi: The Four Seasons*, 1978; *Beethoven: Sonata No. 7 in C Minor for Violin and Piano*, 1979; *Frank: Sonata in A Major for Violin and Piano*, 1979; *Hindemith: Sonata for Violin and Piano*, 1979; *Mozart: Concerto in G; Concerto in D; Andante in C*, 1979; *Mozart: Sonata No. 26 in B-flat Major for Violin and Piano*, 1979; *Penderecki: Violin Concerto*, 1979; *Prokofiev: Sonata in F Minor for Violin and Piano; Sonata in D Major for Violin and Piano*, 1979; *Rochberg: Violin Concerto*, 1979; *Tchaikovsky: Concerto in D Major for Violin and Orchestra; Meditation*, 1979; *Viotti: Concerto*

No. 22 in A Minor for Violin and Orchestra, 1979; *Wieniawski: Concerto No. 2 in D Minor for Violin and Orchestra*, 1979; *Mendelssohn and Tchaikovsky: Concerto in E Minor for Violin and Orchestra; Concerto in D Major for Violin and Orchestra*, 1981; *Mendelssohn: Trio No. 1 in D Minor; Trio No. 2 in C Minor*, 1981; *Bach and Vivaldi: Concerto in D Minor for Two Violins and String Orchestra; Concerto in C Minor for Oboe, Violin, and Orchestra; Concerto in A Minor for Two Violins and Orchestra*, 1982; *Haydn: "London" Trio No. 2 in G Minor; "London" Trio No. 3 in G Major; Divertissement No. 2 in G Major; Divertissement No. 6 in D Major; "London" Trio No. 4 in G Major*, 1982; *Bach: Trio Sonatas*, 1983; *Sonatas of J. S. Bach and Sons*, 1983; *Vivaldi, Bach, and Mozart: Le quattro stagioni; Konzert fuer zwei Violinen und Streicher; Konzert fuer fier Violinen, Streicher, und Cembalo; Sinfonia concertante fuer Violine, Viola, und Orchester*, 1983; *Beethoven and Kreutzer: Sonata No. 9 in A Major for Violin and Piano; Sonata No. 5 in F Major for Violin and Piano*, 1984; *Beethoven: The Complete Sonatas for Violin and Piano*, 1985; *Berg: Kammerkonzert for Piano and Violin with Thirteen Wind Instruments; Concert for Violin and Orchestra; To the Memory of an Angel*, 1986; *The Great Violin Concertos*, 1986; *Dutilleux and Sir Peter Maxwell Davies: L'Arbre des songes; Concerto pour violon et orchestre (Dutilleux); Concerto for Violin and Orchestra (Davies)*, 1987; *Brahms: Double Concerto, Op. 102; Piano Quartet*, 1988; *Shostakovich: Trio No. 2 for Violin, Cello, and Piano; Sonata for Cello and Piano*, 1988.

The Life

Isaac Stern was born in Ukraine, and he moved with his parents to San Francisco before he was a year old. In California he began his musical education with Robert Pollak, continuing in his teenage years with San Francisco Symphony concertmaster Naoum Blinder, whom Stern credited as being his most influential teacher. Later, he studied with Louis Persinger.

By the age of fifteen, Stern had performed with the San Francisco Symphony, although he claimed his debut was a 1936 performance of Camille Saint-Saëns's Violin Concerto No. 3 in B Minor (1880) with Pierre Monteux as the conductor. Two appearances that earned public acclaim, however, were his performance of Max Bruch's Concerto No. 1 in G Minor, Op. 26 (1866) in New York City in 1937 and his New York recital debut in 1943 at Carnegie Hall. Following his successful campaign to save Carnegie Hall from demolition in 1960, he became the chair of the Carnegie Hall Board, a post he retained for more than thirty years.

Isaac Stern. (AP/Wide World Photos)

Stern was first married to ballet dancer Nora Kaye. When they divorced, Stern married Vera Lindenblit. They had three children—Shira, Michael, and David—and were married for more than forty years. Following their divorce, in 1996 he married Linda Reynolds.

Stern received many honors in his lifetime, including multiple Grammy Awards (beginning in 1961) for his numerous recordings; becoming an officer of the Legion of Honor in France in 1979; receiving a Kennedy Center Honors Award in 1984; and being named Musician of the Year by *Musical America* in 1986. He received several Emmy Awards for broadcasts on public television's *Great Performances*. In 1987 he received the Wolf Prize in Israel, the Gold Baton from the American Symphony Orchestra League, the National Music Coun-

cil's American Eagle Award, and the Grammy Lifetime Achievement Award. In 1991 he was awarded the National Medal of the Arts, and in 1992 President George H. W. Bush awarded him the Presidential Medal of Freedom, America's highest civilian honor. It was followed five years later by Japan's highest honor, the Order of the Rising Sun.

Institutions of higher education that have awarded him honorary doctorates include Yale University, Bucknell Univesity, Columbia University, Harvard University, Johns Hopkins University, Oxford University, Hebrew University, the Curtis Institute of Music, and the Juilliard School.

During the 1990's, Stern collaborated with pianist Yefim Bronfman on several recordings and recital tours, and he regularly recorded and performed piano trios and quartets with pianist Emanuel Ax, cellist Yo-Yo Ma, and violist Jaime Laredo.

In his later years, Stern performed mostly in chamber settings. He died of heart failure in New York City in 2001.

The Music

In the 1950's and 1960's, under the management of impresario Sol Hurok, Stern's concert career brought him to the major concert and recital halls of the world. He increasingly included sonata recitals in his annual schedule with his long-standing collaborator, pianist Alexander Zakin.

Carnegie Hall. In 1961 Stern joined cellist Leonard Rose and pianist Eugene Istomin to create a piano trio for a benefit concert for Carnegie Hall. The performance received solid praise, and it launched the trio's further concert engagements, which lasted until Rose's death in 1984. This benefit was one of many of Stern's efforts to save Carnegie Hall from demolition in 1960. In addition, he used his considerable stature and influence and impassioned speeches to mobilize the artistic and financial communities of New York in the preservation of the cultural landmark. His success may be considered one of his finest achievements, and it added the honorific cultural statesman to his already established reputation as a violinist. In recognition of his leadership both in the 1960 preservation and in the 1986 renovation of Carnegie Hall, the main concert room was named the Isaac Stern Hall.

Musical Diplomat. Stern was a musical diplomat in several capacities: He supported the establishment of the National Endowment for the Arts in 1964 by recognizing and promoting some of the emerging talent in America and later by serving as musical ambassador from the West to China. The rise of the next generation of violin artists—including Itzhak Perlman, Pinchas Zukerman, Shlomo Mintz, Miriam Fried, and Sergiu Luca—was advanced with his energy and with the force of his powerful connections in the music world.

Concert of the Century. In 1976 Stern participated in the Concert of the Century, which recognized the eighty-fifth anniversary of Carnegie Hall. He shared the stage with conductor-composer Leonard Bernstein, cellist Mstislav Rostropovich, pianist Vladimir Horowitz, baritone Dietrich Fischer-Dieskau, violinist Yehudi Menuhin, soprano Martina Arroyo, and the New York Philharmonic. In this concert, Stern performed Johann Sebastian Bach's Concerto for Two Violins in D Minor (1731) with Menuhin and a movement from Peter Ilich Tchaikovsky's Trio in A Minor, Op. 50 (1882) with Horowitz and Rostropovich.

From Mao to Mozart. In 1979, at a time when China was just beginning to open its doors to the West, Stern took a pioneering tour of the country, serving as a cultural ambassador from the West to China. He performed several concerts, and, more importantly, he coached young Chinese musicians. Stern's experiences in China were videotaped and edited into a feature-length documentary film, *From Mao to Mozart* (1980), which opened the Western musical world's eyes to the talent and energy latent in China's musical youth that was hidden behind China's isolationist foreign policy. *From Mao to Mozart* won the Academy Award for best documentary in 1981.

Other films that featured Stern were *A Journey to Jerusalem* (1968), which arose from a concert in Israel following the Six-Day War in 1967; *Tonight We Sing* (1953), a biopic about his manager Hurok, in which he played the part of violinist Eugene Ysaÿe; *Humoreske* (1946), a dark, romantic film about a violin virtuoso and the unhappy woman who loved him, starring John Garfield; and *Fiddler on the Roof* (1971), for which Stern played the violin on the sound track.

Repertoire and Recordings. Stern's repertoire emphasized major concerti, violin sonatas, and chamber music. He was an important champion of

twentieth century music, and he performed the world premieres of *Serenade* (1954) by Leonard Bernstein and of violin concerti by George Rochberg (1975), Krzysztof Penderecki (1977), Henri Dutilleux (1985), and Peter Maxwell Davies (1986).

Stern released more than one hundred recordings during his career, representing numerous composers and pieces from concerti to chamber music. His label was Sony (formerly CBS Masterworks), and he became the label's first artist laureate upon fifty years of recordings in 1985. He was highly praised for his interpretation of Johannes Brahms's Violin Concerto in D Major (1879) and Double Concerto in A Minor (1887), which Stern performed and recorded with cellist Rose. His interpretations of Henryk Wieniawski's Concerto No. 2 (1862), Felix Mendelssohn's Violin Concerto in E Minor (1845), and sonatas by César Franck, Paul Hindemith, and Sergei Prokofiev received high praise and several Grammy Awards.

Stern's violin of choice was his 1740 Guarnerius del Gésu (once thought to have belonged to violinist Ysaÿe) or his 1737 Vicomte de Panette del Gésu. He also owned at various times a 1721 Stradivarius (known as "the Kruse"), a Vuillaume (known as "the Tsar"), a Carlo Bergonzi, and two 1750's Guadagnini violins.

Critical Reception. As a concert violinist, Stern received varying reviews, dependent to some extent upon the repertoire and the time of his life. His concerto performances and recordings spanned a wide repertoire, including the concerti of Bach, Wolfgang Amadeus Mozart, Ludwig van Beethoven, Tchaikovsky, Brahms, and Jean Sibelius. His recorded repertoire was not as large as that of his contemporary Jascha Heifetz, who recorded all the Bach sonatas and partitas, commissioned several important concerti, and arranged numerous pieces originally written for other musical instruments as violin encores. Early reviews frequently mentioned the visceral tone, yet flexible interpretation that Stern produced from his violin. He was known for bringing each composer's unique personality to the fore rather than emphasizing his temperament over that of the composer's. Later in his career, however, reviews frequently mentioned imperfections in his preparation and execution, while they maintained an overall respect for his legendary stature and his contributions to the field of music.

Musical Legacy

Stern's most lasting contribution to the music world is probably his work to save Carnegie Hall. In addition, he played a significant role as a cultural ambassador in making his groundbreaking trip to China in 1979 and as a mentor in fostering the musical careers of Perlman, Zukerman, and others.

Jonathan A. Sturm

Further Reading

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Campbell, Margaret. *The Great Violinists*. New York: Doubleday, 1980. Using letters and private documents, the author looks at the lives of violin talents. She describes the artists' technique, impact on public taste, and special achievements. Includes extended references to Stern.

Cowden, Robert. *Instrumental Virtuosi: A Bibliography of Biographical Materials*. New York: Greenwood Press, 1989. A source book on virtuosi of many instruments, and Stern is among those profiled.

Creighton, James. *Discopaedia of the Violin*. Toronto: University of Toronto Press, 1974. A list of violin recordings covering nearly a century, including those made by Stern.

Roth, Henry. *Great Violinists in Performance: Critical Evaluations of over 100 Twentieth Century Virtuosi*. Los Angeles: Panjandrum Books, 1987. In this book, critic Roth makes subjective evaluations of performances and recordings, and he includes a chapter on Stern.

Stern, Isaac, and Chaim Potok. *My First Seventy-nine Years*. New York: Da Capo Press, 1999. Stern's autobiography covers his childhood and career details. In addition, he comments frankly on performances by other artists.

See also: Barenboim, Daniel; Bernstein, Leonard; Horowitz, Vladimir; Ma, Yo-Yo; Menuhin, Sir Yehudi; Perlman, Itzhak; Rampal, Jean-Pierre; Rostropovich, Mstislav; Serkin, Rudolf.

Cat Stevens

English folk and rock singer, songwriter, and guitarist

With his 1970's albums, Stevens proved that a folk music style could succeed in the era of hard rock. Further, he proved that spirituality had a place in popular lyrics, his music reflecting his spiritual journey, which culminated in his conversion to Islam in 1977.

Born: July 21, 1948; London, England
Also known as: Steven Demetre Georgiou (birth name); Yusuf Islam

Principal recordings

ALBUMS: *Matthew and Son*, 1967; *New Masters*, 1967; *Mona Bone Jakon*, 1970; *Tea for the Tillerman*, 1970; *Teaser and the Firecat*, 1971; *Catch the Bull at Four*, 1972; *Foreigner*, 1973; *Buddha and the Chocolate Box*, 1974; *Numbers*, 1975; *Izitso*, 1977; *Back to Earth*, 1978; *The Life of the Last Prophet*, 1995; *Prayers of the Last Prophet*, 1999; *I Have No Cannons That Roar*, 2000; *A Is for Allah*, 2000; *I Look, I See*, 2003; *An Other Cup*, 2006.

SINGLE: "I Love My Dog," 1966.

The Life

Yusuf Islam (YEW-suhf IHZ-lahm), formerly known as Cat Stevens, was born Steven Demetre Georgiou in the Soho area of London, near Piccadilly Circus. His father, Greek immigrant Stavros Georgiou, and his mother, Swedish immigrant Ingrid Wickman, owned a restaurant on Shaftesbury Avenue, where young Stevens was put to work as soon as he could carry dishes. By the age of twelve he was proficient on both guitar and piano, but he developed an interest in art, influenced by a maternal uncle in Sweden. At age sixteen he enrolled in Hammersmith Art School, but he was later dismissed. Undaunted, he began singing in Soho coffeehouses and pubs. Record producer Mike Hurst heard him and persuaded him to record. At the age of nineteen, the young man now calling himself Cat Stevens became a pop star. In 1977 he converted to Islam, changed his name to Yusuf Islam, turned away from recording, and devoted himself to philanthropic work.

The Music

The early Stevens hits were astonishingly good but indistinguishable from most pop songs of the 1960's. Many became hits for other artists: "Here Comes My Baby" made the charts for the Tremeloes, and Rod Stewart recorded "The First Cut Is the Deepest." Stevens, however, contracted tuberculosis after the release of his second album, and his recovery kept him away from the record industry for a few years. When he returned to recording, with *Mona Bone Jakon*, his lyrics were more introspective, and his sound was influenced by English folk. American promoters did not notice that album, but his next, *Tea for the Tillerman*, became number one on the *Billboard* chart.

Tea for the Tillerman. Selling half a million copies in six months, and finishing as the sixth best seller of 1971, *Tea for the Tillerman* boasted several songs on the Top 40 playlist in that year: "Wild World" (which peaked at number eleven on *Billboard*), "Hard-Headed Woman," and "Father and Son." Four of the songs from the album were included in the sound track of the film *Harold and Maude* (1971), receiving prominent billing in the opening credits. In 2003 *Rolling Stone* included it in its list of the top 500 albums of all time, and a book published in 2006 named it one of the *1001 Albums You Must Hear Before You Die*. "Father and Son" perfectly captured the mood of the generation gap the baby boomers felt between them and their parents. In alternating voices, Stevens sings the calm, reasonable voice of a father giving advice and the urgent, plaintive son who cannot follow it. Though certainly autobiographical, it rises from the personal to the universal with its counterpoint of both generations and avoids the sentimental and confessional excesses of the youthful-angst songs of the era.

Teaser and the Firecat. Although it did not chart as high as its predecessor, *Teaser and the Firecat* boasted several Top 40 hits: "Morning Has Broken," "Moon Shadow," and "Peace Train." "Morning Has Broken" demonstrates Stevens's folk roots by reviving an obscure Christian hymn with a traditional Scots melody, "Bun Easain." The nineteenth century lyrics were "Leanabh an Àigh"

Cat Stevens. (Hulton Archive/Getty Images)

(born in a manger). Stevens would have encountered it in his youth at St. Joseph Roman Catholic Primary School in London; the lyrics he recorded were written in 1931 by Eleanor Farjeon. Pianist Rick Wakeman of Yes performed the signature opening, though he was not credited (or paid) until 2006. "Peace Train" shows the connection between folk music and the protest song, and it became an anthem for the peace movement. Its iconic status helped Yusuf Islam build bridges between Islamic and Western culture and between his old and new identities. On December 11, 2006, Yusuf Islam performed the song at the Nobel Peace Prize Concert in Oslo.

An Other Cup. Though the pop music world hailed this album as his first recording in nearly three decades, Yusuf Islam had in fact recorded Islamic-themed material throughout the 1990's. Those recordings were minimalist in style, reflecting his respectful caution in interpreting his new faith's teachings on the role of music. Once assured of clerical approval, however, and aware that his former pop-star status could offer an important corrective to the widening gap between Islam and the West in the twenty-first century, he recorded *An Other Cup* in 2006. He is billed on the album simply as Yusuf, since he felt that the familiar name (the Arabic form of Joseph) would be more personal, and that using the last name Islam might vulgarly "sloganize" the name of a great world religion.

Musical Legacy

Stevens's infusion of folk sounds that were international in flavor—he brought the Greek bouzouki into the studio, and his mandolin work was much more continental than the Appalachian sound of the folk mandolin in the 1960's—had an enduring effect on pop music. The variety of pop singers who have covered his songs ranges from hard rocker Rod Stewart to country star Dolly Parton to blues singer Sheryl Crow. Cat's early song "The First Cut Is the Deepest" scored hits for four different singers in three different countries (though not for Stevens). He was tremendously popular, selling sixty million albums, despite a hiatus from popular music of nearly thirty years (1978-2006). His return to secular music as Yusuf Islam was largely influenced by his son, Muhammad Islam, also a musician, urging his father to play again.

John R. Holmes

Further Reading

Brown, George L. *Cat Stevens: The Complete Illustrated Bibliography and Discography*. Leigh-on-Sea, England: Daddy-O Archives, 2006. A thorough treatment of Stevens, with rare photographs and personal interviews.

Dimery, Robert, ed. *1001 Albums You Must Hear Before You Die*. New York: Universe, 2006. An appreciation of fifty years of audio recording (1955-2005), naming must-hear albums, with an essay on each by a prominent music critic. *Tea for the Tillerman* is featured.

Fish, David Lee. "Cat Stevens." In *Popular Musicians*. Pasadena, Calif.: Salem Press, 1999. A concise article assessing Stevens's achievement in popular music, one of the few written after his conversion to Islam.

Luckman, Michael C. "Cat Stevens 'Sucked Up' by a Saucer." In *Alien Rock*. New York: Pocket

Books, 2005. In a book about alien abductions among rock stars, this novelty piece has an interview with Stevens on a limited subject.

Stevens, Cat. *Teaser and the Firecat*. New York: Scholastic, 1972. This children's book, with text by Stevens in English, French, and Spanish, tells the story illustrated on the cover of Stevens's album of the same name, and it includes nineteen other full-color illustrations by Stevens.

See also: Cliff, Jimmy; Parton, Dolly; Sibelius, Jean; Stewart, Rod.

Rod Stewart

English rock singer and songwriter

From his days as the lead singer of the blues-rock bands the Jeff Beck Group, and the Faces to his three decades as a performer of folk, soul, rock, disco, and Broadway-era pop, Stewart, with his distinctive raspy voice, distinguished himself as a versatile interpretive singer.

Born: January 10, 1945; London, England
Also known as: Roderick David Stewart (full name)
Member of: The Jeff Beck Group; the Faces

Principal recordings

ALBUMS (solo): *The Rod Stewart Album*, 1969; *Gasoline Alley*, 1970; *Every Picture Tells a Story*, 1971; *Never a Dull Moment*, 1972; *Smiler*, 1974; *Atlantic Crossing*, 1975; *A Night on the Town*, 1976; *Foot Loose and Fancy Free*, 1977; *Blondes Have More Fun*, 1978; *Foolish Behaviour*, 1980; *Tonight I'm Yours*, 1981; *Body Wishes*, 1983; *Camouflage*, 1984; *Every Beat of My Heart*, 1986; *Rod Stewart*, 1986; *Out of Order*, 1988; *Vagabond Heart*, 1991; *Unplugged . . . and Seated*, 1993; *Spanner in the Works*, 1995; *When We Were the New Boys*, 1998; *Human*, 2001; *It Had to Be You: The Great American Songbook, Vol. 1*, 2002; *As Time Goes By: The Great American Songbook, Vol. 2*, 2003; *Stardust: The Great American Songbook, Vol. 3*, 2004; *The Day Will Come*, 2005; *Thanks for the Memory: The Great American Songbook, Vol. 4*, 2005; *Still the Same: Great Rock Classics of Our Time*, 2006.

ALBUMS (with the Faces): *First Step*, 1970; *Long Player*, 1971; *A Nod Is as Good as a Wink . . . to a Blind Horse*, 1971; *Ooh La La*, 1973.

ALBUMS (with the Jeff Beck Group): *Truth*, 1968; *Beck-Ola*, 1969.

The Life

After trying his luck at soccer, grave digging, and street-corner singing, Roderick David Stewart became, in the mid-1960's, one of England's most sought-after lead singers, most notably with the Jeff Beck Group and, in 1970—one year after signing a solo contract with Mercury Records—the Faces.

In 1975 the Faces broke up, and Stewart left England for the United States and Mercury Records for Warner Bros. By the time his single "Tonight's the Night (Gonna Be Alright)" finished its eight-week run atop the *Billboard* charts, he was an international star. In subsequent decades, even when his sales and hits declined, he remained a first-rank concert attraction. Beginning with Alana Hamilton, to whom he was married from 1979 to 1984, Stewart was frequently seen in the company of young, attractive blondes. Two of them, Kelly Emberg and Penny Lancaster, became his second and third wives, respectively. He fathered children with all three.

In 2002 he released *It Had to Be You: The Great American Songbook, Vol. 1*, the first in what became a series of four albums of pre-rock-and-roll pop standards. The collections, all best sellers, reestablished Stewart as a formidable commercial force.

The Music

Early Works. Despite recording first as a member of Steampacket and Shotgun Express, Stewart made his best early performances on such Jeff Beck Group albums as *Truth* and *Beck-Ola* and on the Faces' albums *Long Player* and *A Nod Is as Good as a Wink . . . to a Blind Horse*. It was as a member of the Faces that Stewart recorded "Stay with Me," a long-time staple of his repertoire.

The Rod Stewart Album. The eight songs on this low-selling but critically well-regarded 1969 recording included original Stewart compositions, interpretations of the Rolling Stones' "Street Fighting Man," Ewan MacColl's "Dirty Old Town," the

traditional folk song "Man of Constant Sorrow," and "Handbags and Gladrags" (written by his pianist Mike D'Abo).

Every Picture Tells a Story. Like Stewart's first two solo albums, this 1971 recording mixed Stewart originals, covers of rock, soul, folk, and traditional songs (Elvis Presley's debut single "That's All Right," the Temptations' "[I Know] I'm Losing You," Tim Hardin's "Reason to Believe," "Amazing Grace"). It was "Maggie May," however, a chart-topping, six-minute examination of a young man's soured affair with an older woman, that made the album and Stewart formidable best sellers.

A Night on the Town. Coming as it did after the coolly received albums *Smiler* and *Atlantic Crossing*, this 1976 album represented a make-or-break moment in Stewart's career. What made the album was three Top 40 singles: "The First Cut Is the Deepest" (a Cat Stevens cover), "The Killing of Georgie (Parts I and II)" (an antigay-bashing saga), and "Tonight's the Night (Gonna Be Alright)" (which spent three weeks more at number one than "Maggie May").

Storyteller: The Complete Anthology, 1964-1990. Released in 1989, this four-disc boxed set achieved double-platinum status, making it one of Stewart's two best-selling albums of the 1980's and provoking a reassessment of his first quarter-century of work. It concluded with Stewart's version of Tom Waits's "Downtown Train," which reached number three in 1990.

Unplugged . . . and Seated. This seventy-minute acoustic live album includes fifteen of the twenty-one songs that Stewart taped on February 3, 1993, for his appearance on *MTV Unplugged*. Although the greatest-hits nature of the set list made the album more a retrospective than a groundbreaking next step, *Unplugged . . . and Seated* debuted Stewart's hit version of Van Morrison's "Have I Told You Lately," and it reunited him with his fellow ex-Faces member, the guitarist Ron Wood.

It Had to Be You: The Great American Songbook, Vol. 1. Rock stars recording pop standards of the 1930's, 1940's, and 1950's was nothing new when Stewart released this album in 2002. (Carly Simon and Linda Ronstadt had released pop-standards albums in 1981 and 1983, respectively). None of them, however, achieved the popularity of Stewart's. He recorded three more similar albums, and all four were released as a boxed set in 2007.

Rod Stewart. (AP/Wide World Photos)

Musical Legacy

Stewart's complete work of more than thirty albums reveals the many facets of his talent and taste and some of the best-known folk, blues, gospel, and Broadway songs. Stewart became so identified with the songs of other composers that the fact that he had written or cowritten some of his biggest hits ("Maggie May," "You Wear It Well," "Tonight's the Night [Gonna Be Alright]," "The Killing of Georgie [Parts I and II]," "You're in My Heart [The Final Acclaim]") is often overlooked. His series of major international hits over a period of forty years is a testament to the timelessness of his appeal and of the music he helped to popularize.

Arsenio Orteza

Further Reading

Bradley, Lloyd. *Rod Stewart: Every Picture Tells a Story*. London: London Bridge, 1999. An occasionally irreverent examination of Stewart's life and music.

Ewbank, Tim, and Stafford Hildred. *Rod Stewart: The New Biography*. New York: Citadel Press, 2004. A look at Stewart's life, with a particular focus on his wives and girlfriends.

Marcus, Greil. "Rod Stewart." In *The Rolling Stone Illustrated History of Rock and Roll*, edited by Jim Miller. New York: Random House/*Rolling Stone* Press, 1980. A critical examination of Stewart's career.

Nelson, Paul, and Lester Bangs. *Rod Stewart*. New York: G. P. Putnam's Sons, 1981. Two writers for *Rolling Stone* attempt to shatter the myths surround Stewart and his successful career.

Twelker, Uli, and Roland Schmitt. *The Small Faces and Other Stories*. London: Sanctuary, 2002. A detailed account of the evolution of the Small Faces into the Faces and of Stewart's role in the latter.

See also: Beck, Jeff; Dixon, Willie; Howlin' Wolf; Jagger, Sir Mick; King, Carole; Leadbelly; Lewis, Jerry Lee; Morrison, Van; Presley, Elvis; Stevens, Cat; Sting; Waits, Tom.

William Grant Still

American classical and film composer

Composer of chamber, orchestral, and operatic works, Still incorporated the rhythms and harmonies of jazz and blues into classical compositions. Among his many groundbreaking achievements, Still was the first African American composer to have a symphony performed by a prominent orchestra, to have an opera performed by a major opera company, and to have an opera performed on network television.

Born: May 11, 1895; Woodville, Mississippi
Died: December 3, 1978; Los Angeles, California
Also known as: Billy Still; Willy M. Still (pen name)

Principal works

BALLETS: *Sahdji*, 1931 (libretto by Richard Bruce and Alain Locke); *Lenox Avenue*, 1937 (libretto by Verna Arvey).

CHAMBER WORKS: Suite for Violin and Piano, 1943; *Danzas de Panama*, 1953 (*Dances of Panama*); *Romance*, 1955 (for saxophone and piano); *The American Scene*, 1957.

CHORAL WORKS: *And They Lynched Him on a Tree*, 1940 (text by Katherine Garrison Chapin); *Songs of Separation*, 1949; *The Little Song That Wanted to be a Symphony*, 1955 (text by Arvey).

FILM SCORES: *Pennies from Heaven*, 1936; *Lost Horizon*, 1937; *Under Suspicion*, 1937; *Superman*, 1948; *South of Death Valley*, 1949.

OPERAS: *Blue Steel*, 1935 (libretto by J. Bruse Forsythe; based on the story by Carlton Moss); *Troubled Island*, 1949 (libretto by Langston Hughes and Arvey); *Costaso*, 1950 (libretto by Arvey); *Highway 1 U.S.A.*, 1963 (libretto by Arvey); *A Bayou Legend*, 1974 (libretto by Arvey).

ORCHESTRAL WORKS: *Darker America*, 1926; *From the Black Belt*, 1926; Symphony No. 1, 1931 (*Afro-American*); Symphony No. 2 in G Minor, 1937 (*Song of a New Race*); *In Memoriam: Colored Soldiers Who Died for Democracy*, 1944; *The Little Red Schoolhouse*, 1957; *Ennaga*, 1958 (for harp and orchestra); Symphony No. 3, 1958 (*Sunday Symphony*).

PIANO WORKS: *Africa*, 1930; *Seven Traceries*, 1939.

The Life

William Grant Still, Jr., was born to Carrie Fambro Still and William Grant Still, Sr., both schoolteachers, in Woodville, Mississippi. His ancestry included African American, Native American, Scottish, Irish, and Spanish heritage. His father died when he was only a few months old. Following his father's death, Still's family moved to Little Rock, Arkansas, where he lived for the next sixteen years. His mother married Charles B. Shepperson, who encouraged Still's musical interest by playing phonograph records for him, taking him to musical performances, and encouraging him in his study of the violin.

Still went to Wilberforce University in Ohio to prepare for medical school. While in college, he studied music, conducted the school band, learned

to play several instruments, and composed music. He also met his first wife, Grace Bundy, whom he married after leaving Wilberforce without completing his degree.

After a stint performing in bands in Ohio, in 1916 Still began to work for the musician W. C. Handy in Memphis, Tennessee, arranging and orchestrating popular music and jazz. Still enrolled in the Oberlin Conservatory of Music in 1917. The next year he served in the U.S. Navy aboard the ship USS *Kroonland* during World War I.

After an honorable discharge, Still moved to New York City, orchestrating music for many performers, including Paul Whiteman and Eubie Blake, as well as performing in various ensembles as an oboist and a violinist. His time in New York brought him into close contact with the cultural explosion of the Harlem Renaissance. As the director of Harry Pace's Black Swan Phonograph Company, Still had contact with many African American composers and performers in the city.

William Grant Still. (Library of Congress)

Beginning in 1923, Still studied for two years under Edgard Varèse. This period of study led to numerous concert works, the first performances of which were given in 1925 by the International Composers' Guild. Over the next few years, Still arranged music for radio shows, including Whiteman's *Old Gold Hour* and *Willard Robison and His Deep River Hour*.

Still moved to Los Angeles in 1934. Within a few years, he divorced Grace and married Verna Arvey, with whom he spent the rest of his life. He worked as a composer and orchestrator for Columbia Pictures for six months in 1935. He continued composing, and many of his concert works premiered over the next decades, including a television premiere of his opera *Bayou Legend* by the Public Broadcasting System in 1974. Still died at the age of eighty-three in Los Angeles on December 3, 1978.

The Music

Still divided his work into three periods. The first (through 1925) he designated his modernist period. Studying with Varèse, he explored atonality, dissonance, and extended instrumental techniques. Disillusioned with the esotericism of musical modernism, Still later destroyed many of his compositions from this time. The second period (1925-1932) he named his racial idiom period. During this time, he overtly evoked the rhythmic, melodic, and harmonic styles of African American genres, such as blues, popular music, and jazz. Finally, during his universal idiom period (beginning in 1932), Still explored the music of different cultures, such as Caribbean music, Latin American music, and American cowboy songs, in addition to his continuing use of African American idioms.

Darker America. Still wrote this symphonic poem in 1924 during his time of study with Varèse. It received great critical acclaim at its premiere by the International Composers' Guild in 1926. Its use of orchestral colors and dissonant harmonies reflects Varèse's influence on Still's musical style. This programmatic work tells a story, through musical themes, of the "American Negro" triumphing over adversities through prayer.

Symphony No. 1. The *Afro-American* symphony is Still's best-known and most popular work. It was composed in 1930 and was premiered in 1931 by the Rochester Philharmonic, conducted by Howard

Hanson. In his notebook, Still subtitled the four movements to indicate the emotional tenor of each: "Longing," "Sorrow," "Humor," and "Aspiration." He also included an epigraph for each movement, taken from dialect poems by Paul Laurence Dunbar; these epigraphs reinforced the moods he sought to create, as well as the specific African American experience that Still represented in the movement. He created an original blues theme that weaves its way through all movements, except for the third. He added a banjo to the traditional instruments of the orchestra, instantly invoking the sound color of the blues. The symphony also uses a harmonic palette that echoes the simple patterns found in the blues.

Sahdji. This ballet is based on a short story by Richard Bruce. The plot revolves around Sahdji, wife of a chieftain in central Africa who has to choose between her husband and the man with whom she has fallen in love. When her husband is killed, she chooses to be faithful to him by committing suicide, as is the custom of her people. Still uses drums and complex rhythmic patterns to evoke the sound of African drumming throughout this work. It was premiered by the Eastman Ballet and the Rochester Civic Orchestra, conducted by Hanson.

Troubled Island. Still composed this four-act opera during the years 1937-1939. It uses a libretto by poet Langston Hughes, with the addition of lyrics by Verna Arvey for several arias. It is based on the biography of the first emperor of Haiti, Jean-Jacques Dessalines. The opening scene portrays Dessalines leading a revolt against French troops and his subsequent coronation as emperor; the opera concludes with his death through the betrayal of his friend Vuval. Still uses leitmotifs to represent various characters throughout the opera. He researched Haitian music and incorporated voodoo rhythms and dances into the opera. *Troubled Island* was first performed in its entirety by the New York City Opera Company in 1949, and it holds the distinction of being the first opera by an African American composer to be premiered by a major American opera company.

And They Lynched Him on a Tree. This choral work is based on the poem of the same name by Katherine Garrison Chapin. Composed in 1940, it was premiered in the same year by the New York Philharmonic. In this work, Still explores racial tensions and reconciliation through the use of a white chorus and an African American chorus. At the beginning of the work, the two choruses are used as oppositional forces, the white chorus dramatically portraying an angry mob, and the African American chorus portraying the victims of the mob who vehemently express an opposition to racism and hatred. At the end of the work, however, the two choruses join in a paean to the brotherhood of man and a call to tolerance.

In Memoriam: Colored Soldiers Who Died for Democracy. Commissioned by the League of Composers during World War II and premiered by the New York Philharmonic in 1944, this short, one-movement work for orchestra is Still's homage to the soldiers who had to fight for freedom both overseas and in the United States. He cited his inspiration as the fact that the first American soldier to die in World War II was African American.

The Little Song That Wanted to Be a Symphony. Composed for orchestra, three sopranos (or string soloists), and narrator, this work is an excellent example of Still's universal idiom. A musical theme is said to take a journey through the United States to visit children and is transformed to reflect the cultures and peoples of each region, including African American, Cajun, Italian, Asian, and Native American styles. The work celebrates the diversity and connectedness of the American peoples.

Musical Legacy

Christened the Dean of African American Composers, Still contributed a powerful legacy to the world of music. He wove together classical idioms with blues, jazz, spirituals, other folk music traditions, and popular music, paving the way for later generations of composers to continue these explorations. Though he was not the first to create concert works using African American idioms, he had a powerful influence on generations of composers who followed him. His work and influence were recognized through the numerous honorary degrees given to him from institutions such as Wilberforce University, Oberlin College, and the University of Southern California, among many other awards.

Best known today for his classical compositions, Still was also a prominent arranger of popular and jazz music, especially early in his career during his

time in New York City. Working in New York during the Harlem Renaissance and collaborating with seminal figures such as Langston Hughes, Still can be viewed retrospectively as part of that cultural explosion.

Still's work as an African American composer of classical music was groundbreaking for generations of composers following him. Though facing obstacles from critics and others, he achieved many firsts for an African American musician, both as a composer and as a conductor. He believed that the bringing together of many cultural styles and traditions of music could serve as a model for the kind of racial reconciliation that America needed. In his music and in his words, Still sought to join diverse elements into a cohesive whole.

Joanna R. Smolko and Timothy J. Smolko

Further Reading

Arvey, Verna. *In One Lifetime*. Introduction and notes by B. A. Nugent. Fayetteville: University of Arkansas Press, 1984. Written by Still's second wife, Verna, this book is an intimate look at his life. Arvey chronicles his career and private life, using not only excerpts from his journals, personal letters, and reviews of his music but also her own reminiscences from their time together. Illuminates some of the racial prejudice, overt and subtle, that Still encountered during his lifetime.

Smith, Catherine Parsons. *William Grant Still: A Study in Contradictions*. Berkeley: University of California Press, 2000. With essays contributed by Gayle Murchison and Willard B. Gatewood, a chronology of Still's life and works by Carolyn L. Quin, and contemporary resources from the 1930's, this work is indispensable for studying Still: his life, music, and historical context. Several important essays address his place in American musical history (for example, the conjunction of his work with the Harlem Renaissance). Still's own notes on his work and life round out the volume.

Soll, Beverly. *I Dream a World: The Operas of William Grant Still*. Fayetteville: University of Arkansas Press, 2005. Soll examines Still's operas from the beginning of his compositional process through their performance history. The first part of the book examines themes and topics across the scope of his operas, including Still's compositional process, autobiographical features of the operas, character types, musical styles, and the structural aspects of the operas. In the second part of the book, Soll analyzes each of Still's eight operas in more detail.

Still, Judith Anne, Michael J. Dabrishus, and Carolyn L. Quin. *William Grant Still: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 1996. This volume consists of personal reminiscences of the composer by his daughter, a detailed biography, a catalog of works, a bibliography, and a discography. The bibliography includes the writings of Still, the writings of others about him, and Still's writings in collaboration with his wife, journalist Verna Arvey. A good starting point for research on the composer.

Still, William Grant, and R. Donald Brown. *Negro Serious Music: William Grant Still Interviewed by R. Donald Brown on November 13, 1967 and December 4, 1967*. Fullerton: California State University, Oral History Program, 1984. This interview, though sprawling in nature, is important for Still's commentary on his life, his work, and the musicians with whom he had contact. During the interview, Still comments on the direction of American music, past, present, and future. The appendix includes a comprehensive list of Still's extant compositions.

See also: Blake, Eubie; Handy, W. C.; Henderson, Fletcher; Varèse, Edgard; Whiteman, Paul.

Stephen Stills

American rock singer, songwriter, and guitarist

A versatile singer, songwriter, and guitarist, Stills was a key member of two groundbreaking folk-rock supergroups—Buffalo Springfield and Crosby, Stills, and Nash (and sometimes Young).

Born: January 3, 1945; Dallas, Texas
Member of: Buffalo Springfield; Crosby, Stills, and Nash; Crosby, Stills, Nash, and Young; Manassas
Also known as: Stephen Arthur Stills (full name)

Principal recordings

ALBUMS (solo): *Stephen Stills*, 1970; *Stephen Stills 2*, 1971; *Stills*, 1975; *Illegal Stills*, 1976; *Long May You Run*, 1976 (with Neil Young); *Thoroughfare Gap*, 1978; *Right by You*, 1984; *Stills Alone*, 1991; *Man Alive!*, 2005.

ALBUMS (with Buffalo Springfield): *Buffalo Springfield*, 1966; *Buffalo Springfield Again*, 1967; *Last Time Around*, 1968.

ALBUMS (with Crosby, Stills, and Nash): *Crosby, Stills, and Nash*, 1969; *CSN*, 1977; *Daylight Again*, 1982; *Live It Up*, 1990; *After the Storm*, 1994.

ALBUMS (with Crosby, Stills, Nash, and Young): *Déjà Vu*, 1970; *American Dream*, 1988; *Looking Forward*, 1999.

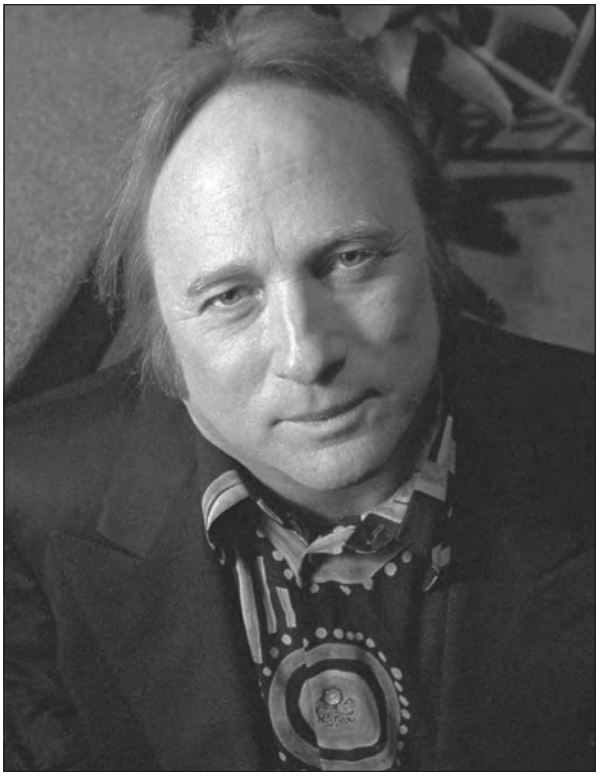
ALBUMS (with Manassas): *Manassas*, 1972; *Down the Road*, 1973.

The Life

Stephen Arthur Stills was the second child born to William and Talitha Stills. The family moved often in pursuit of Stills's father's various enterprises. Stills grew up primarily in Louisiana and in central Florida, and he also lived in Costa Rica before graduating from high school in Panama. He became interested in music at an early age, learning to play drums, piano, and guitar. During his family's travels, Stills soaked up many musical traditions, including gospel, blues, folk, jazz, country, rock, and Latin.

After graduation, Stills enrolled at the University of Florida, but he soon dropped out, moving to New York, where he sang and played folk music. He joined the folk-harmony group the Au Go Go Singers, then he formed the Company, a folk-rock band. Moving to California, Stills became a member of Buffalo Springfield. When the band broke up, he formed Crosby, Stills, and Nash, which has performed sporadically in numerous incarnations with different members, including Neil Young, since the late 1960's. Stills also founded the band Manassas and released a number of solo albums from 1970 onward.

Stills was romantically linked in the 1960's to Janis Joplin, Judy Collins, and others. Twice married and divorced, he wed Kristen Hathoway in 1996, and he became the father of five children (Chris, Justin, Henry, Jennifer, and Oliver). On his sixty-third birthday, Stills had successful surgery for prostate cancer.



Stephen Stills. (AP/Wide World Photos)

The Music

Stills's impact on music began late in the 1960's. With singer-songwriter Ritchie Furay, bassist Bruce Palmer, drummer Dewey Martin, and singer-songwriter Neil Young, Stills formed the pioneering folk-rock band Buffalo Springfield. Though the group released only three albums between 1966 and 1968 before breaking up, the music they created greatly influenced later artists (including the Eagles, Tom Petty, Dan Fogelberg, America, Loggins and Messina, Seals and Crofts, James Taylor, and countless others).

After joining Al Kooper on 1968's gold-record *Super Session*, Stills the following year formed fortuitous friendships with ex-Byrds member David Crosby and ex-Hollies member Graham Nash. Their first album, *Crosby, Stills, and Nash*, set new standards for lyricism, vocals, and production. It also inspired a group expansion. Young was invited to join, and Crosby, Stills, Nash, and Young

was formed just in time to appear at the Woodstock Music and Art Fair and at the Altamont Free Concert in 1969, where they wowed crowds with their tight harmonies.

Following several tours and the release of two highly regarded albums, Crosby, Stills, Nash, and Young broke up. Stills moved to England, where he recorded his first solo album, but he later returned to the United States, where he released more than a dozen solo albums, among them *Man Alive!* Interspersed among these are another dozen Crosby, Stills, and Nash (and sometimes Young) studio, live, and compilation recordings from a quartet of musicians who bring out the best in one another.

Buffalo Springfield. The group's highly influential debut album, released in 1966, was reissued in 1967 to include the Stills-penned antiwar hit "For What It's Worth." With its ominous opening—"There's a man with a gun over there"—the song became a counterculture anthem and propelled the album to number five on pop charts.

Crosby, Stills, and Nash. The supergroup's first release in 1969 rose to number six on U.S. pop charts and went multiplatinum, thanks to diverse musical textures, complex arrangements, and subtle lifestyle commentaries. It produced two major hits—Nash's drug-oriented "Marrakesh Express" and Stills's love paean to Judy Collins, "Suite: Judy Blue Eyes"—plus such radio standards as Crosby's "Long Time Gone," Stills's "Helplessly Hoping," and "Wooden Ships," cowritten by Crosby, Stills, and Paul Kantner of Jefferson Airplane.

Déjà Vu. The first collaboration among Crosby, Stills, Nash, and Young, this 1970 album hit number one on the pop charts and caused the group to be compared to the Beatles at their height. *Déjà Vu* produced three certified hit singles: Nash's "Teach Your Children" and "Our House," and the group's popular rendition of Joni Mitchell's "Woodstock." Ranked among the greatest albums of all time on various polls, it also included Crosby's "Almost Cut My Hair" and the title track, Stills's "Carry On," Young's "Helpless," and the Stills-Young composition "Everybody I Love You."

Stephen Stills. Stills's first solo album, released soon after *Déjà Vu*, showcased the singer-songwriter's compositional talents. *Stephen Stills* rose to number three on pop charts, thanks to strong singles such as "Love the One You're With," "Sit Yourself Down," "Black Queen," and "We Are Not Helpless." Though dubbed a solo album, it featured many guest performances from top artists, including Ringo Starr, Jimi Hendrix, Eric Clapton, Booker T. Jones, and backup vocals by Crosby, Nash, John Sebastian, Rita Coolidge, and Cass Elliott.

CSN. Released in 1977, this album peaked at number two on the pop charts, and it featured some of the trio's strongest work since its debut. Two singles from the album—Nash's "Just a Song Before I Go" and Stills's "Fair Game"—became *Billboard* Hot 100 hits. Most of Stills's contributions, including "See the Changes," "Dark Star," and "Run from Tears," dealt creatively with the impending breakup of his first marriage. *CSN* was the first album to use string accompaniments.

Musical Legacy

A major force in the shaping of popular music since the late 1960's, Stills is recognized for his songwriting, singing, production, and guitar-playing skills. Both as a member of two highly influential folk-rock groups and as a soloist, he continued to expand his volume of quality work, whose impact on later musicians was substantial. In recognition of his unique contributions, in 1997 he was the first individual to be inducted into the Rock and Roll Hall of Fame twice on the same night: first, for his work with Buffalo Springfield, and, second, for his work with Crosby, Stills, and Nash.

Jack Ewing

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tial band, incorporating statements from most members.

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Zimmer, Dave, and Henry Diltz. *Crosby, Stills, and Nash: The Authorized Biography*. Cambridge, Mass.: Da Capo Press, 2000. Well-illustrated portrait of the three musicians and their history, together and separately.

See also: Clapton, Eric; Collins, Judy; Costello, Elvis; Crosby, David; Elliot, Cass; Hendrix, Jimi; Mitchell, Joni; Petty, Tom; Sainte-Marie, Buffy; Staples, Pops; Taylor, James; Young, Neil.

Sting

English rock singer, bassist, and songwriter

A singer, bass guitarist, and songwriter, Sting is significant for infusing rock music with literate lyrics, expressive melodies, and an eclectic blend of diverse musical styles.

Born: October 2, 1951; Wallsend, Northumberland, England

Also known as: Gordon Matthew Sumner (birth name)

Member of: The Police

Principal works

FILM SCORES: *Demolition Man*, 1993; *Living Sea*, 1995.

Principal recordings

ALBUMS (solo): *The Dream of the Blue Turtles*, 1985; *Nothing like the Sun*, 1987; *The Soul Cages*, 1991; *Ten Summoner's Tales*, 1993; *Mercury Falling*, 1996; *Brand New Day*, 1999; *Sacred Love*, 2003; *Songs from the Labyrinth*, 2006 (with Edin Karamazov).

ALBUMS (with the Police): *Outlandos d'Amour*, 1979; *Reggatta de Blanc*, 1979; *Zenyatta Mondatta*, 1980; *Ghost in the Machine*, 1981; *Synchronicity*, 1983.

WRITINGS OF INTEREST: *Broken Music: A Memoir*, 2003.

The Life

Sting was born Gordon Matthew Sumner in northeast England, the oldest of four children. His father managed a dairy farm, and as a boy Sting often helped with milk deliveries. He attended St. Cuthbert's Grammar School, a Catholic school in nearby Newcastle. After jobs as a bus conductor, a construction worker, and a tax clerk, Sting returned to school, attending Northern Counties Teacher Training College (now part of Northumbria University) from 1971 to 1974. He then worked as a teacher at St. Paul's First School in Cramlington for two years. In 1976 he married actress Frances Tomelty, and the couple had two children. The marriage ended in 1984. In 1992 Sting married actress (and later film producer) Trudie Styler, with whom he has four children.

From an early age, Sting wanted to be a musician. During the early 1970's, he played bass guitar with local jazz bands, such as the Phoenix Jazzmen, the Newcastle Big Band, and Last Exit. When he wore a striped black and yellow jersey to a performance with the Phoenix Jazzmen, the bandleader, who thought Sumner resembled a bumblebee, nicknamed him Sting.

In 1977 Sting left rural northern England for London, where he formed the trio the Police. The group was successful for several years, but it disbanded in 1984, it came back together for a short time in 1986, then it split up again. Sting went on to have a successful solo career—as a singer, a bass guitarist, and, most notably, a songwriter.

Sting has received two honorary doctoral degrees in music, in 1992 from England's Northumbria University and in 1994 from Boston's Berklee College of Music. In 2002 he was inducted into the Songwriters Hall of Fame, and he was given the honor of Commander of the Order of the British Empire. In 2003 he published his autobiography, *Broken Music*, which chronicles his early life up to his years with the Police.

Sting has also had an acting career, appearing in such films as *Dune* (1984), *Plenty* (1985), *The Bride* (1985), *Bring on the Night* (1985), *The Adventures of*

Baron Munchausen (1988), *Stormy Monday* (1988), *The Grotesque* (1995), and *Lock, Stock, and Two Smoking Barrels* (1998). In 1989 he starred as Macheath in a failed Broadway revival of *The Threepenny Opera* (1928), and he has had several guest roles on both British and American television.

The Music

Sting infused a rare level of musicianship into rock music.

Outlandos d'Amour. In early 1977, Sting formed the Police with Stewart Copeland and Henry Padovani, who was soon replaced by Andy Summers. Sting sang and played bass guitar with the band. Although the Police originated as part of the new wave scene, the group merged reggae and ska with punk and jazz, always displaying a greater level of musicianship than other punk bands of the day. As the group's principal songwriter, Sting wrote many interesting and melodic songs, such as "Roxanne," on the group's first major album, *Outlandos d'Amour*, and "Message in a Bottle," on its second album, *Regatta De Blanc*. The Police achieved global success with *Ghost in the Machine*, and it won six Grammy Awards in the early 1980's. Even more stylistically diverse than earlier albums, *Synchronicity*, the band's final album, included its most successful song, "Every Breath You Take."

The Police disbanded in 1984, but two years later reunited for a brief time before splitting up again the same year. The band came together again in the summer of 2007 for a successful thirtieth anniversary tour.

"Spread a Little Happiness." Even before the Police disbanded, Sting began to appear as a solo artist. His first live solo appearance came in 1981, when he performed on all four nights of the Secret Policeman's Other Ball, the fourth Amnesty International benefit. He sang solo versions of "Roxanne" and "Message in a Bottle," and he led a band that included Eric Clapton, Jeff Beck, Phil Collins, Bob Geldof, and Midge Ure in his own reggae-style arrangement of Bob Dylan's "I Shall Be Released." In 1982 Sting released a solo single, "Spread a Little Happiness," from the television play *Brimstone and Treacle* (1982), which became a hit in England.

The Dream of the Blue Turtles. Sting's first solo album, *The Dream of the Blue Turtles*, blended rock, reggae, jazz, and pop, and it brought together many important jazz and fusion musicians, including pianist Kenny Kirkland, bassist Darryl Jones, drummer Omar Hakim, and saxophonist Branford Marsalis. It included the hit single "If You Love Someone, Set Them Free," and it was nominated for a Grammy Award as Album of the Year. The same year Sting led an all-star band (with some of the same members from the 1981 Amnesty International benefit) in the Live Aid Concert at London's Wembley National Stadium, and the following year he performed on Amnesty International's Conspiracy of Hope Tour of the United States.

In the later 1980's, Sting continued to explore various musical styles. In 1987 he again collaborated with jazz artists, such as Marsalis and veteran jazz arranger Gil Evans, along with former Police guitarist Andy Summers. The result was his most eclectic album to date, *Nothing like the Sun*, whose title was taken from a William Shakespeare sonnet, which begins, "My mistress's eyes are nothing like the sun." The album featured Sting's intelligent literate poetry, set to well-crafted melodies in such songs as "We'll Be Together," "Fragile," "Englishman in New York" (about the eccentric author Quentin Crisp), and "Be Still My Beating Heart" (dedicated to Sting's recently deceased mother). In February, 1988, Sting released *Nada Como el Sol*, a selection of five songs from *Nothing Like the Sun* translated into Spanish and Portuguese. Later that year he performed a solo version of the Police song "Murder by Numbers" on Frank Zappa's satirical album *Broadway the Hard Way* (1988).

"They Dance Alone." Continuing his support of various humanitarian and environmental causes, Sting joined a group of major artists, including Peter Gabriel and Bruce Springsteen, for the world Human Rights Now! Tour in 1988. The same year he released the single "They Dance Alone," which chronicled the plight of women under the Augusto Pinochet regime in Chile. Sting, along with his wife Styler and Raoni Metuktire (a Kayapó Indian leader in Brazil), founded the Rainforest Foundation.

The Soul Cages. After *Nothing Like the Sun* came the darkly introspective *The Soul Cages*, dedicated to Sting's father who had died in 1987. It included the Top 10 hit "All This Time" and the Grammy Award-winning "Soul Cages." In 1993 Sting returned to a more straightforward pop sound with *Ten Summoner's Tales*, which went triple platinum

in a little over a year. The same year he joined with Bryan Adams and Rod Stewart on a recording of "All for Love," from the film *The Three Musketeers* (1993). This became the first song from Sting's post-Police career to top charts in the United States.

In 1993 Sting composed the sound track for the Sylvester Stallone and Wesley Snipes film *Demolition Man* (1993) and the sound track for the IMAX film *The Living Sea* (1995). In 1996 the album *Mercury Falling*, noted for its extensive use of synthesizer tracks and its shift away from Sting's jazz-rock style toward a smooth pop sound, was praised for its lyrics but criticized for its musical content. It failed to produce a hit single. Although his record sales slowed at this time, Sting continued to be a popular concert attraction. He spent much of the next two years recording music for a Walt Disney Studios film, *Kingdom of the Sun*, which was never used in the film but which he later reworked for another Disney film, *The Emperor's New Groove* (2000). At the same time Sting was exploring Middle Eastern and Indian musical styles for the album *Brand New Day*, which reenergized his recording career. This album features collaborations with Stevie Wonder, James Taylor, Branford Marsalis, Chris Botti, and Algerian singer Cheb Mami. The songs "Brand New Day" and "Desert Rose" won Grammy Awards, and for his performance with Mami of "Desert Rose" at the Grammy Awards ceremony, Sting received the Kahlil Gibran Spirit of Humanity Award.

The 2000's. In 2000 Sting wrote the sound track for the IMAX film *Dolphins*, and he continued to explore new musical ground and to seek innovative collaborations. In 2003 he released the album *Sacred Love*, which includes collaborations with hip-hop artist Mary J. Blige and sitarist Anoushka Shankar. Sting and Blige won a Grammy Award for their duet, "Whenever I Say Your Name."

In 2006 Sting released *Songs from the Labyrinth*, an album of lute songs by Elizabethan composer John Dowland. To prepare for this recording, Sting studied lute with Richard Levitt of the Schola Cantorum Basilensis. Sting provides the vocals and plays the archlute, but most of the accompaniment is provided by the masterful Bosnian lutenist Edin Karamazov. While some in the classical music world criticized this crossover of classical and pop, the album is another example of Sting's eclectic musical tastes. It also brought an awareness of Dowland's music, in which Sting long had an interest, to the popular music world.

Musical Legacy

Sting has always been involved in numerous and diverse musical projects, all of which testify to his eclectic tastes. His intelligent lyrics and jazz-pop-world-classical music fusions have expanded the boundaries of popular music and have led to a richness and expressiveness that are rare in rock music. He is also among the most important musicians who have used their talent and fame to assist charitable causes.

Sting's contribution to charitable causes is legendary. He has performed on behalf of many causes, including Amnesty International. He helped found the Rainforest Foundation, which raises awareness about preserving the Brazilian rainforest and other environmental causes.

Mary A. Wischusen

Further Reading

Berryman, James. *Sting and I: The Totally Hilarious Story of Life as Sting's Best Mate*. London: John Blake, 2005. Sting's boyhood friend, Berryman, provides an entertaining account of their experiences at St. Cuthbert's Grammar School in Newcastle and afterward.

Goldsmith, Lynn. *The Police, 1978-1983*. New York: Little, Brown, 2007. Published to coincide with the group's 2007 reunion tour, this book contains remarkable and memorable photographs. It features an introduction by British music journalist Phil Sutcliffe, who, along with Goldsmith, had access to the Police during the early 1980's.

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Sumner, Gordon. *Broken Music: A Memoir*. New York: Simon & Schuster, 2003. Sting's touching autobiography from his childhood to his early years with the Police.

See also: Alpert, Herb; Blades, Rubén; Clapton, Eric; Cliff, Jimmy; Cohen, Leonard; Costello, Elvis; Fleck, Béla; Hancock, Herbie; Hayes, Isaac; Iglesias, Julio; Jennings, Waylon; Legrand, Michel; Paul, Les; Pavarotti, Luciano; Taylor, James.

Karlheinz Stockhausen

German classical composer

Stockhausen was at the forefront of the post-1945 European avant-garde, with his works of serialism and his large-scale electroacoustic compositions.

Born: August 22, 1928; Mödrath, Germany
Died: December 5, 2007; Kürten-Kettenberg, Germany

Principal works

CHAMBER WORKS: *Kontra-Punkte, Nr. 1*, 1953 (*Counter-Points, No. 1*); *Zyklus, Nr. 9*, 1959; *Adieu, Nr. 21*, 1967; *Hymnen, Nr. 22 ½*, 1967; *Aus den sieben Tagen, Nr. 26*, 1969 (*From the Seven Days, No. 26*; comprises fifteen works); *Dr. K., Nr. 28*, 1969; *Für kommende Zeiten, Nr. 33*, 1970 (*For Times to Come*; comprises seventeen works); *Alphabet für Liège, Nr. 36*, 1972; *Tierkreis, Nr. 41 ½*, 1975 (*Zodiac, No. 41 ½*); *Amour, Nr. 44*, 1978; *In Freundschaft, Nr. 46*, 1978 (for clarinet); *Klang, Nr. 81*, 2004-2007 (*Sound, No. 81*; comprises twenty works, Nos. 81-101).

CHORAL WORKS: *Stimmung, Nr. 24*, 1968 (*Tuning, No. 24*; includes *Stimmung, Nr. 24 ½*); *Am Himmel wandre ich, Nr. 36 ½*, 1972 (*In the Sky I Am Walking, No. 36 ½*); *Vortrag über HU, Nr. 38 ½*, 1974; *Unsichtbare Chöre, Nr. 79*, 1979 (*Invisible Choir, No. 79*).

ELECTRONIC WORKS: *Gesang der Jünglinge, Nr. 8*, 1956; *Kontakte, Nr. 12*, 1960 (includes *Kontakte Nr. 12 ½* and *Originale, Nr. 12 ⅔*); *Hymnen, Nr. 22*, 1969; *Spiral, Nr. 27*, 1969; *Sirius, Nr. 43*, 1976 (revised 1977 to include *Aries, Nr. 43 ½*, *Libra, Nr. 43 ⅔*, and *Capricorn, Nr. 43 ¾*).

OPERAS (music and libretto): *Licht: Die sieben Tage der Woche*, 1981-2004 (*Light: The Seven Days of the Week*, includes *Donnerstag aus Licht*, 1981) (*Thursday of Light*; comprises five parts, Nos. 48, 48 ½, 49, 50, and 50 ¾); *Samstag aus Licht*, 1984 (*Saturday of Light*; comprises five parts, Nos. 51, 52, 53, 53 ½, and 54); *Montag aus Licht*, 1988 (*Monday of Light*; comprises five parts, Nos. 55-59); *Dienstag aus Licht*, 1993 (*Tuesday of Light*; comprises three parts, Nos. 60, 47, and 61); *Freitag aus Licht*, 1996 (*Friday of Light*; comprises three parts, Nos. 62-64); *Mittwoch aus Licht*, 1998 (*Wednesday of Light*; comprises six parts, Nos. 65, 66, 68, 69, 70, and 71; *Sonntag aus Licht*, 2004 (*Sunday of Light*; comprises six parts, Nos. 75-80).

ORCHESTRAL WORKS: *Gruppen, Nr. 6*, 1958; *Mixtur, Nr. 16*, 1964; *Stop, Nr. 18*, 1965; *Mixtur, Nr. 16 ½*, 1967; *Stop, Nr. 18 ½*, 1969; *Hymnen, Nr. 22 ⅔*, 1971; *Inori (Adoration), Nr. 38*, 1974; *Stop und Start, No. 18 ⅔*, 2001; *Mixtur 2003, Nr. 16 ⅔*, 2003.

PIANO WORKS: Klavierstücke I-IV, Nr. 2, 1954; Klavierstücke V-X, Nr. 4, 1954-1962; Klavierstücke XI, Nr. 7, 1957.

The Life

The parents of Karlheinz Stockhausen (KAHRL-hinz STAHK-how-zehn) died in World War II: his mother in a sanatorium in 1942 and his father on the Hungarian front in 1945. Then a teenager, Stockhausen worked in a military hospital during the conflict. He later returned to Cologne, beginning studies in piano and in composition at the Musikhochschule in 1947. In August, 1951, Stockhausen went to the Darmstadt Ferienkurse für Neue Musik, where he met, among others, Olivier Messiaen and Karel Goeyvaerts.

In January, 1952, Stockhausen left Cologne to join Messiaen's class at the Paris Conservatory, in which Pierre Boulez was also a student. While in Paris, Stockhausen was introduced to musique concrète by Pierre Schaeffer. Stockhausen's early electroacoustic compositions took inspiration from this encounter.

During the 1960's, Stockhausen's fame was at its peak. He was widely regarded as Europe's most important living composer. His music was played around the world by an ensemble that included Aloys Kontarsky and Alfred Alings. This era reached a climax at the 1970 World Fair in Osaka,

where Stockhausen's entourage performed daily for six months.

After this, however, Stockhausen's fame declined. The reasons for this are multiple, but the development of his unique religious and spiritual beliefs certainly made him increasingly unpopular with younger composers. Stockhausen remained an important figure, but he never recaptured the notoriety that he had enjoyed during the 1960's.

The Music

Stockhausen often aimed to balance a mathematical type of organization with absolute aleatoricism. In his oeuvre, therefore, works of total serialism are found alongside others that are almost completely improvised. On the one hand, the influence of Messiaen's piano study *Mode de valeurs et d'intensités* (1950), which inspired total serialism, and of Stockhausen's contemporaries, such as Boulez and Goeyvaerts, is revealed. On the other hand, Stockhausen occasionally espouses aesthetics commonly associated with John Cage. Stockhausen's most memorable compositions are those in which he fused serial and aleatoric ideas. It was arguably his work with electroacoustics, the genre that eroded the barriers between noise and music, that made such an unlikely marriage possible.

Counter-Points, No. 1. *Counter-Points, No. 1* is representative of much of Stockhausen's early output, which was concerned almost exclusively with the development of total serialism. Although *Counter-Points, No. 1* had been preceded by a number of similar works, this was the first composition that Stockhausen deemed fit for publication. While *Counter-Points, No. 1* remains pointillist, it is not strictly subject to the rule of total serialism. It is composed for an ensemble of ten instruments, with the piano taking a leading role. Members of the Westdeutscher Rundfunk premiered the work in Cologne on May 26, 1953. The culmination of Stockhausen's early efforts, *Counter-Points, No. 1* was to be the last composition of its sort. A move away from techniques directly inspired by Anton von Webern came soon after.

Kontakte. This work was a major venture in electroacoustic music for Stockhausen, and it was also the first composition in which he truly removed himself from the serialism that had hitherto provided the scaffolding for his compositions. Stockhausen structured the piece around his new concept, moment form, which was concerned with the crafting of time itself. Each moment of time was to exist entirely independently. This concentration on the present was intended to act as the opening of a gateway into eternity. Scored for piano, percussion, and tape, *Kontakte* is in two parts and lasts more than thirty minutes. Pianist David Tudor and percussionist Christoph Caskel premiered *Kontakte* in Cologne, on June 11, 1960.

Klavierstücke X. Of Stockhausen's works for piano, Klavierstücke X is the most ambitious and grandiose. Like *Kontakte* before it, Klavierstücke X represents another venture into a new sound world, with Stockhausen exploring keyboard note clusters. The pianist is advised to wear woolen, fingerless gloves in order to make the note-cluster glissandi easier to play. This exploration of instrumental possibility was extremely unusual in Stockhausen's output at the time. The work is also characterized by long, interjecting periods of stillness, during which colorful sonorities are sustained with the sostenuto pedal. Frederic Rzewski premiered the work in Palermo on October 10, 1962.

Light: The Seven Days of the Week. Between 1977 and 2003, Stockhausen was absorbed with the composition of *Light: The Seven Days of the Week*, an opera cycle lasting nearly thirty hours. It is a massive cosmic-religious theatrical work, aiming to demonstrate the unity of music and religion. It revolves around three central characters, Michael, Eve, and Lucifer, and is told over the course of the seven days of the week. As one would expect in such a long project, changes made by Stockhausen to his compositional techniques are palpable throughout *Light: The Seven Days of the Week*. The work stands as a summation of Stockhausen's work, forming a catalog of his musical concerns. These include offerings of electroacoustic music, of expanded instrumental techniques, of carefully crafted microtonal scales, and so on. In addition to the musical demands posed by *Light: The Seven Days of the Week*, it would almost certainly be an extremely expensive musical project. Four helicopters are needed, for example, in the *Helikopter-Streichquartett* of *Wednesday of Light*. They fly outside the opera house, with the music being electronically transmitted to the concert hall.

Musical Legacy

Stockhausen's pioneering serial and electroacoustic compositions opened up new avenues for exploration. From 1971 to 1977, Stockhausen held the position of composition professor at the Cologne Musikhochschule, where he had honed his own talents as a student in the 1950's. Here he directly influenced the development of young composers such as Klarenz Barlow, László Dubrovay, and Kevin Volans. In addition, his involvement with concert life shaped the careers of the significant performers of new music, such as Kontarsky. Stockhausen's electroacoustic works attracted interest from pop musicians in the 1960's, and he was even featured on the cover of the Beatles' famous album of 1967, *Sgt. Pepper's Lonely Hearts Club Band*.

Luke Berryman

Further Reading

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See also: Babbitt, Milton; Berio, Luciano; Boulez, Pierre; Cage, John; Carter, Elliott; Hancock, Herbie; Lennon, John; Ligeti, György; McCartney, Sir Paul; Messiaen, Olivier; Nono, Luigi; Schaeffer, Pierre; Webern, Anton von.

Leopold Stokowski

English classical conductor

Stokowski made Bach's organ works accessible to millions through his orchestral transcriptions, and he won both praise and criticism for the liberties he took with musical scores in an attempt to bring out the essence of the music.

Born: April 18, 1882; London, England
Died: September 13, 1977; Nether Wallop, Hampshire, England
Also known as: Leopold Bolesławowicz Stanisław Antoni Stokowski (full name); Antoni Stanlisław Bolesławowicz (birth name)

Principal recordings

ALBUMS (as conductor): *Sibelius: Symphony No. 4*, 1932; *Mozart: Sinfonia Concertante*, 1940; *Schubert: Unfinished Symphony*, 1941; *Vaughan Williams: Symphony No. 4 in F Minor*, 1943; *Beethoven: Pastoral Symphony*, 1944; *Richard Strauss: Death and Transfiguration*, 1944; *Tchaikovsky: Pathétique Symphony*, 1945; *Debussy: Children's Corner Suite*, 1949; *Haydn: Symphony No. 53, Imperial*, 1949; *Schumann: Symphony No. 2*, 1949; *Vaughan Williams: Symphony No. 6 in E Minor*, 1949; *J. Strauss II: Blue Danube Waltz*, 1950; *Sibelius: Symphony No. 1 in E Minor*, 1950; *Rimsky-Korsakov: Scheherazade*, 1951; *Bizet: Symphony in C, L'Arlesienne Suites 1 and 2*, 1952; *Sibelius: Symphony No. 2 in D Major*, 1954; *Brahms: Symphony No. 2*, 1977; *Mendelssohn: Symphony No. 4, Italian*, 1977.

The Life

Leopold Bolesławowicz Stanisław Antoni Stokowski (stoh-KAHF-skee) told fanciful stories about his origins, claiming at times that he was born in Poland, the descendant either of an aristocratic general who fought alongside Napoleon Bonaparte or of sturdy Polish peasants in the imaginary village of Stokki. At times he affected an Eastern European accent. In fact, he did have one Polish grandparent, also named Leopold Stokowski, who immigrated to England and married a Scotswoman. On his mother's side, Stokowski was half

Irish and half English, and he grew up in a lower-middle-class district in London. His mother wanted him to use the name Leo Stokes, but he did not want to Anglicize his name. Instead, Stokowski emphasized his Polish background, and he invented a more, not less, Polish-sounding name for himself—Leopold Bolesławowicz Stanisław Antoni Stokowski—according to one version.

Stokowski was a romantic who wanted to appear mysterious and exotic, and to play this role he felt it necessary to leave London, which he did in 1905 to take up a post as an organist and choirmaster for St. Bartholomew's Church in New York City. Before that, he held similar positions at St. Mary's Church and St. James's Church in London, and he acquired a degree in music from Oxford University after spending four years attending London's Royal College of Music.

Stokowski's main interest was in conducting. According to one of his stories, he was playing in a children's orchestra at the age of twelve when the conductor fell ill, and Stokowski stepped up to take his place. From that time on, he said, he knew he wanted to conduct.

Although he had minimal conducting experience, Stokowski persuaded the board of directors of the Cincinnati Symphony Orchestra to hire him to lead their orchestra in 1909. Once in the post, he flourished, winning much admiration for his musical talent and for his dashing good looks and charm.

After Stokowski quarreled with the Cincinnati Symphony Orchestra board, in 1912 he moved on to become conductor of the Philadelphia Orchestra, where he stayed for a quarter of a century, transforming the Philadelphia musicians into what some called the finest orchestra ever, notable especially for its lush "Stokowski sound." Stokowski quarreled with management in Philadelphia, too, this time over his desire to program more experimental, modern music than audiences seemed interested in hearing. Eventually, he left the position, though not before performing with the orchestra in the film *The Big Broadcast of 1937* (1936). For a while Stokowski, who appeared on the cover of *Time* magazine in 1930, contemplated a career in Hollywood. This did not materialize, though he appeared in the film *One Hundred Men and a Girl* (1938) with Deanna Durbin, and then he collaborated with Walt Disney and Mickey Mouse on the sound and light extravaganza *Fantasia* (1940); this led to another appearance on the cover of *Time*. Stokowski had a widely publicized romance with the film star Greta Garbo, and he was married for a time to the American heiress Gloria Vanderbilt.

After leaving Philadelphia, Stokowski worked with a number of orchestras, including some he started himself. He was constantly searching for better recording technology, having been one of the first to record orchestral music, as early as 1917. In 1972 Stokowski moved back to England, where he continued conducting and recording almost until the day he died at the age of ninety-five.

The Music

Stokowski was a controversial conductor whose emphasis on conveying the spirit of the music as opposed to following strictly the notes on the music score earned him admiration and derision. Traditionalists condemned him for varying tempi and for making other alterations to what composers had written. His response was that notes were mere specks on the page; what mattered was what the composer was trying to achieve. Stokowski was at his best with the Romantic and twentieth century repertoire, which suited his emphasis on feeling and spirit. He was noted for bringing a lush full sound from his orchestras and for being able to inspire musicians to new heights. He gave up using a baton to conduct, relying on his hands and eyes instead, and he experimented with different seating arrangements for orchestra members to create a better sound. His emphasis was always on the sound, and to this end he introduced free bowing, which freed his violinists from bowing up and down in step with each other. This avoided the pauses in sound created when all the violinists in a traditional orchestra simultaneously switched from up to down, and this also allowed each musician to bring his or her own inspiration to the performance.

Mahler's Symphony No. 8. Stokowski initially won widespread popularity with his American premiere, on March 2, 1916, of Gustav Mahler's Symphony No. 8 (1911), also known as the *Symphony of a Thousand*. Long an admirer of the way Mahler could transform misery into joy in his music, and also interested in putting on a spectacle, Stokowski persuaded the Philadelphia Orchestra

board to let him organize the more than one thousand performers (958 singers and 110 musicians) required for Symphony No. 8. The Philadelphia performances were such a success that he put on an additional performance at New York's Metropolitan Opera House.

J. S. Bach's Toccata and Fugue in D Minor. Besides conducting in a controversial manner, Stokowski made controversial transcriptions for orchestra of nonorchestral works by a variety of composers, most notably by Bach. Some criticized him for making Bach sound Romantic instead of Baroque, while others supported his effort to bring out the Romantic and mystical essence in Bach's works. Stokowski said that Bach wrote works for the organ that would have sounded better played by a modern orchestra. Since such an orchestra did not exist in Bach's time, Stokowski was simply producing what Bach would have produced using modern resources.

The Toccata and Fugue in D Minor (1703-1707) became famous through Stokowski's transcription, especially after he performed it in *Fantasia*. He first performed it in 1925, and he recorded it in 1927. One commentator said that as a result of the transcription, it had become the most famous organ work of all time.

Stokowski said he found cosmic attributes in the Toccata and Fugue in D Minor, and he compared its sound to thunderclouds in the Himalayas.

Stravinsky's The Rite of Spring. Although one of Stokowski's aims was to introduce millions to the standard orchestral repertoire, at the same time he sought to introduce regular concertgoers to the latest experiments in orchestral music. To this end, he programmed many American premieres, including one of Igor Stravinsky's 1913 ballet in 1930. Over the objections of management at the Philadelphia Orchestra, he made the harsh, dissonant music of Stravinsky part of a double bill with an even more experimental work, Arnold Schoenberg's 1924 opera, *Die Glückliche Hand* (*The Hand of Fate*). Despite the fears of management, the sound and light spectacle of the performance, featuring Martha Graham as the lead dancer in Stravinsky's ballet, was a popular success.

Leopold Stokowski. (Library of Congress)

Fantasia. One of Stokowski's best-known performances is in this Walt Disney motion picture, in which he not only provides the musical background but also appears in person as the mysterious maestro who shakes hands with Mickey Mouse. Besides the Toccata and Fugue in D Minor by Bach, Stokowski performed a number of other classic works, including a menacing performance of Modest Mussorgsky's *Night on Bald Mountain* (1867); a stormy but sweet version of Ludwig van Beethoven's Symphony No. 6 (1808), also known as the *Pastoral Symphony*; and a performance of *The Sorcerer's Apprentice* (1897) by Paul Dukas. Besides these easily accessible pieces, he also played the difficult *The Rite of Spring* by Stravinsky.

Scheherazade. Stokowski recorded Nikolay Rimsky-Korsakov's 1888 work three times, the first time in 1951. It is the sort of lush romantic work he was drawn to, and it brought out his creative tendencies, producing a performance that some praised as sensual and voluptuous and others condemned as exaggerated and grotesque.

Ives's Symphony No. 4. Stokowski was drawn to the music of Charles Ives, both of them being innovators and interested in transcending everyday reality. Glenn Gould, the noted Canadian pianist, commented that Stokowski was made for such music as the Ives Symphony No. 4. Stokowski pointed to the revolutionary approach to tonality and counterpoint contained in the symphony. It is a complicated work that had remained unperformed for nearly fifty years when Stokowski put on its world premiere at New York's Carnegie Hall on April 26, 1965. He used two associate conductors to help with the complexities of the work.

Musical Legacy

"Tradition is laziness," Stokowski once said. "If something is not right, we must change it." He proceeded to change things, introducing free bowing, rearranging the seating of the musicians, discarding the baton, investigating the latest technology for recording and broadcasting, performing in motion pictures, and introducing the latest experimental music to often-resistant audiences. He also felt free to be almost a cocreator with composers, altering tempi, dynamics, and even notes. He was interested primarily in the spirit of a musical piece, in the emotions it could conjure.

In this approach he was often contrasted with his contemporary, Arturo Toscanini, who was known for his traditionalism and purism as a conductor. Some derided Stokowski for tampering with scores and especially for his transcriptions of the organ works of J. S. Bach. In those transcriptions he was closest to being a cocreator, but he believed he was bringing out what he saw as the essence of Bach's Toccata and Fugue in D Minor and other works.

Part of Stokowski's legacy is a direct result of his Bach transcriptions. Bach's organ works are much better known as a result, even if only in orchestral form. He also helped revive interest in composers such as Ives. Although his introduction of free bowing, his unusual seating rearrangements, and his discarding of the conductor's baton were not widely followed, his general emphasis on bringing out the inner feeling of a musical piece, as opposed to confining himself to tradition and the notes on the page, continues to find adherents.

Sheldon Goldfarb

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See also: Gould, Glenn; Ives, Charles; Segovia, Andrés; Smith, Kate; Szigeti, Joseph; Theremin, Léon; Toscanini, Arturo.

Mike Stoller

American rock songwriter and producer

With cowriter Jerry Leiber, Stoller was essential to the birth of rock and roll in the 1950's, writing influential hits for rhythm-and-blues groups and then infusing rhythm and blues into the new rock-and-roll genre. After their initial songwriting success, Leiber and Stoller became producers, further formulating the sound of the first half century of rock.

Born: March 13, 1933; Long Island, New York
Also known as: Michael Stoller (full name)

Principal works

SONGS (as producer; with Jerry Leiber): "She Cried," 1962 (recorded by Jay and the Americans); "Tell Him," 1963 (recorded by the Exciters); "Chapel of Love," 1967 (recorded by the Dixie Cups); "Leader of the Pack," 1967 (recorded by the Shangri-Las); "Stuck in the Middle with You," 1973 (recorded by Stealers Wheel).

SONGS (as songwriter; with Jerry Leiber): "Real Ugly Woman," 1950 (recorded by Jimmy Witherspoon); "Hard Time," 1952 (recorded by Charles Brown); "Hound Dog," 1952 (recorded by Willie Mae Thornton; rerecorded by Elvis Presley, 1956); "K. C. Lovin'," 1952 (also known as "Kansas City"; recorded by Little Willie Littlefield; rerecorded by Wilbert Harrison, 1959); "Black Denim Trousers and Motorcycle Boots," 1955 (recorded by the Cheers); "Riot in Cell Block #9," 1955 (recorded by the Robins); "Smokey Joe's Café," 1955 (recorded by the Robins); "Love Me," 1956 (recorded by Presley); "Ruby Baby," 1956 (recorded by the Drifters); "Jailhouse Rock," 1957 (recorded by Presley); "Loving You," 1957 (recorded by Presley); "Lucky Lips," 1957 (recorded by Ruth Brown; rerecorded by Cliff Richards and the Shadows, 1963); "Searchin'," 1957 (recorded by the Coasters); "Young Blood," 1957 (recorded by the Coasters); "Don't," 1958 (recorded by Presley); "Yakety Yak," 1958 (recorded by the Coasters); "Charlie Brown," 1959 (recorded by the Coasters); "Love Potion No. 9," 1959 (recorded by the Clovers); "Poison Ivy," 1959 (recorded by the Coasters); "There Goes My Baby," 1959 (written with Ben E. King; recorded by the Drifters); "Stand by Me," 1961 (written with and recorded by King); "I'm a Woman," 1962 (recorded by Christine Kittrell; rerecorded by Peggy Lee, 1963); "On Broadway," 1963 (written with Barry Mann and Cynthia Weil; recorded by the Drifters); "Is That All There Is?," 1969 (recorded by Lee).

The Life

Michael Stoller (STOHL-lur) was born and grew up in Long Island. As a teenager, Stoller snuck out to the jazz clubs on Fifty-second Street in New York. In 1949 his father, an engineer, moved to Los Angeles to set up a machine shop that he hoped his son could take over. However, the sixteen-year-old Stoller took after his mother, a model and a Broadway actress. His mother's signed portrait of George Gershwin hung over the piano where Stoller played his first songs.

When a would-be lyricist named Jerry Leiber approached him about writing songs together, Stoller at first was not interested, because he wanted to become a jazz pianist, and he was already playing with some Latin bands in his Mexican American neighborhood. They did began a collaboration, and by 1952 their first big hit, "Kansas City," with its authentic blues sound, was playing on radio. The same year Willie Mae (Big Mama) Thornton had the number-one rhythm-and-blues single with Leiber and Stoller's "Hound Dog." Four years later, Elvis Presley recorded "Hound Dog" and commissioned other Leiber-Stoller compositions for his films.

The Music

Stoller's musical roots were in modern jazz, classical, rhythm and blues, and the Latino rhythms of the Pachuco dances at which Stoller played. He parlayed this diversity into a distinctive sound that would, by the mid-1950's, become known as rock and roll.

"Kansas City." Stoller's ability to create an authentic blues sound is demonstrated in this classic, which blues singers assumed was a traditional blues song. Little Willie Littlefield first recorded it in 1952, changing the title to "K. C. Lovin'." It was a regional hit in Los Angeles, but it did not chart nationally. Wilbert Harrison's 1959 version, however, under the original title, did more than break into the charts: It hit the number-one spot on the *Billboard* Hot 100. Hundreds of recording artists have covered this song, including the Beatles. In 2005 Kansas City, Missouri, adopted the song as its official anthem. Major League Baseball's Kansas City Royals play the Beatles version of the song after every home win and the Harrison version after every loss.

"Jailhouse Rock." This Presley hit for the film of the same name was written by Stoller in simple verse form: There is no chorus, just verses added as needed. The form was perfect for the raw-energy, near-shouting style that Presley wanted. A single guitar chord opens the song, after which the singer

crams as many notes as he can into three successive lines, followed by the invitation, "Let's rock!" The lyrics, by Leiber, combined the names of real-life criminals, such as the Purple Gang, with blues singers, such as John Willie "Shifty" Henry, a blues bass player and songwriter who died the year after the song was written.

"There Goes My Baby." This song, cowritten by Drifters lead singer Ben E. King, changed the direction of African American pop music. The first decade of rock-and-roll hits imitated the structure of the rhythm-and-blues songs from which they were derived by using a saxophone solo as a bridge in the middle eight bars between the first verse (or first two) and the last. In 1959 Stoller broke with this tradition by inserting a rich string section to highlight the richness of King's vocals. It spawned a series of imitations and a subgenre of rhythm and blues that became known as sweet soul, with heavily produced sounds and full orchestras. Stoller and King followed with another hit in the same format, with sweet strings, "Stand by Me."

"Is That All There Is?" Rock historian Robert Palmer suggests that this song marks the end of the Golden Age of rock and roll. It was certainly a change of pace for Stoller, both in rhythm and mood. As producers, Leiber and Stoller had been instrumental in altering the direction of Peggy Lee's career. Lee had covered a song Leiber and Stoller wrote for Christine Kittrell, "I'm a Woman," both as the title song of a 1963 album and as a cut on her 1964 album *In Love Again!* It did appear on the charts, but it did not rise higher than number fifty-four. In 1969 Lee asked the duo to produce an album for her, and they contributed several songs, including the title track, to the album *Is That All There Is?*, inspired by Thomas Mann's 1896 story "Disillusionment." Several of the lines in the song, an existentialist monologue, are taken verbatim from Mann's story.

Musical Legacy

Leiber and Stoller influenced nearly every songwriter of the first two decades of rock and roll. The influence was particularly acknowledged by the writers for the Aldon Music label, especially Gerry Goffin, Carole King, Barry Mann, Cynthia Weil, and Lou Adler. The Beatles, who led the British Invasion that temporarily stymied the success of the Leiber and Stoller style, nevertheless acknowledged the pair's influence on their own songwriting. The Beatles recorded such Leiber-Stoller tunes as "Kansas City" and "Searchin'," and the Rolling Stones recorded the Leiber-Stoller novelty "Poison Ivy." As producers, Leiber and Stoller were also influential, providing early mentoring for rock producer Phil Spector and putting their mark on the works of various recording artists, even when they performed the music of other composers. The 1995 Broadway revue *Smokey Joe's Cafe* featured Leiber and Stoller's music, and it has played in amateur and commercial productions around the world.

John R. Holmes

Further Reading

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Green, Joey. *How They Met: Famous Lovers, Partners, Competitors, and Other Legendary Duos*. New York: Black Dog & Leventhal, 2003. This book describes the history-making meeting of Leiber and Stoller.

Lahr, John. *Baby, That Was Rock 'n' Roll: The Legendary Leiber and Stoller*. New York: Harcourt, Brace, Jovanovich, 1978. This is a complete collector's guide to recordings written and produced by Leiber and Stoller, with a detailed history of their collaboration by Robert Palmer.

See also: Gershwin, George; Goffin, Gerry; King, Carole; Lee, Peggy; Leiber, Jerry; McCartney, Sir Paul; Presley, Elvis; Spector, Phil.

Sly Stone

American soul/funk singer, guitarist, and songwriter

Stone pioneered the emerging funk genre during the 1960's and 1970's, and his innovations as a bandleader, composer, instrumentalist, and producer reshaped jazz, rock, and soul.

Born: March 15, 1943; Denton, Texas
Also known as: Sylvester Stewart (birth name)
Member of: Sly and the Family Stone

Principal recordings

ALBUMS (solo): *High on You*, 1975; *The Electric Spanking of War Babies*, 1981 (with Funkadelic).
ALBUMS (with Sly and the Family Stone): *A Whole New Thing*, 1967; *Dance to the Music*, 1968; *Life!*, 1968; *Stand!*, 1969; *Woodstock*, 1970 (with others); *There's a Riot Goin' On*, 1971; *Fresh!*, 1973; *Small Talk*, 1974; *Heard Ya Missed Me, Well I'm Back*, 1976; *Back on the Right Track*, 1979; *Ten Years Too Soon*, 1979; *Ain't but the One Way*, 1983.

The Life

Sly Stone, the second child of K. C. and Alpha Stewart, grew up with four siblings. The Stewart family moved from Texas to the blue-collar city of Vallejo, California, in the late 1940's. Religion and music-making unified the Stewarts, whose children sang in church and on records. A teenage prodigy, Stone sang, played various instruments, and swiftly became a notable figure in Northern California's early 1960's music scene. As a junior-college student, Stone took courses in music composition and theory. San Francisco-based Autumn Records hired Stone as a songwriter and producer when he was in his early twenties, and he oversaw sessions for numerous solo artists and groups that included future Jefferson Airplane members.

By the mid-1960's Stone was also a popular disc jockey on two San Francisco soul stations. During his off hours Stone performed in clubs with embryonic versions of the Family Stone, which led to a recording contract in 1967. Over the next four years Stone made his diverse band—featuring women and men, African Americans, and whites—a dominant and positive musical and cultural force. By the mid-1970's, however, fame and misfortune overcame Sly and the Family Stone. Stone's problems included bankruptcy, the departure of most of the original band personnel, and incapacitating drug use. His late 1970's comeback efforts were futile, and the last album under his name appeared in the 1980's. With rare exceptions, notably his brief appearance at Sly and the Family Stone's 1993 Rock and Roll Hall of Fame induction, Stone withdrew from public life. At the 2006 Grammy Awards ceremony Stone made a controversial cameo performance, and in 2007 he appeared sporadically on tour with the Family Stone Band, an ensemble featuring several original group members. Despite these encouraging signs, Stone's notorious reputation justifies skepticism about a career resurrection.

The Music

Sly and the Family Stone's original lineup was Stone, his younger brother Freddie (guitarist and singer), his younger sister Rose (keyboardist and singer), Gregg Errico (drummer), Larry Graham (bass guitarist and singer), Jerry Martini (saxophonist), and Cynthia Robinson (trumpeter and singer).

A Whole New Thing. The assertive title of Sly and the Family Stone's first recording struck an innovative chord, but most of its songs were unadventurous compared with the group's subsequent records. Disappointed by low sales, Stone took more chances and scored more hits with *Dance to the Music* and *Life!*, both released in 1968. Still, *A Whole New Thing* displayed musical versatility and creative potential that impressed veteran musicians, notably jazz performers who embraced both Stone and Jimi Hendrix, who also debuted as a bandleader in 1967.

Stand! The fourth Sly and the Family Stone album, *Stand!*, was the ensemble's definitive, most beloved statement. In addition to its title song, *Stand!* boasted "Everyday People," "Sing a Simple Song," and the euphoric "I Want to Take You Higher," the pinnacle of the band's legendary performance at the 1969 Woodstock Festival. Although the positive urgency of these hits dominated *Stand!*, the record also featured edgier compositions that hinted at mounting personal and

professional troubles for Stone and his bandmates. These difficulties eroded the Family Stone's cohesion at its wildly popular peak. As the band's focal point, Stone had a penchant for unreliability and substance abuse that was extreme by rock-world standards. Still, even if Stone was not dependable as a concert attraction—he failed to show at so many performances that promoters stopped working with him—his singles with the Family Stone were consistent hits. Whether it was the lilting sweetness of "Hot Fun," the positive pluralism of "Everybody Is a Star," or the hard funk punch of "Thank You Falettinme Be Mice Elf Agin," the top of the charts was Stone territory as the 1960's drew to a close.

There's a Riot Goin' On. Stone's long-awaited album was disturbingly different from its predecessors. Errico left the Family Stone before *There's a Riot Goin' On*'s release, and Stone replaced him with drum machines on most songs, recruited soul legends Bobby Womack and Billy Preston as session players, and took over many instrumental and vocal parts himself. Although *There's a Riot Goin' On* often sounds like an unhappily self-absorbed solo album, it went to the top of the charts and maintains stature as Stone's most complex, critically praised effort. Experimentation in subject matter, instrumentation, and arrangements is evident throughout *There's a Riot Goin' On*, which contains the hits "Runnin' Away" and "Family Affair" along with extended abstract compositions, numerous allusions to Stone's personal and professional struggles, and cryptic references to Africa in its song titles. Although he would record several more albums, some under the Family Stone's name and some as Sly Stone, *There's a Riot Goin' On* was Stone's last major commercial and critical triumph and remains a cornerstone of his career that reflects his artistic and personal strengths and weaknesses.

Sly Stone. (AP/Wide World Photos)

Musical Legacy

Stone's unrealized potential and unsettling questions about his future do not compromise his galvanic impact on multiple popular music genres. In addition to expanding and often exploding the soul and rock vocabulary, Stone redrew boundaries to include jazz and gospel traditions and ventured into funk territory. Like his similarly talented and troubled peer Jimi Hendrix, Stone was an innovator who influenced other pioneers, notably Miles Davis and other jazz leaders who responded to Stone's creative challenges. His interracial, gender-balanced band not only sounded different but also looked different, with flamboyant self-confidence and positive multicultural energy. Although Stone himself remains elusive, his impact is currently heard in hip-hop sampling of his riffs and rhythms, the swaggering rock of Lenny Kravitz, the endlessly creative genre-transcendent excursions of Prince, and so much more.

Ray Pence

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See also: Davis, Miles; Hendrix, Jimi; Prince.

George Strait

American country singer, songwriter, and guitarist

An uncompromisingly traditional country-music singer, Strait is known for his authentic Texas honky-tonk sound.

Born: May 18, 1952; Poteet, Texas
Also known as: George Harvey Strait (full name)
Member of: The Ace in the Hole Band

Principal recordings

ALBUMS: *Strait Country*, 1981; *Strait from the Heart*, 1982; *Right or Wrong*, 1983; *Does Fort Worth Ever Cross Your Mind?*, 1984; *Something Special*, 1985; *Merry Christmas Strait to You*, 1986; *Number Seven*, 1986; *Ocean Front Property*, 1987; *If You Ain't Lovin' (You Ain't Livin')*, 1988; *Beyond the Blue Neon*, 1989; *Livin' It Up*, 1990; *Chill of an Early Fall*, 1991; *Holding My Own*, 1992; *Pure Country*, 1992; *Easy Come Easy Go*, 1993; *Lead On*, 1994; *Blue Clear Sky*, 1996; *Carrying Your Love with Me*, 1997; *One Step at a Time*, 1998; *Always Never the Same*, 1999; *Merry Christmas Wherever You Are*, 1999; *George Strait*, 2000; *The Road Less Traveled*, 2001; *Honkytonkville*, 2003; *Somewhere Down in Texas*, 2005; *It Just Comes Natural*, 2006; *Troubadour*, 2008.

The Life

George Harvey Strait was born in Poteet, Texas, in 1952 and raised in nearby Pearsall. His father, a middle-school math teacher, and his mother, a homemaker, divorced when Strait was in fourth grade; his mother left her two sons—George and Buddy—to be raised by their father. Strait and his brother spent a lot of time at the family ranch, located in Big Wells, Texas. While Strait admits that his childhood was not particularly musical, he became interested in country music after hearing a Bob Wills record. After graduating from Pearsall High School, Strait married his high-school sweetheart, Norma. In 1970 Strait began attending Southwest Texas State University in San Marcos, only to drop out after three semesters to join the Army.

While stationed in Hawaii, Strait became serious about making music, and he was the lead singer with the Army base's country band. When his stint in the Army was finished, Strait chose country music over a career with the rodeo, roping cattle. With help from the GI Bill, which provided aid to veterans, he went back to college, studying agricultural science. In 1975 he started singing the lead for the Ace in the Hole Band, and he began performing in local nightclubs. The band focused on traditional honky-tonk, dance-hall numbers, and Strait perfected his smooth vocals. Even though by 1979 the country-music scene began imitating the pop sound, Strait was able to land a record deal with MCA.

He began touring and making successful albums, steadfast in respecting the traditional country sound. Although Strait was never interested in fame, after his daughter's fatal car accident in 1986, he withdrew even more from the public eye. He was, however, still touring and making albums. In

1988 Strait set a record in concert-ticket sales, and in 1989 he won the Country Music Association's Entertainer of the Year award. Even though Strait had a record-breaking decade, he forged into the 1990's with his signature singing style and continued to please his loyal fan base. He also starred in the film *Pure Country* (1992). Strait has never made a musical move to Nashville, Tennessee, remaining faithful to his Texas country roots. For relaxation, he retreats to his South Texas ranch for hunting and roping.

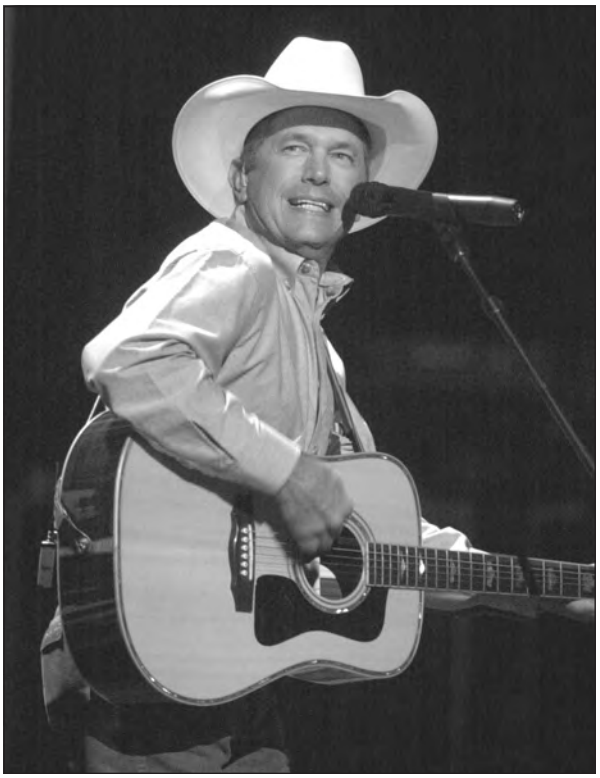
The Music

Influenced by Merle Haggard, George Jones, and Bob Wills and His Texas Playboys, Strait was the lead singer in a country band, Ace in the Hole. Even though this band made some records for an independent Dallas-based label, Strait and the band struggled to achieve commercial viability. In 1981, after playing old-style Western swing and honky-tonk in Texas nightclubs for years, Strait finally got his big break. With the support of Erv Woolsey, MCA allowed Strait to record and release one single. His record deal depended on the single's radio play, sales, and general success. MCA released "Unwound," and the up-tempo song was an instant favorite. Shortly thereafter, Strait released his first album, *Strait Country*. With his conservative and traditional country-music sound, he quickly became associated with the new traditionalist movement, and this label has stayed with him throughout his career. While he has never been interested in songwriting, Strait's smooth, talented vocals, cowboy good looks, and knack for selecting good songs have all helped establish his credibility and made him into a country-music superstar.

Strait Country. Recorded at Music City Music Hall in Nashville, Strait's first album, *Strait Country*, included "She's Playing Hell Trying to Get Me to Heaven," "Blame It on Mexico," "If You're Thinking You Want a Stranger (There's One Coming Home)," and "Her Goodbye Hit Me in the Heart." Because the album was varied in its song selections (ranging from ballads to up-tempo dance-hall tunes), Strait's audiences and record executives had a good look at his vocal range and musical ability.

Ocean Front Property. This 1987 album was Strait's first to debut at number one on the *Billboard* country albums chart. "Ocean Front Property," written by Dean Dillon, Hank Cochran, and Royce Porter, sarcastically describes a broken relationship. With its catchy refrain and inventive lyrics, the title track quickly hit number one. This trend continued, as two other singles, "All My Ex's Live in Texas" and "Am I Blue," both vaulted to number one as well. With these tracks exhibiting the Texas swing and the traditional dance-hall sound, the album unifies the older structures successfully with Strait's crooning vocals. This was also the first album Strait recorded with his Ace in the Hole Band, which performed on the tracks "Hot Burning Flames" and "You Can't Buy Your Way Out of the Blues."

Blue Clear Sky. This 1996 album not only reaffirmed Strait's success in the music industry but also highlighted his consistency in the country-music business. Again, the title track reached number-one status, and once more, Strait had incorporated traditional country sounds into pop-country tunes. With tracks such as "I Can Still Make Cheyenne," a slower, country ballad tracing the



George Strait. (AP/Wide World Photos)

steps of an on-the-road cowboy, and "Do the Right Thing," an up-tempo number asking a lover to make a choice, Strait created an album that caters to all aspects of his musical career. He infused these tracks with the immediately recognizable steel guitar, traditional shuffle rhythms, and Texas honky-tonk. *Blue Clear Sky* was awarded the Country Music Association's Album of the Year award.

Musical Legacy

Strait was inducted into the Country Music Hall of Fame in 2006, and this honor was preceded by other accolades. The third-biggest-selling country artist ever, Strait has proven himself to be an industry favorite. He chooses his song material meticulously, and his choices result in solid country hits that incorporate traditional country-music sounds, rhythms, and ideals with the fast-moving and ever-changing country-music industry.

April L. Prince

Further Reading

Bego, Mark. *The Story of Country's Living Legend: George Strait*. New York: Kensington Books, 1997. This biography offers a comprehensive look at Strait's life and career, and it includes a discography.

Cabal, Ron. *A Honky-Tonk Odyssey: My Eight Years with George Strait*. Austin, Tex.: M. Cabal, 2003. The original lead guitarist for the Ace in the Hole Band, Cabal offers a firsthand look at the rise of the country-music superstar.

Emery, Ralph. *Fifty Years Down a Country Road*. New York: HarperCollins, 2000. Drawing on interviews from his syndicated radio show and his television shows, Emery couples his own experiences with biographical snippets to effectively illuminate Strait's career and his position in country music.

Kingsbury, Paul. *The Grand Ole Opry History of Country Music: Seventy Years of the Songs, the Stars, and the Stories*. New York: Villard Press, 1995. This general introduction to the world of country music situates Strait within the traditional resurgence in country music, while simultaneously offering a brief biography.

Sgammato, Jo. *Keepin' It Country: The George Strait Story*. New York: Ballantine Books, 1998. This biography considers the appeal of Strait, his authenticity within the industry, and his ability to balance the old country with the new.

See also: Brooks, Garth; Frizzell, Lefty; Haggard, Merle; Jones, George; Milsap, Ronnie.

Richard Strauss

German classical composer

Strauss transformed symphonic and operatic traditions, demonstrating that the mundane activities of everyday people were worthy subjects for operas and programmatic pieces.

Born: June 11, 1864; Munich, Germany
Died: September 8, 1949; Garmisch-Partenkirchen, Germany
Also known as: Richard Georg Strauss (full name)

Principal works

CHAMBER WORKS: Violin Concerto in D Minor, Op. 8, 1882; Cello Sonata in F Major, Op. 6, 1883; Horn Concerto No. 1 in E-flat Major, Op. 11, 1884; Violin Sonata in E-flat Major, Op. 18, 1888; *Hochzeitspräludium*, 1924; Horn Concerto No. 2 in E-flat Major, Op. 132, 1942; *Metamorphosen*, 1946 (for twenty-three solo strings); Oboe Concerto in D Major, Op. 144, 1946; *Allegretto in E*, 1948 (for violin and piano).

OPERAS (music): *Guntram*, 1894 (libretto by Strauss); *Feuersnot, Op. 50*, 1901 (libretto by Ernst von Wolzogen); *Salome*, Op. 54, 1905 (libretto by Strauss; based on the play by Oscar Wilde); *Elektra*, Op. 58, 1909 (libretto by Hugo von Hofmannsthal); *Der Rosenkavalier*, Op. 59, 1911 (*The Knight of the Rose*; libretto by Hofmannsthal); *Ariadne auf Naxos*, Op. 60-II, 1916 (libretto by Hofmannsthal); *Die Frau ohne Schatten*, Op. 65, 1918 (*The Woman Without a Shadow*; libretto by Hofmannsthal); *Intermezzo*, Op. 72, 1924 (libretto by Strauss); *Die Ägptische Helena*, Op. 75, 1928 (*The Egyptian Helen*; libretto by Hofmannsthal); *Arabella*, Op. 79, 1933 (libretto by Hofmannsthal); *Daphne*, Op. 82, 1938 (libretto by Joseph Gregor); *Capriccio*,

Op. 85, 1942 (libretto by Strauss and Clemens Krauss).

ORCHESTRAL WORKS: Symphony in D Minor, 1880; Serenade in E-Flat, Op. 7, 1882 (for thirteen wind instruments); Suite in B-flat Major, Op. 4, 1884 (for thirteen wind instruments); *Don Juan*, Op. 20, 1889; *Burleske in D Minor*, Op. 85, 1890 (for piano and orchestra); *Macbeth*, Op. 23, 1890; *Tod und Verklärung*, Op. 24, 1890 (*Death and Transfiguration*); *Also sprach Zarathustra*, Op. 30, 1896 (*Thus Spoke Zoroaster*; better known as *Also sprach Zarathustra*); *Till Eulenspiegels lustige Streiche*, Op. 28, 1896 (*Till Eulenspiegel's Merry Pranks*); *Don Quixote*, Op. 35, 1898 (for cello and orchestra); *Ein Heldenleben*, Op. 40, 1899 (*A Hero's Life*); *Sinfonia Domestica*, Op. 53, 1904; *Eine Alpensinfonie*, Op. 64, 1915 (*An Alpine Symphony*); *Der Bürger als Edelmann*, Op. 60-IIIa, 1920; *Tanzsuite*, Op. 107, 1923; *Divertimento*, Op. 86, 1943.

VOCAL WORKS: Six Songs, Op. 17, 1888; Four Songs, Op. 27, 1894; *Enoch Arden*, Op. 38, 1897 (for voice and piano); Five Songs, Op. 48, 1900; Six Songs, Op. 56, 1906; *Fünf kleine Lieder*, Op. 69, 1918 (*Five Little Songs*); *Acht Gedichte aus Letzte Blätter*, Op. 10, 1940 (*Eight Poems from Letzte Blätter*); *Vier letzte Lieder*, 1950 (*Four Last Songs*).

The Life

Richard Georg Strauss (strows) was born June 11, 1864, to Franz and Josepha Strauss in Munich. His father was first horn player for the Munich Court Orchestra, and he was director of the Wilde Gung'l ensemble. Strauss began piano lessons at age four and then violin lessons with Benno Walther at age seven. He entered Ludwig Grammar School in 1874. In 1875 he studied piano with Carl Niest, and he began composition studies with Friedrich Wilhelm Meyer. By age eighteen, he had already published several compositions.

Strauss attended Ludwig-Maximillian University from 1882 to 1883, but he left to focus on his musical career. When Hans von Bülow brought the Meiningen Orchestra to Munich in November, 1884, he asked Strauss conduct his Suite in B-flat Major for woodwinds, marking his debut as a conductor. In 1885 Strauss became Bülow's conducting assistant in Meiningen. Strauss later took over as head conductor of the orchestra.

At Meiningen, through his friendship with the violinist Alexander Ritter, Strauss studied the operas of Richard Wagner, the symphonic poems of Franz Liszt, and the symphonies of Johannes Brahms. These composers would have a lasting influence upon Strauss throughout his compositional career.

In 1886 he accepted the post of assistant conductor at the Court Theater of Munich under Hermann Levi and Franz Fischer. Strauss traveled throughout Italy in the summer before starting his new position. When Strauss started his assistant conducting position in Munich, however, he stagnated in the theater's rigid hierarchy, although that was somewhat relieved by his busy conducting schedule in other German cities. He frequently met with Ritter, Friedrich Rösch, Anton Seidl, and Ludwig Thuille to discuss recent music and the writings of Arthur Schopenhauer and Friedrich Nietzsche. Completely turning to programmatic music, Strauss composed his first cycle of tone poems in 1888 and 1889.

In 1889 Strauss became the music director in Weimar, working for the Grand Duke Saxe-Weimar-Eisenach. During this time, he made Weimar a center for Wagner's operas by establishing a branch of the Wagner Society. In 1891 and 1892, Strauss became ill, and he recuperated in Egypt and Greece. He debuted his first opera, *Guntram*, in 1894 in Weimar. After news of his appointment as music director of the Munich Court Opera, Strauss married the singer Pauline de Ahna in September. Starting as director of the Munich Court Opera in 1895, Strauss staged *Guntram* again, but it failed, having only one performance. His son Franz was born in Munich in April of 1897.

In 1898 Strauss completed the second cycle of tone poems. In the same year, he left Munich to direct the Berlin Court Opera. He helped to establish the German Composers' League to protect composers' copyrights in 1903. He also edited the journal *Die Musik*; he was president of the General German Music Association; and he conducted the Berliner Tonkünstler Orchestra. From 1902 to 1904, he conducted at various cities in North America.

In the twentieth century, Strauss mainly composed operas. Premiering at the Dresden Royal Op-

Richard Strauss. (Library of Congress)

era House, *Feuersnot* was a one-act opera in which Strauss found his own voice in the operatic world. Later, Strauss made headlines throughout Europe with the 1905 premiere of his opera *Salome* in Dresden. In 1906 he began his working relationship with the playwright Hugo von Hofmannsthal on the opera *Elektra*.

After World War I, Strauss became codirector of the Vienna Opera in 1919. The following year, Strauss helped start the Salzburg Mozart Festival. After writing his own libretto to *Intermezzo*, he worked with Hofmannsthal again on two more operas. In 1924, after difficulties with his codirector, Franz Schalk, Strauss left the Vienna Opera to pursue other conducting engagements. He guest-conducted at various Strauss festivals throughout Europe. He also performed again in the United States and South America.

When the Nazi Party came to power in 1933, Strauss was appointed as the president of Reichmusikkammer (Reich Music Chamber) by the German leader Adolf Hitler. Strauss discontinued his work with the writer Stephan Zweig because he was Jewish. Though Strauss complained about the Nazis, he did compose music for party rallies and events. Strauss also used his contacts in the Nazi government to protect his Jewish daughter-in-law from arrest.

In 1936 Strauss worked with young theater historian Joseph Gregor on new librettos. When war raged throughout Europe in 1944, the Nazis canceled operatic and concert performances, and Strauss withdrew to his summer home in Garmisch. The Allied armies spared his home, and the American oboist John de Lancie visited the composer.

With Germany and Austria in utter disarray, Strauss moved to Zurich, Switzerland, where he sold many of his manuscripts and sketchbooks to raise money. He finally returned to his home in Garmisch in May, 1949. His last public appearance as a conductor was at the Prinzregententheater in Munich on June 10, 1949, in which he led the orchestra in act 2 of *Der Rosenkavalier*. On August 15, 1949, he suffered a heart attack, and on September 8, 1949, he died of kidney failure.

The Music

Strauss's compositional career was long and dynamic. He focused upon metaphysical ideals derived from philosophy and literature, while at the same time he depicted mundane activity. Strauss's music is characterized by explicit and virtuosic orchestral writing, such as having instruments mimic animals or sexual activities. In his operas, he emulated the declamation of speech as close as possible, while he accompanied the voice with a large and expressive orchestra. In his music, Strauss juxtaposed unconventional writing with wonderfully lyrical melodies or banal dance tunes, and he played with conventional harmonic writing, dramatically shifting keys or superimposing tonalities. This combination of virtuosic orchestration and unconventional harmonies almost marks Strauss as part of the Expressionist movement. Nevertheless, Strauss remained firmly in the mainstream, stepping back from the musical avant-garde. While Strauss seemed to conduct and compose as a detached craftsman, churning out one work after the next, rarely revising, his tireless work as a com-

poser and conductor did advance modern musical culture.

Early Works. Strauss began his long career as a composer under the direct supervision of his father, who detested the music of Wagner and who focused his son's attention on traditional composers such as Wolfgang Amadeus Mozart and Felix Mendelssohn. The young Strauss composed in small genres (solo piano, lieder, and chamber), so that his family members could perform them. With the help of his teacher Meyer, Strauss wrote his first large-scale works: Symphony in D Minor, Serenade in E-Flat, Op. 7, Violin concerto in D Minor, Op. 8, and Horn Concerto No. 1 in E-flat Major.

In Meiningen, when Strauss was no longer under the shadow of his father, he studied the works of Brahms and Wagner. In 1886 Strauss composed *Burleske in D Minor* for piano and orchestra, which marked the emergence of his distinctive style. He combined the idiomatic piano writing of Brahms, while quoting from the operas of Wagner. A continual theme in Strauss's music is his lighthearted mocking of current debates and even his own music.

Don Juan, Op. 20. Though his tone poem *Macbeth* was written earlier (but performed later), it was *Don Juan* that marked Strauss as a leader of the modernist movement. Strauss labeled his works tone poems to distinguish them from Liszt's work. Strauss was guided by a poetic idea (in this case, a poem by Nikolaus Lenau) that shaped and transformed the composition. He used the extreme ranges of the orchestra in a virtuosic manner, as he coupled heroic horn calls (to represent Don Juan's sexual conquest) with hurried passages for strings and woodwinds (to represent Don Juan scurrying off to the next lady).

Also sprach Zarathustra. This tone poem, part of his second cycle, is based on the philosophical work by Nietzsche, a writer Strauss studied and greatly admired. The work depicts eight episodes in the life of Nietzsche's prophet, Zarathustra, who is filled with disgust toward humanity. The opening, prominently used in the film *2001: A Space Odyssey* (1968), represents the sunrise, and Zarathustra's desire to help humanity transcends its limiting nature. Strauss used conflicting key areas (B versus C, for example) and various leitmotifs to represent Zarathustra's struggles. Another theme that runs throughout this work is the falsity of established religions, and Strauss quotes from the Mass the "Credo in unum deum" in a cold and distant manner to represent humanity's blind faith.

The unique orchestral effects, juxtaposition of themes, and the philosophical narrative left some critics claiming the program was too hard for audience members to grasp. However, other critics praised Strauss's work, saying it was in line with the symphonic works of Ludwig van Beethoven.

Salome. Strauss's first opera, *Guntram*, was a complete failure, and *Feuersnot* received good reviews but did not travel outside of Germany. It was *Salome* that earned Strauss recognition as an opera composer and popularity throughout Europe. In *Feuersnot* and *Salome*, Strauss sidestepped the shadow of Wagner, focusing on compact, one-act operas. When Strauss worked in Berlin, he saw director Max Reinhardt's production of Oscar Wilde's play about Salome dancing for King Herod in pursuit of the head of John the Baptist. Cutting a little of the dialogue, Strauss directly set the play to music. The opera's suggestions of incest and its depiction of necrophilia (Salome kisses and dances with the severed head) along with Strauss's gritty musical setting created some notoriety. The opera premiered in Dresden in 1905, and, though banned or censored in some cities, the opera spread throughout Germany and then the rest of Europe.

Der Rosenkavalier. Hofmannsthal and Strauss began a long career as librettist and composer of operas with *Elektra*. In 1909 they started working on *Der Rosenkavalier*, and it was completed and staged at Dresden in January, 1911. Whereas *Elektra*, his first project with Strauss, was dark and tragic, Hofmannsthal crafted this libretto based on the eighteenth century plays of Molière and Pierre de Beaumarchais and on a series of paintings, *Marriage à la Mode*, by William Hogarth. In the earlier tone poems and operas, Strauss moved away from conventional musical idioms, depicting grotesque sexual or violent acts, which makes the plot and music of *Der Rosenkavalier* appear anachronistic. Strauss based his music on the operas of Mozart and the pleasant waltzes of Johann Strauss, Jr. Although Strauss and Hofmannsthal included in the opera themes of transformation and the passage of time, critics, slightly taken aback, called it "banal" and full of "low-class" humor. Nevertheless, the

opera was widely popular with audience members. In 1926 Strauss and Hofmannsthal adapted the opera for a silent film version.

Intermezzo. After the failure of Hofmannsthal and Strauss's opera *Die Frau ohne Schatten* at the Vienna Opera, Strauss wrote his own libretto to the opera *Intermezzo*. This work debuted at the Dresden Opera in November,1924. Like the tone poem *Sinfonia Domestica*, Strauss based the libretto on his personal life and on conversations with his wife. Strauss had the characters declaim the text (even spoken dialogue at points) with little lyrical writing, used only when his wife flirts with other men. The small orchestra sonically represents the psychology and the feelings of each character. With its subject matter and musical setting, *Intermezzo* influenced the development of the genre of Zeitoper, a style of opera that focused on relevant, everyday subjects that would appeal to a diverse audience.

Metamorphosen. With World War II raging throughout Europe, Strauss retreated to his home in Garmisch, where he kept composing. Strauss called *Metamorphosen* a study for twenty-three solo strings, and he based it on the poem "Niemand wird sich selber kennen" ("No One Can Know Himself") by Johann Wolfgang von Goethe. The piece was designed as a variation on a lament that transforms itself to find meaning in the chaos of war. Strauss quoted the funeral march from Beethoven's 1805 Symphony No. 3 (*Eroica*) near the end to mark the death of the ideals of German culture.

Musical Legacy

Strauss created music that bridged the late Romantic movement of the nineteenth century to the modernist era of the twentieth century. Although he was viewed as an iconoclast who pushed the boundaries of classical conventions, his music was popular during his lifetime within small artistic circles as well as with large audiences. His expansion of the orchestral and harmonic language had a lasting influence on experimental composers in the twentieth century.

Eric Olds Schneeman

Further Reading

DelMar, Norman. *Richard Strauss: A Critical Commentary on His Life and Works*. Ithaca, N.Y.: Cornell University Press, 1986. This three-volume work covers both the life of the composer and an analysis of his works. Illustrations, bibliography.

Gilliam, Bryan. *The Life of Richard Strauss*. Cambridge, England: Cambridge University Press, 1999. A foremost scholar on Strauss provides a wonderfully concise yet in-depth discussion of the composer's life and his works. Illustrations, bibliography.

Potter, Pamela. "Strauss and the National Socialists: The Debate and Its Relevance." In *Richard Strauss: New Perspectives on the Composer and His Works*, edited by Bryan Gilliam. Durham, N.C.: Duke University Press, 1992. This probing essay examines the controversy still surrounding Strauss's involvement with the Third Reich. Musical examples, bibliography.

Wilhelm, Kurt. *Richard Strauss: An Intimate Portrait*. Translated by Mary Whittall. New York: Thames & Hudson, 1989. Full of photographs of the composer and his family, this books contains lighthearted anecdotes about the day-to-day activities of his life.

Youmans, Charles. *Richard Strauss's Orchestral Music and the German Intellectual Tradition: The Philosophical Roots of Musical Modernism*. Bloomington: Indiana University Press, 2005. This resource attempts to penetrate the aesthetic and philosophical background of Strauss's early tone poems and to dispel the myth of Strauss's detachment from his work. Music examples.

See also: Anderson, Marian; Bartók, Béla; Beecham, Sir Thomas; Britten, Benjamin; Carter, Elliott; Chung, Kyung-Wha; Elgar, Sir Edward; Fischer-Dieskau, Dietrich; Flagstad, Kirsten; Golijov, Osvaldo; Gould, Glenn; Heifetz, Jascha; Hindemith, Paul; Holst, Gustav; Honegger, Arthur; Ives, Charles; Karajan, Herbert von; Korngold, Erich Wolfgang; Lehmann, Lotte; Menotti, Gian Carlo; Newman, Alfred; Nielsen, Carl; Norman, Jessye; Pavarotti, Luciano; Price, Leontyne; Puccini, Giacomo; Respighi, Ottorino; Rózsa, Miklós; Schnabel, Artur; Scriabin, Aleksandr; Sibelius, Jean; Solti, Sir Georg; Sousa, John Philip; Steiner, Max; Stokowski, Leopold; Szell, George; Tiomkin, Dimitri; Toscanini, Arturo; Waxman, Franz.

Igor Stravinsky

Russian classical composer

A prolific composer who dominated the international musical scene throughout his life, Stravinsky developed a personal compositional identity, which appropriated influences ranging from nationalism to primitivism and from neoclassicism to serialism.

Born: June 17, 1882; Oranienbaum (now Lomonosov), Russia
Died: April 6, 1971; New York, New York
Also known as: Igor Fyodorovich Stravinsky (full name)

Principal works

BALLETS (music): *L'Oiseau de feu*, 1910 (*The Firebird*); *Petrushka*, 1911, revised 1947; *Le Sacre du printemps*, 1913, revised 1947 (*The Rite of Spring*); *Pulcinella*, 1920, revised 1965; *Les Noces*, 1923 (*The Wedding*); *Apollon musagète*, 1928 (revised 1947); *Le Baiser de la fée*, 1928 (*The Fairy's Kiss*); *Jeu de cartes*, 1936 (*Card Game*); *Orpheus*, 1947; *Agon*, 1953.

CHAMBER WORKS: Three Pieces, 1914, revised 1918 (for string quartet); *Ragtime*, 1918 (for eleven instruments); *Histoire du soldat*, 1918 (*A Soldier's Tale*; libretto by C. F. Ramuz); *Octet*, 1923, revised 1952 (for wind instruments); Concerto in D, 1946 (for strings); *Cantata*, 1952; *In Memoriam Dylan Thomas*, 1954.

CHORAL WORKS: *King of the Stars*, 1939; *Mass*, 1948 (for chorus and double wind quintet); *Canticum Sacrum*, 1956.

OPERAS (music): *Renard*, 1916; *Oedipus Rex*, 1927, revised 1948; *The Rake's Progress*, 1951 (libretto by W. H. Auden and Chester Kallman).

ORCHESTRAL WORKS: *Fireworks, Fantasy*, Op. 4, 1908, revised 1930; *Scherzo fantastique*, Op. 3, 1908, revised 1930; *Chant du rossignol*, 1917 (*The Song of the Nightingale*); Concerto for Piano and Wind Instruments, 1924, revised 1950; *Capriccio*, 1929, revised 1949 (for piano and orchestra); *Symphony of Psalms*, 1930, revised 1948 (for chorus and orchestra); Violin Concerto in D Major, 1931; Concerto for Chamber Orchestra in E-flat Major, 1938; Symphony in C, 1940; *Danses concertantes*, 1942 (for chamber orchestra); *Ode, Elegiacal Chant*, 1943; *Circus Polka (For a Young Elephant)*, 1944; *Ebony Concerto*, 1945 (for clarinet and jazz band); *Scherzo à la Russe*, 1945; Symphony in Three Movements, 1945.

PIANO WORKS: Five Easy Pieces for Piano, 1917; *Piano-Rag-Music*, 1919; *Tango*, 1940.

The Life

The third of four boys born to Fyodor Ignat'yevich Stravinsky (a successful operatic bass) and Anna Kholodovsky, Igor Fyodorovich Stravinsky (EE-gohr strah-VIHN-skee) grew up in St. Petersburg. After his formative years at Gurevich School, Stravinsky briefly studied law before turning exclusively to music. He had studied piano, harmony, and counterpoint since the age of nine, and by his teens he had composed short pieces for piano. In 1902 he met Nikolay Rimsky-Korsakov, who became Stravinsky's main teacher and mentor (until Rimsky-Korsakov's death in 1908) and who helped Stravinsky get his early pieces premiered. Composed for the wedding of Rimsky-Korsakov's daughter, *Fireworks, Fantasy* caught the attention of Sergei Diaghilev, impresario, founder of the Ballets Russes, and cultural ambassador of Russian art to Paris, who offered the young composer his first major commission for *The Firebird*, a ballet based on a Russian fairy tale. The success of *The Firebird* catapulted Stravinsky to notoriety, placing him in the artistic elite.

The naive Russian émigré quickly transformed into the cosmopolitan European, and soon he moved his family out of Russia. Stravinsky had married his first cousin Katerina Nossenko in 1905, and they had two sons and two daughters. In 1910 the Stravinskys moved to Switzerland, living in Clarens and Lausanne, until 1920.

Stravinsky's second ballet, *Petrushka*, was premiered by the Ballets Russes in 1911. The following summer, Stravinsky began work on *The Rite of Spring*. The premiere of *The Rite of Spring* in Paris on May 29, 1913, made history as one of the most scandalous ever. The audience riot was a reaction to the subject matter and to the choreography as much as to the music. Ultimately, the scandal did not harm the work's success; in fact, one might argue that it was the work's most potent publicity.

Stravinsky's brief trip to Russia in July, 1914, to collect folk material for his next project, *The Wedding*, was to be his last visit to his homeland for almost fifty years. The Russian border was closed shortly after, because of the outbreak of World War I. Living in Switzerland was an obvious choice for the Stravinskys at that time, although the composer had problems of income. With the assistance of his friends, such as conductors Thomas Beecham and Ernest Ansermet, Stravinsky weathered the rough economic times and managed to compose several successful works, notably *A Soldier's Tale*. During this period he also had his conducting debut in Geneva, an activity upon which he would rely for income for the rest of his life.

Following the end of the war, Stravinsky moved his family to France in 1920, where he would stay until the brink of the next world war in 1939. They moved frequently within the country until settling in Paris in 1934. After the Russian revolution, he managed to get his mother out of Russia, and she joined the Stravinskys in France. With several family members depending on him for income, he became more active in conducting and in performing his own works on the piano. The years 1938 and 1939 were devastating for the composer: His wife and daughter Ludmila died of tuberculosis, which had also infected him, and later his mother died.

Frustrated because of his failure to be elected to the French Academy, sensing the outbreak of another world war, and suffering the loss of half his family, Stravinsky decided to move to the United States, where his fame was growing. With him came Vera de Bosset, the wife of Diaghilev's collaborator Serge Sudeikin, with whom Stravinsky had been having an affair since the early 1920's. They arrived in New York on September 30, 1939, and Stravinsky presented the Norton Lectures at Harvard (later published as *Poetics of Music: In the Form of Six Lessons*) and went on a brief conducting tour before finally settling down in Hollywood. Stravinsky and Vera were married in 1940, and they became American citizens in 1945.

Igor Stravinsky. (Library of Congress)

In the United States, Stravinsky proved to be proficient in securing commissions, notably from the Chicago Symphony for the Symphony in C (composed in part before he moved to the United States) and the New York Philharmonic for the Symphony in Three Movements. He did have some failed attempts at composing motion-picture scores. Through an exclusive publishing contract with Boosey & Hawkes, he revised many of his earlier scores. He also wrote two pieces without a commission: his *Mass* and his first opera in English, *The Rake's Progress*, on a libretto by W. H. Auden.

In 1947 Stravinsky met Robert Craft, a young conductor who became his protégé and musical assistant. They coauthored several books, and Craft conducted some works and rehearsed others while Stravinsky was busy conducting in the United States and overseas. It was through Craft that Stravinsky was exposed to serial music, which was to be the composer's next stylistic phase.

In 1962 the octogenarian Stravinsky received the U.S. State Department Medal and dined in the White House with President John F. Kennedy. In addition, the composer took his first trip to Russia after fifty years to conduct his music, which was accepted favorably, a validation that was important to him. By 1969 the composer's health had declined considerably, and the Stravinskys moved to New York, where he died in April, 1971. He was buried in Venice, on the island of San Michele.

The Music

Stravinsky's output can be classified in three major stylistic categories, generally chronological, but sometimes slightly overlapping: the Russian works, the neoclassical works, and the serial works.

The Russian Works. Centered around the three ballets, this group of works includes several dramatic pieces, mostly based on Russian folk themes. There is significant stylistic growth from one work to another.

The Firebird. Rimsky-Korsakov's influence is abundant in 1910, notably in the use of Russian thematic material and the octatonic scale. However, it's also clear that Stravinsky is influenced by the French Impressionist composers in his use of orchestral color and extended instrumental techniques.

Petrushka. Stravinsky's second project is also inspired by Russian folk material. It was originally conceived for piano and orchestra, and at Diaghilev's suggestion it was transformed into a ballet. Based on the tale of a puppet that comes to life, the score is more angular, daring, and original musically than *The Firebird*, featuring extended use of bitonality.

The Rite of Spring. A definite breakthrough in music history, this depiction of pagan Russia is known for its additive rhythms, driving pulsations, dissonant polytonal harmony, and larger-than-life treatment of the orchestra. Despite the embarrassing similarities between the themes in *The Rite of Spring* and a collection of Russian folk tunes revealed by musicologist Richard Taruskin in his 1996 book, the impact and inventiveness of this masterpiece remain unblemished.

A Soldier's Tale. This was conceived in 1918 by Stravinsky and writer C. F. Ramuz as a portable chamber dramatic work for three actors, a dancer, and seven musicians that could be taken on the road on a small budget. Skillfully scored for lean forces, with constantly changing meters and references to dance forms, this work foreshadows Stravinsky's later style.

The Wedding. A 1923 vocal dramatic work depicting a Russian wedding ritual, this work is related closely to *The Rite of Spring* in its conception. The score is extremely percussive, written for the unusual combination of vocal soloists, chorus, four pianos, and percussion, and it explores the voices at the limit of their expressive power.

The Neoclassical Works. Stravinsky's fresh look into older styles is an expansion of his collage approach, in the sense that older styles are revisited as found objects and resynthesized in a different context. Along with a rethinking of classical and Baroque formal structures, smaller orchestral forces, more winds, and increased choral forces are characteristics of this style.

Pulcinella. Commissioned by Diaghilev, this ballet is Stravinsky's first intentional neoclassical work, and it is based on an eighteenth century commedia dell'arte work by Giovanni Pergolesi. Stravinsky borrows thematic and textural elements, combining them with his signature angular rhythms, harmonies, and cadences and scoring them for a modern chamber orchestra and vocal soloists.

Symphony of Psalms. Uninterested in religion in his youth, Stravinsky found himself returning to the Orthodox faith in 1926. *Symphony of Psalms* employs choral and orchestral forces to set Psalms in Latin, mostly in octatonic and (church) modal pitch formations with extended fugato sections reflecting liturgical music of the Renaissance and Baroque.

The Serial Works. Stravinsky eventually (after Arnold Schoenberg's death in 1951) found ways of appropriating serial procedures in his style without relinquishing any of his personal traits. At first he worked with less-than-twelve-tone sets, in chamber pieces such as the *Cantata*, *A Soldier's Tale*, and notably in *In Memoriam Dylan Thomas*.

Canticum Sacrum. Stravinsky's first piece to contain an entire movement based on a tone row was composed for and dedicated to the city of Venice, intended for performance in Saint Mark's Cathedral. It is scored for tenor, baritone, chorus, orchestra, and organ.

Agon. Stravinsky's third collaboration (after *Apollon Musagète* and *Orpheus*) with choreographer George Balanchine is a plotless, abstract musical contest for eight dancers. The pitch material moves gradually from diatonic passages to increasingly serially treated ones, consolidating in a single piece a catalog of the composer's devices used throughout his career.

Musical Legacy

Amid a circle of innovative artists in their own disciplines—painter Pablo Picasso, filmmaker Jean Cocteau, writers Vladimir Nabokov and Auden—Stravinsky personified the image of the twentieth century composer, not only with his music but also with his image, taste, and personality. Aware of his own legacy and adept at managing his career, he projected a cosmopolitan air, and, unlike most of his colleagues, he gained near celebrity status.

Stravinsky was a master of style in his music. His treatment of orchestral color and sonority was innovative and fresh, always contextually appropriate. His materials, whether borrowed or invented, were assembled with precision and with regard to proportion. His uses of ostinatos, polytonality, motivic permutations, additive rhythmic cells, and metric displacement were extensively imitated by composers who followed him.

His greatest accomplishment was his ability to maneuver through the external and internal stylistic influences and shifts, without losing hold of his personal voice, which remained instantly recognizable in all of his works. He remained relevant and progressive stylistically, and his music never lost popularity throughout his life.

Yiorgos Vassilandonakis

Further Reading

Andriessen, Louis, and Elmer Schoenberg. *The Apollonian Clockwork: On Stravinsky*. New York: Oxford University Press, 1989. A fresh approach to Stravinsky's music that attempts to unite his different stylistic periods and distill the composer's style. Several works are analyzed and compared.

Craft, Robert. *Down a Path of Wonder: Memoirs of Stravinsky, Schoenberg, and Other Cultural Figures*. London: Naxos Books, 2006. From an objective and insightful writer on Stravinsky, this book concentrates on the Los Angeles years.

Stravinsky, Igor. *An Autobiography*. New York: W. W. Norton, 1998. The composer reveals facts and anecdotes about the first half of his life (originally written in 1934) with his usual flair, as they relate to music, art, and social life, giving the reader insight into Stravinsky's mind and personality.

_____. *Poetics of Music: In the Form of Six Lessons*. Cambridge, Mass.: Harvard University Press, 1993. Based on his Norton Lectures at Harvard, this book is Stravinsky's personal artistic credo, concerned with technical and philosophical matters as they relate to his music.

Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*. Berkeley: University of California Press, 1996. This seminal analytical work in understanding Stravinsky and the emergence of his style offers an in-depth study of Stravinsky's style within the context of the Russian tradition in which he was nurtured. Contains a groundbreaking analysis of *The Rite of Spring* and shines a new light on Stravinsky with the author's unique perspective of Russian culture.

See also: Babbitt, Milton; Barber, Samuel; Beach, Amy; Beecham, Sir Thomas; Berg, Alban; Berio, Luciano; Boulanger, Nadia; Carter, Elliott; Chávez, Carlos; Copland, Aaron; Debussy, Claude; Holst, Gustav; Honegger, Arthur; Ives, Charles; Lucier, Alvin; Mahler, Gustav; Martin, Frank; Martinů, Bohuslav; Nancarrow, Conlon; Nielsen, Carl; Norman, Jessye; Orff, Carl; Piazzolla, Astor; Poulenc, Francis; Prokofiev, Sergei; Puccini, Giacomo; Ravel, Maurice; Reich, Steve; Rota, Nino; Rózsa, Miklós; Rubinstein, Artur; Schnittke, Alfred; Schoenberg, Arnold; Scriabin, Aleksandr; Serkin, Rudolf; Sibelius, Jean; Stokowski, Leopold; Szigeti, Joseph; Szymanowski, Karol; Tavener, Sir John; Thomas, Michael Tilson; Villa-Lobos, Heitor; Webern, Anton von.

Billy Strayhorn

American jazz pianist and composer

An important jazz arranger and composer, Strayhorn is known for his longtime collaboration with Duke Ellington and for his compositions "Lush Life" and "Take the A Train."

Born: November 29, 1915; Dayton, Ohio
Died: May 31, 1967; New York, New York
Also known as: William Thomas Strayhorn (full name)
Member of: The Billy Strayhorn All-Stars

Principal recordings

ALBUMS: *Chelsea Bridge*, 1941; *Caravan*, 1947 (with the Duke Ellington All-Stars and the Billy Strayhorn All-Stars); *Trio*, 1950; *Satin Doll*, 1953; *Historically Speaking: The Duke*, 1956; *A Drum Is a Woman*, 1957; *Such Sweet Thunder*, 1957; *Billy Strayhorn/Johnny Dankworth*, 1958; *The Billy Strayhorn Septet*, 1958; *Cue for Saxophone*, 1959; *Johnny Hodges with Billy Strayhorn and the Orchestra*, 1961; *The Peaceful Side*, 1961; *Lush Life*, 1964; *The Far East Suite*, 1966; *And His Mother Called Him Bill*, 1967.
SINGLES: "Take the A Train," 1941.

The Life

William Thomas Strayhorn (STRAY-hohrn) was born to James and Lillian Strayhorn, and he was raised with four siblings in the Pittsburgh, Pennsylvania, area. By the time Strayhorn finished high school, he was an accomplished pianist performing with youth orchestras. He soon discovered jazz, and he began leading his own trio with success. During this time, he also studied at the Pittsburgh Musical Institute.

Strayhorn met Duke Ellington in 1938, impressing the bandleader with striking interpretations of several Ellington compositions. The following year, Strayhorn moved to New York City to work for Ellington. At that time, he began a serious relationship with a man named Aaron Bridgers. Strayhorn and Bridgers, unafraid to be open about their homosexuality at a time when most were secretive, shared an apartment in Harlem. Their relationship ended in 1947 when Bridgers left for Paris to pursue a career as a cocktail pianist. They remained friends and always reunited when Strayhorn visited Paris.

Later, Strayhorn became active in the Civil Rights movement after his close friends Arthur Logan (a prominent African American doctor) and his wife Marian introduced him to Martin Luther King, Jr. Strayhorn raised funds for King and participated in numerous demonstrations with the Logans and his longtime friend Lena Horne. Logan diagnosed Strayhorn, who was a heavy drinker and a smoker, with cancer of the esophagus in 1964. Bill Grove, Strayhorn's partner, was with him when he died in New York City in 1967.

The Music

Strayhorn was a gifted jazz pianist, composer, and arranger, and he spent the majority of his career working for and with Ellington. Partly because of his homosexuality, Strayhorn never sought the spotlight and worked mainly behind the scenes. Although he was capable of writing raucous swing numbers and simple blues tunes, Strayhorn's most personal works were introspective and revealed the influence of classical composers such as Claude Debussy and Maurice Ravel. During his lifetime, he made just one album as a leader (in 1961) and gave only one significant concert (at the request of the Duke Ellington Society in 1965).

Early Works. Strayhorn's early works are marked by the influence of George Gershwin. His first major work was *Concerto for Piano and Percussion*, which he performed at his high school graduation in 1934. The piece bore such a resemblance to Gershwin's *Rhapsody in Blue* (1924) that many of his classmates remember him playing that piece. After graduation Strayhorn wrote songs and skits for the musical revue *Fascinating Rhythm*, which was a hit in Pittsburgh and on the local African American theater circuit.

"Lush Life." Strayhorn's most important early work was "Lush Life," which he completed in 1936. The song tells the story of a jilted lover who plans to spend life drinking in a low-class bar surrounded by other lonely people. It is a strong example of Strayhorn's songwriting style. In "Lush Life" the chromatic harmony and the melody work alternately with and against the lyrics to create an organic whole. Strayhorn performed the song for

Billy Strayhorn. (Library of Congress)

friends and at parties, but he never intended it to be published or recorded. Nat King Cole decided to record it after hearing it in 1949, leading to broad recognition of the song. "Lush Life" was published that year, and it is one of Strayhorn's most important contributions to the jazz repertoire. Jazz musicians and several popular singers have made the song a standard.

"Take the A Train." Completed by Strayhorn in 1940, "Take the A Train" became the Duke Ellington Orchestra's theme song. Describing subway directions to Harlem, the song is a fast-tempo swing number with an unusually chromatic yet unforgettable melody. The composition was a fitting choice for Ellington's theme because of its energy and memorable melody and because of its musical inspiration from the African American culture of Harlem. Ellington is widely identified with this song, even though he did not write it. Unfortunately, because of this strong association, Strayhorn is often overlooked as the song's composer. "Take the A Train" is an important and regularly heard piece in jazz repertoire.

Such Sweet Thunder. As his career progressed, Ellington focused increasingly on creating large-scale works that challenged the conventions of the jazz idiom, and he relied heavily on Strayhorn's collaboration. Their preferred format was the suite, which allowed them to compile several shorter pieces, often with no direct relation to one another, into a greater and more prestigious whole. Among the most successful of these works was *Such Sweet Thunder*, inspired by the works of William Shakespeare and premiered in 1957 at Town Hall in New York. Included in the suite was Strayhorn's hauntingly beautiful ballad "Star-Crossed Lovers." The composition was actually completed earlier and recorded by Johnny Hodges as "Pretty Girl," but Ellington insisted upon renaming it and adding it to the suite. "Star-Crossed Lovers," referring to *Romeo and Juliet* (1597), is a strong example of Strayhorn's gift for making highly effective use of relatively few melodic and harmonic ideas, and it is considered a high point of the suite.

The Peaceful Side. Strayhorn's only album as a leader features him on piano, accompanied by bass, strings, and voices. His arrangements and performances of "Take the A Train," "Lush Life," "Day Dream," "Passion Flower," and "Chelsea Bridge" are restrained, introspective, and soft. The album provides further insight into Strayhorn's distinct musical personality because the performances of his best-known compositions are so different from the Duke Ellington Orchestra renderings.

Musical Legacy

Strayhorn's complete output as a composer is difficult to assess because he collaborated so extensively with Ellington, frequently without credit for his arrangements or for his entire compositions. Although scholars and musicians may debate the importance of Strayhorn's work, it is clear that his use of chromatic harmony and his comfort with adopting musical devices from bebop style helped to

modernize jazz. Many of Strayhorn's compositions are standards of the jazz repertoire that are performed regularly. Interest in Strayhorn's music surged in the 1990's after Joe Henderson released a Grammy Award-winning album of Strayhorn's compositions called *Lush Life* in 1992 and David Hajdu released the excellent book *Lush Life: A Biography of Billy Strayhorn* in 1996.

Sam Miller

Further Reading

Dance, Stanley. *The World of Duke Ellington*. New York: Da Capo Press, 2000. This collection of essays and features by a longtime Duke Ellington Orchestra insider includes an interview with Strayhorn.

Hajdu, David. *Lush Life: A Biography of Billy Strayhorn*. New York: Farrar, Straus and Giroux, 1996. This thoroughly researched biography chronicles the life of the talented, gentle, and shy Strayhorn, who has been described as the alter ego of Ellington.

Leur, Walter van de. *Something to Live For: The Music of Billy Strayhorn*. Oxford, England: Oxford University Press, 2002. This careful examination of Strayhorn's individual contributions to the Ellington repertoire provides ample study of Strayhorn's work outside of the Ellington organization. Based on Strayhorn's actual scores.

Schuller, Gunther. "Duke Ellington." In *The Swing Era*. Oxford, England: Oxford University Press, 1989. This chapter in a lengthy study provides helpful analysis of several Strayhorn compositions as well as commentary on his role in the Duke Ellington Orchestra.

Tucker, Mark, ed. *The Duke Ellington Reader*. Oxford, England: Oxford University Press, 1995. This broad collection of Ellington-related material includes one of the few published interviews of Strayhorn.

See also: Cole, Nat King; Debussy, Claude; Ellington, Duke; Garner, Erroll; Gershwin, George; Gillespie, Dizzy; Horne, Lena; Peterson, Oscar; Ravel, Maurice.

Barbra Streisand

American popular and musical-theater singer-songwriter

In a five-decade career that has encompassed both stage and screen performances as well as studio recordings, Streisand is the most famous singing actress of her generation. Her iconic and ubiquitous presence as an artist, director, and producer has influenced an entire generation on Broadway and in Hollywood.

Born: April 24, 1942; Brooklyn, New York
Also known as: Barbara Joan Streisand (full name)

Principal recordings

ALBUMS: *The Barbra Streisand Album*, 1963; *The Second Barbra Streisand Album*, 1963; *People*, 1964; *The Third Album*, 1964; *My Name Is Barbra*, 1965; *My Name Is Barbra, Two . . .*, 1965; *Color Me Barbra*, 1966; *Je m'appelle Barbra*, 1966; *A Christmas Album*, 1967; *Simply Streisand*, 1967; *A Happening in Central Park*, 1968; *What About Today?*, 1969; *On a Clear Day You Can See Forever*, 1970 (with Yves Montand); *Barbra Joan Streisand*, 1971; *Stoney End*, 1971; *Barbra Streisand . . . and Other Musical Instruments*, 1973; *Butterfly*, 1974; *The Way We Were*, 1974; *Lazy Afternoon*, 1975; *A Star Is Born*, 1976 (with Kris Kristofferson); *Classical Barbra*, 1976; *Streisand Superman*, 1977; *Songbird*, 1978; *Wet*, 1979; *Guilty*, 1980 (with Barry Gibb); *Yentl*, 1983; *Emotion*, 1984; *The Broadway Album*, 1985; *Till I Loved You*, 1988; *Back to Broadway*, 1993; *Streisand Sings Harold Arlen*, 1993; *Higher Ground*, 1997; *A Love Like Ours*, 1999; *Timeless: Live in Concert*, 2000; *Christmas Memories*, 2001; *The Movie Album*, 2003.

The Life

Barbra Streisand (STRI-zand) was born Barbara Joan Streisand in Brooklyn, New York, to Emanuel and Diana Rosen Streisand. Her father—an observant Jew who held advanced degrees and taught English literature—died when Barbara was only fifteen months old; his premature death would pro-

foundly affect Barbara's personal and professional life. Her mother soon remarried Louis Kind, with whom Barbara had a difficult relationship. Barbara's half sister, Rosalyn Kind, also pursued a career in show business, while her older brother, Sheldon Streisand, stayed away from the public spotlight.

Against her mother's wishes, Streisand, immediately following high school graduation, pursued a career in show business. She gained some immediate success as a nightclub singer and performer in Off-Off-Broadway productions. Her boyfriend at the time, Barry Dennen, helped her to create her own club act, which was first performed in gay bars in Manhattan's Greenwich Village and later taken regionally. It was during this early phase of her career that she shortened her name to "Barbra" to make it more distinctive. She gained some modest fame through this act, appearing on *The Tonight Show* with Jack Paar and on some local and national radio broadcasts, including *60 Minutes* with Mike Wallace and Joyce Davidson.

Her big break, however, came in 1962, when Streisand was cast in the small feature role of Miss Marmelstein in the Broadway production of *I Can Get It for You Wholesale*. Her show-stopping song won her the unanimous affection of critics and audiences alike and led directly to her first recording contract with Columbia Records later that year. The resulting debut album, *The Barbra Streisand Album*, went on to win two Grammy awards. An appearance on *The Ed Sullivan Show* led to a tour with the popular pianist Liberace and secured her even more fame. Two more albums followed rather quickly: *The Second Barbra Streisand Album* and *The Third Album*; at one point, all of her first three albums were in the Top 10 on the *Billboard* chart at the same time—an astonishing feat in the rock-and-roll-dominated charts of the early 1960's.

Streisand returned to Broadway in 1964 in the starring role of Fanny Brice in Jule Styne and Bob Merrill's musical *Funny Girl* (libretto by Isobel Lennart). Her acclaimed performance also introduced two of her signature tunes: "People" and "Don't Rain on My Parade." During this period Streisand also became the youngest woman ever to be featured on the cover of *Time* magazine. Her success in the role of Fanny Brice was reprised twice: once in London's West End and again in the movie version of *Funny Girl* (1968), for which she won the Academy Award for Best Actress in a Leading Role.

In the late 1960's, Streisand retreated from the live performance area and focused exclusively on recording and film acting. For a brief period, she tried to adapt her singing style to a contemporary rock idiom, but she eventually returned to her forte: melodic tunes of Broadway, the American songbook, and ballads. The anachronistic nature of her later recordings did not seem to alienate her fan base, however, and her albums continued to sell millions of copies. Her iconic grip on public affection was reiterated in 1985 with the surprise number-one hit *The Broadway Album*, which was certified quadruple platinum. To this day, only Elvis Presley and the Beatles have sold more albums than Streisand.

Although Streisand continued to record and make albums, she also began to devote much of her time to producing, directing, and acting in Hollywood films. She also developed a reputation as a political fund-raiser and activist for the Democratic Party. In 1993, Streisand made worldwide headlines when she gave her first public concert appearances in twenty-seven years. With high-end tickets costing in the neighborhood of fifteen hundred dollars each, Streisand became the highest-paid stage performer in history. Repeated limited-run concert events in 2000 and 2006 garnered similar successes. In 2008, *Forbes* magazine ranked Streisand as the second richest woman in the music industry, right behind Madonna.

The Music

Barbra Streisand's musical achievement can be assessed in three different ways: through her roles as a singing actress in Broadway and Hollywood musicals, as a prolific recording artist, and as an occasional composer. Although she also achieved great success as a film director, dramatic actress, writer, and political activist, these endeavors are beyond the scope of her musical legacy.

Although Streisand's early vocal style shows some jazz influence, she never improvised on any of her recordings. Rather, her expression comes through careful attention to text with nuanced embellishments, usually at important words. Her unique phrasing and storytelling capability derive directly from her formidable talent and experience

as an actress. Streisand's vocal style and repertoire have remained remarkably consistent throughout her long career. Although she has, on occasion, explored genres as diverse as rock, soul, gospel, and classical music, her voice is heard to best advantage in show tunes, film themes, and contemporary pop ballads.

Broadway, Stage, and Film. Streisand began her singing career and secured her fame in the live area as a stage performer. After a short stint of successful nightclub singing and comedy routines in New York City, Las Vegas, and on television specials, she took Broadway by storm, making star turns as Miss Marmelstein in *I Can Get It for You Wholesale* (1962) and as Fanny Brice in *Funny Girl* (1964). She reprised the role of Fanny Brice in London and Hollywood, starring in the 1968 movie of the same name.

In the late 1960's, Streisand curiously retreated from live performing, focusing instead on recording projects and dramatic acting in the film industry. She returned to live concert performing—and extraordinary acclaim—in 1993, 2000, and 2006. All of these concert productions have been archived on best-selling DVDs. DVDs of her very first television appearances from the early 1960's have also been made available to the public.

Compositions. While Streisand is primarily remembered as a vocalist and interpreter of songs written by other composers, lyricists, and arrangers, she has actively participated as composer, lyricist, or arranger of about two dozen songs in her extensive output of recordings. As a composer, "Evergreen" (1976) is her most famous song (with lyrics by Paul Williams). It was written for the film *A Star Is Born* (1976) and won a Grammy Award, an Academy Award, and a Golden Globe Award for Best Original Song.

Recordings. As a musician, Streisand's legacy rests largely on the fame and success of her numerous studio recordings. The eclectic nature of Streisand's career has given her a ubiquitous presence in the recording industry. In addition to her own solo recordings, usually marketed as "pop" or "easy listening," she has also contributed to the sound tracks of Broadway cast recordings and Hollywood films.

Barbra Streisand. (AP/Wide World Photos)

As the best-selling female recording artist of all time, Streisand is one of the industry's most bankable singers. Most of her steady stream of solo studio recordings (thirty out of thirty-three) have been certified as gold or platinum, and six of them have reached the number-one spot on the *Billboard* chart. The most notable of these recordings are *The Barbra Streisand Album*, *People*, *The Christmas Album*, *The Way We Were*, *A Star Is Born*, *Streisand Superman*, *Guilty*, *The Broadway Album*, *Back to Broadway*, and *Higher Ground*. Streisand is better known for her albums than her singles, but many of her singles have also charted well, and she has netted five number-one *Billboard* hits: "The Way We Were" (1974), "Evergreen" (1976), "You Don't Bring Me Flowers" (1978), "No More Tears" (1979), and

"Woman in Love" (1980). She has also recorded successful duets with artists as diverse as Neil Diamond ("You Don't Bring Me Flowers," 1978), Donna Summer ("No More Tears," 1979), Barry Gibb ("Guilty," 1980), Vince Gill ("If Ever You Leave Me," 1998), and Tony Bennett ("Smile," 2006).

As of 2008, Streisand had won a career total of eight competitive Grammy Awards for both albums and singles: *The Barbra Streisand Album* (two Grammy Awards), "People" (from the *Funny Girl* cast recording), *My Name Is Barbra*, "Evergreen" (two, from the sound track to the film *A Star Is Born*), "Guilty" (from *Guilty*), and *The Broadway Album*. In addition, she won the honorary Grammy Legend Award in 1992 and the Grammy Lifetime Achievement Award in 1994—at the age of only fifty-two. The *Funny Girl* original cast recording, *The Barbra Streisand Album*, and "The Way We Were" have all been inducted into the Grammy Hall of Fame.

Musical Legacy

In the fifth decade of her illustrious career, Barbra Streisand was one of the most recognizable names in the entertainment industry and one of America's greatest success stories. As a singer, actress, director, producer, composer, lyricist, and entrepreneur, she is revered as one of the most versatile musical artists of any generation. Moreover, with more than 145 million albums sold, she is the highest-ranking female artist in the history of the American recording industry. She is one of the very few entertainers who has won the "GATE," an acronym for the four principal awards of the entertainment industry: the Grammy, the Academy Award, the Tony, and the Emmy. Although her high profile as an outspoken political activist has at times overshadowed her creative endeavors, she has cemented her place in history as a unique musical and dramatic icon and a major influence on an entire generation of singing stylists.

Matthew Ryan Hoch

Further Reading

Ardia, Bernie. *Barbra Streisand in New York City: A Self-Guided Tour of Landmark Locations in the Career of Barbra Streisand*. Parker, Colo.: Outskirts Press, 2007. This unique publication offers a biographical and geographical retrospective on Streisand's long career in New York City. Special attention is given to Streisand's childhood and formative years.

Dennen, Barry. *My Life with Barbra: A Love Story*. Amherst, N.Y.: Prometheus Books, 1997. Written by Barbra's early costar, mentor, and love interest, this is a revered classic among Streisand fans. Dennen offers a personal glimpse at Streisand's development as an artist during the formative stages of her career.

Edwards, Anne. *Streisand: A Biography*. Boston: Little, Brown, 1997. Of all the Streisand biographies, Edwards's offers the longest and most thorough account of Streisand's career. Painstakingly researched, this biography provides both essential facts and interesting anecdotes.

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Santopietro, Tom. *The Importance of Being Barbra: The Brilliant, Tumultuous Career of Barbra Streisand*. New York: Thomas Dunne Books, 2006. In his engaging (and sometimes over-the-top) style, musical-theater stage manager Santopietro critiques Streisand's career. The erudite Santopietro is able to offer intimate details of Streisand's career that are not in print elsewhere.

Waldman, Allison. *The Barbra Streisand Scrapbook: Revised and Updated*. New York: Citadel Press, 2001. This book is often regarded as the definitive retrospective of Streisand's career. In addition to chronicling Streisand's music, films, and production projects, Waldman delves into other literature written about Streisand, separating fact from fiction and debunking myth and rumor.

See also: Bergman, Alan; Coleman, Cy; Diamond, Neil; Elliot, Cass; Gibb, Barry, Maurice, and Robin; Hamlisch, Marvin; Kristofferson, Kris; Latifah, Queen; Legrand, Michel; Merman, Ethel; Sainte-Marie, Buffy; Styne, Jule.

Joe Strummer

English rock singer, songwriter, and guitarist

Strummer was one of the original poets of punk, influencing the punk and rock genres.

Born: August 21, 1952; Ankara, Turkey
Died: December 22, 2002; Broomfield, Somerset, England
Also known as: John Graham Mellor (birth name); Woody Mellor
Member of: The Clash; the Latino Rockabilly War; the Mescaleros

Principal recordings

ALBUMS (solo): *Walker*, 1987; *Earthquake Weather*, 1989.
ALBUMS (with the Clash): *The Clash*, 1977; *Give 'Em Enough Rope*, 1978; *London Calling*, 1979; *Sandinista!*, 1980; *Combat Rock*, 1982; *Cut the Crap*, 1985.
ALBUMS (with the Mescaleros): *Rock Art and the X-Ray Style*, 1999; *Global A Go-Go*, 2001; *Streetcore*, 2003.

The Life

Born in Turkey, Joe Strummer spent most of his childhood in foreign countries because of his father's job. At age ten he was sent back to Britain to attend boarding school with his brother. Idolizing rock and roll, Strummer decided to learn the guitar. During his post-grade school years, he played with part-time bands and made aborted attempts at attending college. In the beginning he called himself Woody Mellor, but eventually he changed his name to Joe Strummer to reflect his rudimentary guitar abilities. After the name change, he joined the Clash in 1976.

The Clash played with success until 1982, when internal troubles derailed the band and permanently ended it in 1986. After the Clash, Strummer moved to limited acting parts and scoring films. In 1989 he had a brief stint with the band the Latino Rockabilly War. This lasted for one album, and then he was back scoring sound tracks and making guest appearances in other bands for tours and recordings.

In 1979 Strummer met Gaby Salter, and they had two children. The couple split in 1993, and in 1995 Strummer married Lucinda Tait. Strummer continued to work with mainstream rockers such as Bono of U2 to promote various charitable causes. In 1999 Strummer started the Mescaleros. On December 22, 2002, Strummer died unexpectedly of an undiagnosed congenital heart defect.

The Music

Strummer was approached by Mick Jones and Paul Simonon to join their next project, and the resulting band was the Clash. Experimenting with punk, rock, ska, reggae, and dub, the Clash forged a unique sound with a purpose. Unlike many punk bands of the day, the Clash chose social activism as a lyrical engine. It was one of the first British punk bands to support a cause other than anarchy. These lyrics can be attributed to Strummer and Jones, who generally shared credit on most Clash songs.

The Clash. The group's debut album, *The Clash*, was released in Great Britain in 1977 on CBS Records. A popular import, the album finally was released in America in 1979. *The Clash* contained multiple songs with political meaning. "White Riot" calls for white youth to become more politically active in their daily life; "Remote Control" rails against conformity. The album achieved great success in Great Britain, establishing the Clash as one of the preeminent British punk bands.

London Calling. *Rolling Stone* and *Time* hailed 1978's *Give 'Em Enough Rope* as album of the year. However, 1979's *London Calling* was the Clash's hallmark. Voted number-one album of the 1980's by *Rolling Stone*, *London Calling* was for the fans. It was twice as long as most releases because the Clash had persuaded Epic Records to produce a double album. *London Calling* experimented with ska, reggae, and classic rock, infusing them into the Clash's signature sound. It featured memorable Clash songs, for example, the title track, which describes a world falling apart. More politically charged tunes include "Spanish Bombs," "Lost in the Supermarket," "Clampdown," and "The Guns of Brixton." *London Calling* was the pinnacle of the Clash's career and the beginning of tensions within the band.

Sandinista! Released in 1980, *Sandinista!*—with its thirty-six tracks—outdid *London Calling*. *Sandi-*

nista! had such political statements as "The Call Up" and "Washington Bullets." It also featured "The Magnificent Seven," one of the first rap songs by a British artist. Heavy ska and reggae influences can be heard in the album. Although the album lists "The Clash" as the author of every song, Strummer wrote the lyrics to most of them, adding his liberal viewpoint.

Combat Rock. The band released *Combat Rock* in 1982. Strummer sang "Know Your Rights" and "Rock the Casbah," both sociopolitical commentaries—the first about personal rights and the second about Iranian censorship. The album also included the Clash classic "Should I Stay or Should I Go?" Like all Clash albums, it is significant for its social commentary, providing a blueprint for other punk bands.

Grosse Pointe Blank. Following the Clash's demise in 1986, Strummer moved on to cinema. He acted as well as put together sound tracks for many films. Among the most famous of these is 1997's *Grosse Pointe Blank*, which starred John Cusack. Besides writing sound tracks, Strummer started the band the Latino Rockabilly War in 1989, producing only one album before breaking up. During the 1990's Strummer kept active with recording and with guest appearances for other bands' shows. In 1999 he started the Mescaleros, returning to the punk roots of the Clash and broadening the sound by working with such artists as Roger Daltrey of the Who and Johnny Cash. The band's album *Streetcore* was released after Strummer died.

Musical Legacy

Strummer was critical to the rock and punk genres, primarily for his lyrical contribution to social activism, which became an essential element of punk bands that followed. His support of humanitarian causes and his benefit concerts made him a role model for all musicians. Strummer notably was dedicated to his fans, and the Clash produced large albums at little cost, grateful to their supporters who were the source of the band's success. Strummer's influence can be heard in the many bands that cover his and the rest of the Clash's songs. The Clash was inducted into the Rock and Roll Hall of Fame in 2003.

Daniel R. Vogel

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See also: Bono; Cash, Johnny; Cliff, Jimmy; Daltrey, Roger.

Jule Styne

American popular music and musical-theater composer and lyricist

Styne's songs from his early days in Hollywood to his successful run on Broadway are firmly established in the popular repertoire. Styne updated the book musical, adapting his style to meet the changing times and audiences.

Born: December 31, 1905; London, England
Died: September 20, 1994; New York, New York
Also known as: Julius Kerwin Stein (birth name)

Principal works

MUSICAL THEATER (music): *High Button Shoes*, 1947 (libretto by Stephen Longstreet; music and lyrics by Jule Styne and Sammy Cahn); *Gentlemen Prefer Blondes*, 1949 (libretto by Joseph Fields and Anita Loos; lyrics by Leo Robin); *Two on the Aisle*, 1951 (libretto and

lyrics by Betty Comden and Adolph Green); *Hazel Flagg*, 1953 (libretto by Ben Hecht; lyrics by Bob Hilliard); *Bells Are Ringing*, 1956 (libretto and lyrics by Comden and Green); *Say, Darling*, 1958 (libretto by Richard Bissell, Abe Burrows, and Marian Bissell; lyrics by Comden and Green); *Gypsy*, 1959 (libretto by Arthur Laurents; lyrics by Stephen Sondheim); *Do Re Mi*, 1960 (libretto by Garson Kanin; lyrics by Comden and Green); *Subways Are for Sleeping*, 1961 (libretto and lyrics by Comden and Green); *Fade Out—Fade In*, 1964 (libretto and lyrics by Comden and Green); *Funny Girl*, 1964 (libretto by Isobel Lennart; lyrics by Bob Merrill); *Hallelujah, Baby!*, 1967 (libretto by Laurents; lyrics by Comden and Green); *Darling of the Day*, 1968 (libretto by Nunally Johnson; lyrics by E. Y. Harburg); *Look to the Lilies*, 1970 (libretto by Leonard Spigelgass; lyrics by Cahn); *Sugar*, 1972 (libretto by Peter Stone; lyrics by Merrill); *Lorelei*, 1974 (libretto by Kenny Solms and Gail Parent; lyrics by Comden and Green); *One Night Stand*, 1980 (libretto and lyrics by Herb Gardner); *The Red Shoes*, 1993 (libretto by Marsha Norman; lyrics by Norman and Paul Stryker).

SONGS (music; lyrics by Sammy Cahn): "I'll Walk Alone," 1944; "I Fall in Love Too Easily," 1945; "The Things We Did Last Summer," 1946; "Time After Time," 1947; "There's Nothing Rougher than Love," 1949; "10, 432 Sheep," 1950; "Three Coins in the Fountain," 1954.

The Life

Jule Styne (jewl stin) was born Julius Kerwin Stein, the son of Ukrainian Jewish immigrants who moved to Chicago from London when Styne was eight. He was a child prodigy on the piano, and during his teens he played in bands and clubs. Styne moved to Hollywood in the 1930's, where he began his career as a coach and an arranger for actors Alice Faye and Shirley Temple, among others. His first songs at Paramount Pictures were written with Frank Loesser, but when Styne moved to Republic Studios, he began a long, although not exclusive, collaboration with Sammy Cahn that led to fifteen number-one songs, including "Three Coins in the Fountain," "I'll Walk Alone," and "Time After Time."

Jule Styne. (AP/Wide World Photos)

Styne's first Broadway show, *High Button Shoes*, written with choreographer Jerome Robbins, was a hit, and it ran for more than two years. *Gentlemen Prefer Blondes* made Carol Channing a star. Styne began a long and successful collaboration with Betty Comden and Adolph Green in 1951. Their 1956 hit *Bells Are Ringing* featured Judy Holliday, and it introduced the hit song "Just in Time," the music for which Styne had been playing as a party song until Comden and Green came up with lyrics for it. Styne's biggest hits were *Gypsy* (written with Stephen Sondheim) and *Funny Girl* (for which he teamed with Bob Merrill). His last songs were written for the short-lived Broadway adaptation of *The Red Shoes*. Styne died of heart failure in 1994 at the age of eighty-eight.

The Music

In contrast to other Broadway composers' works, Styne's music often had a big band sound, probably the result of his work in clubs and bands as a teenager and his extensive work in films. His scores in the late 1950's begin to show a sensitivity ("The

Party's Over") that led to the raw depth of emotion in *Gypsy* and *Funny Girl*.

Early Works. Styne's film work is usually remembered for his more nostalgic songs, such as "Three Coins in the Fountain," "I Fall in Love Too Easily," and "The Things We Did Last Summer." However, he also produced brassy showstoppers, such as "There's Nothing Rougher than Love" and the delightful novelty song "10,432 Sheep."

Gypsy. Styne created a tour de force for singer Ethel Merman in *Gypsy*, based on the life of stripper Gypsy Rose Lee and her domineering stage mother. More than the songs in his earlier shows such as *Bells Are Ringing*, the songs in this show reflect Styne's work in film: the dance swing of "All I Need Is the Girl," the brass of "You Gotta Have a Gimmick," the quiet moments of "Little Lamb" and "Small World," and the song that became Merman's trademark, "Everything's Coming Up Roses." Her turbulent showstopper "Rose's Turn" was added late in development of the show. Styne composed the music first, and Sondheim had to fit his lyrics to the composer's symphonic-like monologue. Styne tried this type of onstage confessional again in his next show, *Do Re Mi*, in Phil Silvers's "All of My Life."

Funny Girl. Two of Styne's most famous songs were written for Barbra Streisand, who proved to be an ideal interpreter of his music in the Broadway hit *Funny Girl*. "People" is a soaring, heartfelt ballad that reveals a seldom-seen side of Styne. The fist-shaking brassiness of "Don't Rain on My Parade" echoes Styne's early film work for Doris Day and others. At the same time, Styne could return to themes in *Gentlemen Prefer Blondes* and *Bells Are Ringing* for the sexual tango of "You Are Woman." The composer was not happy with the film version, which jettisoned two top-notch numbers, "Who Are You Now" and "The Music That Makes Me Dance," so Streisand could sing songs made popular by Fanny Brice, the "funny girl" of the title.

Hallelujah, Baby! Styne received his only Tony Award for *Hallelujah, Baby!* This was likely a consolation prize, since his earlier hits had faced stiff competition in the years they were nominated: *Gypsy* went up against *The Sound of Music* (1959), and *Funny Girl* went up against *Hello, Dolly!* (1964). Arthur Laurents's book, which deals with racial relations through the curious conceit of characters who do not age more than a half century, was too preachy for many audiences, and Comden and Green's lyrics are little more than serviceable. "My Own Morning," the protagonist Georgina's opening number, echoes songs in *Gypsy* and *Funny Girl* as she daydreams about what the future holds. "Being Good," which closes the act, tries to recapture the success of "People" without the earlier song's emotional punch. The title song, in the second act, has a 1960's swing, but it is symptomatic of the uninspired quality of Styne's score.

Musical Legacy

Styne was one of the most prolific songwriters of his generation, with fifteen hundred published songs. Styne did not produce a distinctive sound; rather, he molded his music to the requirements of the words. Styne composed soaring ballads such as "People" as well as volcanic tour de forces such as "Rose's Turn" and comedy numbers such as "What's New at the Zoo." He was known for his affinity for the female voice, and he usually crafted his shows around the female star. The composer won one Academy Award and one Tony Award, although he had multiple nominations in both areas. Nevertheless, his songs are still firmly entrenched in the popular repertoire, as evidenced by reworkings of "Diamonds Are a Girl's Best Friend" by Madonna and by Nicole Kidman in the Baz Luhrmann film *Moulin Rouge* (2001). Styne received the Kennedy Center Honors in 1990.

David E. Anderson

Further Reading

Cahn, Sammy. *I Should Care: The Sammy Cahn Story*. New York: Arbor House, 1974. Styne's longtime and arguably most important collaborator recalls their work together in motion pictures. Cahn's book contains an important firsthand account of Styne's pre-Broadway days.

Mordden, Ethan. *Coming Up Roses: The Broadway Musical in the 1950's*. New York: Oxford University Press, 2000. Mordden is well known for his encyclopedic and catty surveys of Broadway musicals. This volume sheds light on the creation of and original performances of two of Styne's most important shows, *Bells Are Ringing* and *Gypsy*.

_____. *Open a New Window: The Broadway Musical in the 1960's*. New York: Macmillan, 2002.

Mordden's survey of the decade is an important source for readers interested in the Broadway version of *Funny Girl*, but he gives *Hallelujah, Baby!* only a cursory nod.

Taylor, Theodore. *Jule: The Story of Jule Styne*. New York: Random House, 1979. This is a typical popular-style musical biography, but it is not the final word, since the composer lived for fifteen more years.

Wilk, Max. *They're Playing Our Song: Conversations with America's Classic Songwriters*. New York: Da Capo Press, 1997. Styne wrote the preface for this collection of conversations with many illustrious songwriters, and he takes center stage in the chapter "People Who Need People." Wilk's book is important for Styne's extended account of his career as well as for the profiles of other composers.

See also: Cahn, Sammy; Coleman, Cy; Davis, Sammy, Jr.; Fain, Sammy; Green, Adolph, and Betty Comden; Horne, Lena; Loesser, Frank; Madonna; Merman, Ethel; Ronstadt, Linda; Sondheim, Stephen; Streisand, Barbra.

Donna Summer

American rhythm-and-blues singer-songwriter

An international star for over four decades, Summer was the "Queen of Disco" from the mid-1970's into the 1980's. Her unique combination of electronica/techno, disco, rhythm-and-blues, rock, funk, gospel, and soul music led to groundbreaking and bestselling recordings, which earned the top music awards.

Born: December 31, 1948; Boston, Massachusetts
Also known as: LaDonna Adrian Gaines (birth name)

Principal recordings

ALBUMS: *Lady of the Night*, 1974; *Love to Love You Baby*, 1975; *A Love Trilogy*, 1976; *Four Seasons of Love*, 1976; *I Remember Yesterday*, 1977; *Once Upon a Time*, 1977; *Live and More*, 1978; *Bad Girls*, 1979; *The Wanderer*, 1980; *Donna Summer*, 1982; *She Works Hard for the Money*, 1983; *Cats Without Claws*, 1984; *All Systems Go*, 1987; *Another Place and Time*, 1989; *Mistaken Identity*, 1991; *Christmas Spirit*, 1994; *Crayons*, 2008; *Shout It Out*, 2008.

WRITINGS OF INTEREST: *Ordinary Girl: The Journey*, 2003.

The Life

Donna Summer was born LaDonna Adrian Gaines in Boston, Massachusetts. Her father Andrew was a building superintendent and electrician, while her mother Mary worked in a factory. At the age of eight, the musically gifted Summer began singing in church choirs. In her teens, Summer sang with Crow, a Boston rock band. In 1968, she moved to Munich to join the German production of *Hair*. She also performed with the Vienna Folk Opera and won roles in musical theater, including *Godspell* (1970), *Show Boat* (1927), and *Porgy and Bess* (1935).

Summer married actor Helmut Sommor in 1972, and their daughter Mimi was born in 1973. They divorced, but she took "Summer" as her professional name. Working as a backup singer, she met producer-songwriters Giorgio Moroder and Pete Bellotte. They produced a single, "The Hostage," which was a hit in France, Holland, and Belgium. In 1975, they released the single "Love to Love You Baby," which established Summer as an international star. The team produced numerous other award-winning hits.

In 1980 Summer married singer Bruce Sudano. Their daughter Brooklyn was born in 1981, and another daughter, Amanda, was born in 1982. A new album, *Mistaken Identity*, was released in 1991, and Summer's autobiography, *Ordinary Girl*, was published in 2003. In May, 2008, Summer released *Crayons*, her first album of new material in seventeen years.

The Music

Before becoming a disco superstar in the mid-1970's, Summer sang gospel and rock music in the United States and then performed in European musical-theater productions. With her amazing voice, versatility, and remarkable songwriting abilities, Summer was able to have an impact on pop music into the twenty-first century.

"Love to Love You Baby." Released in 1975, this was Summer's first hit, and it helped bring the emerging, subculture disco genre into the mainstream. It also established Summer as the queen of disco. Originally, Summer, Moroder, and Bellotte had recorded the song as a three-and-a-half-minute single. However, at the urging of Casablanca Records president Neil Bogart, the team remixed the track into a seventeen-minute epic, perfect for dance clubs. Thus the 12-inch extended remix was invented. "Love to Love You Baby" featured a pulsating dance beat, a syncopated bass line, steamy groans and sighing, heavy breathing, and high-pitched murmuring. The overt, unabashed sensuality of the song prompted the British Broadcasting Corporation to ban it.

"I Feel Love." Summer's 1977 concept album, *I Remember Yesterday* included the futuristic song "I Feel Love." While previous disco recordings had used acoustic orchestral music for backing tracks, "I Feel Love" had a totally synthesized backing track. "I Feel Love" was Summer's second hit song, reaching number six in the U.S. *Billboard* Hot 100 and number one in the United Kingdom's singles chart. The song featured a driving, hypnotic, and robotic bass line with an off-center counter-rhythm. The pervasive electronic beat was immediately imitated in other disco music and influenced the development of electronica/techno music in the 1980's and 1990's. For her recording of "I Feel Love," Summer was inducted into the Dance Music Hall of Fame in 2004.

"Last Dance." In the 1978 film *Thank God It's Friday*, Summer sang her signature song, "Last Dance." She played the role of aspiring singer Nicole Sims, whose song repeatedly asked the listener to dance the last dance, and take the "last chance for love." With a slow introduction and a slow middle, it was one of the first disco songs to use slow-tempo sections. Summer used this format in subsequent hits, such as "Dim All the Lights," "No More Tears (Enough Is Enough)," and "On the Radio." One of Summer's personal favorites, "Last Dance" won an Academy Award, a Golden Globe, and a Grammy.

"She Works Hard for the Money." Released in 1983, this hit song became a feminist anthem. Summer appeared as a waitress on the cover and sang the praises of the working woman, who labored long hours for low pay. She also produced a music video that concluded with an empowering dance in the street by women of various occupations. This was the first music video by a black artist to be extensively promoted on MTV. In 1999, the fast-food restaurant McDonald's used the song for a television campaign but with a variation on the lyrics. The commercials featured Summer singing, "You Get More for the Money."

Donna Summer. (Photoshot/Landov)

Crayons. In 2008 Summer released the long-awaited *Crayons*. As track four proclaimed, "The Queen is back!" The album is an eclectic mix of twelve songs of different "colors," sounds, styles, and ethnic traditions. For instance, "Crayons" has a reggae influence, and "Driving Down Brazil" has a Latin/jazz beat. The disco-styled, "I'm a Fire" was the first single from the album and reached number one on the *Billboard* Hot Dance Club play charts. *Crayons* reflects Summer's unique combination of different styles and world cultural experiences.

Musical Legacy

The legendary Summer achieved many firsts. She was the first artist to earn three consecutive number-one platinum double albums and to win the Grammy for Best Rock Vocal Performance (Female), in 1979 for "Hot Stuff." In 1997, she received the first Grammy for Best Dance Recording ("Carry On"). Summer was also the first woman to have four number-one singles in one year. The only artist to have had a number-one dance hit in every decade beginning in the 1970's, Summer has sold more than 130 million records worldwide.

Summer changed music history with "Love to Love You Baby," which brought disco into the mainstream. She has influenced generations of artists. "I Feel Love" inspired Deborah Harry's "Heart of Glass" and Diana Ross's "Love Hangover." Madonna sang "I Feel Love" on a live tour. Beyoncé incorporated "Love to Love You Baby" into one of her songs. Summer's energetic fusion of dance and vocals influenced Whitney Houston and Mariah Carey. Cowritten with her husband, Bruce Sudano, "Starting Over Again" was a hit song for both Dolly Parton and Reba McEntire.

Alice Myers

Further Reading

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Howard, Josiah. *Donna Summer: Her Life and Music*. Cranberry Township, Pa.: Tiny Ripple Books, 2003. An unauthorized biography based on interviews, televisions shows, and articles. Illustrated; discography and bibliography.

Jones, Alan, and Jussi Kantonen. *Saturday Night Forever: The Story of Disco*. Edinburgh: Mainstream, 2005. Two chapters cover Summer's significance to the disco era. Illustrated. Discography and index.

Shapiro, Peter. *Turn the Beat Around: The Secret History of Disco*. New York: Faber and Faber, 2005. Includes numerous sections about Summer, including her role in Eurodisco and automating the beat. Illustrated; time line, discography, bibliography, and index.

Summer, Donna, and Marc Eliot. *Ordinary Girl: The Journey*. New York: Villard, 2003. A candid autobiography, covering Summer's rise to fame and spiritual transformation. Illustrated; discography and index.

See also: Bowie, David; Gibb, Barry, Maurice, and Robin; Hayes, Isaac; Jay-Z; Lomax, Alan; Stewart, Rod; Streisand, Barbra.

Sun Ra

American jazz pianist and composer

Sun Ra is noted for his unique brand of avant-garde jazz improvisation and his thought-provoking Afrocentric philosophy.

Born: May 22, 1914; Birmingham, Alabama
Died: May 30, 1993; Birmingham, Alabama
Also known as: Herman Poole Blount (birth name); Sonny Blount; Le Sony'r Ra
Member of: The Sun Ra Arkestra; Sun Ra and His Astro Infinity Arkestra; Sun Ra and His Myth Science Arkestra; Sun Ra and His Solar Arkestra

Principal recordings

ALBUMS (with the Sun Ra Arkestra unless otherwise stated): *Angels and Demons at Play*, 1956; *Bad and Beautiful*, 1956 (with Sun Ra and His Myth Science Arkestra); *Interstellar Low Ways*, 1956; *Jazz by Sun Ra*, 1956; *Sun Ra Visits Planet Earth*, 1956 (with Sun Ra and His Solar Arkestra); *Sun Song*, 1956; *Super-Sonic Jazz*, 1956; *We Travel the Spaceways*, 1956 (with Sun Ra and His Myth Science Arkestra); *Sound of Joy*, 1957; *Jazz in Silhouette*, 1958; *The Nubians of Plutonia*, 1959 (with Sun Ra and His Myth Science Arkestra; *Rocket Number Nine*, 1960 (with Sun Ra and His Myth Science Arkestra); *Cosmic Tones for Mental Therapy*, 1961; *Fate in a Pleasant Mood*, 1961 (with Sun Ra and His Myth Science Arkestra; *The Futuristic Sounds of Sun Ra*, 1961 (also released as *We Are in the Future*); *Secrets of the Sun*, 1961 (with Sun Ra and His Solar Arkestra); *When Sun Comes Out*, 1962 (with Sun Ra and His Astro Infinity Arkestra);

Other Planes of There, 1964 (with Sun Ra and His Solar Arkestra); *Art Forms of Dimensions Tomorrow*, 1965 (with Sun Ra and His Myth Science Arkestra); *The Heliocentric Worlds of Sun Ra, Vol. I*, 1965; *The Heliocentric Worlds of Sun Ra, Vol. II*, 1965; *The Magic City*, 1965; *Nothing Is*, 1966; *Strange Strings*, 1966; *Atlantis*, 1967; *Monorails and Satellites*, 1968; *Holiday for Soul Dance*, 1969 (with Sun Ra and His Astro Infinity Arkestra); *My Brother the Wind, Vol. 2*, 1969; *Sound Sun Pleasure!!*, 1970 (with Sun Ra and His Astro Infinity Arkestra); *My Brother the Wind, Vol. 1*, 1971; *Space Is the Place*, 1972; *Saint Louis Blues: Solo Piano*, 1977; *Solo Piano, Vol. 1*, 1977; *Lanquidity*, 1978; *The Other Side of the Sun*, 1978; *Visions*, 1978; *Strange Celestial Road*, 1980; *Sunrise in Different Dimensions*, 1980; *Nuclear War*, 1982; *Hours After*, 1986; *Reflections in Blue*, 1986; *Mayan Temples*, 1990; *Purple Night*, 1990.

The Life

Sun Ra (suhn rah) was born Herman Poole Blount in Birmingham, Alabama. He showed a talent for music at a young age and began composing original songs on the piano by the age of twelve. By the time he was in his mid-teens, he was performing locally with various jazz and rhythm-and-blues groups. During his high school years, Sun Ra began to read books on Freemasonry and other esoteric studies that would later provide core elements to his personal philosophy. Sun Ra graduated from Birmingham Industrial High School at the top of his class. After high school he went to Alabama A&M University on a music-education scholarship but left after one year.

It was during that year that Ra claimed to have had a mystical experience that inspired his particular philosophical path. After leaving college, Sun Ra devoted his time to playing music until October, 1942, when he received his draft notice. Sun Ra attempted to get conscientious-objector status based on his religious convictions but was denied by the draft board. He appealed the decision and was assigned to alternative service at a camp in Pennsylvania. Sun Ra did not report to the camp and was arrested for draft evasion. After pleading his case in court, Sun Ra was sentenced to prison. He spent a few weeks in prison before his conscientious-objector status was reaffirmed and he was taken to the work camp. Soon, Sun Ra was given a medical status of 4-F because of a hernia and was declared unfit for military service. He left the camp and returned to Birmingham. He moved to Chicago in 1945 and in 1952 legally changed his name to Le Sony'r Ra. In Chicago Ra met Alton Abraham, who would work with Ra for many years.

Ra moved to New York in 1961 and lived communally with his bandmates. They began experimenting with a freer sound, and by 1966 the band had a regular gig at Solug's Saloon. His music began to be appreciated by the growing psychedelic music scene, and in 1968 Sun Ra and his Arkestra toured the West Coast for the first time. The concert in San Jose, California, was reviewed in the new and influential rock music magazine *Rolling Stone*. In the late 1960's the band moved to Philadelphia, which became its base of operations until Sun Ra's death in 1993.

The Music

Sun Ra's musical career began in earnest after his move to Chicago, where he quickly found work backing up blues singer Wynonie Harris, recording two singles in 1946 with her. Working as Sonny Blount, before he had his name legally changed, Sun Ra performed with saxophonist Coleman Hawkins and violinist Stuff Smith in a trio in 1948. By 1952 he was playing with the Space Trio, a group that also included the drummer Tommy "Bugs" Hunter and saxophonist Pat Patrick. Sun Ra and Abraham formed Saturn Records in the mid-1950's, and the label released a few Sun Ra singles and two full-length compilation albums. Sun Ra's album *Sun Song* was released on producer Tom Wilson's Transition Records. While his sidemen changed frequently, John Gilmore on tenor saxophone, alto saxophonist Marshall Allen, and baritone saxophonist Pat Patrick were with him consistently throughout his entire recording career.

The Futuristic Sounds of Sun Ra. This album, released in 1961, is perhaps the first recorded expression of the essential sound of the Sun Ra Arkestra. Also released as *We Are in the Future*, the album is bebop with echoes of traditional jazz. Sun Ra plays piano and is joined by seven other musicians, including Gilmore on tenor saxophone and bass clarinet and Allen on alto saxophone and several other instruments.

Art Forms of Dimensions Tomorrow. This album carried the sound hinted at in Sun Ra's 1961 albums, including *The Futuristic Sounds of Sun Ra*. Electronic reverb and echo combined with percussive rhythms push the more atmospheric sounds of the 1961 albums in a different direction.

The Magic City. This is the best known of Sun Ra's albums from this period. A clash of sounds and vibrations, the 1965 album includes an expanded Arkestra and represents Sun Ra's take on the tumultuous politics and cultural upheavals of the period.

Atlantis. A landmark, the album features a long work led by Sun Ra on organ and followed up by four pieces, also led by Sun Ra, who plays a Clavoline keyboard wired to sound like an electric guitar. This album is the culmination of Sun Ra's late-1960's amalgam of soul, psychedelic, bebop, and (as one critic put it) the "whole of the universe."

Purple Night. Released in 1990, this was one of the last albums to feature Sun Ra on piano. Recorded with a twenty-two-member band, it represents much of Sun Ra's output in the 1980's, with an uplifting, often melodic, and rarely angry sound.

Musical Legacy

Sun Ra experimented with a combination of styles and used instruments to create sounds for which they might not have been originally intended. Sun Ra's music stands alone in its understanding of musicality beyond the standard diatonic scale and its commentary on modern culture. Combining some of the world's most ancient sounds and concepts with new electronic instruments to create unique music, Sun Ra has influenced jazz, rock, and hip-hop artists.

Ron Jacobs

Further Reading

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Ra, Sun. *Sun Ra: The Immeasurable Equation*. Chandler, Ariz.: Phaelos Books, 2005. This book includes all of Sun Ra's known nonmusical material.

_____. *The Wisdom of Sun Ra: Sun Ra's Polemical Broadsheets and Streetcorner Leaflets*. Edited by Anthony Elms and John Corbett. Chicago: WhiteWalls, 2006. A selection of writings by Sun Ra on race, music, extraterrestrial visitations, and politics. Taken together with his music, this book provides a clearer glimpse of the phenomenon that was Sun Ra.

Swed, John. *Space Is the Place: The Lives and Times of Sun Ra*. New York: Pantheon Books, 1997. Essential biography for anybody interested in Sun Ra's life and music. Swed discusses and analyzes concerts, recordings, and the personal adventures of Sun Ra.

Swenson, John. "Images of Tomorrow Disguised as Jazz." *Rolling Stone*, March 4, 1993. A crisp record review, Swenson's article is a short yet complete overview of Sun Ra's musical history, placing it in historical jazz context while linking it clearly to the artistry of rock and roll.

See also: Coltrane, John; Ellington, Duke; Hawkins, Coleman; Sanders, Pharoah.

Dame Joan Sutherland

Australian operatic soprano

One of the twentieth century's greatest opera singers, Sutherland became known for a voice of immense size and range. She was praised for her phenomenal vocal agility, seamless legato singing, and powerful high notes. She became instrumental in the mid-twentieth century renaissance of bel canto opera.

Born: November 7, 1926; Sydney, Australia
Also known as: Joan Alston Sutherland (full name); La Stupenda

Principal works

OPERATIC ROLES: Dido in Henry Purcell's *Dido and Aeneas*, 1947; Judith in Eugene Goossens's

Judith, 1951; First Lady in Wolfgang Amadeus Mozart's *Die Zauberflöte*, 1952 (*The Magic Flute*); Clotilde in Vincenzo Bellini's *Norma*, 1952; Amelia in Giuseppe Verdi's *Un Ballo in Maschera*, 1952 (*The Masked Ball*); Frasquita in Georges Bizet's *Carmen*, 1953; Gloriana in Benjamin Britten's *Gloriana*, 1953; La Contessa in Mozart's *Le nozze di Figaro*, 1953 (*The Marriage of Figaro*); Aida in Verdi's *Aida*, 1954; Agathe in Carl Maria von Weber's *Der Freischutz*, 1954 (*The Free Shooter*); Eva in Richard Wagner's *Die Meistersinger von Nürnberg*, 1954 (*The Master Singers of Nuremberg*); Woglinde in *Das Rheingold*, 1954; Jennifer in Michael Tippett's *The Midsummer Marriage*, 1955; Pamina in Mozart's *Die Zauberflöte*, 1956 (*The Magic Flute*); Alcina in George Frideric Handel's *Alcina*, 1957; Emilia in Gaetano Donizetti's *Emilia di Liverpool*, 1957; Desdemona in Verdi's *Otello*, 1957; Gilda in Verdi's *Rigoletto*, 1957; Madame Lidoine in Francis Poulenc's *Dialogues des Carmélites*, 1958 (*Dialogues of the Carmelites*); Donna Anna in Mozart's *Don Giovanni*, 1958; Lucia in Donizetti's *Lucia di Lammermoor*, 1959; Elvira in Bellini's *I Puritani*, 1960; Amina in Bellini's *La Sonnambula*, 1960 (*The Sleepwalker*); Violetta in Verdi's *La Traviata*, 1960; Beatrice in Bellini's *Beatrice di Tenda*, 1961; Semiramide in Giacchino Rossini's *Semiramide*, 1962; Cleopatra in Handel's *Giulio Cesare*, 1963 (*Julius Caesar*); Norma in Bellini's *Norma*, 1963; Marguerite in Charles Gounod's *Faust*, 1965; Marie in Donizetti's *La Fille du Régiment*, 1966 (*The Daughter of the Regiment*); Lakmé in Léo Delibes's *Lakmé*, 1967; Maria Stuarda in Donizetti's *Maria Stuarda*, 1971 (*Mary Stuart*); Lucrezia Borgia in Donizetti's *Lucrezia Borgia*, 1972; Rosalinde in Johann Strauss's *Die Fledermaus*, 1973; Esclarmonde in Jules Massenet's *Esclarmonde*, 1974; Lenora in Verdi's *Il Trovatore*, 1975; Amalia in Verdi's *I masnadieri*, 1980 (*The Bandits*); Adriana Lecouvreur in Francesco Cilea's *Adriana Lecouvreur*, 1983; Anna Bolena in Donizetti's *Anna Bolena*, 1984; Ophélie in Ambroise Thomas's *Hamlet*, 1985; Marguerite de Valois in Giacomo Meyerbeer's *Les Huguenots*, 1990.

The Life

Joan Alston Sutherland was the second child of William McDonald Sutherland and Muriel Alston. She received her earliest vocal instruction from her mother, an amateur singer, and began formal voice lessons with John and Aida Dickens at the age of nineteen. During these formative years, Sutherland sang concerts and oratorios in her hometown of Sydney, Australia. She made her operatic debut with the title role in *Judith* by Eugene Goossens at the Sydney Conservatorium in 1951.

In 1951 Sutherland moved to London to continue her studies at the Opera School of the Royal Conservatory of Music. She made her debut at the Royal Opera House at Covent Garden in 1952. In 1954 she married pianist, conductor, and fellow Australian Richard Bonynge. She gave birth to their son, Adam Bonynge, in 1956.

Sutherland made her international debut singing Donna Anna in *Don Giovanni* at the Vancouver Festival in 1958, but it was her success in *Lucia di Lammermoor* in 1959 at Covent Garden that launched her remarkable career. After a performance of George Frideric Handel's *Alcina* in 1960 at La Fenice theater in Venice, Sutherland was given the soubriquet La Stupenda (the stupendous one) by the critics. During her extensive career she traveled to every major opera house in the world, where she sang with some of the twentieth century's greatest artists. Her husband conducted many of her performances and accompanied her in numerous recitals. She made her final performance at Covent Garden on December 31, 1990.

The Music

During the early years at Covent Garden, Sutherland performed a wide variety of soprano roles. These included lyric soprano parts as well as heavier, dramatic soprano roles such as Aida, Eva in *Die Meistersinger von Nürnberg*, and Woglinde in *Das Rheingold*. Because of the large size of her voice, many conductors predicted she would become a great Wagnerian soprano. It was her husband, Richard Bonynge, who encouraged her to specialize in coloratura roles and bel canto opera. With the aid of his coaching, she expanded her range, developed her phenomenal vocal agility, and learned many of her signature operatic roles. Of the fifty-five operas Sutherland performed during her ca-

reer, *Lucia di Lammermoor*, *I Puritani*, and *Norma* were among her most famous.

Lucia di Lammermoor. Gaetano Donizetti's opera provided the perfect vehicle to display the vocal talents of Joan Sutherland. Her first performance as Lucia was on February 17, 1959, at Covent Garden in London. Franco Zeffirelli directed and Tullio Serafin conducted this production, which was mounted to feature Sutherland. The performances at Covent Garden were so successful that Sutherland was quickly engaged to sing Lucia at many of the world's greatest opera houses. She made her debuts at the Paris Opéra (April 25, 1960), La Scala (May 14, 1961), and the Metropolitan Opera (November 26, 1961) in highly acclaimed productions of *Lucia di Lammermoor*.

In 1961 she recorded the opera for the Decca record label with the chorus and orchestra of the Accademia di Santa Cecilia conducted by John Pritchard. This early recording featured Renato Cioni as Edgardo, Robert Merrill as Enrico, and Cesare Siepi as Raimondo. Sutherland recorded Lucia di Lammermoor again for Decca in 1971, this time with Bonynge conducting the Covent Garden Orchestra. This second recording features Luciano Pavarotti, Sherrill Milnes, and Nicolai Ghiaurov. A live recording from the 1959 production at Covent Garden was released in 1998 by the Melodram label. Sutherland sang 211 performances of the opera during her career. Her final appearance as Lucia was in Barcelona in 1988.

I Puritani. Sutherland made her first excursion into the operas of Vincenzo Bellini with the role of Elvira in *I Puritani* at Glyndebourne on May 24, 1960. This demanding role requires a large voice to carry over the orchestra, a strong middle register, a comfortable low range, tremendous flexibility, and secure high notes. Sutherland's voice met these challenges with great success. Between 1960 and 1987 she sang in sixty-eight performances of *I Puritani* in London, New York, Barcelona, Palermo, Genoa, Sydney, Los Angeles, Sacramento, Philadelphia, and Boston. Sutherland and Bonynge recorded *I Puritani* for Decca in 1963 and again in 1973. A live recording from Palermo, conducted by Serafin in 1961, was released by Bella Voce Records in 1997.

Norma. Sutherland furthered her status as one of the foremost interpreters of the bel canto repertoire with her performance of the titular role in Bellini's *Norma* in Vancouver in 1963. This performance also marked her first performance with another noted interpreter of bel canto opera, mezzo-soprano Marilyn Horne, who was to become a frequent collaborator. Sutherland sang 111 performances of *Norma* at the Metropolitan Opera, Covent Garden, San Fransisco Opera, and the Sydney Opera, among many other venues. Her recording of *Norma* for Decca was with the London Symphony under the direction of Bonynge in 1964. Her second studio recording of Norma, with the Welsh National Opera Orchestra, was made in 1984.

Musical Legacy

Sutherland's role in the mid-twentieth century resurgence of interest in the operas of Giacchino Rossini, Bellini, and Donizetti cannot be under-

Dame Joan Sutherland. (CBS/Landov)

stated. In addition, Sutherland was also instrumental in the revival of Handel's music in the 1950's. She was one of the most prolific recording artists of her era, leaving behind a sizable discography. Her career as an operatic and concert singer lasted more than forty years, and she was honored with several awards during her career. In 1975 she was made a Companion of the Order of Australia; in 1978 she was named Dame Commander of the British Empire; and in 1991 Queen Elizabeth II bestowed on her the Order of Merit.

Michael Hix

Further Reading

Adams, Brian. *La Stupenda: A Biography of Joan Sutherland*. Melbourne, Vic.: Hutchinson Group, 1980. Adams wrote this biography shortly after completing his documentary film *Joan Sutherland: A Life on the Move*. The book includes discographies for both Sutherland and Bonynge, a list of Sutherland's first performances of operatic roles, and a bibliography.

Hines, Jerome. "Joan Sutherland." In *Great Singers on Great Singing*. Garden City, N.Y.: Doubleday, 1982. Sutherland discusses concepts related to vocal technique in this interview with Hines.

Major, Norma. *Joan Sutherland: The Authorized Biography*. Boston: Little, Brown, 1994. Major's text is the most extensive biography of Sutherland. It includes a complete catalog of her concert and operatic performances and a comprehensive discography.

Steane, John B. "Let the Florida Music Praise: Rococo Revival." In *The Grand Tradition: Seventy Years of Singing on Record*. New York: Charles Scribner's Sons, 1974. Stean's text discusses the importance of Sutherland's recordings.

Sutherland, Joan. *A Prima Donna's Progress: The Autobiography of Joan Sutherland*. Washington, D.C.: Regnery, 1997. Sutherland's autobiography is an unassuming description of her exceptional career.

See also: Callas, Maria; Pavarotti, Luciano; Sills, Beverly.

Shin'ichi Suzuki

Japanese classical violinist

Driven by his belief that playing music would come as naturally and as early to children as learning to speak, Suzuki developed a method of teaching children as young as three years old to play musical instruments based on listening rather than reading sheet music.

Born: October 17, 1898; Nagoya, Japan
Died: January 26, 1998; Matsumoto, Japan
Also known as: Suzuki Sensei

Principal works

WRITINGS OF INTEREST: *Suzuki Violin School: Suzuki Method*, 1955-1968; *Ai ni ikiru: sainō wa umaretsuki de wa nai*, 1966 (*Nurtured by Love: A New Approach to Education*, 1969); *Sainō kaihatsu no jissai*, 1971; *Suzuki Shin'ichi Zen-Shū*, 1985 (complete works).

The Life

Shin'ichi Suzuki (shin-ee-chee suh-zew-kee) was born to Masakichi and Ryoh Fujie Suzuki, whose factory made musical instruments. In 1915, listening to recordings of violinist Mischa Elman, Suzuki was inspired to teach himself to play the violin.

In 1921 Suzuki traveled to Berlin to study violin with Karl Klinger. He befriended Albert Einstein and fell in love with German soprano singer Waltraud Prange, whom he married on February 8, 1928.

Returning to Japan in 1928, Suzuki and three of his brothers formed the Suzuki Quartet. In 1935 he became a music teacher. After his father's factory was firebombed in World War II, Suzuki left teaching to build wooden aircraft parts. He adopted a war orphan, a boy named Matsui.

In 1946 Suzuki founded a music school for young children that developed into the Talent Education Research Institute. His annual concerts in the 1950's featured performances by his pupils that became famous. Suzuki and his top students were invited to perform at national and international venues.

Throughout the 1960's and continuing to the 1990's, Suzuki's success and fame as a gentle revolu-

tionary music educator grew, and he was awarded many national and international honors and prizes. When Suzuki died in his hundredth year in 1998, a Catholic Mass at his institute commemorated his passing.

The Music

Suzuki's classical education in Germany prepared him for his career as Japan's first professional concert violinist after his return to Japan in 1928. The success of the Suzuki Quartet, playing classical Western music, occurred in the culturally exciting years just before Japanese militarism and war-related austerity measures choked off artistic and aesthetic life.

While still passionately playing the violin and performing in public, Suzuki turned to education. In 1935 he was appointed to teach at the Imperial School of Music and the Kunitachi College of Music, both in Tokyo.

Talent Education Research Institute. The horrors and suffering of World War II deeply affected Suzuki. After he witnessed the loss of his father's music-instrument plant to incendiary bombs, Suzuki relinquished his formal teaching positions. While working in the armaments industry, Suzuki began to teach war orphans, believing that the power of music could restore their hurt souls.

After the war Suzuki moved to Matsumoto and founded his own music school, the Talent Education Research Institute (TERI). His school was based on Suzuki's overriding belief that any talent, including musical talent, was a product of education rather than a gift of genius. Second, Suzuki was convinced that just as children learned to speak their native language early, before they could read or write it, so children could play a musical instrument just by listening to music and then performing it on their own child-sized instruments. Finally, Suzuki thought that teaching children to play music helped shape their character, so they would become sensitive, disciplined, and able to endure difficulties. His goal was to educate the noble, beautiful hearts of children and young adults who would help rebuild Japan with new, democratic, and peaceful ideas.

At TERI Suzuki encouraged parents to let their children, even as young as three years old, listen to violin music and then play on their custom-made small violins. He demanded that parents actively involve themselves in the musical education of their children, attending their children's classes, listening to their children playing at home, and providing a supportive environment.

Suzuki wrote down the principles of his method in 1948, calling his approach "talent education" and expressing his belief that talent was taught.

Nurtured by Love. The success of his young pupils, whose public performances he organized and supported at both TERI and other venues, earned Suzuki respect and spread acceptance and demand for his method. In 1951 Suzuki received the Chunchi Culture Award. At the 1958 National Music Festival in Japan Suzuki's speech on music education was well received. He earned the Shinmai

Shin'ichi Suzuki. (Hulton Archive/Getty Images)

Culture Award in 1961. After his top pupils' success in 1964 at the Japanese Music Educators' national conference and at the American String Teachers Association, some critics charged Suzuki with trying forcibly to create child prodigies. In response, Suzuki published *Ai ni ikiru: sainō wa umaretsuki de wa nai* (*Nurtured by Love: A New Approach to Education*). The book passionately expressed Suzuki's idea that his method was designed to improve the skill and character of students for their own enjoyment and not geared toward raising professionals.

Nurtured by Love: A New Approach to Education established Suzuki as an internationally recognized, innovative music educator. In 1969 he received the Ysayi Award in Belgium and in 1976 the Mobil Music Award in Japan. In 1982 he was awarded the order of the Palmes Académiques from the French government, and he won the Kohl International Education Award in the United States in 1994. Throughout the decades, Suzuki continued to educate his pupils according to his talent education method and wrote widely to disseminate his ideas. He was involved in music education up to his death.

Musical Legacy

Suzuki was one of Japan's most innovative and influential music educators of the postwar period of the twentieth century. Suzuki's belief in the power of education and the success of his students earned him international respect.

Affectionately called Suzuki Sensei, or teacher Suzuki, Suzuki developed a pedagogic approach well suited to supporting Japan's postwar reconstruction. His method—with its emphasis on pupils' equality, nurturing education, and developing a fine, sensitive character—aided Japan's postwar rejection of the militarism and imperialism of the 1930's and 1940's.

Suzuki's method was adopted internationally. By 2007 approximately 300,000 students in thirty-four countries were learning to play music by the Suzuki method. In Japan more than one hundred music schools are affiliated with regional Suzuki Institutes. There were four international Suzuki Associations, covering Asia, the Americas, Europe, and the Pan-Pacific.

R. C. Lutz

Further Reading

Cannon, Jerlene. *Diamond in the Sky*. Miami, Fla.: Summy-Birchard, 2002. Sympathetic biography of Suzuki, written for young adults. Showcases Suzuki's belief that musical skills can be nurtured in every child.

Collins, David. *Dr. Shinichi Suzuki: Teaching Music from the Heart*. Greensboro, N.C.: Morgan Reynolds, 2002. Appreciative description and analysis of the Suzuki method. Bibliography of Suzuki's writings.

Duke, Robert A. "Teacher and Student Behavior in Suzuki String Lessons." *Journal of Research in Music Education* 47, no. 4 (Winter, 1999): 293-307. Academic report of a study of music teachers employing the Suzuki method and their relationship with their students and the students' parents. Illustrates the benefits of Suzuki's style of early music teaching.

Suzuki, Shin'ichi. *Ability Development from Age Zero*. Van Nuys, Calif.: Alfred, 1999. Expresses Suzuki's belief that talent is a product of the environment; guides parents on how to foster their children's joy in learning to play music from an early age.

_____. *Nurtured by Love*. 2d ed. Van Nuys, Calif.: Alfred, 1986. This edition of Suzuki's 1966 classic is the most widely available in English. Excellent introduction to Suzuki's method and its underpinning philosophy. The principles of the Suzuki method are interspersed with autobiographical stories.

See also: Chung, Kyung-Wha; Kreisler, Fritz.

George Szell

Hungarian classical conductor and pianist

With his legendary musical perfectionism and his extraordinary conducting technique, Szell is credited with establishing the Cleveland Orchestra as one of world's premier symphony orchestras.

Born: June 7, 1897; Budapest, Hungary
Died: July 30, 1970; Cleveland, Ohio
Also known as: György Széll (birth name)

Principal recordings

ALBUMS (as conductor): *Bach: Concerto for Violin No. 2 in E Major*, 1953; *Mozart: Symphony No. 40 in G Minor*, 1955; *Mozart: Le Nozze di Figaro*, 1957; *Dvorák: Symphony No. 8 in G Major, Op. 88*, 1958; *Prokofiev: Symphony No. 5 in B-flat Major, Op. 100*, 1959; *Tchaikovsky: Symphony No. 5/Szell with the Cleveland Orchestra*, 1959; *Mendelssohn: Concerto for Violin in E Minor, Op. 64*, 1961; *Mozart: Symphony No. 33 in B-flat Major*, 1962; *Dvorák: Carnival Overture, Op. 92*, 1963; *Tchaikovsky: Concerto for Violin in D Major, Op. 35*, 1965; *Beethoven: Concerto for Piano No. 1 in C Major, Op. 15*, 1968; *Beethoven: Concerto for Piano No. 3 in C Minor, Op. 37*, 1969; *Beethoven: Symphony No. 5 in C Minor, Op. 67*, 1969.

ALBUMS (as pianist): *Brahms: Quintet for Piano and Strings in F Minor, Op. 34*, 1945; *Mozart: Quartet for Piano and Strings No. 1 in G Minor*, 1946; *Mozart: Sonata for Violin and Piano in C Major*, 1946; *Schubert: Quintet for Piano and Strings in A Major, Op. 114*, 1946.

The Life

George Szell (zehl) was born György Széll in Budapest, Hungary, on June 7, 1897. At age two, Szell already demonstrated remarkable talent; by age three, his father moved the family to Vienna so that the boy could begin proper piano instruction. Szell thrived as a student of renowned pedagogue Richard Robert (who also taught Rudolph Serkin), and at age eleven, the prodigy gave a European concert tour, leading some to dub him "the new Mozart." In addition to piano, Szell studied and mastered harmony, counterpoint, and form, briefly studying composition with Max Reger. At age fourteen, Szell was signed to an exclusive ten-year publishing contract with Vienna's Universal Edition. At age seventeen, Szell appeared with the Berlin Philharmonic as composer, conductor, and pianist.

The turning point to full-time conducting probably came when Szell stepped in for a conductor, who had suddenly injured his arm, at a concert series at the summer resort where Szell and his family were on holiday. In 1946 Szell became director of the Cleveland Orchestra, and he is credited with making it the one of the greatest symphony orchestras of all time. Because they set the standard for orchestral preparation and sound, his legendary rehearsal techniques and recordings continue to be studied.

The Music

Szell is revered as one of the greatest conductors in history, and his name is synonymous with that of the Cleveland Orchestra. Under Szell's direction, it became one of the finest in the world. In addition to insisting on rigorous, extensive rehearsals, Szell increased the number of the orchestra's members and the length of the concert season. He also inaugurated the orchestra's summer series with the opening of the Blossom Music Center. Szell had the orchestra's home, Severance Hall, acoustically redesigned to make it more resonant, and he established the orchestra's well-received international tours. In addition, he made numerous critically and commercially acclaimed recordings of orchestral standards.

Early Career. At age eighteen, Szell won an appointment to Berlin's Royal Opera as an unpaid pianist-coach. He immediately made a great impression on the music director, Richard Strauss. In turn, Szell credited Strauss for his influence on Szell's conducting technique. The two remained lifelong friends.

Szell gradually transitioned from opera to symphony conducting, and he held posts all over Europe, including appointments in Strasbourg (1917), Prague (1919-1921), Darmstadt (1922), and Düsseldorf (1922-1924). From 1924 to 1930, he was principal conductor of the Berlin Opera, which had replaced the Royal Opera. In 1930 Szell made his American debut with the St. Louis Symphony Orchestra. Later in the decade, Szell avoided the roiling political climate on the European continent by conducting in the United Kingdom (where he eventually became conductor of the Scottish Orchestra) and in the Netherlands (where he became principal guest conductor of The Hague's Residence Orchestra). The Australian Broadcasting Commission invited Szell to conduct its celebrity series of concerts during the summers of 1938 and 1939.

United States. Because of the tremendous political tension in Europe, Szell and his wife decided to move to the United States in August, 1939, and he began to teach at New York's New School for Social Research and at Mannes School of Music. Szell soon received conducting invitations to the Detroit Sym-

phony, the Hollywood Bowl, and the Ravinia Festival in Highland Park, Illinois. In 1941 Arturo Toscanini invited Szell to conduct some concerts with the NBC Symphony, and the following year, Szell made his conducting debut with the Metropolitan Opera, where he remained on the conducting staff until 1946. In 1943 Szell made his debut and began his lifelong association with the New York Philharmonic.

Cleveland. In 1946 Szell became a U.S. citizen and the music director of the Cleveland Orchestra. He transformed the local ensemble into a world-renowned musical powerhouse. He dismissed some musicians, and he hired exceptional replacements, subsequently expanding the orchestra to include more than one hundred musicians. His rehearsal technique remains legendary. He demanded perfection from each orchestra member, resulting in an impeccable sound that was likened to the precision of a string quartet. Szell's efforts brought the local orchestra to international attention, placing it on par with the best in the world.

In addition to improving the orchestra's quality, Szell extended its concert season, and he established a summer home, the Blossom Music Center. Severance Hall had acoustical problems from its inception, but they were not amended until Szell had it redesigned to include an acoustical shell, affectionately dubbed the "Szell shell." The result was extremely successful, and Severance Hall became a wonderful venue to showcase the orchestra's unparalleled sound.

Szell is credited with taking the orchestra on annual tours to Carnegie Hall and other East Coast venues, as well as with inaugurating international tours to Europe and Asia. He led the orchestra in numerous critically and commercially acclaimed recording projects, many of which are extant. Szell conducted numerous world premieres, several of which he and the Cleveland Orchestra commissioned. He frequently conducted and made several recordings with Amsterdam's Concertgebouw Orchestra, and he regularly appeared with the London Symphony Orchestra, the New York Philharmonic, the Vienna Philharmonic, and at the Salzburg Festival. He remained with the orchestra until his death in 1970.

Musical Legacy

Szell's musical legacy is truly remarkable, and it is readily evident in his historical recordings and in the high quality of the Cleveland Orchestra. He transformed a regional ensemble to a paramount one with his tireless devotion to perfection and musicality. Szell's legendary rehearsals and precision brought the Cleveland Orchestra to the world's stage, and it set the standard for subsequent music directors to maintain. The numerous recordings he left are authoritative for musicians and music lovers around the globe.

Anastasia Pike

Further Reading

Henahan, Donal. "George Szell, Conductor, Is Dead." *The New York Times*, July 31, 1970. A well-written and extensive tribute to New York City's lifelong friend, Szell, published the day after he died.

Rosenberg, Donald. *The Cleveland Orchestra Story*. Cleveland, Ohio: Gray, 2000. In a book about the Cleveland Orchestra, Rosenberg traces its history, from its inception through its tenure with Christoph von Dohnányi.

Schonberg, Harold. *The Great Conductors*. New York: Simon & Schuster, 1967. The former *New York Times* music critic's book is simply yet elegantly written, and it places Szell in context with other conducting greats.

Slominsky, Nicholas, and Laura Diane Kuhn. *Baker's Biographical Dictionary of Musicians*. New York: G. Schirmer, 2001. A wonderful and extensive resource covering the lives of notable musicians throughout history, with an entry on Szell.

See also: Busch, Adolf; Levine, James; Strauss, Richard; Toscanini, Arturo.

Joseph Szigeti

Hungarian classical violinist

An important concertizing violinist, Szigeti championed the notion that performers must remain faithful to composers' wishes as seen in notations on the printed score, a practice that broke with the current vogue but ultimately gained the respect of violinists, conductors, and critics.

Born: September 5, 1892; Budapest, Hungary
Died: February 19, 1973; Lucerne, Switzerland
Also known as: Jóska Singer (birth name)

Principal recordings

ALBUMS: *Bach: Partita for Violin Solo No. 3 in E Major*, 1908; *Brahms: Violin Concerto in D Major, Op. 77*, 1928; *Hungarian Folk Tunes: Bartók*, 1930; *Beethoven: Violin Concerto in D Major, Op. 61*, 1932; *Mendelssohn: Violin Concerto in E Minor, Op. 64*, 1933; *Mozart: Concerto for Violin, No. 4 in D Major*, 1934; *Prokofiev: Violin Concerto No. 1*, 1935; *Bach: Concerto for Two Violins in D Minor*, 1937; *Handel: Sonata for Violin and Basso Continuo in D Major, Opp. 1 and 3*, 1937; *Mozart: Sonata for Violin and Piano in E Minor*, 1937; *Concerto for Violin: Ernest Bloch*, 1939; *Bartók: Contrasts for Violin, Clarinet, and Piano*, 1940; *Debussy: Sonata for Violin and Piano in G Minor*, 1940; *Rhapsody for Violin and Piano: Béla Bartók*, 1940; *Beethoven: Sonata Nos. 4, 9, and 10*, 1944; *Stravinsky: Duo Concertant for Violin and Piano*, 1945; *Beethoven: Sonata for Violin and Piano, No. 5 in F Major, Op. 24, Spring*, 1948; *Bach: Brandenberg Concerto No. 1 in F Major*, 1950; *Hindemith: Sonata for Violin and Piano in E Major*, 1953; *Ravel: Sonata for Violin and Piano in G Major*, 1953; *Mozart: Sonata for Violin and Piano in B-flat Major*, 1955.

WRITINGS OF INTEREST: *With Strings Attached: Reminiscences and Reflections*, 1947; *A Violinist's Notebook: Two Hundred Music Examples with Notes for Practice and Performance*, 1964; *Beethoven's Violinwerke: Hinweise für Interpreten und Hörer*, 1965; *Szigeti on the Violin*, 1969; *Bach: Six Sonatas and Partitas for Solo Violin*, 2003.

The Life

Joseph Szigeti (SIH-geh-tee) was born Jóska Singer. He acquired the last name he would keep for life when, at the age of three, his mother died, and he moved to live with his grandparents in the town of Máramarous-Sziget in the Carpathian Mountains near modern Slovakia. He took early violin lessons in Hungary, he performed concerts around Europe, and he lived in England for six years (1907-1913). He moved to Switzerland in 1913, teaching at the Geneva Conservatory (from 1917 to 1925) and concertizing throughout Europe and America. In Geneva, he met his wife Wanda Ostrowska, and they were married in 1919. They had a daughter, Irene, shortly thereafter.

Szigeti emigrated to the United States in 1940, and he became a citizen in 1951. By this time, he was internationally acclaimed as a soloist, and he toured the world, performing in recitals and in concerts with orchestra. In the mid-1950's, arthritis began to affect his performances. He returned to Switzerland in 1960, spending the remainder of his life teaching and writing about the violin and its music. He died in 1973, at the age of eighty, in Lucerne.

The Music

Szigeti began to study the violin with his uncle, but his superlative talent was evident early on, and his father soon took him to Budapest to study with Jenö Hubay at the Franz Liszt Academy of Music. Among his fellow students were Stefi Geyer and Ferenc von Vecsey, both of whom established solid solo careers in the early to mid-twentieth century.

At the time that Szigeti began his career, fashion emphasized recitals of salon pieces by composers ranging from Pablo de Sarasate and Henryk Wieniawski to Fritz Kreisler, George Enescu, and František Drdla. The 78-rpm recorded disc was just becoming a household item, and the short side lengths, typically three to four minutes, were also well-suited to character pieces, thus making them an ideal way to supplement a concert career. Szigeti made his solo debut in Berlin in 1905 at age thirteen, but the concert received almost no press, and the result for Szigeti was a few years playing intermission entertainment between acts of operettas and circuses.

Influences: Busoni and Bartók. According to Szigeti, the salon miniatures he emphasized during

these early days required little thought, and he began to give consideration to musical masterpieces by composers such as Johann Sebastian Bach, Wolfgang Amadeus Mozart, and Ludwig van Beethoven only after meeting and being mentored by pianist and composer Feruccio Busoni. The artists met in England while they were concertizing, and Busoni's influence was profound, coloring Szigeti's approach to music for the rest of his career as both a performer and a pedagogue.

Szegeti also met Béla Bartók in the first decade of the twentieth century. Several years later, they became fast friends, forming a concertizing duo, with Bartók playing the piano. (There is an important recording made by these two musicians at the Library of Congress in 1940—two days after Bartók arrived as an émigré—including the Sonata for Violin (1917) by Claude Debussy, Ludwig van Beethoven's Sonata No. 9 (1802), also known as the "Kreutzer," and Sonata for Violin No. 2 (1922) and Rhapsody No. 1 for Violin and Orchestra (1928) by Bartók.

Joseph Szigeti. (Library of Congress)

Performances. Szigeti's American debut occurred in 1925 at Carnegie Hall, when he performed Beethoven's Concerto for Violin (1806) with the Philadelphia Orchestra, conducted by Leopold Stokowski. This concert was an unqualified success, and it helped to secure his international performance career, which included concerts during the 1930's in Australia, New Zealand, South Africa, and South America. Until the 1950's, he was known as one of the top concertizing violinists in the world, and—because of his dedication to the composer's written intentions—he was often affectionately known as the "scholarly virtuoso."

Because of his noted commitment to contemporary music, Szigeti received the dedications of several important mid-twentieth century compositions, including violin concerti by Hamilton Harty, Frank Martin, Ernest Bloch, Bartók, and Eugène Ysaÿe. He performed the world premiere of Bloch's Concerto for Violin in Cleveland in 1938.

Writings on Music. Of the books he authored, *Szigeti on the Violin* is probably the most valuable. It presents elements of his biography as a prelude to a detailed analysis of his ideas on interpretation and technique, ranging from a discussion of fingering with respect to string color to larger concepts of phrasing. He also expresses his views on musical life, detailing the change of emphasis throughout the twentieth century from recitals as a proving ground for young musicians to the competition, a change he indicates was not in the best interests of profound music making.

Recordings. Szigeti made numerous recordings throughout his career, including all the major violin concerti and sonatas. Most, if not all, have been remastered to digital format. His last recordings, notably the complete solo sonatas and partitas by Johann Sebastian Bach, met with some criticism for inconsistencies of tone and execution, yet they still reveal Szigeti's legendary deep understanding of the music.

Musical Legacy

As a performer, Szigeti set a standard for faithful adherence to composers' wishes as seen on the printed score, rather than imposing a willful virtuosity upon the music. He was an early champion of twentieth century music, performing and commissioning concerti and chamber music by Igor

Stravinsky, Bartók, Maurice Ravel, Sergei Prokofiev, and Arthur Honegger. He lived in a time of great stylistic individuality in performance, and the concept of careful score study as a path toward understanding a composer's intentions was relatively new.

Szigeti's reception throughout his career was mixed. Some reviews described his tone as small but elegant and interpretations as dry and stiff. At the other end of the spectrum, crowds in Naples, Italy, cheered him for fifteen minutes at a concert in 1956. Nevertheless, Szigeti's adherence to the belief in the overarching value of a composer's intentions ultimately triumphed and became the fundamental rule of interpretation for the next several generations of performers.

Later in his life, when arthritis affected his technique, he retired from concertizing and taught violinists who became prominent musicians, including Arnold Steinhardt (first violinist for the Guarneri String Quartet) and concert soloist Kyung-Wha Chung. His students credit him with increasing their insight into the deep meaning of great music, much as Busoni did for Szigeti fifty years earlier.

Aside from his influence as a teacher, Szigeti's legacy rests upon his scholarly approach to performing, his writing (especially the book *Szigeti on the Violin*, which should be read by any serious student of the violin), and his leadership in commissioning two masterpieces by Bartók: 1940's *Contrasts* for violin, clarinet, and piano (commissioned jointly with clarinetist Benny Goodman) and 1944's *Concerto for Orchestra*. The commission for the latter piece was sprearheaded by Szigeti and conductor Fritz Reiner (ultimately made by conductor Serge Koussevitzky) almost as a charity gesture, because Bartók, near the end of his life, needed the money.

Jonathan A. Sturm

Further Reading

Horowtiz, Joseph. *Artists in Exile: How Refugees from Twentieth-Century War and Revolution Transformed the American Performing Arts*. New York: Harper, 2008. This book examines the lives and careers of performers who migrated to the United States from Russia or Europe, and it contains references to Szigeti.

Szigeti, Joseph. *Szigeti on the Violin*. New York: Dover Books, 1979. This book contains some autobiographical information, but more importantly it explores in detail issues of interpretation, including musical examples from masterpieces in the violin repertoire.

_____. *A Violinist's Notebook: Two Hundred Music Examples with Notes for Practice and Performance*. London: Gerald Duckworth, 1964. A literal master class in book form, with examples drawn from great violin literature, each with its own technical or musical problem that Szigeti explains in English and in German.

_____. *With Strings Attached*. New York: Alfred A. Knopf, 1947. Szigeti's autobiography, written (according to several reviews) rather haphazardly, yet it includes interesting glimpses of Szigeti's teachers, his colleagues, and personal details on his life. Includes a discography.

See also: Bartók, Béla; Busoni, Ferruccio; Goodman, Benny; Hindemith, Paul; Honegger, Arthur; Martin, Frank; Prokofiev, Sergei; Ravel, Maurice; Stokowski, Leopold; Stravinsky, Igor.

Karol Szymanowski

Polish classical composer

Composer Szymanowski developed an original and sophisticated musical style, transforming late Romanticism, Impressionism, and neoclassicism into a highly personal musical language.

Born: October 6, 1882; Tymoszówka, Ukraine, Russian Empire (now Poland)
Died: March 28, 1937; Lausanne, Switzerland
Also known as: Karol Maciej Szymanowski (full name)

Principal works

BALLET (music): *Harnesie*, Op. 55, 1935.

CHAMBER WORKS: *Myths: Three Poems for Violin and Piano*, Op. 30, 1915; *Nocturne and Tarantella*, Op. 28, 1915 (for violin and piano); String Quartet No. 1 in C Major, Op. 37, 1917; *Three Paganini Caprices*, Op. 40, 1918 (for violin and piano); String Quartet No. 2, Op. 56, 1927.

OPERA (music): *Król Roger (King Roger)*, Op. 46, 1926.
ORCHESTRAL WORKS: Violin Concerto No. 1, Op. 35, 1916; Symphony No. 3, 1917 (*Song of the Night*); *Stabat Mater*, 1929; Symphony No. 4, Op. 60, 1932 (for piano and orchestra); Violin Concerto No. 2, Op. 61, 1933.
PIANO WORKS: Piano Sonata No. 1 in C Major, Op. 8, 1910; Twelve Études, Op. 33, 1916.

The Life

Karol Maciej Szymanowski (shih-mah-NAWF-skee) was a child of a landowning family with a prestigious ancestry. He began piano lessons at home at the age of seven, and three years later he went to the neighboring Elisavetgrad to study piano and theory with Gustav Neuhaus. In 1901 Szymanowski moved to Warsaw to attend the Warsaw Conservatory as a part-time student, concentrating on piano, on composition (in the class of Zygmunt Noskowski), and on theory (in the class of Marek Zawirski). With Ludomir Rozycki and Mieczyslaw Karlowicz, fellow composers from the Warsaw Conservatory, Szymanowski formed a group called the Young Poland in Music. In 1905 the group established a small publishing business, the Polish Composers' Press.

During the remaining years before the outbreak of World War I, Szymanowski undertook several international trips, to Germany, Austria, France, England, Italy, Algeria, and Morocco. Fascinated with German culture, he later developed a deep appreciation for Greek, Byzantine, and Islamic (Sufi) traditions.

During his childhood Szymanowski suffered a leg injury that did not heal properly, so he was exempt from military service. He spent the years between the outbreak of World War I and the Bolshevik revolution at home in Tymószowka, with occasional travels to Kiev, Moscow, Odessa, and St. Petersburg. During these formative years Szymanowski appeared as a pianist in concerts of his music, as a soloist and accompanist. He did not like performing, and contradictory reports exist regarding his abilities as a pianist. In 1917 the revolutionaries burned down his family home, and Szymanowski's piano was thrown into a nearby pond. Between 1917 and 1919, the Szymanowski family remained in Kiev and later moved to Elisavetgrad.

In Kiev Szymanowski fell in love with a teenage Borys Kochno (later an assistant and lover of Sergei Diaghilev). The brief romance remains the only documented love affair in Szymanowski's life. At that time Szymanowski worked on a homoerotic novel, "Efebos." Only fragments of the work have been preserved.

In December, 1919, the Szymanowski family relocated to Warsaw. In October, 1920, Szymanowski was sent abroad by the Polish government to arrange concerts of Polish music. The trip included stops in Stockholm, Oslo, Copenhagen, London, and Paris. From London, Szymanowski made his first trip to the United States, where he visited Massachusetts, Pennsylvania, New York, and Florida, and to Cuba. A second trip to the United States was undertaken the following year, with Szymanowski appearing as a pianist in concerts of his music. Among other performances, noteworthy was his concert with violinist Pawel Kochański at Columbia University on December 13, 1921.

During the immediate postwar years, Szymanowski's music became more popular. His compositions were performed in Paris (1922, 1925), London (1921), New York City (1923), Prague (1924), and Vienna (1925). In Poland, a recently reborn country with a growing need for national music, Szymanowski gradually became a symbol of the nation's creative powers.

In 1926 Szymanowski became the director of the Warsaw Conservatory. Because of ongoing conflicts among the faculty, he resigned from this post in 1929. Almost the entire year after his resignation was spent in a sanatorium in Davos, Switzerland, where he took treatment for various respiratory conditions.

Later, in 1930, Szymanowski became the principal of a new music school, the Polish State Academy of Music in Warsaw. The institution was dissolved in 1932. In 1930 and 1931 Szymanowski was awarded an honorary doctorate at Jagellonian University in Kraków, he was elected an honorary member of the International Society of Contemporary Music, and he became an honorary member of the Czech Academy of Arts.

In 1932 Szymanowski's health began a rapid deterioration, and at the same time he found himself in a difficult financial situation. He resided mostly at the villa Atma in his beloved Zakopane, a moun-

tain resort in the Polish Tatra Mountains, which he had visited for ten years.

In the last years of his life, he took several trips abroad: Denmark, Spain, Italy, Yugoslavia, Russia, Bulgaria, and Hungary in 1933; Germany and England in 1934; Sweden, Denmark, Belgium, France, Latvia, and Czechoslovakia in 1935; and southern France in 1936. Many of these trips included Szymanowski performing his newly composed Symphony No. 4. The ailing composer spent Christmas of 1936 in Nice, France, from where he was transferred to the sanatorium Clinique du Signal in Lausanne, Switzerland. He passed away a few months later from cancer of the larynx. His body was buried at the Skalka Cathedral in Kraków, Poland.

The Music

Szymanowski's early output, which included piano variations, songs, preludes, and études, betrayed the clear influence of Frédéric Chopin, a composer who devoted himself almost entirely to the piano. Such was the clear expectation of the Polish public: The "next Chopin" was to be another exceptional composer for the piano. It was not until 1907 that Szymanowski composed his first symphony, at a time when he was under the powerful influence of post-Wagnerian Romanticism and of Aleksandr Scriabin's chromaticism. In 1909 Szymanowski won the second prize in a composers' competition in Berlin, for his prelude and fugue for piano.

Three friendships played an important role in Szymanowski's life: the pianist Artur Rubinstein, the violinist Kochański, and the conductor Grzegorz Fitelberg. They inspired the composer to write a considerable amount of piano and violin music and orchestral works. In addition, Szymanowski's creative powers were enriched by his extensive travels. In France, Szymanowski experienced the music of Igor Stravinsky, which at the time revolutionized the musical world. He knew personally Diaghilev, the director of the famous Ballets Russes in Paris. In Africa and Italy, Szymanowski discovered a source of inspiration that took him away from the Christian world. It seems apparent that Szymanowski dealt with sexual identity problems, and in these countries he discovered a world beyond Christian morality.

Myths: Three Poems for Violin and Piano. Composed in 1915, with the help of Kochański, *Myths: Three Poems for Violin and Piano* consists of pieces inspired by Greek mythology. The first movement, "La Source d'Arethuse" (the source of Arethusa), tells the story of Arethusa, who, while escaping an enamored pursuer, transforms herself into a water spring. However, her follower changes into a river and in this form crosses the ocean to finally join the waters of Arethusa's source. The second composition, "Narcissus," tells the legendary story of a youth who falls in love with his image when he sees it reflected in water and dies instantly. The third movement, "Dryades et Pan" (Dryads and Pan), represents the forest wanderings of nymphs and the god Pan, a half-human, half-goat creature who plays the flute. *Myths, Three Poems for Violin and Piano* is a collection of exquisite studies in tone color, formal discipline, and rhythmic structure.

Symphony No. 3. Composed in 1916 in Tymoszówka, and first performed in February of 1917, Symphony No. 3, *Song of the Night*, is a choral-orchestral composition with a solo tenor part. The text, in Polish translation, was borrowed from the poetry of Mevlana Djalal al-Din Rumi (1207-1273), a Persian Sufi mystic. This poem, typical of Rumi's work, has several levels of meaning. On the mystical level, the poetry expresses an almost sensual yearning for unity with a higher being; on the humanistic level, it portrays yearning for sensual and spiritual fulfillment with an idealized special friend. The musical style suggests North African and Arabic sonorities.

The Influence of Zakopane. In 1922 Szymanowski settled in Zakopane, the mountain resort in the Tatra Mountains, spending many of his winters there. In the local folk song and dance, he discovered a source of inspiration quite different from that of Chopin, who was influenced by the folk music of the Polish central plains. Zakopane was more than a center of folk culture. At the time, the Polish intellectual and artistic elite spent vacations there, a vibrant cultural center where writers, poets, painters, and architects met to discuss their ideas.

Stabat Mater. Based on a Polish translation of the hymn by Jacopone da Todi from the thirteenth century, the work was completed in 1926 and performed first in Warsaw in 1929. International per-

formances during the composer's lifetime included those in Belgium and England. The composition is scored for orchestra, chorus, and three soloists. The composer was reluctant to write a religious work, but he later developed an attachment to this composition. The text, which portrays the sufferings of Mary under the cross on which her Son hangs crucified, expresses the suffering of all humanity. Szymanowski's *Stabat Mater* is considered to be among the finest religious works ever written.

Harnasie. The Polish equivalent of Stravinsky's *The Rite of Spring*, the ballet was completed in 1931. It was first performed in Prague in 1935 and later, in 1936, at the Paris Opera House with the celebrated Serge Lifar dancing the role of the main character. The composer considered the idea of writing a ballet based on a story of Polish mountain people for about ten years. His purpose was to introduce Polish national music to the European scene. Jerzy Rytard, a friend of the composer, wrote the initial story line in 1923. The libretto (which describes a love story resulting in a kidnapping) plays a minor role in this work. The ballet's musical richness relies on folk dances and songs, with rhythmic energy and lyric beauty. The work is one of the most treasured masterpieces of Polish music.

Musical Legacy

Although Szymanowski was the most well-known Polish composer after Chopin, his highly individual musical language did not find immediate followers. Szymanowski's interest in Polish folklore influenced Polish music well into the 1960's. Unlike Chopin, who composed almost entirely for the piano, Szymanowski produced works in a variety of musical genres, all of high artistic quality, an impressive output that inspired new generations of Polish composers.

Slawomir P. Dobrzanski

Further Reading

Downes, Stephen. *Szymanowski, Eroticism, and the Voices of Mythology*. Aldershot, England: Ashgate, 2003. A musicological, philosophical, and psychological study of Szymanowski's works. The book examines Szymanowski's music and the influences of Greek mythology, Sufism, and Slavic paganism in the context of their relationship to the composer's psyche.

Maciejewski, Boguslaw. *Karol Szymanowski: His Life and Music*. London: Poets' and Painters' Press, 1967. A concise account of Szymanowski's life, representing a thorough introduction to the composer and his work. Includes a list of compositions and a calendar of events in Szymanowski's life.

Samson, Jim. *The Music of Karol Szymanowski*. New York: Taplinger, 1981. Musicological analysis of Szymanowski's compositions arranged in three stylistic periods. The author examines in detail the composer's influences, stylistic novelties, harmonic language, and musical form, and he places the compositions in biographical context. Includes a list of compositions.

Szymanowski, Karol. *Szymanowski on Music. Selected Writings of Karol Szymanowski*. Edited and translated by Alistair Wightman. Lancaster, England: Toccata Press, 1999. This publication consists of articles by Szymanowski published in Polish during his lifetime. The composer discusses such issues as folk music, nationalism in music, music of contemporary composers, and the role of musical criticism in society.

Wightman, Alistair. *Karol Szymanowski: His Life and Work*. Aldershot, England: Ashgate, 1999. A thorough look at Szymanowski, his environment, and his music, with several quotes from Szymanowski's correspondence. It discusses the development of his personality and provides a well-written analysis of his music. Includes a chronological list of compositions and a catalog of literary works.

See also: Bartók, Béla; Paderewski, Ignace Jan; Prokofiev, Sergei; Rubinstein, Artur; Scriabin, Aleksandr; Stravinsky, Igor.

T

Tōru Takemitsu

Japanese classical and film-score composer

Takemitsu, one of Japan's leading classical composers, joined Western and Japanese musical traditions, with instruments from both. His impressive film scores helped popularize the works of premier directors such as Akira Kurosawa.

Born: October 8, 1930; Tokyo, Japan
Died: February 20, 1996; Tokyo, Japan

Principal works

CHAMBER WORKS: *Distance de fée*, 1951; *Shitsunai kyosokyoku*, 1955 (*Chamber Concerto*); *Arc*, 1962 (for strings); *Garden Rain*, 1974; *Shuteika—Ichigu*, 1979 (*In the Autumn Garden—Complete Version*); *A Way a Lone*, 1981 (for string quartet); *A Way a Lone II*, 1981 (for string orchestra); *Ame zo furu*, 1982 (*Rain Coming*); *Tree Line*, 1988.

FILM SCORES: *Kurutta kajitsu* (1956; crazy fruit); *José Torres*, 1960; *Kwaidan*, 1964; *Suna no onna*, 1964 (*Woman in the Dunes*); *José Torres, Part II*, 1965; *Tanin no kao*, 1966 (*The Face of Another*); *Dodesukaden*, 1970; *Chinmoku*, 1971 (*Silence*); *Kaseki no mori*, 1973 (*The Petrified Forest*); *Kaseki*, 1975; *Ai no borei*, 1978; *Ran*, 1985; *Kuroi ame*, 1989 (*Black Rain*); *Rikyu*, 1989; *Rising Sun*, 1993.

ORCHESTRAL WORKS: *Saegirarenai kyusoku*, 1952 (*Uninterrupted Rests*); *Requiem*, 1957 (for string orchestra); *Solitude sonore*, 1958; *Ki no kyoku*, 1961 (*Tree Music*); *Pianisuto no tame no corona*, 1962 (*Corona for Pianist[s]*); *Piano Distance*, 1961; *Kaze no uma*, 1962 (*Horse in the Wind*); *Arc Parts I and II*, 1966 (for piano and orchestra); *Chiheisen no doria*, 1966 (*Dorian Horizon*; for string orchestra); *Asterism*, 1967 (for piano and orchestra); *Green*, 1967 (*November Steps*); *Shiki*, 1970 (*Seasons*); *Cassiopeia*, 1971; *Eucalypts II*, 1971; *Fuyu*, 1971 (*Winter*); *Munari by Munari*, 1972; *Aki*, 1973 (*Autumn*); *Shuteika*, 1973 (*In an Autumn Garden*); *Gitimalya*, 1974; *Quatrain*, 1975; *Marginalia*, 1976; *Quatrain II*, 1977; *Tori wa hoshigata no niwa ni oriru*, 1977 (*A Flock Descends into the Pentagonal Garden*); *Umi e*, 1981 (*Toward the Sea*); *Yume mado*, 1985 (*Dream/Window*); *Gémeaux*, 1986; *Twill by Twilight: In Memory of Morton Feldman*, 1988; *Mystère, les yeux clos*, 1990 (*Visions*); *How Slow the Wind*, 1991; *Gunto S.*, 1993 (*Archipelago S.*; for twenty-one players).

VOCAL WORKS: *Kansho*, 1962 (*Coral Island*; for soprano and orchestra); *Stanza I*, 1969 (for female voice and ensemble); *Stanza II*, 1971 (for voice and flute).

WRITINGS OF INTEREST: *Oto, chinmoku to hakariaeru hodoni*, 1971 (*Confronting Silence: Selected Writings*, 1995); *Ongaku no yohaku hara*, 1980; *Yume no inyo*, 1984 (*Quotation of Dream*, 1998); *Ongaku o yobisamasu mono*, 1985; *Yume to kazu*, 1987; *Opera o tsukuru*, 1990; *Oto-kotoba-ningen*, 1992; *Tooi yobigoe no kanatae*, 1992; *Toki no entai*, 1996 (the gardener of time).

The Life

Tōru Takemitsu (toh-roo tah-keh-mee-tsoo) was born on October 8, 1930, in Tokyo, son of the government official Takeo Takemitsu and his wife Reiko. In November his father was posted to the city of Dairen in Manchuria and took his family with him. Takemitsu moved back to Tokyo in 1937 to attend Fujimae Elementary School. When his father died in 1938, Takemitsu was raised by his mother and an aunt who taught the koto, a traditional Japanese stringed instrument.

Soon after enrolling in Keika Middle School, Takemitsu was drafted in late 1944 to help build fortifications. His squad leader secretly played for the boys the French chanson "Parlez-moi d'amour" (speak to me about love), composed by Jean Lenoir and sung by Lucienne Boyer. The song awakened Takemitsu's love of Western music.

After the end of World War II in 1945, Takemitsu ardently listened to the American Forces Network. While working as a waiter in an American post exchange in Tokyo from 1946 to 1947, Takemitsu enjoyed further exposure to popular American and Western European music.

While struggling as a self-taught composer and cofounding Jikken K b (experimental laboratory) to promote new Western-based, antinationalistic music, Takemitsu met and fell in love with Asaka Wakayama, an actress of the Shiki Theater Group. He was hospitalized with tuberculosis from June, 1953, to March, 1954, and on June 15, 1954, married Wakayama. One wedding gift was a piano from the nationalist composer Toshiro Mayazumi, with whom Takemitsu formed a lifelong friendship despite their opposing political views. Beginning in 1955 Takemitsu's film scores were used for Japanese movies.

Hospitalized again in January, 1957, Takemitsu composed *Requiem*, which brought him international recognition when Igor Stravinsky listened to it and praised it in 1959. On December 16, 1961, Takemitsu's daughter Maki was born.

An October, 1962, meeting with American composer John Cage in Tokyo persuaded Takemitsu to fuse Western with Japanese music. His breakthrough came with the commission of *November Steps* for the New York Philharmonic Orchestra in 1967. In the 1970's Takemitsu's compositions increasingly integrated Japanese and Western musical elements in works with a garden theme.

Tōru Takemitsu. (AP/Wide World Photos)

At the same time Takemitsu flourished as a composer of film music. Of his ninety-three scores, the sound tracks for Akira Kurosawa's *Ran* and the Hollywood blockbuster *Rising Sun* were especially successful.

At the height of his creative work in 1995, Takemitsu was diagnosed with abdominal cancer. His final collection of essays, *Toki no entai* (1995; the gardener of time), appeared in October, 1995. He died on February 20, 1996.

The Music

Takemitsu began composing at seventeen, striving to create works in the style of the Western music he enjoyed. He never received much formal musical training but followed his own inspiration. He joined an amateur choir, where Hiroyoshi Suzuki introduced him to composing.

Takemitsu destroyed his first composition, "Kakehi" (1947), after learning that it sounded Japanese. After some training with composer Yasuji Kiyose from 1948 to 1950, Takemitsu publicly performed his first composition, the piano piece "Lento in Due Movimenti," on December 7, 1950.

Takemitsu's early works were based on his admiration of popular American composers such as Aaron Copland, French Romantics such as Claude Debussy, the Austrian innovators Arnold Schoenberg and Anton von Webern and, most of all, French composer Olivier Messiaen. However, it was only his third work, *Distance de fée* (1951), for violin and piano, that met with his and the critics' approval.

In late 1955 Takemitsu turned briefly to the French avant-garde style of musique concrète, based on everyday sounds and noises. His four-minute "Vocalism A.I." (1956) played on the Japanese word *ai* (love) and featured sounds by a male and a female singer. Takemitsu next started to compose movie scores, and his music for *Kurutta kajitsu* was the third of his ninety-three film scores.

Requiem. While seriously ill in 1957, Takemitsu composed this work for strings for the Tokyo Symphony Orchestra. He declared that *Requiem* was in-

tended to mourn his friend Fumio Hayasaka who died in 1955, although the work carries strong intimations of Takemitsu's own near-death experience.

Formally, *Requiem* represents Takemitsu's break with the musique concrète of the French avant-garde. Exuding a somber tone throughout, *Requiem* introduces its melody with a sudden pitch out of silence. Its slow tempi are designed to convey a mood of pulsating ripples, like those created by raindrops falling on water. Even though Takemitsu argued that his work has no real end or beginning, inspired by a random Tokyo subway ride, critics discerned a three-part *aba* structure. Characteristic of his work to come, silence plays an important part in the melodic contour of the composition.

Requiem led to Takemitsu's international discovery. Stravinsky heard it while visiting Japan in 1959 and praised its composer, whom he met for lunch. Suddenly, Takemitsu became known outside Japan.

November Steps. Takemitsu was commissioned to compose this work for the 125th anniversary of the New York Philharmonic Orchestra in 1967. It was influenced by the work of his composer friend Cage, whom he first met in Tokyo in 1962 and again when Takemitsu was invited to the San Francisco Electronic Music Festival in 1964. Widely disseminated and listened to, it would become Takemitsu's most popular work in the West. In *November Steps* Takemitsu chose to juxtapose biwa (Japanese lute) and shakuhachi (Japanese flute) solos with music from a full Western orchestra. At the New York City performance directed by Takemitsu's friend Seiji Ozawa, the biwa and shakuhachi soloists were seated in front of an evenly divided section of Western string and percussion instruments, with wind instruments forming a bloc at the rear. Throughout *November Steps*, each instrument maintained its own identity, and there was not so much a fusion but rather a juxtaposition of distinct sounds united by a certain harmony. Overall, the work expressed Takemitsu's emerging trademark of sonority.

The title *November Steps* is derived from Takemitsu's play on the Japanese musical term *danmono* (matters of steps). In music, this means "variations on a theme," with *dan* standing for steps or variations. As his composition offers eleven variations on a theme, Takemitsu took the eleventh month of the year to indicate this. Critics enthusiastically welcomed the work.

Garden Cycle of the 1970's. For Takemitsu, Japanese gardens were free from the militaristic connotations that fueled his early rejection of Japanese music. When he accepted a commission to compose a new work for the Imperial Household's gagaku ensemble of traditional Japanese instruments, Takemitsu chose the theme of a garden. *In an Autumn Garden* was performed on October 30, 1973. It consists of a single movement with the komabue (small transverse bamboo flute) prominently interjecting birdlike sounds piercing Takemitsu's trademark moments of silence.

Encouraged by his success, Takemitsu composed another work centered on the motif of the garden, but this time for Western brass instruments. *Garden Rain* (1974) introduces the theme of water that would characterize many of Takemitsu's later works. In a genuine fusion of Japanese and Western music, Takemitsu composed the substantial brass chords of *Garden Rain* according to the rules for the shō, the mouth organ of the gagaku ensemble. The resulting long duration of the notes and the sonorous, low-pitched timbre of his piece create a unique sonic quality typical of Takemitsu's mature oeuvre.

Takemitsu's orchestral *A Flock Descends into the Pentagonal Garden* fully fuses Japanese and Western instruments with a canny appreciation of moments of silence. Here, the garden is visited by a black bird, played with notes on the pentatonic scale indicated by the black keys of the piano, and a flock of white birds, played on the piano's white keys. Takemitsu completed his garden cycle of compositions with a revised version, *In the Autumn Garden—Complete Version*, that expanded his original composition by five additional movements. It premiered on September 28, 1979. His original piece appears after the movements of "Strophe," "Echo I," and "Melisma" and is followed by "Echo II" and "Antistrophe." The complete version of *Shuteika* is one of Takemitsu's most complex creations, characterized by symmetry, repetition, and recollection of a central theme. Some critics view it as his most outstanding work.

Ran. Takemitsu's lifelong interest in creating film music reached a creative, internationally rec-

ognized climax in his score for Akira Kurosawa's *Ran* (1985). The movie is a masterful adaptation of William Shakespeare's *King Lear* set in medieval Japan. For *Ran*, Takemitsu proved equally adept at scoring the early formal meetings of the lord and his retainers as well as the chaos of the betrayed lord's ramblings on a stormy heath. What critics have called "strings that chirp like insects" accompany the evil daughters' scheming, and Takemitsu's trademark haunting, deep-pitched chords intensify the film's climax.

Musical Legacy

Takemitsu has become recognized as one of the outstanding Japanese composers of the second half of the twentieth century. His *November Steps* was hailed in the West as a fusion of Eastern and Western music, even though the different instruments coexist rather than blend. Once Takemitsu abandoned his initial rejection of Japanese music, his garden cycle compositions of the 1970's were pieces of genius and innovation.

Takemitsu's mature compositions brought traditional Japanese music played on the biwa, shakuhachi, and shō into equal interplay with Western instruments and modes of contemporary composition. His middle and final works created world music with its own style and character.

Throughout his musical career, Takemitsu combined the popular and the artistic. His film scores helped win Japanese cinema a large international audience. He did not look down on occasional music but gave it his creative best. For his compositions Takemitsu was honored with many international and Japanese prizes and memberships in foreign academies. He received the Prix Italia in 1958, Japan's Otaka Prize in 1976 and 1981, the Grawemeyer Award in 1994, and the Glenn Gould Award posthumously in 1996. Takemitsu was made a member of the Akademie der Künste of the former East Germany (1979), the American Institute of Arts and Letters (1985), and, in France, the Ordre des Arts et des Lettres (1985) and the Académie des Beaux-Arts (1986). Takemitsu won the Film Award of the Japanese Academy four times, and, with *Ran*, the Los Angeles Film Critics Award for Best Score in 1987.

R. C. Lutz

Further Reading

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Cornwell, Lewis. "Tōru Takemitsu's *November Steps*." *Journal of New Music Research* 31, no. 3 (September, 2002): 211. Review of Takemitsu's early masterpiece combining two traditional Japanese instruments and a Western-style orchestra.

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Siddons, James. *Tōru Takemitsu: A Bio-Bibliography*. Westport, Conn.: Greenwood Press, 2001. Comprehensive, detailed biography of Takemitsu. Excellent analysis of his major concert pieces organized according to genre, instrument, musical theme. Complete list of Takemitsu's compositions, including film scores. Discography, bibliography that includes English reviews of Takemitsu's works and secondary sources in English. Accessible starting point for analysis of the composer's life and work.

Takemitsu, Tōru. *Confronting Silence: Selected Writings*. Translated and edited by Yoshiko Kakudo and Glenn Glasow. Berkeley, Calif.: Fallen Leaf Press, 1995. Careful selection of substantial essays by Takemitsu written from 1960 to 1993. Enables English readers to learn Takemitsu's personal understanding of his work, his underlying issues and principles, his method and approach to composition, and about fellow composers

Takemitsu credits with influencing his work. Illustrated, index.

Tōru Takemitsu Memorial Edition. *Contemporary Music Review* 21 (December, 2002). Journal issue dedicated to articles by noted scholars on the work of Takemitsu. Articles highlight Takemitsu's personality and his work and offer detailed analysis of his key compositions.

See also: Cage, John; Copland, Aaron; Debussy, Claude; Messiaen, Olivier; Schaeffer, Pierre; Schoenberg, Arnold; Webern, Anton von.

Tan Dun

Chinese American classical and film-score composer

One of the leading Chinese composers to emerge following the turmoil and suppression of the arts during the Cultural Revolution, Tan created a compositional language that was highly personal and at the same time extremely cosmopolitan. It broke down barriers between modernist Western-style composition and Chinese traditional music, encompassing not only instruments and melodic structures, but also more subtle aspects of performance practice and aesthetics.

Born: August 18, 1957; Simao, China

Principal works

CHAMBER WORKS: *Feng ya song*, 1982 (for string quartet); *Two Verses: Erhu, Yangqin*, 1982; *Gu shi*, 1983 (*Drum Poem*; for Chinese drums); *Jin mu shuei huo tu*, 1983 (*Metal, Wood, Water, Fire, Earth*; suite for Chinese plucked instruments); *Zhuji*, 1983 (*Trace of Bamboo*; for bamboo flute); *Nanxiangzi, xiao, zheng*, 1984; *Shan yao*, 1984 (*Mountain Suite*); *In Distance*, 1987 (for piccolo, harp, bass, and drum); *Eight Colors*, 1988 (for string quartet); *Northwest Suite*, 1990 (for Chinese instruments); *Elegy: Snow in June*, 1991 (for cello and percussion); *Golden Sparrow*, 1991; *Circle*, 1992 (for twelve instruments and audience); *Lament: Autumn Wind*, 1993 (for voices and any six instruments); *Ghost Opera*, 1994 (for string quartet, pipa, water, stone, paper, and metal); *Concerto for Piano and Ten Instruments*, 1995; *Concerto for Six*, 1997 (for bass clarinet, electric guitar, cello, double bass, prepared piano, and percussion); *Music for Pipa and String Quartet*, 1999.

FILM SCORES: *Fallen*, 1998; *Crouching Tiger, Hidden Dragon*, 2000.

OPERAS (music): *Nine Songs*, 1989 (ritual opera for twenty performers); *Marco Polo*, 1996 (libretto by Paul Griffiths).

ORCHESTRAL WORKS: *Li Sao*, 1980 (*Encountering Sorrow*); *On Taoism*, 1985; *Death and Fire: Dialogue with Paul Klee*, 1993; *Symphony 1997 (Heaven Earth Mankind)*, 1997; *2000 Today: A World Symphony for the Millennium*, 1999; *Water Passion After Saint Matthew*, 2000.

PIANO WORKS: *A Child's Diary*, 1978; *Eight Pieces in Hunan Accent*, 1978; *Five Pieces in Hunan Accent*, 1978; *Traces*, 1989; *CAGE: In Memory of John Cage*, 1993.

VOCAL WORKS: *Silk Road*, 1989 (for soprano and percussion); *Bitter Love*, 1999 (for soprano, six performers, slide projections, and video).

The Life

As a child growing up in a village in Hunan province, Tan Dun was able to hear traditional Chinese music and the nature-inspired sounds of shamanistic rituals, which survived in some rural areas, despite having been actively discouraged by the government. While a teenager, he was assigned to a rice-farming commune, where he also assumed some informal duties as a community musician, collecting folk songs and creating music with human voices, tools, and whatever instruments could be found. He managed to learn how to play the violin, and when an accident killed some members of a regional Peking opera troupe, Tan was recruited to join the group. The Cultural Revolution was ending, and when the Central Conservatory of Music reopened in 1978, he was accepted out of thousands of applicants for one of only thirty places. At the conservatory, his horizons and his abilities grew rapidly. In 1986 he attended Columbia University in New York, where he earned a doctor of musical arts degree in 1993. During the 1990's and 2000's, he expanded his range of activities to include opera

and film music, and he continued to write symphonic and chamber music.

The Music

During his years at the commune, Tan, in a creative response to limited resources, began to experiment by using common implements for percussion instruments and by working with unconventional combinations of instruments. He also acquired some background in traditional Chinese music. During his studies at the conservatory, he was able to bypass the Soviet-influenced Romantic compositional language that had been favored before the Cultural Revolution; instead, he was influenced by more modernist composers, including some, such as Tôru Takemitsu, George Crumb, Chou Wen-Chung, and others, who visited and lectured at the conservatory. Along with writing in nontonal idioms, some of these composers were interested in integrating Asian aesthetics into their work.

Tan rose to the forefront of new Chinese composers who wrote in modern styles but who were inspired by Asian traditions. In 1979 he completed his first symphony, *Encountering Sorrow*, inspired by an ancient poetic classic from the Warring States Period, and he was awarded a national prize for this work. In 1983 his string quartet *Feng ya song* won the Weber Prize in Dresden. Although this helped to catapult Tan to international recognition, his dissonant writing had attracted unwanted attention from conservative Chinese government officials, and his work was temporarily banned.

On Taoism. In 1985, shortly after his grandmother's death, Tan wrote a highly personal piece, reflecting upon her Daoist funeral and honoring the Daoist aesthetic of avoiding conscious action. Possibly because of its politically risky evocation of traditional belief systems as well as its avant-garde style, which rejected Western conventions of form even though it used Western instruments, the piece greatly displeased Chinese government officials, who saw it as further proof of the composer's supposed degeneracy. In this piece, the instrumentalists are required to perform pitch bends and other techniques associated with Chinese traditional music and certain modern Western composers, and they are asked to chant and sing. This was the last piece Tan wrote before moving to the United States.

Marco Polo. Tan's first major opera debuted in 1996, and employed multiple musical traditions representing cultures along the ancient Silk Road followed by Marco Polo on his historic trip to China. Tan worked with librettist Paul Griffiths so that the work would reflect not only a physical and musical journey, but also a more universal spiritual journey. Along with full orchestra and chorus, instruments included the Indian sitar and tabla (small drums), Tibetan horns and "singing bowls," and the Chinese pipa, a four-stringed lute.

Symphony 1997 (Heaven Earth Mankind). This symphony was composed for the official ceremonies celebrating the reunification of Hong Kong and China in 1997. Written in three movements, reflected in the title and related to traditional Chinese cosmology, the symphony incorporates a children's choir, cello solo (premiered by Yo-Yo Ma), and a full bianzhong orchestra of bells, based on ancient prototypes recently unearthed in China. The compositional style ranges from atonal to popular. In this piece quotation is used for multitemporal as well as multicultural references, conveying a strong feeling of universality. Quoted melodies include Ludwig van Beethoven's "Ode to Joy," traditional Chinese songs, and one of the composer's film sound tracks.

Water Passion After Saint Matthew. Continuing Tan's exploration of the theme of music as ritual, his integration of sounds from nature, and his multicultural palette of instruments and voices, this piece represented water as a sonic element, along with Tuvan throat singing, Peking opera, rural fiddle playing from the United States, and the sound of thunder. These resources were used to tell the story of Christ's Passion as related in the Gospel. Inspired by Johann Sebastian Bach's work, *Saint Matthew Passion* (1727), the *Water Passion After Saint Matthew* was written for the 250th anniversary of Bach's death in 2000.

Crouching Tiger, Hidden Dragon. Tan broke musical stereotypes in composing the score for Ang Lee's highly successful martial-arts film, just as the filmmaker broke free of motion-picture genre conventions. In the music Tan alternated three orchestras (symphonic, Chinese traditional, and Asian percussion ensemble), using cellist Ma to unite them. Released in 2000, the film broadened his audience to include millions of new listeners.

Musical Legacy

Tan set a high standard for the creativity and for the breadth of knowledge required to compose sensitively and appropriately for a vast range of instruments and of voices from multiple cultures. He won the Glenn Gould International Protégé Prize, an Academy Award, the Grawemeyer Award for music composition, and many others.

John Myers

Further Reading

Everett, Yayoi Uno, and Frederick Lau, eds. *Locating East Asia in Western Art Music*. Middletown, Conn.: Wesleyan University Press, 2004. A collection of essays about major composers utilizing East Asian elements in composition. Includes Yu Siu Wah's essay about Tan's *Symphony 1997 (Heaven Earth Mankind)*. Includes illustrations, bibliography, and index.

Kouwenhoven, Frank. *Tan Dun*. New York: Schirmer Books, 1994. One of the first works in English on Tan, this includes a biography, a list of compositions, illustrations, and a bibliography.

Mays, Desirée. *Opera Unveiled: 2007*. Santa Fe, N.Mex.: Art Forms, 2007. Series explores composers, librettists, and context. This volume has a chapter on Tan's *Tea: A Mirror of Soul*. Includes illustrations and bibliography.

Melvin, Sheila, and Cai Jingdong. *Rhapsody in Red: How Western Classical Music Became Chinese*. New York: Algora, 2004. Includes treatment of cultural identification of Chinese people with Western art music, the Cultural Revolution, and recovery. Includes bibliography and index.

Strimple, Nick. *Choral Music in the Twentieth Century*. Portland, Oreg.: Amadeus Press, 2002. Includes discussion of Tan's *Water Passion After Saint Matthew*, with bibliography and index.

Takemitsu, Tōru. *Confronting Silence: Selected Writings*. Translated and edited by Yoshiko Kakudo and Glenn Glasow. Berkeley, Calif.: Fallen Leaf Press, 1995. Essays by one of Tan's most important influences, covering the connections between East Asian aesthetics and Western avant-garde composition and the use of East Asian instruments.

See also: Crumb, George; Ma, Yo-Yo; Takemitsu, Tōru.

Art Tatum

American jazz pianist and composer

Although almost completely blind, Tatum was a master of arpeggios and shifting harmonies and rhythms that helped to chart the direction of jazz.

Born: October 13, 1909; Toledo, Ohio
Died: November 5, 1956; Los Angeles, California

Principal recordings

ALBUMS: *Battle of Jazz, Vol. 2*, 1941; *Art Tatum Concert*, 1949; *At Shrine Auditorium*, 1949; *In Private*, 1949; *Art Tatum*, 1950; *Tatum Piano*, 1950; *Makin' Whoopee*, 1954 (with Benny Carter and Louis Bellson); *More of the Greatest Piano of Them All*, 1954; *Tatum-Carter-Bellson*, 1954 (with Carter and Bellson); *The Three Giants*, 1954 (with Carter and Bellson); *The Art Tatum-Roy Eldridge-Alvin Stoller Trio*, 1955; *The Incomparable Music of Art Tatum*, 1955; *Quartet*, 1955 (with Ben Webster); *Still More of the Greatest Piano of Them All*, 1955; *Art Tatum-Ben Webster Quartet*, 1956; *The Art Tatum-Buddy DeFranco Quartet*, 1956; *The Art Tatum Trio*, 1956 (with Red Callender and Jo Jones); *Presenting the Art Tatum Trio*, 1956 (with Callender and Jones).

The Life

Art Tatum's parents had some musical attainments, but not exceptional ones. Tatum had cataracts in his eyes from birth, and several operations did not save his sight. Diseases, including measles at the age of three, may also have contributed to his condition. Tatum studied at the Jefferson School in Toledo, where he learned to read Braille and to play the violin and piano. At age fifteen he enrolled in a school for the blind in Columbus, and around 1925 he spent some time at the Toledo School of Music. His first musical experience was at church, but he did study classical music, and he had one capable piano teacher named Overton Rainey.

Tatum formed a band of his own in 1926, and he worked at nightclubs in Toledo for the next several years. In 1932 and 1933 he was an accompanist, but for most of his career he was a brilliant soloist. He

was married twice, and he died in 1956 of uremia, caused by liver failure, at the age of forty-seven.

Art Tatum. (Hulton Archive/Getty Images)

The Music

Much of Tatum's early performing was done in clubs in Toledo, Cleveland, New York City, and Chicago. In 1936 he was selected to accompany the great black singer Adelaide Hall, a position that he held for eighteen months. By 1938 he was able to perform in Europe. Although he did play with orchestras and chamber groups, he enjoyed the freedom of being a jazz soloist, and he excelled at it.

Concerts in London. In March of 1938, Tatum traveled to England. He found the experience of playing in clubs fulfilling, since London audiences at Ciro's and at the Paradise Club listened intently to his music, instead of regarding his playing as background, the way American audiences did. He played such songs as George Gershwin's "Liza" and Harold Arlen's "Stormy Weather," and he performed for the British Broadcasting Corporation.

Humoresque. In a series of recording sessions in February of 1940, Tatum produced some of his best performances, including Peter De Rose's "Deep Purple," Clifford Burwell's "Sweet Lorraine," Harold Arlen's "Get Happy," and Sam Coswell's "Cocktails for Two." Tatum also included, from the light classical music which he enjoyed playing, a portion of Antonín Dvořák's *Humoresque* (1894). It should be noted that Tatum recorded many of these numbers at other times, but the 1940 recordings are generally regarded as outstanding.

"Willow Weep for Me" *and* "Aunt Hagar's Blues." Tatum made about three hundred recordings, most of the best ones in the 1940's. In 1949 he made two masterful performances. One was Ann Ronell's "Willow Weep for Me," where he subordinated the floridities of his style to a respectful attention to the reiterations of the song. When he came to a double-time section of the song, however, he doubled the double-time. He finished with a chimelike figure. In "Aunt Hagar's Blues," he gave each chorus of the song its own character instead of displaying his great array of musical ideas to flow into each. Tatum's enormous skill and dexterity made restraining his effects an important aspect of his development. In this song, as in "Willow Weep for Me," Tatum interpolated another number, in this case a W. C. Handy song called "Black Coffee." This was one of Tatum's most controversial traits, but here it worked unexpectedly and perfectly.

"Mine" *and* "Too Marvelous for Words." These songs were performed at a private recording session at the home of Warner Bros. music director Ray Heindorf in 1950. "Mine" was a Gershwin song that Tatum had never played before and never recorded again. The unanimous opinion of critics is that "Too Marvelous for Words," composed by Richard Whiting, was his best performance on that occasion. James Lester chose this as the title of his biography of Tatum.

"Someone to Watch Over Me." Although by 1955 Tatum was suffering from uremia, a disorder of the blood system associated with a severe kidney disease, he went back to Heindorf's house for another session. He played in succession Gershwin's "Someone to Watch Over Me" and Duke Ellington's "In a Sentimental Mood," which have similar opening phrases. In the first he interpolated Stephen Foster's "My Old Kentucky Home" and in the second Foster's "Old Folks at Home." The Gershwin song, which is usually played as a ten-

der ballad, was presented stormily, but he changed to a sentimental mood appropriate to Ellington's song.

Musical Legacy

Tatum's blindness did not deter him, and he had one prominent physical advantage: large hands that could span a great length of piano keys. Tatum enjoyed his freedom, and he worked outside the standard techniques of stride piano. He limited his interest in ensemble playing, although he did on occasion play successfully with some of the jazz greats. He was often called "God," for his pianistic talent that seemed beyond ordinary human proportions.

Tatum's playing was too difficult to encourage much imitation, Oscar Peterson being the most skilled jazz pianist to imitate him. In addition, Tatum was generous in helping young performers. One of the most notable was Teddy Wilson, whom he invited to stand behind him and watch as he played. He would even slow down his usual pace so that Wilson could better follow his movements.

Robert P. Ellis

Further Reading

Giddins, Gary. *Visions of Jazz*. New York: Oxford University Press, 1998. This book has only a few pages on Tatum, but it includes much information on the Heindorf recordings.

Gioia, Ted. *The Imperfect Art: Reflections on Jazz and Modern Culture*. New York: Oxford University Press, 1989. Gioa has one valuable chapter on Tatum.

Green, Benny. *The Reluctant Art: Five Studies in the Growth of Jazz*. Cambridge, Mass.: Da Capo Press, 1991. This book places Tatum in the development of the jazz idiom.

Lester, James. *Too Marvelous for Words: The Life and Genius of Art Tatum*. New York: Oxford University Press, 1994. Although there are many aspects of Tatum's early life that the author was not able to clarify, this book offers a well-written account of the pianist.

Schuller, Gunther. *The Swing Era: The Development of Jazz, 1930-1945*. New York: Oxford University Press, 1989. Schuller illustrates many Tatum passages and discusses Tatum's relationship to Teddy Wilson.

See also: Arlen, Harold; Carter, Benny; Cole, Nat King; Garner, Erroll; Gershwin, George; Hampton, Lionel; Handy, W. C.; Jones, Hank; Mingus, Charles; Parker, Charlie; Peterson, Oscar; Powell, Bud; Previn, Sir André; Turner, Big Joe; Waller, Fats; Webster, Ben.

Sir John Tavener

English classical composer

In his compositions, Tavener combines elements from religious practices, popular influences, and literary sources to achieve a highly spiritual and universal portrayal of beauty in music.

Born: January 28, 1944; London, England
Also known as: John Kenneth Tavener (full name)

Principal works

CHORAL WORKS: *Cain and Abel*, 1966; *Celtic Requiem*, 1971; *The Lamb*, 1982; *Ikon of the Nativity*, 1991; *Song for Athene*, 1993; *Lamentations and Praises*, 2000.

OPERA (music): *Thérèse*, 1979 (libretto by Gerard McLarnon).

ORCHESTRAL WORKS: *The Whale*, 1968 (for voice and orchestra); *The Protecting Veil*, 1989 (for cello and orchestra); *Schuon Lieder*, 2003; *Laila (Amu)*, 2005; *Fragments of a Prayer*, 2006; *The Beautiful Names*, 2007.

The Life

John Kenneth Tavener (TA-veh-nur) is the son of Kenneth and Muriel Tavener, and he is a descendant of his namesake, the Tudor composer John Taverner. At a young age, Tavener showed talent as a pianist and an organist. With a music scholarship, he attended the Highgate School, where he studied keyboard and composition. In 1962 Tavener entered the Royal Academy of Music, intending to become a concert pianist. He instead studied composition with Sir Lennox Berkeley and David Lumsdaine. While pursuing his studies, Tavener served as a church organist; however, he did not intend to make the church his ultimate place of em-

ployment. In 1965 Tavener won the prestigious Prince Rainier of Monaco composition prize for his cantata, *Cain and Abel*, which premiered on a radio broadcast by the London Bach Society.

Tavener achieved fame with the 1968 premiere of *The Whale*, composed for the London Sinfonietta. In 1969 he became professor of composition at Trinity College, and he produced *Celtic Requiem* (the piece was admired by the Beatles, who convinced Apple Records to produce a recording). Events in Tavener's personal life, including a brief marriage in 1974, caused agonizing dry spells in his compositional output, which led him to seek solace in faith. In 1977 he formally entered the Orthodox Church, which became a profound source of inspiration. During the 1980's, Tavener was diagnosed with Marfan's syndrome, which caused a stroke and heart abnormalities. At this point, his works became increasingly introspective. Tavener returned to the spotlight in 1989 when *The Protecting Veil* premiered at the Proms (summer concerts), successfully introducing his music to a wider audience. His personal life improved as well: In 1991, he married his second wife, Maryanna, and he began a close relationship with Mother Thekla, an Orthodox nun. Mother Thekla consoled him as he dealt with his mother's death, and she urged him to continue composing. With the encouragement of his wife and Mother Thekla, Tavener's career was resurrected. Greece became his second home, and in 1993 he received an Apollo Award from the Greek National Opera for his contributions to Greek culture, the first foreigner to receive this honor. His fiftieth birthday was commemorated in 1994 by the BBC's Ikons Festival.

Sir John Tavener. (AP/Wide World Photos)

Tavener achieved international stature in 1997 through the broadcast performance of his composition *Song for Athene* at the close of Princess Diana's funeral. In 2000 he was knighted, leading to an increase in overseas commissions. The most notable was *Lamentations and Praises*, written for the choral group Chanticleer, which earned Tavener a 2002 Grammy Award. *The Beautiful Names*, commissioned by the Prince of Wales, premiered at Westminster Cathedral by the BBC Symphony Orchestra in 2007. He remains an active composer, devoted husband, and doting father of three children.

The Music

Tavener has always maintained a close association with religious music. As a child, he was profoundly affected by performances of Johann Sebastian Bach's *St. Matthew Passion* (1727), George Frideric Handel's *Solomon* oratorio (1789), and Igor Stravinsky's *Canticum Sacrum* (1955), musical experiences that he considered crucial to his formation as a composer. While Tavener's inspirations vary widely, the unifying factor is the goal of expressing beauty and truth through music. His study of composition with Lumsdaine focused upon complicated avant-garde techniques, and Tavener eventually drifted away from contemporary technique in favor of a type of minimalism that reflects a profound sense of spirituality. His later works are sparse, making almost exclusive use of diatonic tonality, in contrast to the complex early works.

Early Works. Tavener's early compositions were entirely improvised at the keyboard. As a student

at Highgate, his works reflected an unusual mixture of influences, including Stravinsky, George Gershwin, Maurice Ravel, and Handel. Among the works completed at Highgate were a number of pieces written for the school orchestra. One of Tavener's first significant works was *Credo* (1961), scored for tenor soloist, chorus, narrator, oboes, brass, and organ. As a student at the Royal Academy of Music, Tavener delighted in the frequent performance of his pieces, including an opera titled *The Cappemakers* (1964), based on two medieval mystery plays. Lumsdaine's avant-garde influence is evident in Tavener's use of aleatoric bells during Lazarus's resurrection scene, a sound resource to which he would return in later works.

The Whale. *The Whale*, a piece commissioned for the inaugural concert of the London Sinfonietta, first brought the youthful Tavener into the spotlight. It is scored for soloists, chorus, orchestra, and tape, and it offers a creative retelling of the biblical story of Jonah. Tavener's penchant for sonic experimentation resulted in the use of a striking variety of techniques in *The Whale*, such as lengthy opening narrative, jazz motifs, plainchant, fire-engine sounds, stomping, and shouting. The extraordinary conglomeration of techniques impressed audiences, and Tavener became an overnight success.

Celtic Requiem. The *Celtic Requiem* was another London Sinfonietta commission. It combines three different, yet traditional textual elements: the Latin mass of the dead, children's rhymes and games that deal with the subject of death, and ancient Celtic poetry. This piece reflects Tavener's exploration of religious traditions different from those of his childhood, and it first identified him as an artist with strong creative ties to spirituality. One musical technique featured in the *Celtic Requiem* is a sense of static composition, often sensed as harmonic motionlessness; this became an essential part of Tavener's mature style.

The Lamb. *The Lamb* was Tavener's first significantly popular composition after *The Whale*, and it has remained one of his most frequently performed works. It was written in one afternoon in 1982, as a birthday gift for his nephew. The text is William Blake's poem of the same title, published in his 1789 book, *Songs of Innocence and Experience*. Scored for unaccompanied chorus, *The Lamb* contains numerous manipulations of an economic melodic idea set to simple harmonies and beautifully treated dissonances, all declaimed in homophonic texture.

The Protecting Veil. After his conversion to Orthodox Christianity, Tavener became interested in creating ikons—sacred objects—in music. When Russian-Jewish cellist Steven Isserlis commissioned a work incorporating the qualities of Russian Orthodox music, the composer was eager for the chance to address a metaphysical subject. Like *The Lamb*, *The Protecting Veil* was written in an extremely short span of time. It is scored for solo cello and string orchestra, and it celebrates the Feast of the Protecting Veil of the Mother of God. This feast was established by the Byzantine church in commemoration of the Virgin's appearance in Constantinople around the year 900 to protect the citizens threatened by invasion. The cello's lengthy melodic line, based on various chants sung for feasts in honor of the Virgin Mary, represents the voice of Mary. Tavener attempted to portray the essence of Mary's compassion and power.

The Beautiful Names. *The Beautiful Names* was commissioned by the Prince of Wales, and it premiered in June, 2007, with the BBC Symphony Orchestra and Chorus, and tenor soloist John Mark Ainsley. The piece is a setting of the ninety-nine names of Allah from the Qurʾān, and it incorporates qualities of Sufism, Hinduism, and Buddhism through the use of traditional drums, Tibetan temple bowls, and gongs. Prior to the piece's premiere, Tavener said that he structured the work based upon the sevenfold constitution of man described in Hindu philosophy, and the main sections of the work are arranged on three conjunct triads. In addition, there is little repetition of musical material or text in the entire piece. *The Beautiful Names* reflects Tavener's increased interest in a universalist philosophy, which embraces all religious traditions as expressions of the spiritual realm.

Musical Legacy

Tavener never identified with a school of composition in his early years, though he could have followed numerous avant-garde composers who were already in or past their prime period of musical output. After much exploration of the possibilities, he discovered that the flamboyant qualities of avant-garde did not comply with his innate sense of religious creativity. As a result, Tavener spent

nearly two decades gradually shedding the characteristics of his compositional training in order to create his unique aesthetic expression.

Critics occasionally denounce Tavener as a thoughtfully packaged product of popular culture, because of the attention his compositions have received from royalty, celebrities, and pop stars. Admirers often compare Tavener to other mystic composers, such as Olivier Messiaen and Arvo Pärt, because his works evoke a similar intensity of spiritual feeling. Tavener will be remembered for his genius in combining an incongruous collection of compositional techniques and religious ideas in order to present a unified and moving portrait of universal experience.

Kelly A. Huff

Further Reading

Dudgeon, Piers. *Lifting the Veil: The Biography of Sir John Tavener*. London: Portrait, 2003. This major biographical study focuses on the connections between Tavener's life experiences and his musical output, and it is based on extensive interviews with the composer, his close collaborators, and his religious mentors. Includes select discography, photographs, and bibliography.

Haydon, Geoffrey. *John Tavener: Glimpses of Paradise*. London: Victor Gollancz, 1995. Biographical information is organized as small vignettes, following the completion of Haydon's second major film on Tavener. Includes a chronological list of compositions, photographs, and select discography.

Tavener, John. "*Celtic Requiem*: An Introduction." *The Musical Times* 110, no. 1517 (July, 1969): 736-737. A detailed description of the genesis and symbolism of Tavener's *Celtic Requiem*, prior to its premiere by the London Sinfonietta.

_____. *The Music of Silence: A Composer's Testament*. Edited by Brian Keeble. London: Faber & Faber, 1999. This autobiography offers a description of Tavener's compositional processes and his personal philosophies, with in-depth commentaries on selected works. Includes a chronological list of compositions, photographs, and select discography.

Tavener, John, and Malcolm Crowthers. "All at Sea? On the Eve of the Barbican Festival Devoted to His Music, John Tavener Talks to Malcolm Crowthers About the Sea, Bells, Religion, and Life in Greece." *The Musical Times* 135, no. 1811 (January, 1994): 9-14. In an interview, Tavener discusses several lesser-known works that were performed at the 1994 festival of his music, organized by the BBC.

Tavener, John, and Mother Thekla. *Ikons: Meditations in Words and Music (A Fount Book)*. London: HarperCollins, 1994. A personal devotion or meditation book written by Tavener, with the aid of Mother Thekla. Includes a companion compact disc featuring some of Tavener's music.

See also: Lennon, John; McCartney, Sir Paul; Messiaen, Olivier; Pärt, Arvo; Ravel, Maurice; Rutter, John; Stravinsky, Igor.

Cecil Taylor

American jazz pianist and composer

Taylor was a primary leader of the late 1950's avant-garde who pioneered new approaches to improvisation that expanded the boundaries of jazz.

Born: March 25, 1929; New York, New York
Also known as: Cecil Percival Taylor (full name)

Principal recordings

ALBUMS: *In Transition*, 1955; *Jazz Advance*, 1956; *Coltrane Time*, 1958; *Hard Driving Jazz*, 1958; *Looking Ahead!*, 1958; *Cecil Taylor Plays Cole Porter*, 1959; *Love for Sale*, 1959; *Stereo Drive*, 1959; *Air*, 1960; *The World of Cecil Taylor*, 1960; *Cell Walk for Celeste*, 1961; *Jumpin' Punkins*, 1961; *New York City R and B*, 1961; *Nefertiti the Beautiful One Has Come*, 1962; *Conquistador*, 1966; *Student Studies*, 1966; *Unit Structures*, 1966; *Akisakila*, 1973; *Indent*, 1973; *Solo*, 1973; *Spring of Two Blue-J's*, 1973; *Silent Tongues*, 1974; *Dark unto Themselves*, 1976; *Embraced*, 1977 (with Mary Lou Williams); *Cecil Taylor Unit*, 1978; *One Too Many, Salty Swift, and Not Goodbye*, 1978; *Three Phasis*, 1978; *Fly! Fly! Fly! Fly! Fly!*, 1980; *It Is in the Brewing Luminous*, 1980; *The Eighth*, 1981; *Garden*, 1981; *Winged Serpent (Sliding Quadrants)*, 1984; *For Olim*, 1986; *Olu Iwa*, 1986; *Chinampas*, 1987; *Tzotzil,*

Mummers, Tzotzil, 1987; *Erzulie Maketh Scent*, 1988; *The Hearth*, 1988; *Leaf Palm Hand*, 1988 (with Tony Oxley); *Pleistozaen mit Wasser*, 1988 (with Derek Bailey); *Regalia*, 1988 (with Paul Lovens); *Remembrance*, 1988; *Riobec*, 1988 (with Günter Sommer); *Spots, Circles, and Fantasy*, 1988 (with Han Bennink); *Alms/Tiergarten (Spree)*, 1989; *In Florescence*, 1989; *Looking (Berlin Version) Corona*, 1989; *Looking (Berlin Version) Solo*, 1989; *Celebrated Blazons*, 1990; *Thelonious Sphere Monk: Dreaming of the Masters, Vol. 2*, 1992; *Always a Pleasure*, 1993; *Buildings Within*, 1993; *Akisakila, Vol. 2*, 1995; *Mixed*, 1998; *Cecil Taylor/Bill Dixon/Tony Oxley*, 2002; *Piano Solo*, 2002; *Port of Call*, 2002; *Piano Cecil*, 2003; *Algonquin*, 2004; *All the Notes*, 2004; *The Owner of the River Bank*, 2004 (with the Italian Instabile Orchestra).

The Life

Cecil Percival Taylor grew up in Corona, Queens, a metropolitan New York neighborhood that harbored numerous musicians. As a member of a small but growing African American middle class, he was encouraged by his mother to study classical piano from an early age and was exposed to the great breadth and wealth of the arts found in cosmopolitan New York. In 1949 Taylor began a two-year diploma program at the New England Conservatory of Music in Boston. After graduating in 1951, Taylor moved back to New York and began sporadic gigs as both a sideman and a leader. His recording career began in 1956, when he became the leader of both a trio and a quartet. He recorded about one album per year until 1962, when he made his first European tour.

Taylor slowly began to receive recognition and acclaim throughout the 1960's. In the early 1970's he held several short-term posts at universities (University of Wisconsin, Antioch College, Glassboro State College), and he received a Guggenheim grant in 1973. In the 1980's he was consistently winning *Down Beat* magazine's poll for best pianist and had an extraordinary monthlong stint as an artist-in-residence in Berlin, performing with Europe's top improvisers. In 1991 Taylor received the prestigious MacArthur Foundation Fellowship. His collaborators have included John Coltrane, dancers Mikhail Baryshnikov and Dianne McIntyre, pianist Mary Lou Williams, drummers Max Roach and Elvin Jones, the Art Ensemble of Chicago, and saxophonist Anthony Braxton.

The Music

Jazz Advance. Taylor's first commercial recording, *Jazz Advance*, with his first ensemble (bassist Buell Neidlinger, drummer Dennis Charles, and soprano saxophonist Steve Lacy) already revealed an original approach to the piano and improvisation. In his rendition of Thelonious Monk's "Bemsha Swing," for example, he used texture as an organizing principle within the repeating chorus structure. His principal method was to exploit registral contrasts of the left and right hands with static or moving clusters, parallel versus conjunct lines, and a number of other relationships, rather than the standard practice of assigning chords to the left hand and melody to the right hand.

Looking Ahead! Over the next several years this new approach would be developed and documented in jazz-based trios or quartets. *Looking Ahead!*, recorded in 1958 and featuring vibraphonist. Earl Griffith, contains some of Taylor's most intimate and enduring statements. Throughout this period Taylor had a difficult time finding steady work, in part because of the incompatibility of his music with nightclub socializing and in part because his very dynamic and forceful piano technique intimidated club owners, fearful for their pianos.

The World of Cecil Taylor. Recorded in late 1960, *The World of Cecil Taylor* shows Taylor on the verge of breaking through the confines of the twelve- and thirty-two-bar formal structures that were standard in jazz at the time. *Into the Hot*, recorded a year later, debuted Taylor's new ensemble, with long-term associate alto saxophonist Jimmy Lyons, drummer Sunny Murray, and bassist Henry Grimes. During the improvisation section of "Pots," the drummer and the rest of the ensemble are in two different rhythmic strata, with no overriding beat governing the music, despite the piece's loose choral structure.

Live at Montmartre. In late 1962 Taylor, Murray, and Lyons toured Scandinavia, recording *Live at Montmartre*, which shows the final disintegration of a steady beat and regular choral structure, two hitherto sacrosanct characteristics of jazz. This album

provided a first glimpse of the ultimate demise of any steady beat in Taylor's music, a feature that Taylor and Murray would develop over the next few years.

Touring Europe. Taylor did not record from 1963 to 1965 and continued to be plagued by difficulties finding work. He eventually recorded two albums on the mainstream Blue Note label in 1966 (*Unit Structures* and *Conquistador*), which showed a new maturity in writing for a medium-sized ensemble (sextet and septet). Throughout the 1960's Taylor found a growing audience in Europe.

In 1973-1974 Taylor recorded a series of live concerts that featured his solo piano playing (*Indent*, *Akisakila*, *Spring of Two Blue-J's*, and *Silent Tongues*) and established him as an unparalleled master of the genre. These concert performances reveal an unprecedented style of solo piano improvisation and a flawless command of the instrument. While some melodic motives appear to float from performance to performance, each piece (often consisting of several movements) has its own shape, defined initially by extended opening statements that eventually transform into nonstop barrages all over the instrument, taxing the construction of the piano. The textural improvisation hinted at in his earliest recordings is here in full bloom as a large-scale organizational device.

After 1974. From the mid-1970's Taylor performed and recorded with various formations of his groups, entering into a number of unusual collaborations. A highly touted duo concert with elder piano stateswoman Mary Lou Williams in New York's Carnegie Hall proved disappointing for both, although a 1979 concert with elder drum statesman Max Roach showed more communication and sympathy. Taylor's 1986 solo piano recording *For Olim* continued to develop his long-form works of a decade earlier, providing further evidence of his massive yet subtle command of the piano and now fully consolidated personal musical language.

In the summer of 1988 Taylor enjoyed a month-long residency in Berlin, which yielded an extraordinary eleven-compact-disc boxed set featuring him in concert in duets and trios with some of Europe's most renowned improvisers as well as leading an all-star European orchestra. Taylor continued to give high-profile solo concerts in the 1990's, enjoying critical acclaim and achieving iconic status as the master of solo improvisation.

In the 2000's Taylor remained in demand in Europe and the United States. He reunited with bassist Grimes for the first time in forty years and gave a series of acclaimed European performances with saxophonist Braxton in 2007, their first musical meeting. Taylor continues to perform with great command and energy for a relatively small but highly devoted global fan base that recognizes him as the wellspring for what came to be known after 1960 as "free improvisation."

Musical Legacy

Besides leaving more than fifty years' worth of deeply personal, virtuosic, and innovative music documented on scores of recordings, Taylor has opened the doors for generations of musicians to new possibilities for playing their instruments and improvising. Starting from a base within jazz in the 1950's, by the mid-1960's Taylor had successfully broken down the boundaries that had previously defined the genre. This freed jazz musicians to devise new conceptions and strategies for improvisation within a solo or an ensemble context. Taylor's steadfast adherence to his initial style, exploring the potential of a music not based in the steady beat so germane to jazz before 1960, has proven to be an enduring inspiration.

Eric Charry

Further Reading

Felver, Christopher. *Cecil Taylor: All the Notes*. DVD. EMotion Studios, 2004. An intimate video documentary of Taylor, featuring him speaking about his life and clips of recent performances with his ensemble.

Jost, Ekkehard. *Cecil Taylor in Berlin '88*. Free Music Production, 1989. A 187-page booklet accompanying an eleven-compact-disc boxed set culled from a residency in Berlin provides analysis of Taylor's music, photographs, and working methods.

_____. *Free Jazz*. New York: Da Capo Press, 1981. This is a classic text focusing on musical analysis. The ten chapters, each devoted to a single musician (including one on Taylor), provide a capsule history of the new movement in jazz in the 1960's.

Spellman, A. B. *Four Lives in the Bebop Business*. New York: Limelight, 1994. Spellman was one of the few African American jazz writers of the era and one of the most perceptive of his generation. The chapter on Taylor provides a great wealth of biographical material, based on interviews, as well as a sympathetic analysis of Taylor's place in American music, yet to be surpassed.

See also: Coleman, Ornette; Coltrane, John; Mingus, Charles; Monk, Thelonious; Porter, Cole; Roach, Max; Williams, Mary Lou.

James Taylor

American folk-rock singer-songwriter

A popular singer-songwriter, Taylor is noted for his autobiographical, melodic, soft rock- and country-flavored tunes, sung in a warm, pleasant voice.

Born: March 12, 1948; Boston, Massachusetts

Principal recordings

ALBUMS: *James Taylor*, 1968; *Sweet Baby James*, 1970; *Mud Slide Slim and the Blue Horizon*, 1971; *One Man Dog*, 1972; *Walking Man*, 1974; *Gorilla*, 1975; *In the Pocket*, 1976; *J. T.*, 1977; *Flag*, 1979; *Dad Loves His Work*, 1981; *That's Why I'm Here*, 1985; *Never Die Young*, 1988; *New Moon Shine*, 1991; *Hourglass*, 1997; *October Road*, 2002; *A Christmas Album*, 2004; *James Taylor at Christmas*, 2006; *One Man Band*, 2007; *Covers*, 2008.

SINGLES: "Mockingbird," 1974 (with Carly Simon); "Devoted to You," 1978 (with Simon).

The Life

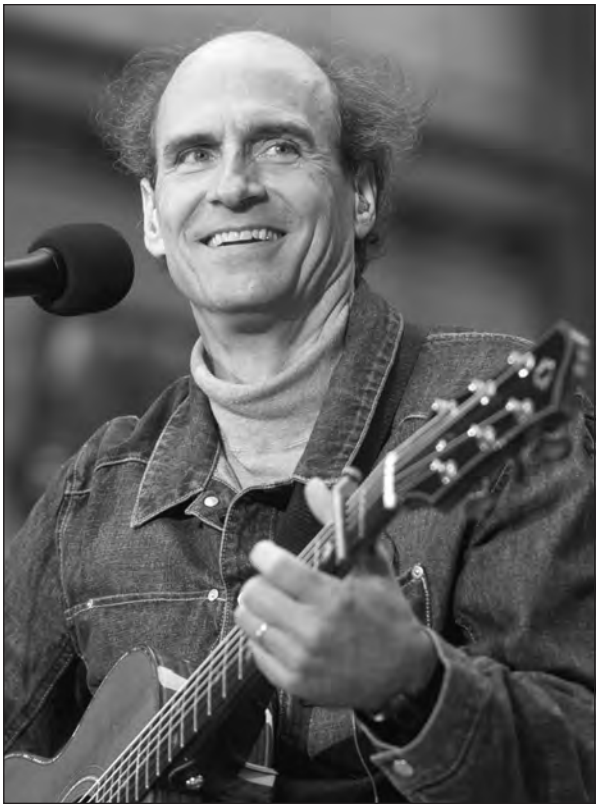
One of five children, James Taylor was born into a wealthy family in Boston, Massachusetts, to Isaac and Gertrude (Woodard) Taylor. He grew up in Chapel Hill, North Carolina, where his father served as dean of the School of Medicine at the University of North Carolina. Interested in music from an early age—like siblings Alex, Kate, Hugh, and Livingston Taylor, who also became professional musicians—Taylor took cello lessons, and he learned to play guitar before entering Milton Academy, a Massachusetts prep school. Taylor eventually dropped out of school to play in a band. Later, he underwent treatment for depression and drug addiction, problems that have periodically recurred.

Taylor began recording in 1968, and he has released more than twenty albums, most to critical and commercial success. In 1972 he married singer-songwriter Carly Simon, and they had two children before divorcing in 1983. Taylor was married to actress Kathryn Walker from 1985 to 1995. He has been married since 2001 to Caroline Smedvig, and they have twin sons. A longtime liberal and environmental activist, Taylor and his family settled in Pittsfield, Massachusetts.

The Music

Voluntarily institutionalized in his late teens for drug abuse and for emotional problems, Taylor began writing songs during rehabilitation, and he restored himself through his music. The first artist not associated with the Beatles to sign with Apple Records—his debut there was not successful—Taylor had a hit with his second album in 1970. A consummate professional and a charismatic performer, he has released a steady stream of recordings featuring thoughtful, personal lyrics and lilting melodies with hymn-like progressions and structure, flavored by the country-and-western songs he listened to as a child. Though Taylor's output of original material has slowed since the late 1970's in favor of live albums and compilations, he has remained a popular performer throughout his career. Of his more than twenty-five albums released since 1968, fourteen have been certified as platinum or multi-platinum, and five have been certified as gold—despite the fact that he has garnered only one number-one hit: his 1971 cover of Carole King's "You've Got a Friend."

Sweet Baby James. A 1970 release for Warner Bros., Taylor's second solo effort was backed with a corps of seasoned session musicians (Carole King, piano and vocals; Danny Kortchmar, guitar; Russ Kunkel, drums; Randy Meisner, bass; and Leland Sklar, bass). Together, they produced a series of Taylor-penned hits that have become soft-rock standards: "Sunny Skies," "Country Road," "Fire and Rain," and the title track. In 2003 the triple plat-



James Taylor. (Peter Morgan/Reuters/Landov)

inum album appeared on both VHI's and *Rolling Stone* magazine's lists of the greatest albums of all time.

Mud Slide Slim and the Blue Horizon. Taylor's third album, released in 1971, is notable primarily for producing his sole number-one single: his interpretation of King's "You've Got a Friend," though another song from the album, "Long Ago and Far Away," also made it into the Top 40 charts. "You've Got a Friend" earned Grammy Awards for both Taylor (Best Pop Male Vocal Performance) and King (Song of the Year).

Gorilla. A 1975 release, this was Taylor's sixth album, and, in addition to his regular stable of session musicians (Kortchmar, Kunkel, Sklar), it featured the backing vocals of David Crosby, Graham Nash, Linda Ronstadt, and Simon, his wife at the time. A gold album, *Gorilla* produced two *Billboard* Hot 100 singles: "Mexico" and the Brian Holland-Lamont Dozier-Edward Holland classic "How Sweet It Is (To Be Loved by You)," which rose to number five on the pop charts.

Dad Loves His Work. Released in 1981, this album is the last recording before Taylor divorced Simon. Simon had demanded that the singer reduce his touring to spend more time with his children, and the album title reflects Taylor's attitude toward his wife's ultimatum. The platinum album produced two songs that charted in the Top 20: "Hard Times" and "Her Town Too."

Hourglass. A 1997 release, *Hourglass* yielded no hits, but it received high critical acclaim, and it was commercially successful, becoming certified platinum. Featuring diverse backup personnel (Yo-Yo Ma, cello; Branford Marsalis, soprano saxophone; Stevie Wonder, harmonica; Shawn Colvin, Valerie Carter, and Sting, vocals), *Hourglass* won the Best Pop Album Grammy Award with such tracks as "Little More Time With You," "Yellow and Rose," and "Jump Up Behind Me," the last a tribute to Taylor's father, who came to his son's aid during Taylor's addiction to heroin.

Musical Legacy

In the forefront of a trend of introspective singer-songwriters, Taylor—along with such contemporaries as Joni Mitchell, Jackson Browne, and Crosby, Stills, and Nash—helped pave the way for a softer, more leisurely brand of music in the early 1970's. One of the most accessible and successful of these melodic, down-tempo artists, Taylor had more than twenty of his efforts chart in the Top 100 between 1970 and 1988. Many of his songs, such as "Fire and Rain," "Handy Man," "Shower the People," and "Carolina in My Mind," are mainstays on radio playlists. In addition to his many platinum and gold albums, Taylor has been honored with five Grammy Awards (1971, 1977, 1998, 2001, 2003), and he was the Grammy MusiCares Person of the Year in 2006. He was inducted into both the Songwriters Hall of Fame and the Rock and Roll Hall of Fame in 2000, he received the George and Ira Gershwin Award for Lifetime Musical Achievement in 2004, and in the same year he was named on the *Rolling Stone* list of the 100 Greatest Artists of All Time.

Jack Ewing

Further Reading

Halperin, Ian. *Fire and Rain: The James Taylor Story*. New York: Citadel, 2000. This standard biog-

raphy of the singer-songwriter—comprising largely articles and interviews—dwells on his family history, which served as the catalyst for much of what followed in Taylor's life.

Mansfield, Ken. *The White Book: The Beatles, the Bands, the Biz—An Insider's Look at an Era*. Nashville, Tenn.: Thomas Nelson, 2007. This memoir from a former Apple Records producer offers insights into the company, particularly during the 1960's and 1970's, when Taylor became the first non-Beatle to be signed by the label.

Risberg, Joel. *The James Taylor Encyclopedia*. Morrisville, N.C.: Joel Risberg, 2005. A definitive reference about the singer-songwriter's life and work.

Weller, Sheila. *Girls Like Us: Carole King, Joni Mitchell, Carly Simon—and the Journey of a Generation*. New York: Atria, 2008. This is a frank account of the struggles of three female singer-songwriters—all whom sang at various times with Taylor—in the male-dominated world of popular music during the 1960's and 1970's.

White, Timothy. *Long Ago and Far Away: James Taylor, His Life and Music*. London: Omnibus Press, 2001. This is an in-depth biography of the singer-songwriter, detailing his ancestry, his drug addiction, and his relationships. Includes photographs.

See also: Babyface; Blackwell, Otis; Brooks, Garth; Buffett, Jimmy; Crosby, David; Grusin, Dave; King, Carole; Krauss, Alison; Lennon, John; Ma, Yo-Yo; Nascimento, Milton; Rush, Tom; Rutter, John; Simon, Carly; Stills, Stephen; Sting; Wonder, Stevie.

Renata Tebaldi

Italian classical and opera singer

Beloved by fans, Tebaldi performed many roles to great success, especially those in the operas of Verdi and Puccini, with her fluent, sensuous singing, her careful attention to words, and her deeply poignant expressiveness.

Born: February 1, 1922; Pesaro, Italy
Died: December 19, 2004; Republic of San Marino

Also known as: Renata Ersilia Clotilde Tebaldi (full name)

Principal works

OPERATIC ROLES: Elena in Arrigo Boito's *Mefistofele*, 1944; Elsa in Richard Wagner's *Lohengrin*, 1946; Prayer Singer in Giacchino Rossini's *Mosè in Egitto*, 1946 (*Moses in Egypt*); Soprano Singer in Giuseppe Verdi's *Te Deum*, 1946; Donna Elvira in Wolfgang Amadeus Mozart's *Don Giovanni*, 1949; Pamyra in Rossini's *Le Siège de Corinthe*, 1949 (*The Siege of Corinth*); Eva in Wagner's *Die Meistersinger*, 1947; Manon in Giacomo Puccini's *Manon Lescaut*, 1949; Aida in Verdi's *Aida*, 1950; Olimpie in Gaspare Luigi Pacifico Spontini's *Olimpie*, 1950; Desdemona in Verdi's *Otello*, 1950; Elisabeth in Wagner's *Tannhäuser*, 1950; Alice in Verdi's *Falstaff*, 1951; Giovanna d'Arco in Verdi's *Giovanna d'Arco*, 1951; Mimi in Puccini's *La Bohème*, 1951; Suzel in Pietro Mascagni's *L'Amico Fritz*, 1951; Amazily in Spontini's *Fernand Cortez*, 1951; Butterfly in Puccini's *Madama Butterfly*, 1952; Mathilde in Rossini's *Guglielmo Tell*, 1953; Wally in Alfredo Catalani's *La Wally*, 1953; Countess Almaviva in Mozart's *Le nozze di Figaro*, 1953 (*The Marriage of Figaro*); Tatiana in Peter Ilich Tchaikovsky's *Eugene Onegin*, 1954; Violetta in Verdi's *La traviata*, 1954; Tosca in Puccini's *Tosca*, 1955; Liù in Puccini's *Turandot*, 1955; Maria Boccanegra in Verdi's *Simon Boccanegra*, 1956; Santuzza in Mascagni's *Cavalleria rusticana*, 1957; Gioconda in Amilcare Ponchielli's *La Gioconda*, 1957; Lenora in Verdi's *Le forza del destino*, 1958 (*The Force of Destiny*); Adriana in Francesco Cilea's *Adriana Lecouvreur*, 1961; Maddalena in Umberto Giordano's *Andrea Chénier*, 1961; Minnie in Puccini's *La Fanciulla del West*, 1961; Giorgetta in Puccini's *Il Trittico*, 1962; Cleopatra in George Frideric Handel's *Giulio Cesare*, 1964; Margherita in Boito's *Mefistofele*, 1966; Amelia in Verdi's *Un ballo in maschera*, 1970 (*The Masked Ball*).

The Life

Renata Ersilia Clotilde Tebaldi (teh-BAHL-dee) was born to Teobaldo Tebaldi, a professional cellist,

and his wife Giuseppina, who gave up a potential singing career for a nursing career. When the marriage broke up, Tebaldi was raised by her mother in the small town of Langhirano. Stricken at age three with poliomyelitis, Tebaldi recovered, although her reduced mobility, which persisted through her life, isolated her as a child. She studied piano and planned a career as a teacher. Soon her talent for singing emerged, and she began voice lessons with Giuseppina Passani. At fifteen, she pursued three years of study at the Parma Conservatory (1937-1940) with Ettore Campogaliani, an outstanding teacher of singers. She attracted the attention of the composer-teacher Riccardo Zandonai and his colleague Carmen Melis, with whom she studied at the Pesaro Conservatory (1940-1943). These two, especially Melis, molded Tebaldi carefully, developing her flawless technique and vocal strength, nurturing her range of two octaves. Melis also steered Tebaldi toward roles in the lirico-spinto category (between light, lyric soprano quality and heavy, dramatic singing).

Renata Tebaldi. (DPA/Landov)

Wartime devastation obliged Tebaldi to continue study on her own. She made her operatic debut in Rovigo in 1944, and she sang the following year in Trieste. Engagements in small houses around Italy gained her experience and recognition. In 1946 conductor Arturo Toscanini chose her to participate in his gala concert to open the rebuilt La Scala Opera House in Milan. She received a contract with that company, which served as her working home from 1947 to 1954. She soon emerged as a leading figure in the new generation of outstanding Italian singers.

Though based at La Scala, she sang with major companies throughout Italy, and she won international attention, especially in her London debut in 1950. In the same year she also appeared in San Francisco and in Paris.

In 1948 she signed a contract with British Decca Records, and her recordings—first of arias and excerpts, then of complete operas—furthered her international repute. The true turning point came with her debut in January, 1955, at the Metropolitan Opera in New York. Later that year she sang at the Chicago Lyric Opera. For the next eighteen years, however, the Metropolitan Opera became central to Tebaldi's career, though she did at first divide her time among New York, Milan, and Naples, with guest appearances around the world. She experienced a serious vocal crisis in 1963, but, after a withdrawal of thirteen months, she recovered fully.

Tebaldi confessed to a number of romantic attachments throughout her life, the most serious to conductor Arturo Basile. Totally committed to her career, however, she avoided marriage and children. Tebaldi's mother was utterly devoted to her daughter, and her death in November, 1957, was a devastating blow to Tebaldi, prompting the deeply religious singer to consider becoming a nun. Nevertheless, her housekeeper, manager, and confidant, Ernestina Vigano, helped Tebaldi with a deeply supportive friendship.

With her last Met performance in January, 1973, Tebaldi retired from the stage and then, after some concertizing and an emotional farewell recital in 1976, from all performing. She did some teaching, but she spent most of the remaining three decades of her life in Mi-

lan. She died at the age of eighty-two in the Republic of San Marino.

The Music

Early Works. From her early training, Tebaldi cultivated the prima donna roles in the major nineteenth century literature that would become her core repertoire. Nevertheless, she explored at first a novel range of operas. Her Cleopatra in George Frideric Handel's *Giulio Cesare* (1724) was a rare venture into Baroque material. She limited her portrayals in Wolfgang Amadeus Mozart's operas to the Countess in *The Marriage of Figaro* (1786), Donna Elvira in *Don Giovanni*, and Mathilde in his *Guglielmo Tell* (1829), as well as the title role in Gaspare Luigi Pacifico Spontini's *Olimpie* (1821) and Amazily in his *Fernand Cortez* (1809). At La Scala, she appeared in the operas of Richard Wagner—Eva in *Die Meistersinger* (1867), Elsa in *Lohengrin* (1850), and Elisabeth in *Tannhäuser* (1845)—though in Italian translations, as was common then. She also appeared as Tatiana in Peter Ilich Tchaikovsky's *Eugene Onegin* (1879), and she tried one of Giuseppe Verdi's early and then-unfashionable roles, the title character in *Giovanna d'Arco* (1845).

Italian Operatic Roles. In her maturity, however, and especially at the Metropolitan Opera, Tebaldi concentrated almost exclusively on Italian operas, especially in the mainline Verdi and Giacomo Puccini roles. Her signature part was that of Desdemona, in Verdi's *Otello* (1887), in which she first appeared in Trieste, in which she debuted at the Metropolitan Opera, and in which she gave her final performance there. For a while, her portrayals, so beautifully sung, were sometimes criticized as dramatically bland, although she could respond to stimulating onstage colleagues. In later years, her theatrical capacities improved. She even took on new Verdi roles, such as Maria Boccanegra in *Simon Boccanegra* (1857) and Alice in *Falstaff* (1893), plus Minnie in Puccini's *La Fanciulla del West* (1910).

Rivalry with Callas. Superb as she was, Tebaldi had rivals. In her initial years at the Metropolitan Opera, she faced the company's reigning dramatic soprano, Zinka Milanov. More spectacular, however, was her supposed "feud" with Maria Callas. With a coloratura style that stressed dramatic urgency over vocal luster, Callas had a slightly later start than Tebaldi at La Scala, which gradually marginalized Tebaldi in favor of the exciting newcomer. The rivalry escalated when Callas debuted at the Metropolitan Opera in 1956, the year after Tebaldi. Their repertoires were generally as different as their styles, but the tension between them was magnified by Callas, by rival press agents, by journalists, and by obstreperous fans. Tebaldi personally stood aloof, and the two eventually had a meeting of reconciliation in 1968—three years after Callas's ravaged voice and crumbling career forced her withdrawal from stage performance. Tebaldi's personality was famously dignified and placid, but Metropolitan Opera manager Rudolf Bing spoke of her "dimples of iron."

Musical Legacy

First in Italy, and then at the Metropolitan Opera in New York, Tebaldi acquired a legion of devoted fans, who still cherish the memory of her singing, and her career also coincided with a heyday of great opera recordings. Though noncommercial releases have preserved her in some live performances, her studio work, mostly for Decca Records, documented her favorite roles in her mainstream operas: Arrigo Boito's *Mefistofele* (1868), Alfredo Catalani's *La Wally* (1892), Amilcare Ponchielli's *La Gioconda* (1876), Francesco Cilea's *Adriana Lecouvreur* (1902), Umberto Giordano's *Andrea Chénier* (1896), and Pietro Mascagni's *Cavalleria rusticana* (1890).

In addition, she made recordings singing in the operas of her two chief composers: Puccini's *Manon Lescaut* (1893), *La Bohème* (1896), *Tosca* (1900), *Madama Butterfly* (1904), *La Fanciulla del West*, *Il Trittico* (1918), and *Turandot* (1926); Verdi's *La traviata* (1853), *The Masked Ball* (1859), *Aida* (1871), and, in particular, *Otello*. These recordings remain enduring classics, and for many critics her performances are benchmarks against which subsequent singers can still be measured.

John W. Barker

Further Reading

Casanova, Carlamaria. *Renata Tebaldi: The Voice of an Angel*. Dallas, Tex.: Baskerville, 1995. With a subtitle from Toscanini's epithet for her, this is an affectionate survey of Tebaldi's career, her roles, and her recordings.

Harris, Kenn. *Renata Tebaldi: An Authorized Biogra-*

phy. New York: Drake, 1974. Written by a somewhat adoring friend of Tebaldi, this book surveys the personal and professional life of the opera singer.

Rasponi, Lanfranco. *The Last Prima Donnas*. New York: Alfred A. Knopf, 1982. This resource includes the transcript of an extended interview with Tebaldi, in which she offers biographical reflections.

Seroff, Victor. *Renata Tebaldi: The Woman or the Diva*. New York: Appleton-Century-Crofts, 1961. This "intimate portrait" of Tebaldi's life and career includes an overview of her repertoire and her recordings.

See also: Callas, Maria; Puccini, Giacomo; Toscanini, Arturo.

Sonny Terry

American blues singer-songwriter and harmonicist

Terry was one of the foremost exponents of the blues harmonica, playing single-note runs punctuated by falsetto whoops. In addition, the duo he formed with guitarist Brownie McGhee was perhaps the best known in blues history, exemplifying the Piedmont and East Coast blues style.

Born: October 24, 1911; Greensboro, North Carolina
Died: March 11, 1986; Mineola, New York
Also known as: Saunders Terrell (birth name)

Principal recordings

ALBUMS: *Sonny Terry and His Mouth Harp*, 1953; *Brownie McGhee and Sonny Terry Sing*, 1958 (with Brownie McGhee); *The 1958 London Sessions*, 1958 (with McGhee); *Sonny Terry's New Sound*, 1958; *Just a Closer Walk with Thee*, 1960 (with McGhee); *Sonny's Story*, 1960; *Sonny and Brownie at Sugar Hill*, 1961 (with McGhee); *Brownie McGhee and Sonny Terry at the Second Fret*, 1963 (with McGhee); *Sonny Is King*, 1963; *Sonny Terry and Lightnin' Hopkins*, 1963 (with Lightnin' Hopkins); *Sonny Terry and Woody Guthrie*, 1969 (with Guthrie); *Sonny and Brownie*, 1973 (with McGhee); *Black Night Road*, 1976; *Harmonica Blues*, 1976; *Walk On*, 1977 (with McGhee); *Midnight Special*, 1978 (with McGhee); *Whoopin'*, 1984 (with Johnny Winter and Willie Dixon); *Backwater Blues*, 1999 (with McGhee; recorded 1961).

The Life

Saunders Terrell was raised on a small farm in North Carolina. His parents were musical; his father played the harmonica and his mother sang. Terry learned to play his father's harmonica when he was eight and practiced long hours, experimenting with the sounds that can be coaxed from that small instrument. Unfortunately losing sight in his left eye in an accident when he was eleven years old and most sight in his right eye when he was sixteen, Terry decided to pursue a career as a musician. He moved with his family to Shelby, North Carolina, and played with various bands at fish fries, at medicine shows, at house parties, and on the street.

After a tractor trailer ran over his father, killing him, Terry moved in with his sister Lou Daisy. Around 1934, he began playing with guitarist Blind Boy Fuller and moved in with him. He also worked selling liquor and in a factory for the blind, making mattresses. Fuller and Terry traveled to New York to make their first recordings under the Vocalion label. Terry gained prominence at a famous Carnegie Hall concert, titled "Spirituals to Swing," in 1938. In 1941, Terry formed a duo with Brownie McGhee and they moved to Washington, D.C., for the duration of World War II.

After the war, Terry and McGhee returned to New York, moving into a large house on downtown's Sixth Avenue. Over the next thirty years, Terry was in great demand, performing with McGhee, recording with various other musicians, playing in folk revivals and blues concerts, and starring in Broadway shows. In the late 1970's Terry's partnership with McGhee dissolved, and health problems ended his musical career.

The Music

Terry was already a talented harmonica player when he first heard blues music, at about age fourteen. Harmonica music in the Piedmont area was known for its soundings of rural life, of trains and animal hunts. Terry developed a distinct style

of rapid, single-note runs and driving chordal rhythms. Terry's unique vocal style added to the electricity of his harmonica playing (in the context of blues music, often referred to as "harp" playing). He sang with a high falsetto and added arresting "whoops." Incredibly, he seemed to be "whooping" not only between but often during his rapid harmonica runs.

Guitarist Blind Boy Fuller was sufficiently impressed with Terry's street playing that around 1934 the two formed a partnership and played throughout North Carolina. Their first recordings came to the attention of John Hammond, who invited Fuller to play in his pathbreaking "Spirituals to Swing" concert in Carnegie Hall on December 23, 1938. However, Fuller was incarcerated at the time, so Terry traveled to New York by himself. The concert brought Terry instant acclaim. His recorded performance of "Fox Chase" is an incredible mix of whoops, stomping, and relentless single-note runs on the harmonica, all simulating the sound of a fox hunt (the composition originates in the old English ballads "Lost John" and "Louise, Louise"). After the concert, Terry made his first solo recordings at Havers Studio.

"John Henry." Terry returned to Carnegie Hall the following Christmas Eve (1939) for another "Spirituals to Swing" concert. He recorded performances of two of his most celebrated songs. The first, "John Henry," accompanied by Bull City Red on washboard, was a traditional African American song that Terry gave an entirely original and idiosyncratic sound. He tells the story of John Henry with an assortment of whoops, falsetto howls, and short, chugging harmonica blasts.

Terry recorded a much different version of "John Henry" with McGhee twenty years later, on their well-received record, *Brownie McGhee and Sonny Terry Sing*. A smoother version, thanks to McGhee's steady strumming and their unison singing, it features Terry's driving harp playing, simulating John Henry's hammer.

"Mountain Blues." Terry's other favorite song performed at Carnegie Hall on December 24, 1939, was "Mountain Blues." Terry plays it in a slow, mournful style, keeping a steady beat by banging on his harmonica. He wails his tale of abandonment with alternative blasts of harp playing and haunting falsetto.

Sonny Terry. (Hulton Archive/Getty Images)

After Fuller's sudden death during surgery on February 13, 1941, Terry joined with guitarist and vocalist McGhee. With the combination of Terry's ferocious, whooping style and McGhee's smooth singing and dexterous guitar riffs, the duo became celebrated in the blues and folk revival of the late 1950's and early 1960's.

"Stranger Blues." A good example of the work of Terry and McGhee is their recording of "Perfect Strangers," which was captured on videotape. The duo introduce the song by recounting the baleful life of strangers—a classic blues theme. McGhee provides a steady background with his fluid singing and guitar playing. Terry wails away on his harmonica, punctuated by his patented whoops. His two hands flap around his harmonica like birds, bending and scooping his notes at will.

Terry also made appearances in theater, on television, and in film. In the late 1960's, the McGhee and Terry duet toured Australia, India, and Europe. The "British invasion" brought Terry new fans.

"Sonny's Whoopin' the Doop." In 1984, Terry recorded the album *Whoopin'* with Johnny Winter and Willie Dixon. The instrumental number "Sonny's Whoopin' the Doop" is featured on this album. Terry begins the song with virtuosic harmonica playing, punctuated by his old-fashioned falsetto yelps. In the middle of the song, Terry slows the tempo of his playing to accentuate the wails and moans of his harp. He concludes the song with frenetic runs and a flurry of whoops.

Musical Legacy

Terry had a unique harmonica style based on the rural, acoustic blues of the Piedmont Carolina country. Much indebted to the folk tradition as well, Piedmont blues harmonica imitated the locomotion of trains and the sounds of fox chases, accompanied by the frenetic yelps of chased and chasing animals. Terry was a master of tone color, vibrato, and tremolo, accentuated by his vocal falsetto and whoops. A versatile musician, he recorded blues, folk, and gospel music. His partnerships with Blind Boy Fuller and especially Brownie McGhee were without parallel, and along with them, Terry was a seminal figure in the blues and folk revival of the late 1950's and early 1960's.

Howard Bromberg

Further Reading

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Bogdanov, Vladimir, Chris Woodstrata, and Stephen Thomas Erlewine, eds. *All Music Guide to the Blues: The Definitive Guide to the Blues*. 3d ed. San Francisco: Backbeat Books, 2003. In a biographical entry and various essays, this blues reference work explains Terry's importance in Piedmont blues and the development of harmonica blues.

Cooper, Kent, ed. *The Harp Styles of Sonny Terry*. New York: Oak, 1975. Terry's instructional book on playing the blues harmonica, with autobiographical material.

Dicaire, David. *Blues Singers: Biographies of Fifty Legendary Artists of the Early Twentieth Century*. Jefferson, N.C.: McFarland, 1999. A collection of breezy biographies of blues pioneers, including Terry.

See also: Fuller, Blind Boy; Guthrie, Woody; Leadbelly.

Léon Theremin

Russian classical instrumentalist and conductor

Theremin invented a space-controlled monophonic instrument called the theremin, one of the first electronic instruments. Several composers wrote original concert works and film scores incorporating the theremin.

Born: August 15, 1896; St. Petersburg, Russia
Died: November 3, 1993; Moscow, Russia
Also known as: Lev Sergeyevich Termen (birth name)

Principal works

ELECTRONIC/THEREMIN PERFORMANCES: *Music from the Ether*, 1928; Edvard Hagerup Grieg: *Aase's Death*, 1930; Wagner: *Prelude to Lohengrin*, 1930; *Theremin Orchestra*, 1932; "Let the Sun Shine Forever, Let Me Be Forever," 1993 (as conductor).

The Life

Léon Theremin (LAY-ohn THER-eh-mihn) was born to lawyer Sergei Theremin and his wife, Yevgenia Orzhinskaya. At a young age, Theremin was interested in both music and science, so in 1914 he entered St. Petersburg University to study astronomy and physics and St. Petersburg Conservatory to study cello. In 1917 Theremin graduated from both the university and the conservatory. In 1919 he began working in a laboratory at the Petrograd (originally St. Petersburg) Physics-Technical Institute, where he experimented on radio waves and human capacitance (ability to store energy). His work there led to the invention of an electronic instrument that he called the Etherphon; later it became known as the Thereminvox, or theremin. In

1927 he began a tour with his instrument that culminated in New York City, where he lived and worked until 1938. After that time, all traces of Theremin vanished, and most people believed that he had died. Later it was discovered that he worked for the KGB, the intelligence agency of the Soviet Union, first as a prisoner for nearly a decade and then voluntarily until 1964.

Theremin's most famous invention for the KGB was a concealed listening device, the Buran, which went undetected for years at the U.S. embassy in Moscow. From the mid-1960's until his death in 1993, he returned to his musical roots, working with electronic instruments, first at the Moscow Conservatory and later at Moscow State University.

The Music

Although Theremin spent roughly a third of his life working on nonmusical electronic devices, primarily for use by the Soviet state, his greatest achievements involved his work on electronic instruments. Theremin created several, three of which should be noted for their innovations. The first is the widely known theremin, the space-control instrument that bears his name. The second device, the Rhythmicon, created complex rhythm combinations. The third was a small stage that allowed a dancer to create music by bodily motion, much like the theremin, which he called the Terpsitone.

The Theremin. The instrument that bore the inventor's name, the Thereminvox, later known as the theremin, came about because of a chance observation during a laboratory experiment. In 1920 at the Petrograd Physics-Technical Institute, Theremin created a device that measured changes in the density of gases under various conditions. His device included a pair of vacuum tubes used in radios that, when tuned properly, created a pitch. When he attached headphones, he noticed that, as his hand approached the device, it affected the frequency of the pitch. After simple experimentation, he realized that he could control the pitch and create monophonic (or single-voiced) melodies. In 1921 he refined the instrument, adding volume control, and registered a patent. In 1927, after demonstrating his creation to Vladimir Lenin, the leader of the Soviet Union, Theremin embarked on a tour of Europe and the United States.

In 1929 RCA licensed and manufactured the instrument for the mass market. To use a theremin the musician stands in front of a box that has two antennae attached and waves his or her hands around the antennae, without touching them, creating electrical sound signals. One hand controls the pitch, and the other hand controls the volume. RCA's instrument met with limited commercial success, and, in the wake of the Great Depression, RCA began losing money on the project and cancelled its license of the theremin in 1931.

In the late 1920's and early 1930's, the theremin attracted the attention of various musicians, who wanted to create new works for it. Some of these were thereminists Lucie Rosen and Clara Rockmore; composer Joseph Schillinger, who wrote the first composition to feature the theremin, the *First Airphonic Suite*, for RCA Theremin and Orchestra; and conductor Leopold Stokowski, who commissioned and used several variants of the theremin, including a fingerboard and a keyboard model.

The Rhythmicon. In 1931 Theremin received a commission from the New York Musicological Society to create an instrument that could perform complex rhythms. Working with him on the project were composers Schillinger and Henry Cowell. The instrument was the first of its kind, a predecessor to the drum machines that appeared in the later part of the twentieth century. Cowell proposed that the instrument, called the Rhythmicon, should perform rhythmic ratios inherent in the overtone series. When the performer played intervals on the keyboard attached to the instrument, he would hear eighth-note pulses with an octave, triplet eighth notes with a perfect fifth, three sixteenth notes for a perfect fourth, and so on. Upon completion of the instrument in 1932, Cowell composed the unpublished Concerto for Rhythmicon and Orchestra. The only known remaining Rhythmicon, which is no longer operational, is owned by the Smithsonian Institution of Washington, D.C.

The Terpsitone. Theremin's third innovative instrument was based on the principles of the theremin's space control. Instead of a box with antennae for controlling pitch and volume, the Terpsitone consisted of a small dance platform under which a metal plate interacted with a dancer's body to control pitch. Unlike the theremin, the Terpsi-

tone required a second person to control the volume and vibrato. Although the instrument was created for a dancer to perform, Theremin could not find a dancer who could control the pitches enough to create a melody, and so thereminist Rockmore agreed to debut the instrument at Carnegie Hall in 1932. The Terpsitone was not as widely used as the theremin, but the inventor continued to develop and demonstrate the instrument after his retirement from the KGB.

Musical Legacy

Besides Schillinger and Cowell, composers Edgard Varèse, Percy Grainger, Bohuslav Martinů, and Alfred Schnittke wrote works incorporating Theremin's instruments. In addition, Bernard Hermann and Miklós Rózsa used the theremin in prominent film scores. The eerie sounds of the theremin were used to great effect in films, including *Spellbound* (1945), *The Lost Weekend* (1945), *The Day the Earth Stood Still* (1951), and *The Ten Commandments* (1956). Perhaps the best-known song featuring the instrument was the Beach Boys' "Good Vibrations." Although Theremin's instrument is still being built and used in performances, his greatest influence was upon the work of the pioneer of synthesized sound, Robert Moog. As a teenager, Moog built and sold theremins from his parents' home. Inspired by the concepts behind the theremin, Moog explored other ways of synthesizing sounds, creating the first synthesizers.

Mark D. Porcaro

Further Reading

Galeyev, Bulat M. "L. S. Termen: Faustus of the Twentieth Century." *Leonardo* 24, no. 5 (1991): 573-579. A brief overview of Theremin's life and works, including his life in Russia after 1938.

Galeyev, Bulat M., Leon S. Theremin, Natalia Nesturkh, et al. "Leon Theremin: Pioneer of Electronic Art." *Leonardo Music Journal* 6 (1996): 45-83. This journal devoted a special section to Theremin's life, work, and legacy to commemorate the centenary of his birth.

Glinsky, Albert. *Theremin: Ether Music and Espionage*. Urbana: University of Illinois Press, 2000. With a foreword by Moog, this thorough biography focuses on Theremin's inventions and his espionage work during the Cold War.

Theremin, Leon. "Recollections." *Contemporary Music Review* 18, no. 3 (1999): 5-8. Theremin recalls his musical life from his early years until the time when he was taken back to the Soviet Union in 1938.

Wierzbicki, James. "Weird Vibrations: How the Theremin Gave Musical Voice to Hollywood's Extraterrestrial 'Others.'" *Journal of Popular Film and Television* 30, no. 3 (2002): 125-135. In addition to a discussion of the role of the theremin in film scores, this article presents a short history of Theremin and his instrument.

See also: Cowell, Henry; Grainger, Percy Aldridge; Herrmann, Bernard; Martinů, Bohuslav; Rózsa, Miklós; Schnittke, Alfred; Stokowski, Leopold.

Michael Tilson Thomas

American classical conductor

An acclaimed pianist, composer, educator, and proponent of American music, Thomas has an interest in a diverse array of music, including American jazz, Russian folk, German Romantic, and contemporary pop.

Born: December 21, 1944; Los Angeles, California
Also known as: Michael Tomashevsky (birth name)

Principal works

ORCHESTRAL WORK: *From the Diary of Anne Frank*, 1990.

Principal recordings

ALBUMS (as conductor): *Stravinsky: Suite No. 1 for Small Orchestra*, 1963; *Tchaikovsky: Symphony No. 1 in G Minor, Op. 13, Winter Dreams*, 1970; *Debussy: Images for Orchestra*, 1971; *Stravinsky: Le Sacre du printemps*, 1972; *George Gershwin: Rhapsody in Blue*, 1976; *Steve Reich: The Desert Music*, 1985; *Tchaikovsky: Symphony No. 6 in B Minor, Op. 74, Pathétique*, 1986; *Charles Ives: Symphony No. 4*, 1989; *Tchaikovsky: Nutcracker Suite, Op. 71a*, 1991; *Prokofiev: Romeo and Juliet, Op. 64*, 1995; *Copland: The Modernist*, 1996;

Copland: The Populist, 2000; *Mahler: Symphony No. 1*, 2004; *Mahler: Symphony No. 7*, 2005.

The Life

Michael Tilson Thomas was born to Theodor and Roberta Thomas on December 21, 1944, at Cedars of Lebanon Hospital in Hollywood, California. Thomas's musical lineage runs deep: His father worked on Broadway, and his grandparents starred at New York's Yiddish Theatre after emigrating from Russia to the United States. Thomas began playing piano by ear at a young age, and he studied at the University of Southern California music preparatory school until 1962. He then enrolled as a full-time piano and composition student, with John Crown and Ingolf Dahl, respectively. Thomas's first formal conducting experience came at the age of nineteen, as the music director of the Young Musicians Foundation's Debut Orchestra in Los Angeles. Soon after, he was appointed musical assistant to Friedelind Wagner at the internationally acclaimed Bayreuth Festival.

Thomas's first major breakthrough came in the summer of 1968 when, as a conducting fellow at the Tanglewood Music Festival, he won the coveted Koussevitzky Prize. By the end of the year, he had been appointed assistant conductor of the Boston Symphony Orchestra, and on October 22, 1969, he conducted an impromptu performance in New York, in place of ailing music director William Steinberg, to rave reviews.

International success came quickly thereafter. He stayed as assistant and then associate conductor in Boston until 1974, and then he served as music director of the Buffalo Philharmonic Orchestra (1971-1979), director of the New York Philharmonic's Young People's Concert series (1971-1977), principal guest conductor of the Los Angeles Philharmonic (1981-1985), principal conductor of the London Symphony Orchestra (1988-1995), and, starting in 1995, music director of the San Francisco Symphony. Thomas has also served as founder and artistic director of the New World Symphony, an American training orchestra for recent conservatory graduates in search of full-time orchestral employment. Beginning in 1987, the group has performed at its home in Miami, Florida, and around the world, blending youthful enthusiasm and professional pedigree to create memorable music.

Thomas is active in other musical arenas as well, composing numerous works and performing the piano music of Igor Stravinsky, George Gershwin, Aaron Copland, and Leonard Bernstein. In June, 2000, Thomas hosted a festival celebrating American Maverick composers. He performed a recording cycle of Gustav Mahler's major orchestral works with the San Francisco Symphony, and he hosted Keeping Score, an interactive, multiyear program with the San Francisco Symphony that brings classical music to people of all ages and backgrounds.

The Music

Thomas has multiple musical identities: most prominently as conductor, as pianist, and as composer. As a conductor, Thomas is a premier interpreter and proponent of American music, particularly that of Ives, Copland, and Bernstein. He is dedicated to performing the more difficult, modernist works of these composers, and he continues to premiere works by contemporary composers such as Steve Reich. As a composer, the expansive harmonies and colorful writing of Gershwin, Dahl, and Copland have influenced his own music.

The Desert Music. This is a large, five-movement work for voices and orchestra by American composer Steve Reich. Thomas conducted the premiere in 1984, at the Brooklyn Academy of Music. *The Desert Music* is one of Reich's longest works, lasting nearly forty-five minutes, and it sets text by American poet William Carlos Williams. Thomas's conception of this piece accentuates the wide range of vocal and instrumental textures, as well as the pulsing, repetitive rhythmic layers that are so prevalent in minimalist music. Thomas has a history of collaborating with Reich, performing in and leading the premiere of Reich's *Four Organs* with the Boston Symphony Orchestra in 1971.

From the Diary of Anne Frank. Written and premiered in 1990, *From the Diary of Anne Frank* is Thomas's most well-known composition. The work was conceived for a series of benefits for the United Nations Children's Fund (UNICEF) at the behest of Audrey Hepburn, a goodwill ambassador for the organization, and it sets spoken excerpts from Frank's diary to music for orchestra. The piece takes shape with a series of loose variations on four themes, and it fuses Hebraic music, American pop,

Michael Tilson Thomas. (Hermann Wostmann/DPA/Landov)

Balinese influences, and original tunes to create a compelling musical portrait. While this polystylistic work deals with the terror of the Holocaust through the eyes of an innocent teenager, Thomas emphasizes the joy and hope that persist in Frank's words. The piece was premiered by the New World Symphony and Hepburn at the Philadelphia Academy of Music.

Appalachian Spring. This ballet by American composer Copland has become one of the most popular and recognizable musical works from the twentieth century. Written in 1943 and 1944 for Martha Graham, Copland's *Appalachian Spring* aurally represents the expansive American frontier through traditional folk melodies and expansive harmonies. Thomas studied with Copland, and he has recorded a series of discs dedicated to both the accessible (*Copland the Populist*) and relatively more difficult (*Copland the Modernist*) music of Copland, complete with commentary. As a premier conductor of Copland's music, Thomas juxtaposes an Impressionistic flair with the open harmonies and singable melodies associated with *Appalachian Spring* (1944), and he emphasizes the conglomeration of high art form and texture with simple, traditional folk tunes.

Musical Legacy

Thomas was named Musician of the Year in 1971 and Conductor of the Year in 1995 by *Musical America*. He has won numerous Grammy Awards with the San Francisco Symphony, and he was named Gramophone's Artist of the Year in 2005. He continues to advocate contemporary American composers and their music, not only verbally but also musically, through commissions and recording projects.

Thomas's lasting contribution is his work with the New World Symphony. For a world-renowned conductor to continually support and actively perform with a training orchestra is a testament to Thomas's commitment to the future of orchestral music. His work with Keeping Score has unified diverse audiences across the globe. Like Bernstein before him, Thomas is a lively and integral part of the American musical scene.

Michael Mauskapf

Further Reading

Hart, Philip. "Buffalo Philharmonic Orchestra." In *Orpheus in the New World*. New York: W. W. Norton, 1973. Written during Thomas's tenure with the Buffalo Philharmonic Orchestra, Hart's exploration of the American symphony orchestra includes a discussion of the conductor's burgeoning career.

Key, Susan, and Larry Rothe, eds. *American Mavericks: Visionaries, Pioneers, Iconoclasts*. Berkeley: University of California Press, 2001. This collection of essays about the American Mavericks festival (2000) provides commentary on numerous twentieth century American composers and their music. Accompanied by a compact disc, it concludes with an essay by Thomas.

Morrison, Richard. *Orchestra: The LSO—A Century of Triumph and Turbulence*. New York: Faber & Faber, 2004. This history of the London Symphony Orchestra includes several passages pertaining to Thomas's time as principal conductor.

Seckerson, Edward, and Michael Tilson Thomas. *Michael Tilson Thomas: Viva Voce—Conversations with Edward Seckerson*. Boston: Faber & Faber, 1994. Extended conversations with Thomas in-

clude discussions about his childhood, his relationships with Copland and Bernstein, and his work as a conductor and composer.

Sharpe, Roderick L., and Jeanne Koekkoek Stierman. *Maestros in America: Conductors in the Twenty-first Century*. Lanham, Md.: Scarecrow Press, 2008. Contains brief but up-to-date biographical essays on approximately one hundred American conductors, including Thomas.

See also: Bernstein, Leonard; Copland, Aaron; Gershwin, George; Ives, Charles; Koussevitzky, Serge; Reich, Steve; Stravinsky, Igor; Vaughan, Sarah.

Virgil Thomson

American classical and film composer

The most French-influenced of the twentieth century composers crafting a new "American" identity in music, Thomson was a fluent writer for voice and instruments, a pioneer in film scores, a remarkable composer of operas, and one of America's greatest music critics.

Born: November 25, 1896; Kansas City, Missouri
Died: September 30, 1989; New York, New York
Also known as: Virgil Garnett Thomson (full name)

Principal works

BALLETS (music): *Filling Station*, written 1937, performed 1958 (libretto by Lew Christensen); *The Harvest According*, 1952 (libretto by Agnes de Mille); *Parson Weems and the Cherry Tree*, 1975 (libretto by Erick Hawkins).

CHAMBER WORKS: *Sonata da chiesa*, 1926 (revised 1973); *Portrait of Señorita Juanita de Medina Accompanied by Her Mother*, 1928; *Five Portraits for Four Clarinets*, 1929; *Madame Marthe-Marthine*, 1929; *Portrait of Alice B. Toklas*, 1930; *Miss Gertrude Stein as a Young Girl*, 1938; *Portrait of Jamie Campbell*, 1940; *Concerto for Flute, Strings, Harp, and Percussion*, 1954.

FILM SCORES: *The Plow That Broke the Plains*, 1936; *The River*, 1938; *Tuesday in November*, 1945; *Louisiana Story*, 1948; *The Goddess*, 1958; *Power Among Men*, 1958; *Journey to America*, 1964.

OPERAS (music): *Four Saints in Three Acts*, 1934 (libretto by Stein); *The Mother of Us All*, 1947 (libretto by Stein); *Lord Byron*, abridged version 1972, complete version 1991 (libretto by Jack Larson).

ORCHESTRAL WORKS: *Symphony No. 1*, 1928 (*Symphony on a Hymn Tune*); *Symphony No. 2*, 1931 (revised 1941); *Sonata No. 1*, 1932; *The Seine at Night*, 1947; *Wheat Field at Noon*, 1948; *Sea Piece with Birds*, 1952; *Sonata No. 2*, 1964.

PIANO WORKS: *Traveling in Spain: A Portrait of Alice Woodfin Branlière*, 1929; *The John Mosher Waltzes*, 1937; *Portrait of Briggs Buchanan*, 1943; *Bugles and Birds: A Portrait of Pablo Picasso*, 1944.

VOCAL WORKS: *Susie Asado*, 1926 (lyrics by John Rippon); *Capital Capitals*, 1927 (lyrics by Gertrude Stein); *Preciosilla*, 1927 (lyrics by Stein); *Five Songs from William Blake*, 1951; *Four Songs to Poems of Thomas Campion*, 1951; *Praises and Prayers*, 1963.

WRITINGS OF INTEREST: *The State of Music*, 1939; *The Musical Scene*, 1945; *The Art of Judging Music*, 1948; *Music Right and Left*, 1951; *Virgil Thomson*, 1966; *Music Reviewed, 1940-1954*, 1967; *American Music Since 1910*, 1971; *A Virgil Thomson Reader*, 1981.

The Life

From his birth and rearing in America's heartland, Virgil Garnett Thomson absorbed a love of regional identity and a feeling for Protestant hymnody. His early musical training was on the organ. He enlisted in the army and was spared service in France only by the end of World War I. Studying at Harvard University, he was active in conducting and accompanying, but his teachers fired his interest in the newly fashionable musical and cultural life of France. On a fellowship to Paris, he was briefly a student of Nadia Boulanger and came to know important composers of the moment, such as Erik Satie, whose ideals of simplicity and ironic wit would long be an influence on him.

After further studies at Harvard and Juilliard, Thomson returned to Paris, which he made his primary residence from 1925 until 1940. Thomson said that living in France allowed him to understand his American identity better, also prompting him to

convey it musically to the French. There he composed his first symphony, *Symphony on a Hymn Tune*.

As World War II loomed, Thomson moved to New York (1940), where he became the music critic for *The New York Herald-Tribune*, a position he retained until 1954. During the decade and a half of his tenure, he introduced a new voice to music criticism, taking to task the conventional and the pompous in favor of new musical values.

Having roomed at the Chelsea Hotel briefly in 1936-1937, upon arriving in New York in 1940 Thomson began a residence that would last for the rest of his life, in this celebrated haven for writers and artists on Twenty-third Street between Seventh and Eighth Avenues. His apartment was modest, but he loved its eccentric ambience. A discreet, lifelong homosexual in a closeted time, he nevertheless had a rich circle of friends, male and female, and became an enduring musical celebrity. He wrote, lectured, conducted, and collected awards, all on a wide scale and into his last years. He was working on a composition until a week before his death, two months shy of his ninety-third birthday.

Virgil Thomson. (Library of Congress)

The Music

Thomson produced an extensive output. Though he tackled larger forms, such as two string quartets, three symphonies, and a cello concerto, as well as suites from his opera and film scores, he was essentially a miniaturist in feeling and created a vast number of small pieces. He delighted in setting poetry, either for solo voice and piano or for choral forces; one of his masterpieces is his set of *Five Songs from William Blake*, which eventually (1951) took form as a cycle with orchestra. Perhaps his most idiosyncratic practice was having friends or important people to "sit" for him while he composed "portraits" of them on the spot, usually for piano but often for instrumental combinations—in this, extending Stein's creation of "word pictures."

Four Saints in Three Acts. In Paris, Thomson was drawn into the expatriate circle of Gertrude Stein. He had known her writings and even set some of her poems to music. With her he planned a full-length opera, using her free-wheeling libretto. This was *Four Saints in Three Acts*, an eccentric and plotless confection of religious and mystical imagery built around Spanish saints. The libretto was completed in 1927, but it was several more years before the fully composed and orchestrated score was ready, filled with hymns and dances in a deliberately simple and folksy style. With a scenario imposed on it, with an unconventional all-black cast, and in a production of striking visual novelty, Thomson presented it in New York and Chicago, creating a sensation.

Film Scores. Thomson became the first American classical composer to write important film scores. From 1936 through to 1964, he produced nine of them, the most famous being for *The Plow That Broke the Plains* and *The River*, both with Pare Lorenz, as well as *Louisiana Story* with Robert Flaherty. In these scores, as well as in his ballet score *Filling Station* for Lincoln Kirstein, Thomson furthered his very personally "nationalistic" style, assimilating folk songs, traditional tunes, and Protestant hymns with French finesse.

Music Criticism. Thomson had already balanced his composing with extensive writing on

music when, in 1939, he published a collection of wide-ranging essays titled *The State of Music*. With such evidence of his literary flair—on the eve of his final departure from France in the face of the impending World War II—he accepted an appointment on the staff of *The New York Herald-Tribune* as its chief music critic. In this position, from October, 1940, to September of 1954, he established himself as America's most penetrating and provocative music critic. Conditioned to French elegance and clarity, he avoided the pomposity and pedantry that marked the writing of so many peers and wrote in a direct, pungent style that electrified the musical scene. He had strong opinions and no fear of taking positions opposed to other critics; he was perfectly willing to disparage then-idolized musicians of the day (such as Jascha Heifetz and Arturo Toscanini) and to hound sacred cows, such as the Metropolitan Opera and the New York Philharmonic (especially its authoritarian manager, Arthur Judson).

Deploring the narrowness of performing repertoires, Thomson created his list of the "Famous Fifty," works most likely to appear in concert programs. His reviews and articles set a new standard for musical writing, rather as George Bernard Shaw in London had done more than a half century before. The four collections Thomson published of his criticism—*The Musical Scene* (1945), *The Art of Judging Music* (1948), *Music Right and Left* (1951), and *Music Reviewed, 1940-1954* (1967)—are still altogether readable and stimulating today (as are Shaw's).

The Mother of Us All. Thomson continued to compose during and especially after his official career as a critic. Perhaps his most important achievement was his renewed collaboration with Stein, in the full-length opera *The Mother of Us All* (1947), a veritable pageant of Americana focused upon the struggle for women's rights as led by Susan B. Anthony. A third opera, *Lord Byron*, with a libretto by Jack Larson, was composed laboriously during the 1960's but not produced untl 1967.

Musical Legacy

Thomson's music has at times been written off as simplistic and superficial, and he was even accused of winning performances by virtue of his influence as a critic. However, if relatively few of his highly individualistic works have won enduring places in the working repertoire, they remain landmarks of American creativity, notably the two Stein operas. He deserves status beside those mid-century composers who established a distinctly "American" musical sound—such as Roy Harris and especially Aaron Copland. Finally, Thomson's writings made him one of the most effective commentators on American musical life in his time.

John W. Barker

Further Reading

Hoover, Kathleen, and John Cage. *Virgil Thomson: His Life and Music*. New York: Thomas Yoseloff, 1959. The earliest biography of Thomson, heavily edited by the composer but still valuable.

Page, Tim, and Vanessa Weeks Page. *Selected Letters of Virgil Thomson*. New York: Summit Books, 1988. A wide-ranging and stimulating collection.

Thomson, Virgil. *Music with Words: A Composer's View*. New Haven, Conn.: Yale University Press, 1989. Thomson's personal analyses of forms and styles.

_____. *The State of Music*. New York: William Morrow, 1939. Rev. ed. New York: Random House, 1962. Trenchant and provocative essays on American musical life.

_____. *Virgil Thomson*. New York: Alfred A. Knopf, 1967. A collection of essays and reminiscences—the closest Thomson came to producing an autobiography.

_____. *A Virgil Thomson Reader*. Edited by Richard Kostelanetz. New York: Routledge, 2002. A generous anthology of articles, reviews, essays, and interviews.

Tommasini, Anthony. *Virgil Thomson: Composer on the Aisle*. New York: W. W. Norton, 1997. The most thorough and authoritative biography to date.

Watson, Steven. *Prepare for Saints: Gertrude Stein, Virgil Thomson, and the Mainstreaming of American Modernism*. Berkeley: University of California Press, 2000. A joint study of the writer and composer, in the context of their creation of *Four Saints in Three Acts*.

See also: Harrison, Lou; Price, Leontyne; Seeger, Ruth Crawford.

Dimitri Tiomkin

Ukrainian film-score composer

A great composer of film music, Tiomkin used his Russian training to create a lush, epic orchestral sound. His comprehensive knowledge of a variety of American music accounts for his success as a composer for Westerns, for which he wrote memorable songs, and his understanding of French music led to his supreme command of Impressionist harmonies.

Born: May 10, 1894; Kremenchuk, Poltava, Ukraine
Died: November 11, 1979; London, England
Also known as: Dimitri Zinovievich Tiomkin (full name)

Principal works

FILM SCORES: *Alice in Wonderland*, 1933; *Lost Horizon*, 1937; *You Can't Take It with You*, 1938; *Mr. Smith Goes to Washington*, 1939; *Only Angels Have Wings*, 1939; *Meet John Doe*, 1941; *A Gentleman After Dark*, 1942; *When Strangers Marry*, 1944; *Angel on My Shoulder*, 1946; *Duel in the Sun*, 1946; *It's a Wonderful Life*, 1947; *The Long Night*, 1947; *Portrait of Jennie*, 1948; *Red River*, 1948; *Tarzan and the Mermaids*, 1948; *Strangers on a Train*, 1951; *The Thing from Another World*, 1951; *The Big Sky*, 1952; *High Noon*, 1952; *Lady in the Iron Mask*, 1952; *The Steel Trap*, 1952; *I Confess*, 1953; *Jeopardy*, 1953; *Dial M for Murder*, 1954; *The High and the Mighty*, 1954; *Friendly Persuasion*, 1956; *Giant*, 1956; *Land of the Pharaohs*, 1956; *Gunfight at the O. K. Corral*, 1957; *Night Passage*, 1957; *Search for Paradise*, 1957; *The Old Man and the Sea*, 1958; *Rio Bravo*, 1959; *The Alamo*, 1960; *The Unforgiven*, 1960; *The Guns of Navarone*, 1961; *Circus World*, 1964; *The Fall of the Roman Empire*, 1964; *Thirty-Six Hours*, 1965.

The Life

Dimitri Zinovievich Tiomkin (DMEE-tree zyih-NOH-vyeh-vich TYEHM-kihn) was born in the Ukraine in 1894. His father was a prominent doctor, and his mother was a music teacher. In 1907 Tiomkin enrolled at the St. Petersburg Conservatory, where he studied piano with Felix Blumenfeld and composition with Alexander Glazunov. In addition to the classical education he received at the conservatory, Tiomkin soon displayed an affinity for film music, working as an accompanist for silent films. He also became enamored of American popular music, an interest that dated from his exposure to Irving Berlin's "Alexander's Ragtime Band."

After the Russian Revolution, Tiomkin moved to Berlin, where his father had settled earlier. In Berlin the young composer and pianist continued his musical studies with Egon Petri, Michael Zadora, and Ferruccio Busoni. He composed a number of light musical pieces, and he made his professional debut as a piano soloist, performing Franz Liszt's Piano Concerto No. 2 (1857) with the Berlin Philharmonic.

Along with his roommate Michael Kariton, a fellow pianist, Tiomkin left Berlin for Paris, where the two performed piano duets. In 1925 the duo set sail for America, where Tiomkin met Albertina Rasch, a ballerina and choreographer. Tiomkin and Rasch began a professional relationship—Tiomkin accompanied her and her ballet troupe on a national tour—that soon became personal, and the two were married in 1927. In 1928 the couple returned to Paris, where Tiomkin gave recitals that focused on American and new music. There he gave the European premiere of George Gershwin's Piano Concerto in F (1925) and *Rhapsody in Blue* (1924), with Gershwin, Sergei Prokofiev, and Arthur Honegger in the audience.

In 1929 Tiomkin followed his wife to Hollywood, where he provided the music to her dance sequences in musicals produced by Metro-Goldwyn-Mayer. After composing the music for several other films, Tiomkin had his big break. He met and befriended director Frank Capra, who put him in charge of the music for the epic fantasy *Lost Horizon*. This was the first of a number of significant collaborations with Capra, and Tiomkin provided the scores to many Capra classics, including *Mr. Smith Goes to Washington*, *Meet John Doe*, and *It's a Wonderful Life*. During World War II, he wrote music for Why We Fight, a series of seven propaganda films Capra provided for the U.S. Army.

After the war, Tiomkin worked with other directors. For Alfred Hitchcock he wrote the sound tracks for *Strangers on a Train*, *I Confess*, and *Dial M*

for Murder. For Fred Zinnemann he provided the sound track for *High Noon*. After the enormous success of that score, Tiomkin became known for his Western sound tracks, and he went on to score such films as *Rio Bravo*, *The Alamo*, and *The Guns of Navarone*. His final film project was *Tchaikovsky* (1969), a Russian-American collaboration on the life of the composer. For the film, Tiomkin arranged Tchaikovsky's music, and he acted as executive producer. In 1968, following Albertina's death, Tiomkin moved to London, where he married Olivia Cynthia Patch in 1972. After his death in 1979, he was buried in Los Angeles.

The Music

When he began to compose for Hollywood, Tiomkin had done little large-scale composition. He had, however, internalized a great deal of music from three sources. First, his studies with Glazunov gave him a thorough grounding in counterpoint, form, and harmony, as well as in Russian Romanticism. Second, Tiomkin was interested from a young age in American music, especially jazz, and he eventually came to know a wide range of American popular and folk music. Third, from his years in Paris, Tiomkin developed a love of French music, including that of Claude Debussy, Maurice Ravel, and the composers of Les Six. These influences were palpable in his film scores. Tiomkin was equally at home with instrumental and vocal forces, and indeed some of his best music combines these two.

Lost Horizon. Capra's decision to put Tiomkin in charge of the music for his film *Lost Horizon* surprised many in Hollywood. Tiomkin was virtually unknown as a composer at the time, and *Lost Horizon* was an epic production of unprecedented scale, initially requiring music to accompany a running time of six hours (the film was ultimately cut to about two and a half hours). In order to assist Tiomkin, Capra hired a number of major orchestrators, including Hugo Friedhofer, Max Reese, and Robert Russell Bennett. Capra also brought in the venerated Max Steiner to conduct, to offer suggestions, and possibly to step in and write the score if Tiomkin was not up to the task.

Capra's worries were groundless; Tiomkin's score was a masterpiece. As Capra wrote in his autobiography, "Tiomkin's music not only captured the mood, but darned near captured the film." The sound track for *Lost Horizon* instantly made a name for its composer. It established Tiomkin's reputation as a master of the epic film score, and it demonstrated his expert handling of a large symphony—the largest orchestra Columbia Studios had ever used to date—paired with chorus. As befits the film's Tibetan setting, the score is peppered with musical exoticisms, including the extensive use of Asian percussion instruments. The film's main theme, set for wordless chorus, has a timeless, almost medieval quality that avoids clichéd representations of the East.

High Noon. Although billed as a Western, the motion picture *High Noon* defies many of the conventions of that genre. It was independently produced, and it avoided the romanticized view of the Old West popularized by the large Hollywood studios at the time. *High Noon* was so gritty and realistic that early previews were panned.

Dimitri Tiomkin. (Hulton Archive/Getty Images)

Tiomkin's score for the film revolves around a single song, "Do Not Forsake Me," with lyrics by Ned Washington. The song appears in various guises and variations, sometimes scored for orchestra alone, sometimes scored for voice and light accompaniment. The song was released prior to the film on a Capitol Records album that featured interpretations of the song by six different singers (in the film, the song is sung by Tex Ritter). Tiomkin noted in his autobiography that "the record was an immediate success, one of the hits of the year . . . the picture was released four months after the record, and packed the theaters, a box-office gold mine. The success of the record promoted it."

Like the film, Tiomkin's score contains many genre-defying elements. First, unlike most conventional sound tracks of the period, *High Noon* begins and ends softly, with "Do Not Forsake Me" being sung by Ritter, accompanied only by guitar, accordion, and drums. Second, the song clamors for attention frequently throughout the film, rather than merely underscoring the action or dialogue. Third, the score slips back and forth between diegetic and nondiegetic music—that is, between music that only we hear and music that the characters seem to hear. Fourth, Tiomkin's orchestration is dominated by winds, brass, and piano, in contrast to the string-dominated textures of most Hollywood music of the time.

The Fall of the Roman Empire. In 1964 Anthony Mann directed *The Fall of the Roman Empire* for Paramount Pictures. The film featured one of Tiomkin's last major sound tracks and one of his grandest. Reversing the pared-down orchestration he had employed for many Westerns, Tiomkin called for a large chorus and an orchestra of 130 players, and he wrote music for about two and one-half hours of the three-hour film. The orchestration features the prominent use of brass, drums, and piano.

The motion picture's main theme uses organ and orchestra, and some have observed that the theme resembles Russian folk music, with its use of modal harmonies and melodic construction and its melancholy quality. It is interesting to see that late in his life, Tiomkin returned to the music of his youth.

Musical Legacy

By the end of his career, Tiomkin was reportedly the highest paid composer in the history of motion pictures. Unlike most composers in the Hollywood studio system, Tiomkin worked as a freelancer, which allowed him to be employed by a wide range of studios and directors. He was often allowed to sit in on film projects in the early stages of production, a rarity in the film business.

Tiomkin was nominated twenty-three times for an Academy Award. He was a three-time winner in the category of Best Score for *The High and the Mighty*, for *The Old Man and the Sea*, and for *High Noon*. The song "Do Not Forsake Me," from *High Noon*, also won for the category of Best Song. Upon receiving his Oscar for *The High and the Mighty*, Tiomkin highly amused the audience at the awards ceremony by thanking Ludwig van Beethoven, Johannes Brahms, Richard Wagner, and Richard Strauss in his acceptance speech.

Although not a native-born American, Tiomkin had a great impact as a film composer on Westerns and on patriotic films. The success of "Do Not Forsake Me" led to a large number of similar efforts by other studios to insert a hit song in their films that could be marketed separately from the film. His scores for *Rio Bravo* and other Western films virtually defined the genre, and scores such as *Mr. Smith Goes to Washington* were highly influential in their incorporation of American folk songs.

Alexander Kahn

Further Reading

Darby, William, and Jack Du Bois. "Dimitri Tiomkin." In *American Film Music: Major Composers, Techniques, Trends, 1915-1990*. Jefferson, N.C.: McFarland, 1990. This chapter on Tiomkin's film music contains a great deal of musical analysis and a consideration of the composer's overall output.

Palmer, Christopher. "Dimitri Tiomkin." In *The Composer in Hollywood*. London: Marion Boyars, 1990. Palmer's account of the composer focuses less on biography and more on identifying trends in Tiomkin's oeuvre.

_____. *Dimitri Tiomkin: A Portrait*. London: T. E. Books, 1984. Palmer's monograph contains illustrations and a filmography. While the biographical data is largely derivative of Tiomkin's autobiography, the analysis of the composer's music and his place in the Hollywood pantheon is well crafted.

Thomas, Tony. "Dimitri Tiomkin." In *Film Score: The Art and Craft of Movie Music*. Burbank, Calif.: Riverwood Press, 1991. This brief chapter on Tiomkin's film music is supplemented by a reprint of Tiomkin's article "Dimitri Tiomkin on Film Music," which originally appeared in the journal *Films in Review* in 1951.

Tiomkin, Dimitri, and Propser Buranelli. *Please Don't Hate Me*. Garden City, N.Y.: Doubleday, 1959. Tiomkin's autobiography, cowritten with Buranelli, is filled with humour and fascinating details regarding the composer's life. Tiomkin paints frank portraits of the many colorful personalities with whom he came in contact over the course of his career.

See also: Berlin, Irving; Busoni, Ferruccio; Debussy, Claude; Eddy, Duane; Gershwin, George; Honegger, Arthur; Prokofiev, Sergei; Ravel, Maurice; Ritter, Tex; Steiner, Max; Strauss, Richard.

Sir Michael Tippett

English classical composer

The protean nature of Tippett's mind, the importance of his dreams, the literary sources that informed his passionately presented musical ideas, and his embrace of contemporary popular music made an unprecedented contribution to English music in the form of operas and orchestral works.

Born: January 2, 1905; London, England
Died: January 8, 1998; London, England
Also known as: Michael Kemp Tippett (full name)

Principal works

BRASS WORKS: *Fanfare No. 1*, 1943; *Fanfare No. 2*, 1953; *Fanfare No. 3*, 1953; *Wolf Trap Fanfare*, 1980; *Festal Brass with Blues*, 1984; *Fanfare No. 5*, 1987.

CHAMBER WORKS: String Quartet No. 1, 1935, revised 1944; Piano Sonata No. 1, 1938, revised 1942 and 1954; String Quartet No. 2 in F-Sharp, 1943; *Preludio al Vespro di Monteverdi*, 1946; String Quartet No. 3, 1946; Sonata for Four Horns, 1955; Piano Sonata No. 2, 1962; Piano Sonata No. 3, 1973; String Quartet No. 4, 1979; *The Blue Guitar*, 1983; Piano Sonata No. 4, 1985; String Quartet No. 5, 1992.

CHORAL WORKS: *A Child of Our Time*, 1944; *The Heart's Assurance*, 1951; *Crown of the Year*, 1958; *Magnificat and Nunc Dimittis Collegium Sancti Johannis Cantabrigiense*, 1962; *Songs for Ariel*, 1962; *A Vision of St. Augustine*, 1966; *The Mask of Time*, 1984; *Byzantium*, 1991.

OPERAS (music and libretto): *The Midsummer Marriage*, 1952; *King Priam*, 1962; *The Knot Garden*, 1970; *The Ice Break*, 1977; *New Year*, 1989.

ORCHESTRAL WORKS: Concerto for Double String Orchestra, 1940; *Fantasia on a Theme of Handel*, 1942; Symphony No. 1, 1945; Suite in D, 1948; *Fantasia Concertante on a Theme of Corelli*, 1953; *Divertimento on Sellinger's Round*, 1954; Piano Concerto, 1956; Symphony No. 2, 1958; Concerto for Orchestra, 1963; Symphony No. 3, 1972; Symphony No. 4, 1977; Triple Concerto, 1980; *The Rose Lake*, 1995.

The Life

Michael Kemp Tippett was raised in the English countryside of Suffolk. He was drawn to music, but it was not until he experienced concerts and theater in London while studying at the Royal College of Music, beinning in 1923, that he focused on a musical career. In 1928 he moved to Oxted, Surrey, where a performance of his music at the Barn Theater made him realize his need for further study. He studied counterpoint and fugue with R. O. Morris at the Royal College of Music. This period led to the creation of his first published works.

Tippett was music director of Morley College in London from 1940 to 1951, although for three months in 1943 he was imprisoned for pacifism. While at Morley College, Tippett sparked a revival of the music of Henry Purcell, an English composer who deeply influenced him (and Benjamin Britten). After leaving Morley College, Tippett devoted himself exclusively to composition, moving to Wadham, Surrey, then to Wiltshire in 1960, first to Corsham and the hills of Chippenham, and finally to South London. Tippett found his reputation advanced by the appearance of recordings of his works in the 1960's, and he was knighted in 1966.

The Music

A Child of Our Time. Tippett's war oratorio, *A Child of Our Time*, based on events surrounding the Nazi Kristallnacht pogrom of November 9, 1938, is unquestionably his most popular and well-known work, and its story is indicative of Tippett's lifelong interest in contemporary issues. At the prompting of poet T. S. Eliot, Tippett wrote the text, a practice he would continue in his operatic librettos (and for which he was frequently criticized). His decision to base the structure of the work on George Friderich Handel's *Messiah* (1742), incorporating Negro spirituals as commentary on universal suffering, is powerful. It is the earliest indication of Tippett's interest in African American music.

The Midsummer Marriage. Tippett's first opera was drawn from his own dream world, a source of great significance to him, and from several other influences, including Wolfgang Amadeus Mozart's *The Magic Flute* (1791) and the writings of psychoanalyst Carl Jung and of dramatist George Bernard Shaw. The story reflects the journey to individual discovery of Mark and Jennifer, and then the discovery of each other, told through a remarkable outpouring of musical lyricism unique in the history of British opera, and perhaps in the history of the entire genre. (A secondary couple, Jack and Bella, provide a comedic diversion.) Although the action takes place in a single day, Tippett uses seasonal imagery to chart Mark and Jennifer's spiritual progress, embodied in the ritual dances of act 2 and act 3.

Concerto for Orchestra. The Concerto for Orchestra connects the stylistically transitional Symphony No. 2, which moves from early lyricism to starker neoclassicism, to the monumental Symphony No. 3. Tippett's new grittily objective musical manner in Concerto for Orchestra derives from the spare language developed in his second opera, *King Priam* (based on Homer). Tippett breaks the orchestra into smaller groups, which become characters; for example, strings are not used until the second movement, and the full orchestra is reserved for the third movement. Such dry and spare textures are matched by a new blocklike arrangement of form, where development occurs more through musical juxtaposition and superimposition than through the traditional organic thematic method.

The Knot Garden. Tippett's third opera, *The Knot Garden*—the title refers to a rose garden where lovers meet—draws upon William Shakespeare's *The Tempest* (1623), as his Prospero-like Mangus oversees six dysfunctional relationships: Faber and Thea, a married couple on the brink of divorce; their innocent ward, Flora; a homosexual couple, Mel (black) and Dov (white, perhaps representative of Tippett); and Thea's sister, Denise, a political freedom fighter. The rapid cuts and dissolves of the action mirror those seen on a television show, and the music advances in sudden juxtapositions of musical fragments and segments, like a mosaic. The characters are thrown together in different combinations, until they join hands in the conclusion to sing about unity. Tippett's grand achievement in this work is his use of a complex, postmodern urban musical language to reflect the psychodramatic world depicted in the unfolding drama (including a fully developed blues ensemble at the end of act 1). A similar development occurs later in Tippett's Symphony No. 3, in a Charles Ivesian confrontation with Ludwig van Beethoven's Symphony No. 9 (1824).

Triple Concerto. The Triple Concerto for violin, viola, cello, and orchestra represents a blending of Tippett's early lyricism and his midlife musical complexity. In the third of three works constructed in single-movement form (including String Quartet No. 4 and Symphony No. 4), the string soloists are like operatic characters who sing without words. The Indonesian gamelan-inspired second movement celebrates the intense lyrical beauty that is a hallmark of Tippett's style.

Musical Legacy

Tippett's early works exhibit a mood of sonorous optimism at odds with the bleak tone of much of modern music. The spirit of the dance is rarely absent from his musical vision, and he could write propulsive, fast music, as his symphonic scherzos amply demonstrate. However, Tippett's middle-period style established an intensely Expressionistic urban manner, similar to that of Leonard Bernstein, with a musical grammar closer to that of Ives. The works of composers Harrison Birtwistle, Mark-Anthony Turnage, and Thomas Adés testify to Tippett's enduring influence.

Stephen Arthur Allen

Further Reading

Bowen, Meirion. *Michael Tippett*. London: Robson Books, 1997. An essential biography of the composer, which outlines the details of his life and examines in depth his personality and his works.

Clarke, David. *The Music and Thought of Michael Tippett: Modern Times and Metaphysics*. Cambridge, England: Cambridge University Press, 2006. Clarke locates Tippett's music in the nineteenth century, relating it to cultural developments, literary criticism, and gender-sexuality studies.

Kemp, Ian. *Tippett: The Composer and His Music*. Oxford, England: Oxford University Press, 1987. A traditional biography, with personal details not covered elsewhere, and musical insights.

Tippett, Michael. *Selected Letters of Michael Tippett*. Edited by Thomas Schuttenhelm. London: Faber & Faber, 2005. This complements a collection of letters published in *Those Twentieth Century Blues*, Tippett's autobiography.

_____. *Those Twentieth Century Blues: An Autobiography*. London: Hutchinson, 1991. Indispensable insights into the composer's dream life, his letters, and his personal archives.

_____. *Tippett on Music*. Edited by Meirion Bowen. New York: Oxford University Press, 1995. Expands on material from Tippett's earlier books, *Moving Into Aquarius* and *Music of the Angels: Essays and Sketchbooks of Michael Tippett*.

See also: Bernstein, Leonard; Britten, Benjamin; Ives, Charles; Solti, Sir Georg; Sutherland, Dame Joan; Vaughan Williams, Ralph.

Mel Tormé

American jazz singer, composer, and drummer

Tormé's smooth and remarkably controlled tenor voice made him one of the most talented white jazz singers during the height of his career in the 1950's.

Born: September 13, 1925; Chicago, Illinois
Died: June 5, 1999; Los Angeles, California

Also known as: Melvin Howard Tormé (full name); Velvet Fog

Principal recordings

ALBUMS: *Mel Tormé's California Suite*, 1949; *Live at the Crescendo*, 1954; *Musical Sounds Are the Best Songs*, 1954; *It's a Blue World*, 1955; *Lulu's Back in Town*, 1956; *Mel Tormé and the Marty Paich Dek-Tette*, 1956 (with Marty Paich and the Dek-Tette); *Sings Fred Astaire*, 1956; *Songs for Any Taste*, 1956; *Prelude to a Kiss*, 1957; *Tormé Meets the British: The London Recordings, 1956-1957*, 1957; *Mel Tormé Sings About Love*, 1958; *Tormé*, 1958; *Back in Town*, 1959 (with the Mel-Tones); *Olé Tormé: Mel Tormé Goes South of the Border with Billy May*, 1959 (with Billy May); *Broadway, Right Now!*, 1960 (with Margaret Whiting); *The Duke Ellington and Count Basie Songbooks*, 1960 (with the Johnny Mandel Orchestra); *I Dig the Duke! I Dig the Count!*, 1960; *Mel Tormé Swings Shubert Alley*, 1960; *Swingin' on the Moon*, 1960; *My Kind of Music*, 1961; *Comin' Home Baby!*, 1962; *Mel Tormé at the Red Hill*, 1962; *Mel Tormé Sings Sunday in New York and Other Songs About New York*, 1963; *That's All*, 1964; *Right Now!*, 1966; *A Day in the Life of Bonnie and Clyde*, 1968; *A Time for Us (Love Theme from Romeo and Juliet)*, 1969; *Raindrops Keep Fallin' on My Head*, 1969; *Live at the Maisonette*, 1974; *Together Again*, 1978 (with Buddy Rich); *Top Drawer*, 1983; *Mel Tormé, Rob McConnell, and the Boss Brass*, 1986 (with Rob McConnell and the Boss Brass); *Reunion*, 1988 (with Marty Paich and the Dek-Tette); *Mel and George "Do" World War II*, 1990 (with George Shearing); *Fujitsu-Concord Jazz Festival in Japan '90*, 1991; *Christmas Songs*, 1992; *Nothing Without You*, 1992 (with Cleo Lane); *A Tribute to Bing Crosby*, 1994; *Velvet and Brass*, 1995 (with Rob McConnell's Boss Brass).

WRITINGS OF INTEREST: *The Other Side of the Rainbow: With Judy Garland on the Dawn Patrol*, 1970; *It Wasn't All Velvet: An Autobiography*, 1988; *Traps, the Drum Wonder: The Life of Buddy Rich*, 1991; *My Singing Teachers: Reflections on Singing Popular Music*, 1994.

The Life

Melvin Howard Tormé (tohr-MAY) grew up on Chicago's South Side, born to Russian-Jewish par-

ents who sang, played piano, and loved music. His earliest musical influences included African American music, sacred and secular Jewish music, and contemporary popular songs sung at home or heard on the radio. He exhibited very early imitative talents through his voice and drumming. His winning audition for NBC radio producer Walter Wicker at the Chicago World Fair led to his career as a child radio star, as well as acting lessons and appearances in locally made films.

As a child, then, Tormé had an appreciation of jazz greats, like Benny Goodman and Gene Krupa, and he began writing songs at thirteen. Harry James invited him to play drums with his band. When the opportunity fell through, James played and had broadcast an arrangement of the fifteen-year-old's "Lament to Love." At sixteen Tormé became a singer and composer-arranger for Chico Marx's orchestra in California. In 1943 he made his film debut in *Higher and Higher* (also Frank Sinatra's film debut). He also formed his vocal quintet, Mel Tormé and His Mel Tones, with the later famous exotica composer Les Baxter, Ginny O'Connor (who later became a film composer and conductor Henry Mancini's wife), Betty Beveridge, and Bernie Parke. They fronted Artie Shaw and His Orchestra. About four years later, Tormé became a solo act.

Tormé recorded for big and small record labels in the 1940's and 1950's: Decca, Musicraft, Capitol, Bethlehem, and Verve. His repertory often included sentimental songs, whether they were jazz or pop standards. In 1945 he composed "The Christmas Song (Chestnuts Roasting on an Open Fire)" with Bob Wells. A year later, Nat King Cole made the best-known recording of the song. By 1949, Tormé had recorded his first album, *Mel Tormé's California Suite*, with Capitol Records. He collaborated with arranger Marty Paich between 1955 and 1957 on albums for Bethlehem Records and from 1958 to 1961 for Verve.

In the early 1960's, he became the Special Musical Material Writer and Advisor on *The Judy Garland Show* on CBS, although after working only nine months on the show, the tempestuous Garland had him fired. Tormé continued recording, but he had trouble attaining commercial success into the 1970's. At that time, the multitalented Tormé initiated a writing career, which eventually included completing four nonfiction books and one novel. From the 1980's to the early 1990's he worked with arranger George Shearing. From the late 1980's to the early 1990's, references to Tormé and his appearances as himself in the television situation comedy *Night Court* introduced new audiences to the jazz singer.

In the 1990's, Tormé continued recording albums while making appearances on television shows such as *Seinfeld*. His singing career ended with his stroke in 1996; he died of a subsequent stroke in 1999.

The Music

Tormé lent his smooth tenor with highly controlled vibrato and flourishes to numerous jazz and popular standards, as well as his own compositions. Not only do his best recordings demonstrate his superior performance and interpretive abilities; they also reveal that Tormé had a sensitive understanding of music and a fine musical ear.

It's a Blue World. This 1955 album includes Tormé's renditions of sentimental, sad ballads such as the title song, Duke Ellington and Paul Francis Webster's "I've Got It Bad (and That Ain't Good)," and Jimmy Van Heusen and Johnny Burke's "Polka Dots and Moonbeams." It exhibits the diverse and demanding repertoire that Tormé performed in the early stages of his career while recording for the small jazz label Bethlehem.

Swingin' on the Moon. Here Tormé sings jazz arrangements of popular standards such as Richard Rodgers and Lorenz Hart's "Blue Moon" and John Blackburn and Karl Suessdorf's "Moonlight in Vermont." This 1960 recording for Verve features accompaniment by the Russ Garcia Orchestra.

That's All. On this album, produced by Columbia in 1964, Tormé worked with arranger Robert Mersey to select the most challenging collection of ballads. The album represents the range and various musical interests of both Tormé and Mersey. The songs featured include Alan Brandt and Bob Haymes's "That's All," Cole Porter's "I've Got You Under My Skin," George and Ira Gershwin's "Isn't It a Pity?," Rodgers and Hart's "My Romance," and João Gilberto and Norman Gimbel's "Ho-Ba-La-La." Mersey's careful but lush and highly intricate orchestration never upstages Tormé's soaring vocals, whose phrasing is at its best on this album. For example, in his version of Vernon Duke and E. Y.

Harburg's "What Is There to Say?," Tormé holds the last note at the end of most phrases so that the orchestra appears unable to utter anything between them. This performance of the song evokes a conversation between Tormé and the large studio orchestra. "Ho-Ba-La-La" demonstrates Tormé's formidable skills as a scat singer.

Top Drawer. This 1983 album for Concord Records features Tormé's take on well-known swing standards and demonstrates his appreciation of Johnny Mercer through "How Do You Say 'Auf Wiedersehen'?" and "Here's to My Lady." It showcases Tormé's bebop vocal skills in his version of Sonny Rollins's "Oleo" and features Shearing's accompaniment on piano. The album also contains Tormé's rendition of Hoagy Carmichael and Mitchell Parish's "Stardust."

Fujitsu-Concord Jazz Festival in Japan '90. Tormé's concert at the Jazz Festival in Japan was released in 1991. Tormé is accompanied by the Howard Wess Orchestra, and the album features Tormé on drums and offers an amazing rendition of "Stardust." Other impressive performances include Eric Maschwitz and Manning Sherwin's "A Nightingale Sang in Berkeley Square," Antonio Carlos Jobim's "Wave," and Count Basie's "Swingin' the Blues." Tormé also sings Billy Joel's "New York State of Mind," which was unusual since he hated rock.

Musical Legacy

Tormé recorded definitive versions of "Moonlight in Vermont," "That's All," "'Round Midnight," and "Blue Moon." His songwriting was immortalized through the ubiquitous holiday classic "The Christmas Song." He earned numerous Grammy nominations and two Grammy Awards: in 1962 for Best Male Vocalist and Best Rhythm and Blues Recording for *Comin' Home Baby!*, and in 1999 for Lifetime Achievement.

Melissa Ursula Dawn Goldsmith

Further Reading

Hulme, George. *Mel Tormé: A Chronicle of His Recordings, Books, and Films*. Jefferson, N.C.: McFarland, 2000. This sourcebook offers a historical time line about Tormé and information about his music, acting, and writing projects.

Tormé, Mel. *It Wasn't All Velvet*. New York: Viking, 1988. Tormé's autobiography describes his love of music, his family's support, his show business experiences, and his problems with divorce.

_____. *My Singing Teachers*. New York: Oxford University Press, 1994. Tormé reminisces about his singing teachers and offers advice to readers interested in singing.

_____. *The Other Side of the Rainbow with Judy Garland on the Dawn Patrol*. New York: William Morrow, 1970. This candid autobiographical account focuses on Tormé's time as Special Musical Material Writer and Advisor on CBS's *The Judy Garland Show*.

_____. *Traps, the Drum Wonder: The Life of Buddy Rich*. New York: Oxford University Press, 1991. This biography combines Tormé's personal account of Rich and interviews with Rich's colleagues and family members.

See also: Burke, Johnny; Mercer, Johnny.

Arturo Toscanini

Italian classical conductor

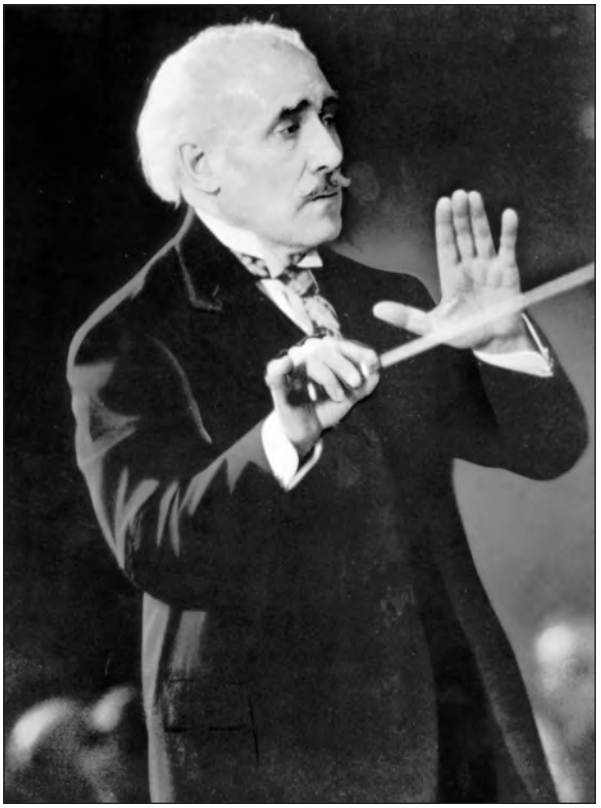
Toscanini parted drastically from the Romantic style of conducting, insisting that musicians adhere to the musical intentions of the composer. In his work with the NBC Symphony Orchestra, he made classical music accessible to large numbers of people.

Born: March 25, 1867; Parma, Italy
Died: January 16, 1957; New York, New York

Principal recordings

ALBUMS: *Mozart: Die Zauberflöte*, 1928; *Beethoven: Symphony No. 6 in F Major, Op. 68, Pastoral*, 1937; *Mozart's Sixth Symphony*, 1937; *Don Quixote: Richard Strauss*, 1938; *Beethoven: Symphony No. 1 in C Major, Op. 21*, 1939; *Beethoven: Symphony No. 2 in D Major, Op. 36*, 1939; *Beethoven: Symphony No. 3 in E-flat Major, Op. 55—Eroica*, 1939; *Beethoven: Symphony No. 4 in B-flat Major, Op. 60*, 1939; *Beethoven: Symphony No. 5 in C Minor, Op. 67*, 1939; *Beethoven: Symphony No. 7 in A Major, Op. 92*,

1939; *Beethoven: Symphony No. 8 in F Major, Op. 93*, 1939; *Beethoven: Symphony No. 9 in D Minor, Op. 125—Choral*, 1939; *Wagner: Götterdämmerung*, 1941; *Wagner: Lohengrin*, 1941; *Mendelssohn: Midsummer Night's Dream*, 1942; *Samuel Barber: Adagio for Strings, Op. 11*, 1942; *Brahms: German Requiem, Op. 45*, 1943; *Prokofiev: Symphony No. 1 in D Major, Op. 25, Classical*, 1944; *Puccini's La Bohème*, 1946; *Arrigo Boito: Mefistofele, Prologue*, 1948; *Tchaikovsky: Romeo and Juliet*, 1948; *Puccini: Manon Lescaut, Intermezzo*, 1949; *Verdi: Aida*, 1949; *Schubert: Symphony No. 8 in B Minor, Unfinished*, 1950; *Verdi: Falstaff*, 1950; *Donizetti: Overture to Don Pasquale*, 1951; *Brahms: Symphony No. 1 in C Minor, Op. 68*, 1952; *Brahms: Symphony No. 2 in D Major, Op. 73*, 1952; *Brahms: Symphony No. 3 in F Major, Op. 90*, 1952; *Brahms: Symphony No. 4 in E Minor, Op. 98*, 1952; *Wagner: Die Walküre*, 1952; *Mendelssohn: Symphony No. 4, Italian*, 1953; *Schubert: Symphony No. 9 in C Major, Great*, 1953; *Tchaikovsky: Symphony No. 6 in B Minor, Op. 74, Pathétique*, 1954; *Un ballo in maschera: Verdi*, 1954.



Arturo Toscanini. (Library of Congress)

The Life

Until he was nine years old, Arturo Toscanini (ahr-TUR-oh tah-skah-NEE-nee), the son of Claudio and Paola Montani Toscanini, expected to become a tailor, like his father. In 1876, however, he had instruction at the music conservatory, and that changed the course of his life. Intrigued by classical music, Toscanini took cello lessons and later piano lessons. In 1878 Toscanini was given a full scholarship to the Parma Conservatory of Music, where his remarkable musical ability was appreciated and nurtured. So devoted was Toscanini to music that he sometimes sold his lunch to classmates at the conservatory and used the proceeds to buy sheet music.

In 1885 Toscanini graduated from the Parma Conservatory of Music, winning first prize in cello. Following his graduation, the Reggia, the major opera house in Parma, employed him to play in its orchestra. He also played with traveling orchestras in Italy during his first year out of the conservatory, but he was eager for adventure. In 1886 he became a cellist in an Italian company scheduled to present several operas in Brazil.

In Brazil the nineteen-year-old cellist stepped in unexpectedly when the temperamental conductor refused to conduct the scheduled opera, Giuseppe Verdi's *Aida* (1871). Because he was severely nearsighted, Toscanini developed a prodigious ability to memorize entire operas and symphonies, so he never had a musical score before him when he conducted. Aware of this ability, the musicians in the orchestra prevailed upon the reluctant musician to conduct so that the performance could proceed.

Therefore, on June 25, 1886, Toscanini began his life as a conductor. Although he had trepidations, he performed magnificently. News of his virtuosity and his ability to memorize scores reached musical circles in Italy.

Upon his return from Brazil, Toscanini was besieged by invitations to be guest conductor for many local orchestras. When he carried out such performances flawlessly, he was invited to conduct some of Italy's most prestigious orchestras. By 1892, he was called upon to conduct the world premiere of Ruggiero Leoncavallo's new opera, *I*

Pagliacci (1892). Four years later, he conducted the world premiere of Giacomo Puccini's *La Bohème* (1896). By this time, Toscanini was generally acknowledged as the best opera conductor in Italy, if not in the world.

In 1898, Toscanini was named principal conductor of Milan's La Scala, Italy's most celebrated opera house. He held this post until 1903 when he was fired because of his intransigence. Toscanini was driven by strong musical scruples. He departed from the practices of Romantic conductors of the last half of the nineteenth century, striving to respect fully the integrity of the composers whose works he conducted. As a conductor, he demanded the highest possible level of performance from each member of his orchestra and was not hesitant to upbraid publicly anyone who did not meet his musical standards. His hair-trigger temper was legendary.

Toscanini refused to allow the encores that were generally provided for audiences in Italy. He discouraged audiences from applauding in the course of a performance as they had often done in the past, arguing that the encores that such applause evoked were a disservice to the composer of the work being performed. He was convinced that continuity was lost when the action of an opera was halted for an encore.

La Scala's directors warned Toscanini that he must change his ways. In 1903, because he refused, they dismissed him. In 1906, however, they rehired him, and he continued as the principal conductor at La Scala until 1908. In that year, he resigned to become a conductor for the Metropolitan Opera in New York City, where he remained until 1915.

With World War I raging, Toscanini felt compelled to return to his native Italy, which entered the war on the side of Britain and her allies. He conducted concerts for Italy's military, and, at war's end, he was decorated for his heroism in leading army orchestras in dangerous combat zones.

Semiretired after the war, Toscanini made a tour of the United States with La Scala during 1920 and 1921, and at the completion of this tour he rejoined La Scala as its lead conductor for eight more years. It was his opposition to the growing Fascism in Italy under the rule of Benito Mussolini that led him to return to the United States in 1929.

Toscanini had served as guest conductor of the New York Philharmonic Orchestra in 1926 and 1927. In 1928 he became its major conductor, a position in which he served until 1936, and then at age seventy, he became conductor of the NBC Symphony Orchestra. This body of musicians was organized specifically for him, so that he could, through regular radio broadcasts, bring classical music to huge audiences. He toured the world with this orchestra and continued to conduct it until 1954, when he made his final recording with NBC.

At eighty-seven, Toscanini divided the last three years of his life between Italy and New York. He suffered a severe stroke shortly before he turned ninety and died on January 16, 1957. Following his death, as homage to him, the NBC Symphony Orchestra played a concert without a conductor.

The Music

Serving the Composer. Unlike many of the major conductors who had preceded him in the late nineteenth century, Toscanini was not an innovator. He had a clear and unshakable philosophy of what a conductor's first duty was. In his mind, conductors had to study with great care the musical scores of the pieces they were to conduct and to make every attempt to present the music exactly the way the composer had indicated in these scores, observing every nuance presented by the musical notations.

This conservative approach to conducting was one that Toscanini observed with unbending devotion. He felt that the composers were the creators and the conductors were their servants. The hands of each composer whose works Toscanini conducted lay heavily upon his shoulders. He studied the scores scrupulously, memorized them with absolute accuracy, and demanded that each member of his orchestra reproduce flawlessly the notes and notations the composer had intended.

Toscanini was the first major conductor to conduct without having a score before him. His nearsightedness would have made it virtually impossible for him to read such a score during a performance, so he studied scores at his leisure and committed them to memory. He also had perfect pitch and extraordinarily keen hearing so that he could detect any deviations from the score and pinpoint the instrumentalist who was making such changes. Toscanini was brutal in tracking down

any deviation, humiliating its perpetrator, and eliminating the problem.

Repertoire and Recordings. Early in his career, Toscanini favored compositions by the classical Italian composers who had first influenced him as a student, especially such opera composers as Giacomo Puccini and Giuseppe Verdi. As he matured, his musical parameters broadened, extending to eighteenth and early nineteenth century composers. Toscanini came to be acknowledged as the world's foremost interpreter of the music of Verdi and Ludwig van Beethoven. He observed the rapid tempi of both composers, and he preserved the crisp accents their scores indicated.

Although he ruled with an iron hand, Toscanini gained the respect of the members of his orchestras. He was uncompromising in demanding excellence from them. The result was performances that approached perfection. During his seventeen years as director of the NBC Symphony Orchestra, Toscanini shepherded the orchestra through the creation of more than thirty albums under the RCA Victor label. A major musical achievement was Toscanini's recording of the nine symphonies of Beethoven and the four symphonies of Johannes Brahms.

Making the Classics Accessible. Through his recordings and through his worldwide concert tours with the NBC Symphony Orchestra, Toscanini brought classical music to millions of people who might otherwise never have experienced it. The radio broadcasts of the NBC Symphony Orchestra became the major musical fare of millions of regular listeners. There was nowhere on the globe to which the influence of this orchestra did not extend.

Musical Legacy

Toscanini's chief contribution to music was his dogged adherence to the scores of the composers whose work he was conducting. He felt a direct obligation to them, a keen responsibility to respect every subtlety they indicated in their scores. Although many of these composers were dead, they had a living advocate in Toscanini.

Over and above his close adherence to the musical scores of the compositions he was conducting, Toscanini felt a need to open the world of music to thousands of people who had not had prior access to it. When NBC, a corporate enterprise, approached him with the idea of creating an orchestra that would regularly perform on the radio, thereby expanding the reach of classical music, Toscanini eagerly undertook the assignment, even though he was approaching age seventy at the time. That he was intimately associated with the NBC Symphony Orchestra for seventeen years is remarkable, considering the age at which this association began.

Toscanini is remembered not only as a giant in his field but also for his resistance to Fascism, which was sweeping through much of Europe during the 1920's and 1930's. He had adopted the principles of democracy from his father, who, in his youth, had served with the Italian patriot Giuseppe Garibaldi. These democratic views stirred his populist mentality, which led him to bring music to people throughout the world.

R. Baird Shuman

Further Reading

Frank, Mortimer H. *Arturo Toscanini: The NBC Years*. Portland, Oreg.: Amadeus Press, 2002. This book documents Toscanini's experience with the NBC Symphony Orchestra, and it describes how the conductor promoted modern composers as well as his favorite classical composers. It also provides insights into the man and his career. Includes extended discography.

Freeman, John W., and Walfredo Toscanini. *Toscanini*. New York: Treves Press, 1987. This volume, a collaboration with Toscanini's grandson, is rich with photographs and other illustrations, and it provides a well-written text.

Horowitz, Joseph. *Understanding Toscanini*. New York: Alfred A. Knopf, 1987. The third section of this book is a fifty-one-page discography of Toscanini concerts, an excellent resource.

Matthews, Denis. "The NBC Symphony." In *Arturo Toscanini*. New York: Hippocrene Books, 1982. This chapter outlines a crucial professional period in Toscanini's life.

Sachs, Harvey. "The Dare to Answer No." In *Toscanini*. Philadelphia, Pa.: J. B. Lippincott, 1978. This chapter delves into the reasons that Toscanini finally left La Scala in 1929 after conducting somewhat reluctantly there for a decade following World War I.

_____. "Toscanini and Mussolini." In *Reflections on Toscanini*. New York: Grove Weidenfeld,

1991. This chapter of some forty pages explains the political miasma in which Toscanini found himself as Fascism swept through Italy.

Toscanini, Arturo. *The Letters of Arturo Toscanini*. Edited by Harvey Sachs. New York: Alfred A. Knopf, 2002. The Toscanini letters provide intimate insights into the man, often when he was off guard. An indispensable resource for Toscanini scholars.

See also: Anderson, Marian; Barber, Samuel; Busch, Adolf; Horowitz, Vladimir; Karajan, Herbert von; Klemperer, Otto; Koussevitzky, Serge; Lehmann, Lotte; Levine, James; Melchior, Lauritz; Merrill, Robert; Prokofiev, Sergei; Puccini, Giacomo; Respighi, Ottorino; Serkin, Rudolf; Solti, Sir Georg; Stokowski, Leopold; Szell, George; Tebaldi, Renata; Thomson, Virgil; Walter, Bruno; Willson, Meredith.

Peter Tosh

Jamaican reggae singer, guitarist, and songwriter

Tosh broke out as a ska musician and then moved Jamaican popular music toward the reggae genre.

Born: October 19, 1944; Westmoreland, Jamaica
Died: September 11, 1987; St. Andrew, Jamaica
Also known as: Winston Hubert McIntosh (birth name)
Member of: Bob Marley and the Wailers

Principal recordings

ALBUMS (solo): *Negril*, 1975; *Legalize It*, 1976; *Equal Rights*, 1977; *Bush Doctor*, 1978; *Mystic Man*, 1979; *Wanted Dread and Alive*, 1981; *Mama Africa*, 1983; *No Nuclear War*, 1987; *I Am That I Am*, 2001.

ALBUMS (with the Wailing Wailers): *Soul Rebel*, 1971; *African Herbsman*, 1973; *Burnin'*, 1973; *Catch a Fire*, 1973.

The Life

Peter Tosh was born in Westmoreland, Jamaica, to Alvera Coke, her illegitimate son with James McIntosh, a preacher. With his existence denied by his father and his mother never present, Tosh was raised by his aunt. His aunt moved him to Kingston in 1956, but she soon died, leaving Tosh with no authoritative figure in his life. Tosh reportedly was quite adept at picking up music by ear and at a young age began emulating musicians he had heard. Around fifteen years of age, Tosh met Bob Marley and Neville Livingston, when they all took music lessons from Joe Higgs, a famous Kingston singer. They would form the Wailing Wailers in 1963. Tosh was the only member who could play an instrument, and he later commented that he had taught Marley how to play the guitar. They signed with Clement "Coxsone" Dodd's Studio One label, and they had their first hit in Jamaica in 1964 with the ska song "Simmer Down."

In 1966, when the Ethiopian Emperor Haile Selassie I came to Jamaica, the Rastafarian movement swept the nation, and Tosh and Livingston were immediately caught up in it. When Marley returned from the United States that year, they introduced him to the religion, which viewed Haile Selassie as the living God. Along with their religious conversion, the Wailing Wailers converted their sound first toward rocksteady and then reggae. Disillusioned with Dodd's label, the Wailing Wailers attempted to start their own label, which failed. They next teamed with Lee "Scratch" Perry to produce a few songs. Tosh and the other Wailing Wailers found themselves writing for American singer Johnny Nash.

Nash's rendition of the Marley-Tosh tune "Stir It Up" helped bring fame to the group, but when they signed with Chris Blackwell of Island Records in 1972 the band received their big break. Their second album on the label, *Burnin'*, would be their last together. However, this album helped propel Tosh's and Marley's solo careers. At this point, Tosh took the name Peter Tosh as his new recording name. One of the reasons Tosh left the Wailing Wailers was that the touring life for the group's first record with Island Records was too stressful for him and Livingston. To complicate matters, Tosh was involved in a near-fatal car accident in 1973 that cost his girlfriend her life.

Tosh diverged from his bandmates and let his militant style show in his solo work. He became famous as an advocate for the legalization of mari-

juana with his first album, *Legalize It*. He also found himself in trouble with Jamaican authorities for preaching against the injustices of society in the country. After he publicly insulted the prime minister of Jamaica at the One Love Peace Concert in 1976, he was often the target of physical harassment. Tosh later signed with the Rolling Stones' label, but he had a belligerent fallout with Keith Richards after three records. After returning from an African soul-seeking trip in the early 1980's, Tosh began to get his career back on track and even won a Grammy in 1987. Unfortunately, on September 11, 1987, Dennis "Leppo" Lobban and three other men entered Tosh's home in Kingston and, after demanding money, shot Tosh in the head. Tosh was pronounced dead at Kingston Hospital.

The Music

After starting the Wailing Wailers, Tosh, Marley, and Livingston took their ska sound to Clement Dodd's Studio One label. However, they seemed to censure the Jamaican Rude Boy culture (which emulated American cinematic gangsters). Their first Jamaican hit, "Simmer Down," told the Rude Boys to put down their guns and give up their ways. Most of the thirty tracks that the Wailing Wailers laid down from 1964 to 1967 emphasized the ska culture. There were songs about Rude Boys, dance halls, and women. The Wailing Wailers benefited from having the powerhouse ska band the Skatalites as their backing band during these years, producing some of the finest songs of the ska era. However, by 1966, the Rastafarian movement had taken hold of Tosh and his bandmates, and this religious conversion put them at odds with Dodd. Dodd wanted to keep recording the popular ska songs that had brought success to the group, but they wanted to slow down their songs in a laid-back Rastafarian style.

Catch a Fire. The next phase found Tosh and the other Wailing Wailers writing songs for American singer Nash. Marley and Tosh had success with Nash's rendition of their "Stir It Up"; however, it was not until they released their first album with Island Records' Blackwell in 1973 that they came onto the international scene. Their first album, *Catch a Fire*, was mildly successful with fans but did not sell well. It led to a tour in England followed by a truncated tour in the United States. *Catch a Fire* included their own rendition of "Stir It Up" and such social commentary as the songs "Concrete Jungle" and "Slave Driver." Despite limited success, Tosh did not like touring under Blackwell, and the group's second album was their final album. *Burnin'* was a breakthrough for the musicians and included "I Shot the Sheriff," "Get Up, Stand Up," and "Burnin' and Lootin'." Eric Clapton's version of "I Shot the Sheriff" would hit number one on the pop charts in the United States in 1974. This success helped Marley's and Tosh's careers as solo artists.

Peter Tosh. (AP/Wide World Photos)

Legalize It. Tosh's solo album *Legalize It* was released on CBS Records in 1976, and Tosh used his rough, militant style to promote the legalization of marijuana in Jamaica. Like many Rastafarians, he believed that the herb offered an avenue toward a greater state of mind. The title track became an anthem for legalization movements everywhere.

Equal Rights. Tosh's next album was more critical of society, as Tosh moved toward becoming an antiauthority figure. *Equal Rights*, released in 1977, began with "Get Up, Stand Up" and also included "Downpressor Man," "Stepping Razor," and the Pan-African song "African."

Rolling Stones Records. After the One Love Peace Concert, Tosh was noticed by Mick Jagger and signed with Rolling Stones Records. This move benefited Tosh by giving him extra exposure but limited him musically because now he was under the thumb of other artists. *Bush Doctor*, a series of songs put together by Tosh and members of the Rolling Stones, is regarded by many critics as the low point of Tosh's career. Tosh released *Mystic Man* the next year and began to look again to antiwar and antishitstem (system) songs. One of Tosh's trademarks was twisting words to represent what he really thought. For example, he referred to Kingston as "Killsome" and the prime minister as "crime minister." Furthermore, he was notorious for using profane Jamaican slang in his lyrics. His last venture with Rolling Stones Records was *Wanted Dread and Alive*, released in 1981. Tosh was coming back to his former glory on this album, and it included one of his most famous songs, "Reggaemylitis," about a fictional musical sickness. This album set the tone for future reggae artists.

Mama Africa. Tosh's revitalization in Africa produced *Mama Africa* for Capitol Records in 1983. Tosh was in top form on this album, with his famous vocal sincerity and blatant honesty. "Peace Treaty," another plea for world peace, made its debut on this album. It also included a Tosh-esque cover of "Johnny B. Goode," a Chuck Berry song. Other Tosh originals on *Mama Africa* were "Glass House" and "Where You Gonna Run." Both songs spoke about respecting others and facing one's demons.

No Nuclear War. *No Nuclear War* encapsulated all of Tosh's beliefs. The title track was a powerful song about the ridiculousness of the Cold War. "Fight Apartheid" spoke out against the South African system and the exploitation of Africa in general. "Vampire," like many Tosh songs before it, railed against the ruling class, those on top of society who prey on the poor and keep the younger generation down. "Lessons in My Life" was about Tosh's hope for a better future, although he remained wary for his fellow man. "Come Together" promoted unity, and "Testify" delved into Tosh's belief that spirituality could overcome any obstacle. The album won a Grammy Award. However, the joy would be short-lived. Tosh was murdered that year.

Musical Legacy

Tosh's works are well remembered. *Catch a Fire* and *Burnin'* were listed as *Rolling Stone*'s 500 Greatest Albums of All Time. Tosh's contribution to the ska genre was both a blessing and a curse. With the Wailing Wailers he recorded some of the most memorable and covered ska songs, but he also contributed to the downfall of the genre with his shift to reggae.

As one of the forefathers of reggae, Tosh set the tone for Rastafarian ganja (marijuana) advocates and political activists. His musical subjects spanned many different topics, but he was foremost an activist like his Wailer brother Marley. It was their commitment to causes such as the Pan-African movement that set an example for other musicians, who started taking up their own campaigns. Tosh set an example for other performers, but foremost he was an excellent musician and a soulful vocalist, defining reggae and taking its popularity to an international level.

Daniel R. Vogel

Further Reading

Cumbo, Fikisha. *Bob Marley and Peter Tosh: Get Up! Stand Up! Diary of a Reggaeophile*. New York: CACE International, 2001. This is one of the few books that covers Tosh in depth, along with Marley. The author had access to Tosh in a series of interviews and through a personal friendship. Many original photographs and interviews.

Foster, Chuck. *Roots, Rock, Reggae*. New York: Billboard Books, 1999. Foster goes over many of the ska, rocksteady, and reggae legends in his book and devotes a chapter to Tosh. A useful overall description of Tosh's career.

Potash, Chris, ed. *Reggae, Rasta, Revolution*. New York: Schirmer Books, 1997. Collection of articles about ska, rocksteady, and reggae music from newspapers and other printed sources. Tosh is the subject of some, and the book is useful for comparing how the media and critics portrayed Tosh and other musicians of his genre and time.

Scott, Ricardo. *Scott's Official History of Reggae: The Original Wailers and the Trench-Town Experience*. New York: Cornerstone, 1993. This history of the Wailing Wailers also explores the evolution and influences of reggae, with Tosh covered in depth as a key figure.

Stolzoff, Norman C. *Wake the Town and Tell the People*. Durham, N.C.: Duke University Press, 2000. About the dance-hall culture during the ska, rocksteady, and reggae days out of which Tosh grew.

See also: Berry, Chuck; Clapton, Eric; Marley, Bob; Richards, Keith.

Pete Townshend

English rock guitarist and songwriter

As the guitarist and the primary songwriter of the Who, Townshend assisted in the development of the concept album, in the creation of the rock opera, and in the utilization of the synthesizer as a structural instrument in popular music.

Born: May 19, 1945; London, England
Also known as: Pete Dennis Blandford Townshend (full name)
Member of: The Who

Principal recordings

ALBUMS (solo): *Who Came First*, 1972; *Rough Mix*, 1977 (with Ronnie Lane); *Empty Glass*, 1980; *All the Best Cowboys Have Chinese Eyes*, 1982; *White City: A Novel*, 1985; *Pete Townshend's Deep End Live!*, 1986 (with Deep End); *The Iron Man: A Musical*, 1989; *Psychoderelict*, 1993.

ALBUMS (with the Who): *The Who Sings My Generation*, 1965; *A Quick One*, 1966 (released in the United States as *Happy Jack*, 1967); *The Who Sell Out*, 1967; *Magic Bus*, 1968; *Tommy*, 1969; *Who's Next*, 1971; *Quadrophenia*, 1973; *The Who by Numbers*, 1975; *Who Are You*, 1978; *Face Dances*, 1981; *It's Hard*, 1982; *Endless Wire*, 2006.

The Life

Pete Dennis Blandford Townshend (TOWN-zehnd) was born into a middle-class musical family. His father Cliff was a professional saxophonist, and his mother Betty was a singer. Townshend demonstrated an interest in music at an early age, and he received his first guitar at the age of twelve, In 1959 he joined his first band, a Dixieland jazz band called the Confederates. In the fall of 1961, Townshend enrolled at Ealing Art College, and his time there played a formative role in his approach to music. Especially influential was Roy Ascot, Ealing's head tutor, who based his education theories on cybernetics. Ascot had students take classes in a variety of disciplines that were typically segregated from one another, and this mixture of high and functional art is displayed in Townshend's solo work and in the Who's *The Who Sell Out* and later albums.

In 1962 Townshend joined a rhythm-and-blues-oriented group called the Detours that also included future Who members John Entwistle and Roger Daltrey. In the following years the group went through several personnel and name changes before ultimately becoming the Who, with Daltrey singing lead vocals, Townshend on guitar, Entwistle on bass, and Keith Moon on drums. Initially the band struggled to find an audience, but eventually it took hold with London's mod culture. In 1964 Townshend composed his first original songs for the group, and he quickly emerged as the group's primary songwriter.

In 1968 Townshend was profoundly affected by the spiritual writings of Indian guru Meher Baba, whose teachings influenced his songwriting from that point. That same year Townshend married Karen Astley, daughter of composer Ted Astley, and the couple had three children before divorcing in 2000. During the early 1980's Townshend struggled with drug and alcohol addiction, an experience he frequently reflects upon in his lyrics.

Townshend's first official solo album, *Who Came First*, was released in 1972, and he continued to compose songs both for his solo albums and for the Who until he left the band in 1983. Since leaving the band, Townshend has continued to take part in the Who reunion concerts, the first of which was held in 1985. Townshend is active as a solo artist, and he has released a variety of projects, such as *White City: A Novel* (a story-based album), *Horse's Neck* (a book of short stories), and *The Iron Man: A Musical* (a musical adaptation of Ted Hughes's children's story).

In December, 2008, Townshend received the Kennedy Center Honors, for his contributions to the performing art of music.

The Music

As the primary creative mind behind the Who, Townshend wrote the majority of the Who's songs, and he determined the artistic direction of the band. Most of the Who's albums are organized around a unifying conceptual element, which is also true of Townshend's solo work. His personal beliefs and experiences are commonly expressed in his songs and those of the Who, even when the other members did not share them. Townshend never shied away from venturing into new sonic territory, and he helped expand the boundaries of what a rock band was capable of producing.

The Who Sell Out. This album, released in 1967, is one of the earliest examples of a concept album. The songs are linked by fictitious advertisements for commercial products in the model of Radio London. The album contains a pop art critique of overconsumption, and it intermingles advertisements with music to demonstrate the commodification of the music itself. "I Can See for Miles" was the only song on the album that was released as a single, and it is an example of the increased utilization of production techniques in the late 1960's through its use of overdubbing and complex vocal harmonies. In songs such as "Tattoo" and "Sunrise," Townshend exposes some of his previously hidden vulnerabilities, while numerous songs, including "Mary Anne with the Shaky Hand," "Silas Stingy," and "Relax," demonstrate hints of psychedelia. "I Can't Reach You" features Townshend on lead vocals, and it exhibits his increased interest in spirituality that came to fruition the following year when he encountered the teachings of Meher Baba. "Rael," a miniature rock opera with a plot and an instrumental second half, hints at what was to follow.

Tommy. *Tommy*, released by the Who in 1969, was one of the first rock operas, and it was pivotal in introducing the term into the popular music vernacular. Townshend was the principal composer of both the music and the story that involves a dumb, deaf, and blind boy named Tommy. At the insistence of the Who, *Tommy* was recorded without additional musicians, avoiding operatic orchestration. Instead, the members of the Who overdubbed

Pete Townshend. (AP/Wide World Photos)

their parts. The most prominent parts were performed on typical rock instruments, which allowed the album to be performed onstage in concert. Although *Tommy* differs greatly from a traditional opera, it retains typical operatic elements, such as an overture, restated themes, and instrumental passages. The evocation of the phrase rock opera elevated the album in the hierarchical structure of popular music, and it demonstrated the musical capabilities of rock music, without alienating the rock audience. Adapted for several different mediums, *Tommy* is the most prominent of all Townshend's works. In 1975 *Tommy* was released as a film starring Daltrey as Tommy and featuring appearances by musicians Elton John, Tina Turner, and Eric Clapton. *Tommy* has also been produced as a Broadway musical that premiered in 1993, for which Townshend won a Tony Award for Best Original Score. The Who also released another rock opera,

Quadrophenia, set in England's Mod culture of the mid-1960's. It was later released as a film in 1979.

Who's Next. Released in 1971, this album was the Who's next major work after *Tommy*. Originally, the songs that appeared on *Who's Next* were intended for Townshend's next great project, *Lifehouse*, which was to be larger in scope than *Tommy*. Townshend's attempt to bring *Lifehouse* to fruition failed, and *Who's Next* is a collection of some of the best songs composed for that project. *Who's Next* was produced during a time when an increased amount of new technology was available for musicians. Townshend utilized these new resources, and he composed most of the songs before presenting his completed demos to the other members of the band. His use of new technology is especially notable in the songs "Baba O'Riley" and "Won't Get Fooled Again," two of the first popular music songs to utilize a synthesizer as a structural element. The synthesizer, and in the case of "Baba O'Riley," a violin, provided greater variety to the Who's typical power trio instrumentation during a time when the synthesizer was a new and novel instrument. Townshend also ran his guitar through synthesizers and filters in songs such as "Bargain" and "Going Mobile," which contributed to the full sound of this album.

Psychoderelict. *Psychoderelict* is one of Townshend's several solo albums. Similar to many of Townshend's albums with the Who, *Psychoderelict* is a conceptual album, and it draws upon several of Townshend's past projects (especially the failed *Lifehouse*). It is a radio play with a mixture of dialogue and music that tells a semiautobiographical story about an aging rock artist named Ray High. Initially unable to compose new material, High is inspired to write again through his correspondence with a reporter who is posing as a fourteen-year-old girl. Dialogue frequently appears in the middle of songs, and, because of its lukewarm reception, a music-only version of the album was also produced. The only single, "English Boy," was released in both dialogue and dialogue-free versions, and it is the lead track on the album. Throughout the song, dialogue from a radio show introduces the story, and the entire song is a youth anthem in the same lyrical vein as Townshend's earlier Who song, "My Generation." In addition, there are several instrumental compositions dedicated to Meher Baba and sections of the original demo version of "Baba O'Riley."

Musical Legacy

Musically and aesthetically, Townshend had a large influence on subsequent generations of rock-and-roll performers. His destruction of guitars and amplifiers on stage sparked a trend among rockers, and his guitar style within the power trio format, especially in the Who's early years, was foundational for later acts, such as Cream and the Jimi Hendrix Experience. As the singular guitarist in the band, Townshend alternated between lead and rhythm roles, and he frequently utilized feedback to fill out the texture. Townshend was influential through his use of the synthesizer, for structural means rather than just short, embellishing figures. Along with other progressive and art rock musicians, Townshend has contributed to the elevation of rock music. His association of rock with visual-arts movements (*The Who Sell Out*) and with Western classical terminology (rock opera) helped rock achieve cultural legitimacy. Other artists, such as Pink Floyd (*The Wall*, 1979) and My Chemical Romance (*The Black Parade*, 2006), have released rock operas, and the rock-opera format has inspired rock musicals, metal operas, and hip-hoperas.

Matthew Mihalka

Further Reading

Barnes, Richard. *The Who: Maximum R & B*. London: Plexus, 1996. Written by Townshend's art school roommate, this book covers the entirety of the Who's career, focusing primarily on the early works. It also contains a large number of photographs, in color and in black and white.

Giuliano, Geoffrey. *Behind Blue Eyes: The Life of Pete Townshend*. New York: Dutton, 1996. Giuliano's biography focuses mainly on the events that shaped Townshend's life and secondarily on the music. It also includes a discography, a diary of events, a 1995 interview with Townshend, and a 1989 interview with Townshend, Daltrey, and Entwistle.

Marsh, Dave. *Before I Get Old*. New York: St. Martin's Press, 1983. This contains an extensive history of the Who, and the social climate that surrounded the band's career.

Schaffner, Nicholas. *The British Invasion: From the*

First Wave to the New Wave. New York: McGraw-Hill, 1983. Includes a chapter on the Who, with several interviews conducted with members of the Who.

Smith, Larry David. *Pete Townshend: The Minstrel's Dilemma*. London: Praeger, 1999. This book explores Townshend's struggle to find the right balance between creativity and commercialism. It discusses his work both with the Who and as a solo artist.

Wolter, Stephen, and Karen Kimber. *The Who in Print: An Annotated Bibliography, 1965 Through 1990*. London: McFarland, 1992. This source consists of annotations of articles about the Who that appeared in music magazines. It also covers books, record and concert reviews, and film, television, and video articles. Contains a section dedicated to Townshend as an author.

See also: Clapton, Eric; Daltrey, Roger; Hendrix, Jimi; John, Sir Elton; Turner, Tina.

Merle Travis

American country singer-songwriter and guitarist

While Travis did not invent the fingerstyle guitar technique called "Travis picking," he made it widely accessible to such disciples as Chet Atkins and Doc Watson through his recordings, radio broadcasts, and television appearances. His deeply folk-flavored country songs have had an enduring impact beyond Travis's original recordings of them.

Born: November 29, 1917; Rosewood, Kentucky
Died: October 20, 1983; Tahlequah, Oklahoma
Also known as: Merle Robert Travis (full name)

Principal recordings

ALBUMS: *Folk Songs of the Hills*, 1947; *Merle Travis Guitar*, 1956; *Back Home*, 1957; *Travis*, 1962; *Songs of the Coal Mines*, 1963; *I'm a Natural Born Gambling Man*, 1964; *Merle Travis and Joe Maphis*, 1964 (with Joe Maphis); *Great Songs of the Delmore Brothers*, 1969; *Strictly Guitar*, 1969; *The Atkins-Travis Traveling Show*, 1974; *Country Guitar Giants*, 1979 (with Maphis); *Light Singin' and Pickin'*, 1980; *Travis Pickin'*, 1981; *Merle and Grandpa's Farm and Home Hour*, 1985 (with Grandpa Jones); *Rough, Rowdy, and Blue*, 1986.

The Life

Merle Robert Travis (TRAH-vihs) was the youngest of four children born to a farmer-turned-miner in Kentucky's coal country. His father played banjo, and at age twelve Merle got a guitar from an older brother whose wife played guitar in the fingerpicking style popular in Kentucky's Muhlenberg County. Guitarists Ike Everly (father of Don and Phil Everly) and Mose Rager were role models for Travis, an eager pupil. Travis made his first radio appearance in Evansville, Indiana, in 1936, and a year later was hired by veteran fiddler and bandleader Clayton McMichen for his Georgia Wildcats. In 1938, Travis began a six-year association with the Drifting Pioneers, a string band that broadcast over Cincinnati's 50,000-watt station WLW.

In 1943, Travis and Louis Marshall "Grandpa" Jones became the first artists to record for the King label. After a brief stint in the Marines, Travis moved to Los Angeles in 1944 and made his first Capitol label recordings as a sideman late that year. His first recordings as leader appeared in 1945, and the next year saw his biggest chart success, "Divorce Me C.O.D." The year 1947 saw the *Folk Songs of the Hills* album, which included Travis's most enduring songs.

The late 1940's found Travis designing a solid-body guitar and continuing to enjoy chart success with his singles. That waned in the 1950's, but his fortunes brightened in 1955, when Tennessee Ernie Ford had a multimillion-selling hit with Travis's "Sixteen Tons." In the 1960's and 1970's, folk audiences rediscovered Travis, and he continued to perform and record into the 1980's. His 1973 album with his star disciple, *The Atkins-Travis Traveling Show*, won a Grammy for Best Country Instrumental Performance.

Travis settled in eastern Oklahoma with fourth wife (and former wife of Hank Thompson) Dorothy, writing his memoirs and recording as late as 1981. In October of 1983 he suffered a heart attack and died in the hospital the next day. A monument

dedicated to him in Ebenezer, Kentucky, is the site where his ashes were dispersed.

The Music

Travis was forged in the crucible of "live" radio, where both versatility and virtuosity were highly valued. He absorbed everything from folk songs to 1920's pop tunes, and his work as both guitarist and songwriter freely reflects the range of his influences. The guitar style that came to be called Travis picking was not original with him, though his impressive talent and access to both radio and recording meant he effectively branded it. Characterized by a right-hand thumb-and-finger interaction that somewhat approximated stride-style piano, Travis picking was a sophisticated folk fingerstyle that, with variations, was common to both black and white rural southerners. Travis, equally at home on either acoustic or electric guitar, "took it to town" while keeping the sound grounded enough to be embraced by folk-guitar enthusiasts after it had ceased being novel in country music.

Similarly, his songwriting could be artfully guileless. Commissioned by his record label to write an album's worth of folk songs, he delivered originals that had the stamp of hoary authenticity, even though they were freshly penned. The songs he wrote for the commercial country market tended to be of a novelty bent, though the best of them had a sophistication that would not have been out of place in a late-1940's pop song. Uniquely, Travis the songwriter inhabited a territory somewhere between Woody Guthrie and Johnny Mercer.

"Divorce Me C.O.D." In the 1960's, divorce would become a topic of cliché in country music. In the 1940's, however, it was untried and somewhat taboo. In 1946, Travis changed that with a clever lyric and a bouncy delivery that took this song to number one on *Billboard*'s folk chart for a remarkable fourteen weeks. Unfortunately, this success encouraged Travis to lean toward novelty songs for his future commercial singles.

"Sixteen Tons." Travis never worked in a coal mine, but he saw enough of the miner's life to write detailed songs about it. "Sixteen Tons" was lyrically inspired by family remarks about the miner's life, as well as by an old Josh White song. What Travis made of his raw materials was entirely original, as was, in a very different way, Tennessee Ernie Ford's later reworking of the song into an international hit.

"Dark as a Dungeon." The bluesy "Sixteen Tons" contrasts with the hymnlike quality of Travis's other great critique of the miner's life, "Dark as a Dungeon." "Sixteen Tons" would become an unlikely pop hit, while "Dark as a Dungeon" would be sung by Pete Seeger and Joan Baez and became a folk revival standard. A lesser songwriter, delivering a topical song in a folk idiom, might have made something mawkish, but Travis's work is genuinely moving.

"Cannonball Rag." Originally recorded in 1949 as "Cannonball Stomp," Travis may have brought this solo guitar showpiece with him from Kentucky. It was not the hottest of his guitar instrumentals, but it was one with a musical smile beaming over its virtuosity and became the most widely performed of all Travis's guitar pieces.

Musical Legacy

Travis will be remembered as a man who gave his name to a style of guitar playing adopted and modified by Chet Atkins and such disciples of his as Jerry Reed. That style continues to be a part of both country and folk music performances in the United States and abroad. Travis also designed a solid-body guitar that may have influenced some of Leo Fender's early creations. Travis was also a catalyst for, and early popularizer of, the Bigsby vibrato bar for electric guitars.

A pleasant if unremarkable singer, Travis enjoyed considerable chart success in his time with now-forgotten novelty songs. Ironically, his enduring compositions are the songs he wrote reluctantly when Capitol wanted a collection of folk songs. These drew on the specifics of his native region and the life of its people and, for all their specificity, struck a universal chord. They remain paragons of the best folk-inspired topical songs, inspiring such later works in the idiom as John Prine's "Paradise." Travis was inducted into the Country Music Hall of Fame in 1977.

Mark Humphrey

Further Reading

Anderson, Bobby. *That Muhlenberg Sound*. Beechmont, Ky.: MuhlBut Press, 1993. While it is tempting to dismiss this book as an amateurishly

written regional musical genealogy, it does provide useful background on the region that gave rise to Travis, the people who influenced his guitar style, and later local musicians and singers influenced by Travis.

Green, Archie. *Only a Miner: Studies in Recorded Coal-Mining Songs*. Urbana: University of Illinois Press, 1972. Green's superb scholarly work offers a detailed analysis of Travis's *Folk Songs of the Hills*, particularly "Sixteen Tons" and "Dark as a Dungeon."

Jones, Louis M., with Charles K. Wolfe. *Everybody's Grandpa: Fifty Years Behind the Mike*. Knoxville: University of Tennessee Press, 1984. Jones was a nearly lifelong friend of Travis, whose personal flaws as well as musical brilliance are vividly recalled—along with much else in Jones's colorful life—in this delightful musician's memoir.

Wolfe, Charles K. *Kentucky Country: Folk and Country Music of Kentucky*. Lexington: University Press of Kentucky, 1982. Country music's finest scholar presents Travis in the context of a rich and varied tapestry of musicians from the Bluegrass State.

See also: Atkins, Chet; Watson, Doc.

Ernest Tubb

American country singer-songwriter, bandleader, and guitarist

Tubb was a key transitional figure in country music's evolution from self-accompanied singer-guitarists in the mold of his idol, Jimmie Rodgers, to singer-bandleaders accompanied by amplified instruments. Melodically simple and lyrically direct, many of his songs became country standards. He was influential in making Nashville a recording center and acted as mentor to singers ranging from Hank Williams to Loretta Lynn.

Born: February 9, 1914; near Crisp, Texas
Died: September 6, 1984; Nashville, Tennessee
Also known as: Ernest Dale Tubb (full name); Texas Troubadour
Member of: The Texas Troubadours

Principal recordings

ALBUMS (solo): *Ernest Tubb Favorites*, 1952; *The Importance of Being Ernest*, 1959; *Midnight Jamboree*, 1961 (with others); *Family Bible*, 1963; *Ernest Tubb and Loretta Lynn*, 1965 (with Loretta Lynn); *Mr. and Mrs. Used to Be*, 1965 (with Lynn); *Singin' Again*, 1967 (with Lynn); *Stand by Me*, 1967; *Great Country*, 1969; *If We Put Our Heads Together*, 1969 (with Lynn); *Ernest Tubb*, 1975.

ALBUMS (with the Texas Troubadours): *Jimmie Rodgers Songs*, 1951; *Old Rugged Cross*, 1951; *The Daddy of 'Em All*, 1957; *Ernest Tubb and the Texas Troubadours*, 1960; *Ernest Tubb Record Shop*, 1960; *On Tour*, 1962; *Blue Christmas*, 1964; *Just Call Me Lonesome*, 1964; *The Texas Troubadours*, 1964; *Thanks a Lot*, 1964; *Country Dance Time*, 1965; *Hittin' the Road*, 1965; *My Pick of the Hits*, 1965; *By Request*, 1966; *Ernest Tubb Sings Country Hits, Old and New*, 1966; *Ernest Tubb's Fabulous Texas Troubadours*, 1966; *Another Story*, 1967; *Country Hit Time*, 1968; *Ernest Tubb Sings Hank Williams*, 1968; *The Terrific Texas Troubadours*, 1968; *Let's Turn Back the Years*, 1969; *Saturday Satan, Sunday Saint*, 1969; *Good Year for the Wine*, 1970; *One Sweet Hello*, 1971; *Baby, It's So Hard to Be Good*, 1972; *Say Something Nice to Sarah*, 1972; *I've Got All the Heartache I Can Handle*, 1973.

The Life

Ernest Dale Tubb was the son of a Texas cotton farmer. Though the world of his childhood offered few luxuries, a phonograph player was an exception. The recordings of Jimmie Rodgers were immensely popular, and Tubb first heard them in 1928. Soon, like young men across the South, Tubb was singing Rodgers's songs and attempting to master his so-called blue yodel. What set him apart was geographic good fortune: He was in San Antonio, Texas, where Rodgers's widow lived, when he launched his career. Carrie Rodgers liked Tubb's renditions of her late husband's songs and used her influence to get him on the Bluebird label, where Tubb made his first recordings in 1936.

His initial recordings, reverently imitative of his idol, were unsuccessful, but a change in Tubb's voice—one he blamed on a tonsillectomy—forced him to develop his own distinctive singing style

and to write songs to suit it. After a move to the Decca label in 1940, Tubb scored a major hit a year later with "Walking the Floor over You." During and after World War II, he recorded many songs related to wartime separation and longed-for reunions, most successfully "Soldier's Last Letter."

After the war, Tubb would open the Ernest Tubb Record Shop and take the first Grand Ole Opry troupe to Carnegie Hall, both in 1947. He launched a popular "live" radio show following Grand Ole Opry broadcasts called *The Midnight Jamboree*, and he fronted a band, the Texas Troubadours, named for his old tag. In the mid-1960's, Tubb hosted a syndicated television show, even though his hit-making prime was past. He and his Texas Troubadours remained a popular touring act well into the 1970's, but in 1984 Tubb lost his long-running battle with emphysema.

The Music

Tubb's rise followed the repeal of Prohibition in 1933, the reopening of taverns, and the widespread dissemination of jukeboxes to offer their patrons entertainment. It was an ideal environment for songs like "Walking the Floor over You," songs which were unassuming in their production and delivered with an Everyman's relaxed confidence. America's entry into World War II was a disaster from which the so-called big bands never recovered, among them Tubb's rival, Bob Wills and His Texas Playboys. But Tubb's bare-bones production in the 1940's meant loss of drafted personnel was no crisis, so long as he could find a competent electric guitarist to accompany him. After World War II, he would build a bigger band and add drums, but the jazzy "take-off" solos of Western Swing were anathema to Tubb, and his band always hewed close to the melody. The baleful, barely on-pitch sincerity of Tubb's voice epitomized what some ears found intolerable in country music. Yet Tubb's magic was working his limitations in ways that told his fans he was one of them. They rewarded him with a loyalty that extended far beyond his hit-making prime.

"Walking the Floor over You." Widely considered an exemplary first step toward a style of country that would later be labeled honky-tonk, this recording offered an amplified guitar accompanying Tubb in the straightforward, no-frills manner that characterized most of his future recordings. Electric guitars were not entirely new to country recordings by 1941, but they had tended to appear in the more jazz-tinged context of Western swing bands. Here, Tubb was responding to a jukebox distributor's telling him his records needed to be louder. Tubb's acoustic rhythm guitar still bears the imprint of his idol, Jimmie Rodgers, but his plank-plain vocals lack the honeyed drawl that was Rodgers's calling card. Instead, they offer the audible smile that was Tubb's best defense against his severe limitations as singer. That, coupled with a bounce that owed more to swing than Tubb may have consciously known and lyrics that were a comic—but not corny—portrayal of a domestic breakup, made the song a hit when released and, in time, Tubb's theme song and a much-covered country standard.

"Soldier's Last Letter." As World War II raged, this song topped the so-called folk chart for four weeks in 1944 and even made it to number twenty-nine on the pop side. It may have been the last song of this nature to be so hugely successful. Country music has, more than other genres, retained both maudlin and patriotic themes to this day, but this song is clearly of another era. Even in 1944, it was a throwback to songs like Rodgers's "The Soldier's Sweetheart," though the patriotism of Tubb's dead soldier is underscored more than that of Rodgers. As melodically simple as anything Tubb recorded, its lyrics, penned by an army sergeant, are the contents of a soldier's letter to his mother. The fact that the letter is unsigned reveals that her son died in combat. To call this a tearjerker is an understatement. Yet the success of this song in its time—it was Tubb's greatest chart success—speaks volumes of the era and makes it a cornerstone of Tubb's career. Not surprisingly, he would record other songs related to the experience of soldiers well into the era of the Vietnam conflict.

"Waltz Across Texas." This 1965 recording was never a major chart hit, yet it became, over the remainder of Tubb's life, a second theme song for him. Written by his nephew, Talmadge Tubb, it had the old-fashioned sound of something Tubb might have recorded in the 1940's. He had recorded other songs related to his home state, but this one—simple, sentimental, and sounding vaguely like something Rodgers might have recorded about

his adopted home state—became an understated classic.

Musical Legacy

Tubb, by dint of a winning personality and plain hard work, created a persona and legacy far exceeding his limited range as singer. (Johnny Cash would later do the same.) Tubb grew out of a musical world mapped by Jimmie Rodgers, with his "blue yodels" and "heart songs," and Hollywood's singing cowboys, such as Gene Autry. Tubb would forge their prewar sensibilities into a sound that drew nickels to postwar jukeboxes and that would, in time, be labeled honky-tonk. If his music sounded hopelessly dated by the 1960's, Tubb would not waver from it, and he lived to see it celebrated by the likes of Merle Haggard and Hank Williams, Jr. His tireless touring and legendary patience with, and devotion to, his fans gave Tubb's career as performer a longevity beyond his career as hit maker, though that was itself remarkable. In 1979, thirty-eight years after the original, a sixty-five-year-old Tubb, helped by Haggard and Charlie Daniels, climbed to number thirty-one on *Billboard*'s country chart with a remake of "Walking the Floor over You."

Mark Humphrey

Further Reading

Kingsbury, Paul, and Alan Axelrod, eds. *Country: The Music and the Musicians*. New York: Abbeville Press, 1988. Rich with photographs, this book provides topical and chronological information on country music, placing honky-tonk within a larger historical context. Includes selected discography and bibliography.

Russell, Tony. *Country Music Originals: The Legends and the Lost*. New York: Oxford University Press, 2007. Russell is a British researcher of early country music who brings a refreshing and insightful perspective to his work. His two pages on Tubb may tell most readers all they need to know about the man and his music. Other miniessays on vintage country artists, both famous and obscure, provide readers with a context for measuring Tubb's contribution to the country genre.

See also: Frizzell, Lefty; Leadbelly; Lynn, Loretta; Miller, Roger.

Big Joe Turner

American blues singer and songwriter

A blues shouter, Turner was a rhythm-and-blues pioneer who transited smoothly to success in early rock and roll.

Born: May 18, 1911; Kansas City, Missouri
Died: November 24, 1985; Inglewood, California
Also known as: Joseph Vernon Turner, Jr. (full name)

Principal recordings

ALBUMS: *Joe Turner Sings Kansas City Jazz*, 1953; *Big Joe Rides Again*, 1956; *Boss of the Blues*, 1956; *Joe Turner*, 1958; *Rockin' the Blues*, 1958; *Big Joe Is Here*, 1959; *Joe Turner and the Blues*, 1960; *Singing the Blues*, 1967; *Bosses of the Blues*, 1969 (with T-Bone Walker); *Texas Style*, 1971; *Flip, Flop, and Fly*, 1972 (with Count Basie); *Roll 'Em*, 1973; *Life Ain't Easy*, 1974; *The Trumpet Kings Meet Joe Turner*, 1974 (with others); *Every Day I Have the Blues*, 1975; *The Midnight Special*, 1976; *In the Evening*, 1977; *Things That I Used to Do*, 1977; *Nobody in Mind*, 1982; *Blues Train*, 1983 (with Roomful of Blues); *Kansas City Here I Come*, 1984; *Patcha, Patcha All Night Long*, 1985 (with Jimmy Witherspoon).

The Life

Joseph Vernon Turner, Jr., was born in Kansas City, Missouri, home of many swing-era jazz pioneers. With his family, he listened to the recordings of singers Bessie Smith and Ethel Waters, which nurtured his love of singing. By his teens, Turner was leading blind blues singers around Kansas City streets, learning repertoire and vocal projection. Soon he was singing in the Backbiters' Club, where blues and boogie-woogie pianist Pete Johnson had a steady engagement. Turner and Johnson moved on to more prestigious clubs, and they eventually toured with a band that took them as far as Chicago. Talent scout John Hammond heard the duo in Kansas City's Sunset Club, and he invited them to participate in a Carnegie Hall concert, From Spirituals to Swing, celebrating the evolution of African American music. Johnson and Turner were to represent the 1920's piano style called

boogie-woogie, and they did it so effectively that boogie-woogie became newly popular.

Turner and Johnson soon had a regular engagement at New York City's Café Society, and they made their first recordings shortly after the 1938 Carnegie Hall concert. Over the next forty-five years, Turner recorded extensively in settings that ranged from blues and rhythm and blues to jazz and rock and roll. Without changing his delivery, he adapted successfully to each in turn, making a poignant return to Kansas City in the documentary film, *The Last* of *the Blue Devils* (1980). Despite ill health, Turner continued performing and delighting audiences until shortly before his death at age seventy-four.

The Music

Turner had a forceful vocal instrument, and some admirers commented that, under different circumstances, he would have made a great opera singer. His early experience among street-singing bluesmen honed his remarkable ability for rearranging free-floating blues verses as well as for extemporaneously creating fresh ones. Vocal projection, another useful tool for a street singer, was an art he mastered with ease. Hornlike singing power and a knack for spinning blues lyrics made Turner the archetypal urban blues shouter, though calling Turner's singing style shouting is a disservice.

Most blues singers are attached to a specific era or subgenre. For example, Charley Patton embodied the Delta blues prior to the Great Depression; Muddy Waters shaped the electric evolution of the blues music in postwar Chicago. For all their greatness, these artists were defined and limited by their time and place. Turner somehow crossed all such boundaries: For nearly five decades, his musical approach remained remarkably consistent, yet fluid enough to record with pianists ranging from Johnson to Art Tatum and in band settings that encompassed the evolution of popular urban blues-based music from boogie-woogie to rock and roll. Turner effortlessly fit the style of the moment without being confined by it.

"Roll 'Em, Pete." Johnson played more than boogie-woogie piano, but when the patrons of Kansas City's Sunset Club wanted to hear him show off in that style, they shouted, "Roll, 'Em, Pete!" Turner, the expert blues lyricist, readily wrote lyrics to fit Johnson's celebratory piano flourishes, and the result was a sensation at Carnegie Hall's From Spirituals to Swing concert. Their collaboration sparked the spate of boogie-based swing pop that followed, well into the 1940's. Their first recording, with Turner already in supreme command of his trademark style, was solely of piano and vocal, and it took place on December 30, 1938. In 1956 Johnson and Turner re-created the classic for Atlantic Records on *Boss of the Blues*. They performed it together the last time in 1967 at a Carnegie Hall reunion concert.

"Piney Brown Blues." The 1940 original recording, attributed to Joe Turner and His Fly Cats, shows Turner's effectiveness in a slow blues framework. The lyrics recall Turner's Kansas City days,

Big Joe Turner. (Hulton Archive/Getty Images)

when Piney Brown ran the Sunset Club. Johnson's piano is superb, and Turner's voice brings effective emotional nuance to his lyrics. This is another song Turner reworked in various settings throughout his long career.

"Rebecca." This 1944 recording is essentially an expansion of "Roll 'Em, Pete" with new lyrics. Guitar and bass augment the duo this time, and despite its close likeness to the earlier song, the unbridled joy of Turner's hoarse vocals and the pounding velocity of Johnson's piano make this a stunning performance. Alternate-take recordings show Turner's knack for changing the lyrics as he went along. This is another song he performed, in some form, until the end.

"Shake, Rattle, and Roll." Though illiterate, Turner had an ear for lyrics, and he could learn new songs quickly. Atlantic Records songwriter and session pianist Jesse Stone was the composer of what became Turner's biggest hit and his major contribution to the early rock-and-roll repertoire. Stone played the repetitive piano figure that introduces the 1954 recording, one that featured a sound unlike that of Turner's recordings of a decade or more before. Nevertheless, Turner is completely comfortable in the genre, and Atlantic Records' genius for matching an old master with fresh material and arrangements gave Turner's career a new lease on life. Thirty years later, Turner was performing this for the children of rock and roll's first fans at punk-rock clubs in Los Angeles and New York.

Musical Legacy

A powerful presence, Turner left a deep imprint on several genres and generations of American vernacular music. The rollicking boogie duets with Johnson are the foundation of his legacy, but his later Atlantic Records efforts proved him to be more adaptable to emergent rock and roll than some of the rhythm-and-blues singers who more immediately preceded it. Turner provided a blueprint for a host of powerful male blues and rhythm-and-blues singers, who have been tagged blues shouters. Despite his influence on the development of both rhythm-and-blues and early rock vocalists, Turner was also expert at singing blues in a jazz setting. Both his early recordings with Tatum and his later ones with Count Basie and others for Pablo Records offer proof that Turner was remarkably at home in a range of musical styles without being confined by any of them.

Mark Humphrey

Further Reading

Balliett, Whitney. *American Singers: Twenty-seven Portraits in Song*. New York: Oxford University Press, 1988. The veteran *New Yorker* jazz critic had a long and fond association with Tumer, and this wonderful chapter, titled "Majesty," captures Turner completely.

Cohn, Lawrence, ed. *Nothing But the Blues: The Music and the Musicians*. New York: Abbeville Press, 1993. This collection of essays and evocative photographs offers a detailed overview of Turner's career in the context of the evolution of urban blues.

Oakley, Giles. *The Devil's Music: A History of the Blues*. New York: Da Capo Press, 1997. Oakley's well-written history includes a fascinating quote from Turner about the development of his singing style.

See also: Basie, Count; Burke, Solomon; Patton, Charley; Tatum, Art; Walker, T-Bone; Waters, Muddy.

Tina Turner

American soul, rhythm-and-blues, and rock singer

With a significant career in recordings and in concerts, Turner is noted for her powerful stage presence, sultry dance moves, and full-throated vocal delivery.

Born: November 26, 1939; Nutbush, Tennessee
Also known as: Anna Mae Bullock (birth name); Queen of Rock and Roll
Member of: Ike and Tina Turner

Principal recordings

ALBUMS (solo): *Tina Turns the Country On!*, 1974; *Acid Queen*, 1975; *Delilah's Power*, 1977; *Rough*, 1978; *Love Explosion*, 1979; *Private Dancer*, 1984; *Mad Max: Beyond Thunderdome*, 1985; *Break*

Every Rule, 1986; *Foreign Affair*, 1989; *Look Me in the Heart*, 1990; *Simply the Best*, 1991; *What's Love Got to Do with It*, 1993; *Wildest Dreams*, 1996; *Good Hearted Woman*, 1998; *Twenty Four Seven*, 1999.

ALBUMS (with Ike and Tina Turner): *The Soul of Ike and Tina Turner*, 1961; *Dance with Ike and Tina Turner*, 1962; *Don't Play Me Cheap*, 1963; *Dynamite*, 1963; *It's Gonna Work Out Fine*, 1963; *Please, Please, Please*, 1963; *Ooh Poo Pah Doo*, 1965; *Ike and Tina Turner and the Raelettes*, 1966; *River Deep, Mountain High*, 1966; *So Fine*, 1968; *Cussin', Cryin', and Carryin' On*, 1969; *Fantastic*, 1969; *Get It Together*, 1969; *Her Man, His Woman*, 1969; *The Hunter*, 1969; *In Person*, 1969; *Outta Season*, 1969; *Come Together*, 1970; *'Nuff Said*, 1971; *Something's Got a Hold on Me*, 1971; *What You Hear Is What You Get*, 1971; *Workin' Together*, 1971; *Feel Good*, 1972; *Let Me Touch Your Mind*, 1973; *The Gospel According to Ike and Tina*, 1974; *The Great Album*, 1974; *Nutbush City Limits*, 1974; *Strange Fruit*, 1974; *Sweet Rhode Island Red*, 1974; *Airwaves*, 1979.

WRITINGS OF INTEREST: *I, Tina: My Life Story*, 1986 (with Kurt Loder).

The Life

Tina Turner was born Anna Mae Bullock in Nutbush, Tennessee. Her father, Floyd Richard Bullock, was a Baptist deacon, and he worked at a factory and on the farm. Her mother, Zelma Currie, was a factory worker. Turner found support for her singing in the Spring Hill Baptist Church choir, which she joined at nine years old. In addition to church services, throughout her teens, she sang with the blues-based Bootsie Whitelow and His String Band, where she developed her formidable voice.

In 1956 Turner and her sister Alline moved to St. Louis after being abandoned by their father. Later, they were reunited with their mother, and Turner launched her career in St. Louis.

She met Ike Turner when she auditioned for his local group, Kings of Rhythm Band. He gave her the stage name Tina, after the comic-book character Sheena: Queen of the Jungle, and they were married in 1960. Throughout that decade, they teamed up with Sun Records and Wall of Sound producer Phil Spector, which paved the way for success.

Although Turner was busy raising Ike's sons, Ike, Jr. and Michael, her son Craig (with saxophone player Raymond Hill), and her son Ronnie (with Ike), the couple spent a lot of time on the road promoting their hit singles. The travel took a toll on both Turners, leading Ike to escalate his use of drugs and alcohol and to abuse Tina.

The addictions and the abuse grew intolerable, and Turner walked out on her husband before a concert in 1976, and their divorce was finalized two years later. Taking a hiatus from her career, Turner restored her personal life, and she converted to Buddhism. In the 1980's, Turner returned to the concert stage a solo artist, and she has continued to record and to perform.

The Music

Years with Ike. After teaming up with Ike, Turner's first major breakthrough came in 1960 when the pair's single "A Fool in Love" hit the charts. Over the next decade, they released a series of albums backed by the Kings of Rhythm Band. In 1966 "River Deep, Mountain High," produced by Spector, was a radio hit. In 1971 the pair's recording of Creedence Clearwater Revival's "Proud Mary," reached number four on the pop charts, and it was followed by the tribute tune to her hometown "Nutbush City Limits."

Based on Turner's success as a lead vocalist, Ike produced *Tina Turns the Country On!* in 1974, although it did not meet with the pair's previous success. This disappointment, coupled with his addictions and abuse, troubled their already fractured relationship. Turner did have some success with her next album, *Acid Queen*, and she appeared in the feature film *Tommy* (1975), based on the Who's rock opera.

Rough *and* Love Explosion. Things proved tumultuous in 1976 following Turner's personal and professional breakup with Ike, though she kept a high public profile by touring. The 1978 album *Rough* was a departure for Turner, with its rock-and-roll sound, and the following year's *Love Explosion* focused on disco. Both failed to resonate with fans.

Private Dancer. In 1982 Turner recorded, with the British Electric Foundation, the Temptations' "Ball of Confusion," followed by Al Green's "Let's Stay Together." That attracted the attention of

Capitol Records, which signed a recording contract with Turner, and on that label she released *Private Dancer* in 1984. The pop crossover project had the chart-topping "What's Love Got to Do with It" (which won Grammy Awards for Record of the Year, Song of the Year, and Best Female Pop Vocal Performance) and "Better Be Good to Me" (which won the Grammy Award for Best Female Rock Vocal Performance).

Fans and critics responded favorably to her comeback. Bryan Adams asked her to sing a duet on "It's Only Love"; Quincy Jones recruited her for the all-star single "We Are the World"; Mick Jagger invited her to Live Aid for duets on "State of Shock" and the Rolling Stones' "It's Only Rock and Roll." She starred alongside Mel Gibson in *Mad Max Beyond Thunderdome* (1985), and she sang the soundtrack hit "We Don't Need Another Hero."

Break Every Rule. In 1986 Turner released *Break Every Rule*, known for the hit "Typical Male" and a tour that landed her in the Guinness Book of World Records (for performing in front of the largest paying audience to ever see a single performer, 184,000 fans in Brazil). Although not as commercially successful, 1989's *Foreign Affair* featured her signature song "The Best" and resulted in a major tour over the next two years.

What's Love Got to Do with It. Turner ended her contract with Capitol Records, and she signed a contract with Virgin Records, which released the sound track to her biographical film *What's Love Got to Do with It* (1993). In 1996 *Wildest Dreams* provided several popular singles, including the duet with Barry White on the title cut, a cover of John Waite's "Missing You," and the James Bond film series sound track hit "Goldeneye."

Later Work. In 1999 Turner released *Twenty Four Seven*, featuring a dance-oriented sound. The standout track, "When the Heartache Is Over," was popular in clubs, and Turner gained a new generation of fans. Her 2000 tour in support of that project took in more than eighty million dollars in the United States alone.

After the *Twenty Four Seven* tour, Turner took a break, although she did perform in benefit concerts. She sang in a duet with Phil Collins on the tune "Great Spirits," on the sound track for Walt Disney Studio's *Brother Bear* (2003), and she released a greatest-hits album in 2005 called *All the Best*.

Tina Turner. (AP/Wide World Photos)

Musical Legacy

Turner began her career singing soul and rhythm and blues, and she blazed trails for women artists in her fiery performances, vocal and dance. Turner's collaboration with her husband Ike in the 1960's and 1970's produced enduring hits that are still played on the radio.

Turner's comeback in the 1980's as a solo performer was notable because she expanded her repertoire to other genres and she proved that age was no barrier to success. She demonstrated her ability to thrive during difficult personal circumstances, providing a powerful example of perseverance, and she expressed powerful emotions in songs that appeal to listeners of all ages. Never afraid to change with the times, Turner nevertheless always maintained her artistic integrity.

Andy Argyrakis

Further Reading

Armani, Eddy. *My Twenty-two Years with Tina Turner*. London: John Blake, 1999. A friend and business associate of Turner relates incidents from the artist's life, beginning with her relationship with Ike and covering the years following their divorce and the rebuilding of her career. The account is generally flattering and considered by some reviewers to be too biased, although it does present inside information.

Bego, Mark. *Tina Turner: Break Every Rule*. New York: Taylor, 2005. Named after her album of the same title, this book addresses Turner's early years with Ike, the couple's tumultuous breakup, her solo career, and career as a superstar. It features several personal stories and carefully researched behind-the scenes-information on her life in and out of the spotlight.

Brackett, Nathan, and Christian Hoard, eds. *The New Rolling Stone Album Guide*. 4th ed. New York: Simon & Schuster, 2004. This fourth edition guide lists all of Ike and Tina Turner's key studio releases and Turner's solo projects through 2000. Includes detailed reviews of albums.

Campbell, Michael, and James Brody. *Rock and Roll: An Introduction*. New York: Schirmer Books, 1999. This historical account of rock and roll includes references to Turner, particularly during her resurgence of the 1980's.

Shaw, Arnold. *Black Popular Music in America: The Singers, Songwriters, and Musicians Who Pioneered the Sounds of American Music*. New York: Schirmer Books, 1986. A highlight of this resource is a discussion of how Turner transcended racial boundaries to become a successful crossover star.

Turner, Tina, with Kurt Loder. *I, Tina*. New York: William Morrow, 1986. This autobiography was the inspiration for the feature film about her life *What's Love Got To Do With It*. The text candidly traces all facets of her relationship with Ike and how she survived their split.

See also: Collins, Phil; Etheridge, Melissa; Hendrix, Jimi; Jagger, Sir Mick; Jones, Quincy; Pickett, Wilson; Santana, Carlos; Spector, Phil; Townshend, Pete; Wynette, Tammy.

Jeff Tweedy

American rock/country singer, guitarist, and songwriter

Tweedy is one of the leading lights of the 1990's alt-country movement, a genre that combined country music with punk-rock influences.

Born: August 25, 1967; Belleville, Illinois
Also known as: Jeffrey Scott Tweedy (full name); Scott Summit
Member of: Uncle Tupelo; Golden Smog; Wilco; Loose Fur

Principal recordings

ALBUMS (with Golden Smog): *On Golden Smog*, 1992; *Down by the Old Mainstream*, 1995; *Weird Tales*, 1998; *Another Fine Day*, 2006.
ALBUMS (with Loose Fur): *Loose Fur*, 2003; *Born Again in the USA*, 2006.
ALBUMS (with Uncle Tupelo): *No Depression*, 1990; *Still Feel Gone*, 1991; *March 16-20, 1992*, 1992; *Anodyne*, 1993.
ALBUMS (with Wilco): *A.M.*, 1995; *Being There*, 1996; *Mermaid Avenue*, 1998 (with Billy Bragg); *Summerteeth*, 1999; *Mermaid Avenue, Vol. II*, 2000 (with Bragg); *Chelsea Walls*, 2002; *Yankee Hotel Foxtrot*, 2002; *A Ghost Is Born*, 2004; *Sky Blue Sky*, 2007.

The Life

Jeffrey Scott Tweedy is the fourth and youngest child of Bob and Jo Ann Tweedy. Tweedy developed a love of music early, listening to his older siblings' records and buying music by such punk bands as X and the Clash. Soon he began playing guitar, and in 1981, while a high school freshman, Tweedy met another budding musician, Jay Farrar, in English class.

Tweedy and Farrar formed a garage band, the Primitives, and in 1987 the band changed its name to Uncle Tupelo. Tweedy dropped out of college to devote more time to the band, as it toured heavily around the Midwest and developed a devoted cult following. The band began receiving notice from music critics and in 1989 signed with a small New York-based independent label, Rockville Records.

The band went on to release three albums that brought it significant acclaim and expanded its cult audience. In 1993 Uncle Tupelo signed with Sire Records, owned by Warner Bros.

However, while on tour that year, Tweedy and Farrar had a falling out, and the band broke up. Tweedy rallied the other members of Uncle Tupelo and formed a new band, Wilco, in 1994. The band signed with Reprise Records, another subsidiary of Warner Bros. The following year Tweedy married Sue Miller, at the time the owner of a Chicago rock club, the Lounge Ax. That same year their son Spencer was born, and later the Tweedys had a second son, Sam.

In 2001 Tweedy and Wilco garnered controversy when Reprise Records executives told them that their proposed new album, *Yankee Hotel Foxtrot*, was not commercial enough to release. Around the same time the band parted ways with Jay Bennett, who had made contributions over the years as a writer, multi-instrumentalist, and engineer. Wilco would not change the album to appease the label and instead arranged to be released from its contract with Reprise Records, taking the rights to the album with them. This event brought the band a great deal of press. Many music writers who had championed the band over the years wrote articles about the band's dispute with Reprise Records, positioning the band as an innovative victim of an industry more concerned with profits than artistic integrity. The band streamed the album—which had already spread over the Internet through peer-to-peer file-sharing networks such as Napster—on its Web site. In 2002 *I Am Trying to Break Your Heart*, a documentary detailing the making of the album and the controversies that occurred, was released.

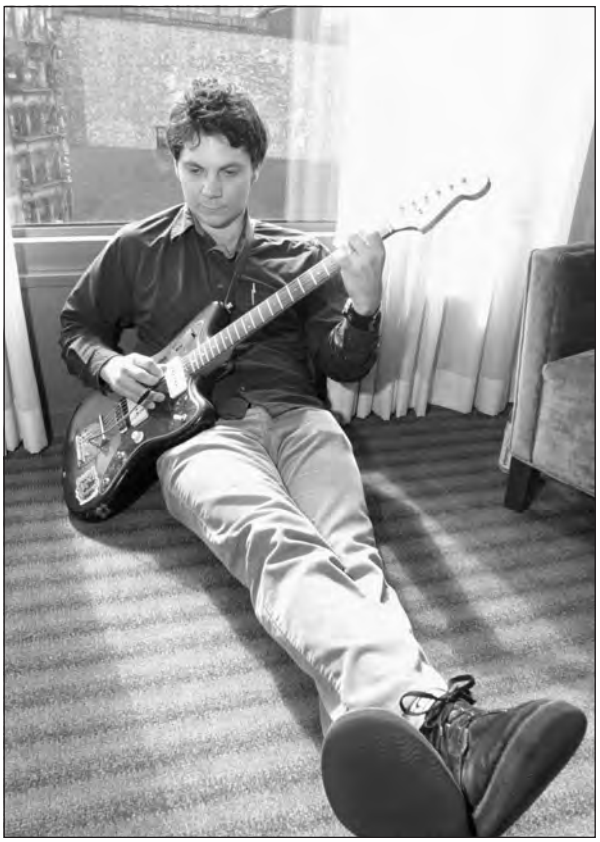
In 2004, on the eve of a Wilco tour, Tweedy checked into a drug rehabilitation center, seeking treatment for an addiction to painkillers, which he had used to combat migraine headaches. Since then, the band has continued to tour and record successfully. Tweedy also frequently performs live as a solo artist.

The Music

No Depression. Tweedy's first major released work was the first Uncle Tupelo album, *No Depression*. The band's mix of country and folk music played with punk-rock volume proved to be heavily influential throughout the 1990's. The album took its name from the 1936 Carter Family song "No Depression in Heaven" (which the band also covered on the album). The album and band would soon inspire a wellspring of artists and fans interested in a raw approach to country music.

March 16-20, 1992. The more Uncle Tupelo played and recorded, the more attention it received from the industry. After the success of Nirvana in late 1991, major labels started signing underground and punk-influenced rock bands. While much of the music of this time was characterized by loud guitars and harsh sounds, Uncle Tupelo made a distinctive change for its third album, *March 16-20, 1992*. With R.E.M. guitarist Peter Buck serving as producer, the band made an entirely acoustic album. The album further impressed critics and fans by displaying the band's command of traditional songs.

Being There. By 1996 Tweedy and Farrar had parted ways, and Uncle Tupelo was no more.



Jeff Tweedy. (AP/Wide World Photos)

Tweedy had assembled the band Wilco, but many felt it was not until Wilco's second album, *Being There*, that Tweedy truly moved on from the legacy of his previous band. *Being There* was a double album of Tweedy compositions that drew from a diverse variety of influences and a wider palette of sounds. Wilco's guitarist Bennett assumed keyboard duties as well, and the band began experimenting in the studio more, adding guitar feedback and radio static to songs. This was a marked departure from Uncle Tupelo, who often recorded albums completely live. *Being There* was not a huge commercial success, but it garnered a wide amount of critical praise and helped introduce Wilco to a new audience.

Mermaid Avenue. Tweedy and Wilco gathered more attention with their next project. British folk-rocker Billy Bragg received an invitation from Nora Guthrie, daughter of the late Woody Guthrie, to go through the large archives of lyrics to songs her father had never finished, write new music for them, and record the songs. Bragg invited Wilco to be his backing band, and soon Tweedy and Bennett were also poring over the Guthrie archives, picking lyrics that appealed to them and setting them to music. The results came out on two albums, *Mermaid Avenue* and *Mermaid Avenue Vol. II*. Bragg and Wilco received praise for their work in bringing new light to Guthrie's legacy. *Mermaid Avenue* received a Grammy nomination for Best Contemporary Folk Album.

Yankee Hotel Foxtrot. In 2000 Tweedy and Wilco began working on the album that would change almost everything about the band: *Yankee Hotel Foxtrot*. Tweedy brought in a new drummer, Glenn Kotche, and the band further developed the experimental aspects of their sound. The album boldly mixed sounds, from gentle acoustic guitars to long waves of sonic noise. Tweedy's lyrics explored themes of American identity. The band, having streamed the album on its Web site, went on tour shortly after the terrorist attacks on September 11, 2001. At the time many writers and fans noted the prescient nature of Tweedy's lyrics on *Yankee Hotel Foxtrot*. When the album was finally released, by Nonesuch Records in April, 2002, it debuted on the *Billboard* charts at number twelve. It was Tweedy's most immediately successful album yet.

Yankee Hotel Foxtrot raised Tweedy's profile considerably. Subsequent Wilco albums and tours were successful, and Tweedy also began touring more as a solo artist. One of his tours was chronicled in a 2006 documentary, *Sunken Treasure*. He embarked on other projects as well: He and Kotche formed a side band called Loose Fur with experimental musician Jim O'Rourke. They released two albums, *Loose Fur* and *Born Again in the USA*. In 2004 Tweedy published a book of poetry, *Adult Head*. Over the years, Tweedy has taken part in other side bands, such as Golden Smog and the Minus Five. Wilco's 2007 album, *Sky Blue Sky*, debuted at number one on the *Billboard* charts, another first for Tweedy and the band.

Musical Legacy

With his initial works with Uncle Tupelo and Wilco, Tweedy brought to the forefront a mix of country and rock. While he was not the first to mix these genres, the music he made with those bands inspired many other musicians and writers. Bands such as the Jayhawks, Whiskeytown (led by Ryan Adams), and the Old 97's began playing a similar style of music. In 1994 an America Online message board called "No Depression" discussing Uncle Tupelo and other bands emerged, and later a magazine to cover the music, also called *No Depression*, was launched. Though the music Tweedy made in this period was not commercially successful, it proved to be a viable alternative to both mainstream country and rock music.

As Wilco progressed, Tweedy's reputation evolved. As the band went through different sounds and lineups, Tweedy gained respect from some fans, musicians, and critics for his willingness to change his sound. On the other hand, he also collected criticism from those who preferred his earlier work. In this light he can be seen in company with such artists as Bob Dylan, who assertively challenged perceptions of what defined his style of music.

After *Yankee Hotel Foxtrot*, Tweedy and Wilco moved to a new level of success. The follow-up album, *A Ghost Is Born*, debuted in the *Billboard* Top 10 and eventually won the band their first Grammy Awards, for Best Alternative Album and Best Recording Package.

Michael Pelusi

Further Reading

Alden, Grant, and Peter Blackstock, eds. *The Best of "No Depression": Writing About American Music*. Austin: University of Texas Press, 2005. This anthology collects artist profiles from *No Depression*, the famous alt-country magazine that took its name from the first Uncle Tupelo album. The book contains an article about Wilco, chronicling the making and release of *Yankee Hotel Foxtrot*. There is also a piece about Farrar, Tweedy's former bandmate in Uncle Tupelo.

DeRogatis, Jim, and Carmel Carrillo, eds. *Kill Your Idols: A New Generation of Rock Writers*. Fort Lee, N.J.: Barricade Books, 2004. DeRogatis and Carrillo gathered a group of rock critics to write essays deconstructing and criticizing often-praised rock albums. *Yankee Hotel Foxtrot* is among the albums examined.

Kot, Greg. *Wilco: Learning How to Die*. New York: Broadway Books, 2004. Tells Wilco's story and contains a thorough biography of Tweedy, covering his childhood and adolescence, as well as Uncle Tupelo. Kot, a rock critic for the *Chicago Tribune*, interviewed Tweedy and nearly all of his bandmates from over the years, as well as family, friends, producers, and record executives.

Tweedy, Jeff. *Adult Head*. Lincoln, Nebr.: Zoo Press, 2004. Tweedy's first book is a collection of poetry.

Wilco, Dan Nadel, Peter Buchanan-Smith, Rick Moody, and Fred Tomaselli. *The Wilco Book*. New York: Picturebox, 2004. The members of Wilco collaborated with artists, writers, and musicians to produce this highly unusual book. Along with copious photographs and illustrations, the book contains the band's ruminations on writing, recording, and performing. Moody contributes an essay on the band's music. The book also comes with a compact disc of previously unreleased music.

See also: Carter, Maybelle; Guthrie, Woody.

Conway Twitty

American country and rockabilly singer-songwriter

During a career that spanned several decades, Twitty established himself as one of the most successful and durable stars of country music. With his emotional and sensual approach to singing, he helped to bring adult issues to country music. As a highly charismatic figure, he is remembered not only for his musical diversity and brilliance as a songwriter but also for his sensitivity as an entertainer.

Born: September 1, 1933; Friars Point, Mississippi
Died: June 5, 1993; Springfield, Missouri
Also known as: Harold Lloyd Jenkins (birth name); High Priest of Country Music

Principal recordings

ALBUMS: *Conway Twitty Sings*, 1958; *Saturday Night with Conway Twitty*, 1959; *Lonely Blue Boy*, 1960; *The Conway Twitty Touch*, 1961; *The Rock 'n' Roll Story*, 1961; *Portrait of a Fool and Others*, 1962; *Hit the Road*, 1964; *Look into My Teardrops*, 1966; *Here's Conway Twitty*, 1968; *Next in Line*, 1968; *Darling, You Know I Wouldn't Lie*, 1969; *I Love You More Today*, 1969; *You Can't Take Country out of Conway*, 1969; *Hello Darlin'*, 1970; *To See My Angel Cry*, 1970; *How Much More Can She Stand*, 1971; *I Wonder What She'll Think About Me Leaving*, 1971; *Lead Me On*, 1971 (with Loretta Lynn); *We Only Make Believe*, 1971 (with Lynn); *Conway Twitty*, 1972; *Conway Twitty Sings the Blues*, 1972; *I Can't See Me Without You*, 1972; *Shake It Up*, 1972; *Clinging to a Saving Hand*, 1973; *I Can's Stop Loving You*, 1973; *She Needs Someone to Hold Her*, 1973; *Who Will Pray for Me*, 1973; *You've Never Been This Far Before*, 1973; *Country Partners*, 1974 (with Lynn); *Honky Tonk Angel*, 1974; *I'm Not Through Loving You Yet*, 1974; *Never Ending Song of Love*, 1974; *Feelin's*, 1975 (with Lynn); *High Priest of Country Music*, 1975; *Linda on My Mind*, 1975; *Star Spangled Songs*, 1975; *This Time I've Hurt Her More*, 1975; *Now and Then*, 1976; *Twitty*, 1976; *United Talent*, 1976 (with Lynn); *Dynamic Duo*, 1977 (with Lynn); *I've Already Loved You in*

My Mind, 1977; *Play, Guitar, Play*, 1977; *Conway*, 1978; *Conway Twitty Country*, 1978; *Georgia Keeps Pulling on My Ring*, 1978; *Honky Tonk Heroes*, 1978 (with Lynn); *Country Rock*, 1979; *Cross Winds*, 1979; *Diamond Duet*, 1980 (with Lynn); *Heart and Soul*, 1980; *Rest Your Love on Me*, 1980; *Mr. T.*, 1981; *Two's a Party*, 1981 (with Lynn); *Dream Maker*, 1982; *Southern Comfort*, 1982; *Lost in the Feeling*, 1983; *Merry Twismas*, 1983; *By Heart*, 1984; *Conway Twitty and Loretta Lynn*, 1984 (with Lynn); *Chasin' Rainbows*, 1985; *Don't Call Him a Cowboy*, 1985; *A Night with Conway Twitty*, 1986; *Fallin' for You for Years*, 1986; *Borderline*, 1987; *Still in Your Dreams*, 1988; *House on Old Lonesome Road*, 1989; *Crazy in Love*, 1990; *Even Now*, 1991; *Country Gospel Greats*, 1992 (with Lynn); *Final Touches*, 1993.

The Life

Conway Twitty was born Harold Lloyd Jenkins to Floyd Jenkins and Velma McGinnis Jenkins on September 1, 1933, in Friars Point, Mississippi. He was given the name "Harold Lloyd" in honor of the silent film star of the same name. In addition to being a cotton farmer, his father was the captain of a small ferryboat that carried passengers across the Mississippi River from Friars Point to Helena, Arkansas.

As a young child, Twitty was taught by his father to play the guitar. He loved listening to country music on the jukebox and to gospel music that he heard from a local black church. The family moved to Helena, Arkansas, when he was ten. He became so good on the guitar that by the time of the move to Helena Twitty had begun appearing on local radio stations. At this time, he formed his first band, the Phillips County Ramblers. The family was very poor, and young Twitty had to work in order to help purchase clothes for his sister and brother. By the age of twelve, he was playing on a weekly radio show on KFFA in Helena. In addition to music, Twitty proved himself to be an excellent baseball player in high school. He was so good at baseball that the Philadelphia Phillies offered to sign him to a contract after he had graduated from high school.

In 1954, Twitty was drafted into the United States Army. While stationed in Japan, he played on an Army baseball team and formed a band, the Cimmarons. He remained in the Army from 1954 to 1956. During his time in the military, Elvis Presley burst onto the music scene and became a monumental phenomenon. Twitty also became caught up in the rockabilly style that had been popularized by Presley and Carl Perkins. Twitty returned to the United States in 1956. While he could have signed with the Phillies to play professional baseball, he decided that he would rather become a professional musician. He would have one of the most extraordinary music careers in the history of popular music.

During his lifetime, Twitty was married three times. He was married to Ellen Matthews from 1953 to 1954. From 1955 to 1985, he was married to Temple Maxine Jaco Medley; they had three children. In 1987, Twitty married Dolores Virginia Henry. Tragically, he died in 1993 as a result of an abdominal aortic aneurysm.

Conway Twitty. (AP/Wide World Photos)

The Music

After being discharged from the Army in 1956, Twitty was signed with Sun Records by the legendary figure Sam Phillips. Although Twitty recorded several songs for Sun Records, none of them was released. Elvis Presley also recorded for Sun Records, and Twitty attempted to work in his rockabilly style.

Creating a Rock Persona. At this point in time, the persona of Conway Twitty had not been created. He recorded as Harold Jenkins, but he did not have the success that he had envisioned. He came to the conclusion that, in order to become a rock star, he needed the right professional name. After looking at a map of the United States, he picked the town of Conway, Arkansas, and the town of Twitty, Texas, to form his new name. With this, Conway Twitty was born.

Twitty's band was given the name the Twitty Birds. In 1957, he signed with Mercury Records and began recording as Conway Twitty, releasing the song "I Need Your Lovin." This was the only single that charted for him with Mercury, so he was released from the label.

In 1958, Twitty signed with Metro-Goldwyn-Mayer (MGM). He finally found the success that he desired with the release of the single "It's Only Make Believe." This single went to number one in many countries around the world and sold more than eight million copies. In the United States, "It's Only Make Believe" went to number one on the pop, country, and blues singles charts. With this single, Twitty became a rockabilly star in his own right.

For the next few years, Twitty continued to release hit singles as a rock musician. Although he had become a successful rock musician, he was not totally satisfied with his achievements. During this period, he had been writing country songs for other recording stars. Not completely comfortable as a rock performer, by the mid-1960's Twitty believed that it was time for him to be true to himself and become a country artist. After letting his contract with MGM expire, he signed with producer Owen Bradley of Decca Records as a country musician.

Going Country. In 1968, Twitty finally had his first number-one country single with "Next in Line." This hit was merely the first of his amazing string of forty-two number-one hits on the *Billboard* country singles charts. As a wonderful songwriter in his own right, Twitty wrote nineteen of his number-one hits himself. Some of the most famous include "Hello Darlin'," "Goodbye Time," "You've Never Been This Far Before," "Linda on My Mind," and "Tight Fittin' Jeans." He also sang many duets with the legendary country artist Loretta Lynn. This partnership became highly successful; together, Twitty and Lynn recorded such country classics as "After the Fire Is Gone," "Lead Me On," and "Louisiana Woman, Mississippi Man."

At his concerts, Twitty was such a consummate entertainer that he earned the nickname the High Priest of Country Music. He was adored by thousands of female fans who considered seeing Twitty in concert to be almost a religious experience. By the 1980's, he had broadened his approach to country music by including elements of rock music. Always an emotional singer, Twitty had a way of connecting with his audience that few performers could equal. With his deep, smooth voice, he was a natural at delivering a passionate ballad. He remained active into the early 1990's with such Top 10 singles as "Crazy in Love" and "I Couldn't See You Leavin'."

Musical Legacy

During his illustrious career, Twitty had a total of fifty-five number-one singles on various music charts. As a songwriter, singer, producer, and entertainer, he was loved by millions of fans. He was honored with more than one hundred awards. His musical partnership with Loretta Lynn garnered several top-selling singles and awards. He was elected to the Country Music Hall of Fame in 1999. At the forty-third annual Academy of Country Music Awards in 2008, the late Conway Twitty was honored with the Cliffie Stone Pioneer Award.

Jeffry Jensen

Further Reading

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See also: Lynn, Loretta; Milsap, Ronnie; Presley, Elvis.

McCoy Tyner

American jazz pianist and songwriter

An influential jazz pianist, Tyner is noted for his modal approach to improvisation, his explosive left-hand technique, and his spiritual awareness at the keyboard.

Born: December 11, 1938; Philadelphia, Pennsylvania

Also known as: Alfred McCoy Tyner (full name); Sulaimon Saud

Member of: The John Coltrane Quartet

Principal recordings

ALBUMS (solo): *Inception*, 1962; *Nights of Ballads and Blues*, 1963; *The Real McCoy*, 1967; *Expansions*, 1968; *Asante*, 1970; *Sahara*, 1970; *Four Times Four*, 1976; *Supertrios*, 1977; *Looking Out*, 1982; *It's About Time*, 1985 (with Jackie McLean); *Bon Voyage*, 1987 (with the McCoy Tyner Trio); *Uptown/Downtown*, 1988 (with the McCoy Tyner Big Band); *Things Ain't What They Used to Be*, 1989; *New York Reunion*, 1991 (with the McCoy Tyner Quartet); *The Turning Point*, 1991 (with the McCoy Tyner Big Band); *Manhattan Moods*, 1993 (with Bobby Hutcherson); *Infinity*, 1995; *McCoy Tyner and the Latin All-Stars*, 1999 (with others); *McCoy Tyner with Stanley Clarke and Al Foster*, 2000; *Suddenly*, 2000; *Land of Giants*, 2003; *Illuminations*, 2004; *Monk's Dream*, 2004.

ALBUMS (with the John Coltrane Quartet): *The Avant-Garde*, 1960; *Coltrane's Sound*, 1960; *My Favorite Things*, 1960; *Africa/Brass*, 1961; *Coltrane Jazz*, 1961; *Olé*, 1961; *Ballads*, 1962; *Coltrane Plays the Blues*, 1962; *Standard Coltrane*, 1962; *Impressions*, 1963; *John Coltrane and Johnny Hartman*, 1963; *Crescent*, 1964; *A Love Supreme*, 1964; *Ascension*, 1965; *First Meditations*, 1965; *The John Coltrane Quartet Plays*, 1965; *Kulu Sé Mama*, 1965; *Om*, 1965; *Sun Ship*, 1965; *Transition*, 1965.

The Life

Alfred McCoy Tyner (TI-nur) was born in 1938 in Philadelphia, where his mother first encouraged him in music. At thirteen, Tyner began formal piano study, and he subsequently enrolled in the Granoff School of Music, where he studied harmony and theory. Two early influences were his neighbors, the jazz pianist brothers Bud and Richard Powell. In 1955 Tyner met John Coltrane, and the two formed a strong musical relationship. In the mid-1950's, Tyner converted to Islam, and he adopted the Muslim name Sulaimon Saud.

In 1959 Tyner joined the Benny Golson-Art Farmer Jazztet, recording with the group on its 1960 Argo Records debut *Meet the Jazztet*. Tyner and Coltrane reunited in 1960; with a rotating cast of drummers and bassists (mainly Elvin Jones and Jimmy Garrison), they formed the John Coltrane Quartet, a group that within five years made several landmark recordings in jazz, including *My Favorite Things* and *A Love Supreme*.

Even before leaving Coltrane's quartet in 1965, Tyner had been featured on a number of notable artist debuts for Blue Note records. By the end of the 1960's, Tyner could claim album credits for nearly forty Blue Note releases, along with several releases for Impulse Records as a bandleader.

Beginning in the 1970's, Tyner performed and recorded extensively as a leader, both in trio and in big band settings, many of which explored music of diverse cultures, especially Brazilian, African, and Afro-Caribbean music. Although he has distanced himself from any religious denomination, themes of spirituality remained pervasive in Tyner's music throughout his career.

The Music

Tyner generally avoids analytical and theoretical descriptions of his music, citing instead an approach to jazz that is based on harnessing religious and spiritual energy. While this theological basis for Tyner's musical philosophy is evident in meditative recordings such as *A Love Supreme* and *Sahara*, his live performances have been equally noted for capturing the spiritual aspects of his musical persona. His playing is most often described as powerful and athletic. Melodically, Tyner often employs rapid flourishes of pentatonic and modal scales in his improvisations; harmonically, he emphasizes fourths and fifths, often superimposing these intervals to create ambient polymodal harmonic landscapes. As a pianist, Tyner possesses a technical command of the instrument rarely surpassed in jazz, illustrated in part by his formidable left-hand technique. As a composer, Tyner explores a wide range of textures, many of them inspired by composers such as Igor Stravinsky and Duke Ellington. His big band arrangements are noted for their lush, impressionistic, and well-balanced qualities.

McCoy Tyner. (AP/Wide World Photos)

The John Coltrane Quartet. The ability to dismantle a working hierarchy of instrumentalists within a jazz combo proved to be a revolutionary aspect of Coltrane's groups of the early 1960's. Performing on this level of equality provided Tyner the opportunity to explore an essentially new role for the piano in jazz, one that was first executed on the 1960 Atlantic Records album *My Favorite Things*. Here Tyner eschews the traditional role of piano accompanist in favor of adopting an active yet complementary voice to the group. Tyner's solo on the album's title track features the pianist at his most inventive, blending modal harmonies with a series of syncopated vamps that provide Richard Davis (bass) and Jones (drums) ample room for musical interplay. Tyner's adventurous and dynamic playing on *My Favorite Things* is contrasted with an inspired lyricism on the quartet's ballad albums, *Ballads* and *John Coltrane and Johnny Hartman*. The dual nature of Tyner's playing on these early recordings—powerful and rhythmic, yet sensitive and lyrical—meet somewhere halfway on the spiritually oriented albums of the quartet, most notably *A Love Supreme* and *Transition*.

Blue Note Records. Often overlooked in Tyner's career (because of the overshadowing legacy of the John Coltrane Quartet) is his work as a sideman and soloist for Blue Note Records during the 1960's. The Blue Note debuts of Joe Henderson (*Page One*, 1963) and Wayne Shorter (*Night Dreamer*, 1964) constitute landmark achievements in recorded jazz, and Tyner's unmistakable presence on these albums can be credited as a large part of their appeal and success. Demonstrated on these albums is Tyner's unique ability to adapt to others' playing style while retaining the individual components of his sound (rhythmic and directional modal lines and active parallel chords in the lower registers).

Sahara. Tyner launched his solo career for Blue Note with 1967's *The Real McCoy*, featuring Henderson on saxophone. Despite the maturity and confidence of Tyner's playing in the late 1960's, his musical vision reached unprecedented levels in

1972 with Milestone Records' release of *Sahara*, often viewed as the pianist's most virtuosic and inspired album. Arranged as a series of musical reflections on the African landscape, the Grammy Award-winning *Sahara* features Tyner and his bandmates in dramatic musical form. Fast tempi ("Rebirth") and eruptive musical outbursts ("Ebony Queen") progress alongside lengthy, contemplative piano solos ("A Prayer for My Family"), including Tyner playing the Japanese koto and drummer Alphonse Mouzon incorporating an array of African and Latin American percussion.

McCoy Tyner Big Band. Tyner's career entered a new musical phase in the 1980's with the McCoy Tyner Big Band, a group that quickly garnered a strong New York City following, with the group's appearance at such venues as the Village Vanguard and the Blue Note. The success of the big band, featuring Tyner as a pianist, composer, and arranger, resulted in two Grammy Awards, and it demonstrated Tyner's comprehensive and consummate musicianship.

Musical Legacy

Tyner's albums *Land of Giants* and *Illuminations* showcase Tyner's continued collaboration with old partners (Gary Bartz, Bobby Hutcherson) and interest in newer talent (Christian McBride, Eric Harland). Tyner is a four-time Grammy Award winner, with *Illuminations* being honored as Best Jazz Instrumental Album, Individual or Group. In high demand for jazz festivals and music venues around the world, Tyner was a National Endowment for the Arts Jazz Master award recipient in 2002, and he received an honorary doctorate of music degree from the Berklee College of Music in 2005.

Cory M. Gavito

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See also: Bacharach, Burt; Coltrane, John; Corea, Chick; Ellington, Duke; Grappelli, Stéphane; Jarrett, Keith; Jones, Elvin; Palmieri, Eddie; Powell, Bud; Shorter, Wayne; Stravinsky, Igor.

U

Umm Kulthum

Egyptian world music singer

Kulthum rose from poverty in the dusty peasant village in Egypt where she was born to dazzle audiences as far away as Paris with her songs, encompassing Western popular and art music, Arab folk music, and religious music and exhibiting strong Arab and Muslim roots.

Born: December 31, 1898; Tamy al-Zahayrah, Egypt
Died: February 3, 1975; Cairo, Egypt
Also known as: Umm Kulthum Ebrahim Elbeltagi (birth name); Oum Kalthoum

Principal recordings

ALBUMS: *Anta dumri*, 1994; *El soulasia el mokodassa*, 1994; *Keset el ams*, 1994.

SINGLES: "Ana ʿalʾa keefak," 1924; "Il-Khalaaʾah," 1924; "Ma li futint," 1924; "Ya karawan," 1925; "In kuntu assamih," 1928; "Zekrayat," 1930 ("Memories"); "Ouzkourini," 1939; "Raq el habib," 1941 ("The Servitude of Love"); "Hasibak lel-zaman," 1957; "Dalili ehtar," 1958; "Hagartak," 1959 ("I Abandoned You"); "Howwa sahih el-hawa ghallab," 1960; "Kull laylah wi-kull yum (betfakkar fi min?)," 1962; "Arak asey al-damii," 1964; "Siret el-hobb," 1964 ("Tale of Love"); "Amal hayati," 1965 ("Hope of My Life"); "Beeid annak," 1965 ("Away from You"); "Enta el-hobb," 1965 ("You Are My Love"); "Al-Atlal," 1966 ("The Ruins"); "Fakkarooni," 1966 ("They Reminded Me"); "Hadith al-rouh," 1967 ("The Talk of the Soul"); "Toof we shoof," 1967; "Alf leila we leila," 1969 ("One Thousand and One Nights"); "Aqbal al-layl," 1969; "Tareeq wahed," 1969; "Aghadan alqak," 1971; "Ya msaharni," 1972; "Hakam aleina el-hawa," 1973; "Leilet Hobb," 1973 ("Night of Love").

The Life

The father of Umm Kulthum (ewm KUHL-thuhm), al-Shaykh Ibrahim al-Sayyid al-Baltiji, was the devout leader of his village mosque, and her mother was a homemaker. She had a sister, Sayidda, ten years older, and a brother, Khalid, one year older. The family home was in the village of Tamy al-Zahayra near the city of al-Sinbillawayn in the delta province of Daqahliyya. At the age of five, Umm Kulthum was sent to the local Qurʾān school, where she learned to recite Qurʾānic Arabic with proper enunciation and to sing some of the standard religious songs based on the Prophet Muhammad's life. Although these songs were usually sung by men, women sometimes performed them, and so when her brother was ill, Kulthum would sing in his place. Her skill soon identified her as min al-mashayikh (reared among the sheikhs).

After her debut between the ages of five and eight at the home of the village leader, Kulthum started performing at events in neighboring villages, earning the equivalent of fifty cents or more. Traveling around as a public performer meant contact with the disreputable elements of society, and it led to her attentive father's often dressing her as a boy. By 1920 Kulthum's fee had jumped to fifty dollars. With the encouragement of the noted singer Zakariyya Ahmad and with the patronage of one of Cairo's prominent families, Kulthum and her family moved to Cairo sometime in the early 1920's. She began singing in theaters at intermissions, eventually moving up from working-class neighborhoods to the music halls of the main theater district. Between 1924 and 1926 Kulthum released fourteen recordings on Odeon Records, but in 1926 she left Odeon Records to sign a contract with Gramophone Records, which paid her five hundred dollars per disc with a yearly retainer of ten thousand dollars.

Various physical ailments plagued Kulthum after 1937, and in 1946, beset with personal problems, she suffered a serious depression. Treatment at Bethesda Naval Hospital in Maryland in 1949 was followed by marriage to Dr. Hasan al-Hafnawi in 1954 and by a close friendship with Abdel Nasser, the Egyptian prime minister. In the 1960's, she became interested in politics, contributing more than

two million dollars to the Egyptian government and earning the resentment of those who saw her as too conservative. Further health problems culminated in the kidney disease that led to her death in 1975. A crowd of mourners carried her body through the streets of Cairo for three hours before taking it to its burial place.

The Music

Umm Kulthum's songs represent a mixture of styles, although her musical idiom has Arab and Muslim roots. It is commonly thought of as asil, or authentic, and it is seen as a contribution to Egyptian cultural life. Her exceptional vocal power and its uniform quality enabled Kulthum to give performances of great length. Her originality inspired the development of both a neoclassical mode of expression and a populist one, and much of this inspiration derived from her close involvement with the composition of the works she sang and her control over the circumstances under which she composed.

Early Works. Kulthum explained that she began singing by imitating her father, who sang religious songs at weddings in their village. When she started singing in Cairo, she performed traditional religious pieces unaccompanied by instruments. Audiences often requested popular songs of the day, and thus she learned many lighthearted love songs in colloquial Arabic. Sophisticated listeners complained of the vapidity of these simple songs, known as taqatiq, but she complemented these with qasaid, which were often long, rhyming poems honoring the Prophet, and also some new qasaid on romantic themes. One of the most popular of these early love songs was "Ma li futint." Other favorites included the taqatiq "Ana ʿalʾa keefak" and "il-Khalaaʾah," a composition judged in bad taste. Kulthum's career continued to prosper; in the 1940's, she reached the peak of her success, singing ughniyyat, love songs combining vocal instrumental sections, and the neoclassical qasaid.

"In kuntu assamih." Kulthum adopted a new genre in the late 1920's, a series of monologues composed for her by al-Qasabji and Ahmad Rami, described as virtuosic, dramatic, romantic, and innovative in genre and style. In classical practice, a composer basically works up from the lower range of the chosen melodic mode and eventually returns to the original mode. However, in "In kuntu assamih" al-Qasabji introduced triadic passages into the instrumental introduction that listeners knowledgeable about European classical musical found modern and operatic. The recording of "In kuntu assamih" sold in great numbers, and the monologue came to be identified with Kulthum. The texts of these monologues featured themes on love lost and individual struggle.

Widad. *Widad* was the first of six films that Kulthum made, starting in 1935. She invented a story about a singing slave girl in thirteenth century Egypt, and Rami wrote the script. The leading male roles were played by well-known stars, and the production was so successful that it became the first Egyptian entry in an international film festival in London. Kulthum's motion pictures featured exotic locales with exciting characters involved in romantic plots that developed themes of good triumphing over evil. The style of her films was strictly Hollywood. Of her other five films, only a version of the opera *Aida* (1871) made in 1942 failed; her last was *Fatma* (1947), a popular and blatantly didactic production dramatizing the misbehavior of the wealthy, the virtues of closeness with friends and family, and the honor of the woman who resists temptation.

"Al-Atlal." "Al-Atlal" was Kulthum's signature song. It was produced by the famous songwriter Riyad al-Sunbati, a talented composer who enjoyed innovation and who featured a piano in "Arak asey al-damii," the only one of Kulthum's songs to include that instrument. Kulthum showed great respect for al-Sunbati, and she considered him superior to other writers in treating difficult Arabic poems and in expressing their meanings in his melodic adaptations. He understood Kulthum's voice, and he composed with her abilities in mind. She sang "al-Atlal" in Paris in 1967 and in just about every concert she gave before Arab audiences. The words of "al-Atlal" came from two qasaid by the Egyptian poet Ibrahim Naji, mainly from "al-Atlal" (traces) and less so from "al-Wida" (the farewell). "Al-Atlal" was a neoclassical qasaid relying on the old theme of a wanderer in the desert looking for a lost lover or for some other source of loneliness and bereavement, subject matter for which Naji was well known.

Kulthum appropriated "al-Atlal" for her own purposes, streamlining Naji's quatrains by taking the third line out of each. She rearranged the order of Naji's stanzas, replaced a few words, and inserted lines from Naji's "al-Wida" into the middle of the poem. Not all critics appreciated the freedom that Kulthum took with Naji's text. One argued that the original qasaid was not just a lyric, but it was a narrative that recorded events in a specific order. Kulthum's answer to this criticism was that the number and order of lines in the qasaid was less important than the singer's expression of the poet's meaning, a sentiment apparently justified by the work's popularity.

Musical Legacy

Kulthum's reputation lives on in the stories of her life written for children and in the many recordings of her work sold worldwide. Her solid business sense enabled her to demand large fees, and in advancing her own career commercially she achieved an authority that raised the level of respect for singers and that smoothed the way for other women in her profession. Her broad contributions to Egyptian culture made her a historic figure, and her voice resonated with her country's indigenous values. Her songs are now turath, part of Egyptian heritage.

Frank Day

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See also: Khan, Ali Akbar; Khan, Nusrat Fateh Ali; Kuti, Fela; Makeba, Miriam; Shabalala, Joseph; Shankar, Ravi.

V

Ritchie Valens

American rock singer, songwriter, and guitarist

A rock-and-roll star, Valens, despite a professional career that was tragically cut short, served as an inspiration to musicians of Hispanic origin.

Born: May 13, 1941; Pacoima, California
Died: February 3, 1959; Clear Lake, Iowa
Also known as: Richard Steven Valenzuela (birth name)

Principal recordings

ALBUMS: *Ritchie Valens*, 1959; *In Concert at Pacoima Jr. High*, 1960; *Ritchie*, 1963.

SINGLES: "Come on, Let's Go," 1958; "Donna," 1958; "Framed," 1958; "La Bamba," 1958; "Big Baby Blues," 1959; "Fast Freight," 1959; "In a Turkish Town," 1959; "Little Girl," 1959; "Stay Beside Me," 1959; "That's My Little Suzie," 1959; "We Belong Together," 1959; "Cry, Cry, Cry," 1960; "The Paddiwack Song," 1960.

The Life

Ritchie Valens (VAH-lenz) was born Richard Valenzuela on Mother's Day in 1941 in Pacoima, California. He was the son of World War I veteran and first-generation Mexican American Joseph Steven Valenzuela and Concepción "Connie" (Reyes) Valenzuela. Both parents worked in a munitions plant in Saugus at the time of his birth.

Valens was raised in a poor, English-speaking household in an ethnically diverse working-class community in the San Fernando Valley. He grew up with a half-brother who was four years older, Bob Morales, the product of his mother's previous marriage. Valens became interested in music as a child, thanks to weekend gatherings at the Valenzuela home, where friends and family performed and danced to traditional Mexican folk songs. He obtained his first guitar as a young boy, and by the time he entered Pacoima Junior High he was already proficient on the instrument.

At age sixteen, Valens joined a local band, and he soon became a headliner, imitating the style of singer Little Richard. The following year, a record producer signed him to a contract, and his name was shortened to Valens to broaden his appeal. He recorded several songs that became hits, dropping out of San Fernando High School to perform full time. While on a tour of the American Midwest, Valens, Buddy Holly, and J. P. Richardson (the "Big Bopper") were killed when their chartered plane crashed outside Clear Lake, Iowa, on February 3, 1959.

The Music

Though he died before reaching his eighteenth birthday, Valens left a considerable body of original songs and intriguing versions of cover tunes, many of which were released only posthumously. A self-taught musician with a clear but untrained voice, Valens was steeped in a variety of musical genres, including traditional folk songs, mariachi, flamenco, blues, rhythm and blues, and rockabilly, elements of which he blended to produce a distinctive sound. During performances with the band he joined as a sixteen-year-old, the Silhouettes, he became known for making up lyrics on the spot, for improvising fresh guitar licks, and for his energetic delivery. During his short professional career of less than twelve months, Valens—a star in the making, particularly among Hispanic communities—demonstrated the capacity to reach across ethnic boundaries with simple but poignant lyrics accompanied by inventive guitar techniques.

"Come on, Let's Go." Valens's first recording, released in the summer of 1958 through the Del-Fi label of Keen Records, was inspired by a phrase his mother always used when herding her children together for an outing. A hard-charging song more densely layered than typical tunes of the period, it features a strong backbeat and Valens's crisp, jazzy guitar beneath deceptively simple, repetitive lyrics.

"Come On, Let's Go" eventually reached number forty-two on the pop charts, sold more than 750,000 singles, and propelled Valens to an October, 1958, appearance on *American Bandstand*.

"Donna." Composed for a high school sweetheart, Donna Ludwig (later Fox), "Donna" quickly became the quintessential slow dance number for high school proms in the late 1950's and early 1960's. Cowritten by Valens and record producer Bob Keane (originally Kuhn), the ballad melds doo-wop, delicate guitar work, and Valens's compelling vocals into an evocative paean to lost love. The song, which Valens sang on a second *American Bandstand* appearance in December, 1958, rose to number two on the pop charts during Valens's lifetime, and it is considered a classic of its type.

"La Bamba." The B side of the single containing "Donna," "La Bamba" was Valens's rock-oriented reworking of an ancient—the original song may be as old as five hundred years—traditional Mexican huapango (a spirited wedding tune intended for dancing on a wooden platform, highlighting intricate counterpoints and nonsense lyrics) from the region of Vera Cruz. One of the first pop hits to be sung entirely in Spanish, the song was also one of the earliest to feature the electric bass to accentuate the complex rhythms. Though "La Bamba" did not fare quite as well on the charts as "Donna" (it reached number twenty-two before Valens's untimely death), it has had incredible durability and worldwide popularity. Since the early 1960's, dozens of artists as diverse as the Ventures, Dusty Springfield, Neil Diamond, and Henry Mancini have all recorded covers of Valens's timeless hit.

Musical Legacy

Though Valens fell into obscurity following his death, his artistry was always appreciated by working musicians. The Beatles, for example, credited his "La Bamba" as the major influence for their early hit, "Twist and Shout."

In 1971 Don McLean commemorated the deaths of Valens, Holly, and Richardson in "American Pie" (as "the day the music died"). In 1987 *La Bamba*, a film portraying Valens's life, exposed a new generation of music fans to his work. Since then, the singer-songwriter has been posthumously flooded with honors: a star on the Hollywood Walk of Fame, induction into the Rockabilly Hall of Fame and the Rock and Roll Hall of Fame, and parks and edifices renamed in his memory. A U.S. postage stamp with his portrait was issued in 1993. Importantly, he has continued to act as an inspiration for Chicano artists—Los Lobos, Freddy Fender, Carlos Santana, Selena, the Ramones, Café Tacuba, and countless others—who have collectively immortalized Valens by recording his songs and expanding on the Latin-American rock breakthrough he pioneered.

Jack Ewing

Further Reading

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Keane, Bob. *The Oracle of Del-Fi*. Los Angeles: Del-Fi International Books, 2006. This is the behind-the-scenes story of producer Keane, who signed Valens and many other popular recording artists to recording contracts.

Lehmer, Larry. *The Day the Music Died: The Last Tour of Buddy Holly, the Big Bopper, and Ritchie Valens*. New York: Schirmer Books, 2003. A minute-by-minute examination of the final moments of the ill-fated trio of musicians. Includes photographs.

Mendheim, Beverly. *Ritchie Valens: The First Latino Rocker*. 2d ed. Tempe, Ariz.: Bilingual Review Press, 1996. A detailed biography of the life and death of the young Latino singer-songwriter. Includes illustrations.

See also: Diamond, Neil; Fender, Freddy; Holly, Buddy; Jennings, Waylon; Little Richard; Mancini, Henry; Santana, Carlos.

Vangelis

Greek New Age composer, keyboardist, and synthesizer player

Vangelis shifted from playing rock to composing progressive rock and experimental music, and he achieved tremendous success with such memorable film scores as Chariots of Fire *and* Blade Runner.

Born: March 29, 1943; Volos, Greece
Also known as: Evangelos Odysseas Papathanassiou (birth name)
Member of: The Formynx; Aphrodite's Child; Jon and Vangelis

Principal works

FILM SCORES: *Sex Power*, 1970; *Salut, Jerusalem*, 1972; *Verve*, 1973; *Amore*, 1974; *Ignacio*, 1975; *Ace Up My Sleeve*, 1976; *La Fête sauvage*, 1976; *Chariots of Fire*, 1981; *Blade Runner*, 1982; *Missing*, 1982; *Nankyoku monogatari*, 1983; *The Bounty*, 1984; *Wonders of Life*, 1985; *Francesco*, 1989; *Bitter Moon*, 1992; *1492: Conquest of Paradise*, 1992; *I Hope . . .*, 2001; *Alexander*, 2004; *El Greco*, 2007.

Principal recordings

ALBUMS (solo): *Dragon*, 1971; *Earth*, 1973; *L'Apocalypse des animaux*, 1973; *Heaven and Hell*, 1975; *Albedo 0.39*, 1976; *Spiral*, 1977; *Beaubourg*, 1978; *Hypothesis*, 1978; *China*, 1979; *Odes*, 1979; *Opera Sauvage*, 1979; *See You Later*, 1980; *Soil Festivities*, 1984; *Invisible Connections*, 1985; *Mask*, 1985; *Direct*, 1988; *The City*, 1990; *El Greco*, 1995; *Voices*, 1995; *Oceanic*, 1996; *Rapsodies*, 1996; *Mythodea: Music for the NASA Mission, 2001 Mars Odyssey*, 2001.

ALBUMS (with Aphrodite's Child): *Aphrodite's Child*, 1968; *Rain and Tears*, 1968; *End of the World*, 1969; *It's Five O'Clock*, 1970; *666*, 1971.

ALBUMS (with Jon and Vangelis): *Short Stories*, 1980; *Friends of Mr. Cairo*, 1981; *Private Collection*, 1983; *Page of Life*, 1991.

The Life

Vangelis (van-GEHL-ihs) grew up in Volos, a city on Pagassitikos Bay, about two hundred miles northwest of Athens. He showed early interest and talent in music, composing as early as age four. He was offered formal music lessons, but he decided to teach himself to play piano and then guitar. He studied classical music, painting, and filmmaking at the Academy of Fine Arts in Athens. In the early 1960's, he was a founding member of the Formynx, one of the best known rock groups in Greece. After they disbanded in 1967, Vangelis moved to Paris and formed Aphrodite's Child. Its European hit was the song "Rain and Tears," based on Johann Pachelbel's Canon in D Major (1680). Aphrodite's Child disbanded in 1971. Before moving to London in 1974, Vangelis recorded the successful solo album *Heaven and Hell* and others. He decided against becoming a keyboard replacement for the band Yes, though he became a mentor for the group's vocalist Jon Anderson, working with him on several projects. In his London studio Vangelis's most notable film scores were *Chariots of Fire*, which won the Academy Award for Best Original Score, and *Blade Runner*. Vangelis was composer and musical director for various events and activities, including part of the flag relay of the closing ceremony of the 2000 Summer Olympics in Sydney, Australia.

The Music

Vangelis refused music lessons, so it is interesting that his commercially successful themes, such as "Hymn" from *Opera Sauvage* and "Chariots of Fire," are included in music books to inspire students who are learning to play piano. His early career shifted from playing rock to composing progressive rock and experimental music. The use of the synthesizer marked the beginning of his mature career. The lush sound of his electronic music was created by recording on tape many keyboard parts and then editing and mixing them. A device made for him, called a direct box, enabled him to record multiple tracks, since he composes by playing as many keyboards at a time as possible. He also composes orchestra scores.

Earth. Though this album's first track, "Come On," is weak, other songs, such as "My Face in the Rain" and "Let It Happen," demonstrate a solid combination of music similar to that of Aphrodite's Child and Vangelis's new direction. "A Song" was a complete departure from the band, and it foreshadowed his later music.

Short Stories. This 1980 album is representative of the collaboration between Vangelis and Yes vocalist Anderson. It demonstrates improvisation by both musicians, in the vein of psychedelic rock. "Curious Electric" could be described as an ancestor to New Age or trance music. The album was best known for the song "I Hear You Now," especially Anderson's song text.

Chariots of Fire. Winner of many film-score awards, including the Academy Award for Best Original Score, this 1981 sound track put Vangelis on the international stage. On the album, the best-known pieces were "Theme from *Chariots of Fire*," "Five Circles," and "Eric's Theme." The first reached number one on the *Billboard* Hot 100; the first and second pieces were included on Vangelis's best-selling compilation, *Themes* (1989). With its fanfare opening and striking melody, the exhilarating music of "Chariots of Fire" accompanied runners on the beach in the film effectively. It has also been used frequently both seriously and comically in other films and on television.

Blade Runner. Though it received fewer accolades than *Chariots of Fire*, the music to this 1982 film was notable. The electronic music featured digital sound effects such as sirens, chimes, and heart monitors, exemplified in the "Main Titles Music from *Blade Runner*." The sexy "Love Theme from *Blade Runner*" is also electronic music, but it featured a saxophone-sounding solo. "Memories of Green," which was from Vangelis's solo album *See You Later*, was also used in the film.

1492: Conquest of Paradise. This Academy Award-nominated score was released in 1992, the same year as the film. It is clearly a musical precursor to his score for *Alexander*. This score, however, has more classical music influence (for example, compare the title theme to Antonio Vivaldi's *Variations on La Folia*, 1705) and more New Age music (for example, "West Across the Ocean Sea").

Alexander. Vangelis's sound track to this film combined traditional Greek music with electronic music, studio orchestra, and choir. It was released at the same time as the film. With its large orchestral sound and mixed choir, "Across the Mountains" is reminiscent of the film-composing style of Ernest Gold for the epic *Exodus* (1960). "Eternal Alexander," a similar composition, has a memorable melody.

Musical Legacy

Vangelis's progressive rock and experimental music resembled that of the Moody Blues and Pink Floyd. He preceded New Age composers Enya and Yanni; however, their music does not sound similar to his. In addition to winning the Academy Award for Best Original Score for *Chariots of Fire*, the theme song ranked number one for at least one week on the *Billboard* Hot 100 chart. In 1992 France made him a Knight of the Order of Arts and Letters. In 1993 he earned a nomination for Best Original Score Motion Picture at the Golden Globe Awards for *1492: Conquest of Paradise*. He received a Public Service Medal in 2003 from the National Air and Space Administration, which used his orchestral composition *Mythodea* as the theme for its 2001 Mars Odyssey mission.

Melissa Ursula Dawn Goldsmith

Further Reading

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Sammon, Paul M. *Future Noir: The Making of "Blade Runner."* London: Orion Media, 1997. This source shows how Vangelis's score interacts with the film, and it discusses the composer's impressions of the film's rough cut and his rapport with director Ridley Scott.

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See also: Bernstein, Elmer; Elfman, Danny; Enya; Newman, Randy; Yanni; Zimmer, Hans.

Eddie Van Halen

American rock guitarist and songwriter

A dominant figure in hard rock music, Van Halen augmented the techniques of the electric guitar, elevating the practice of two-handed tapping, and he promoted the importance of the extended solo in rock music.

Born: January 26, 1955; Amsterdam, the Netherlands
Also known as: Edward Lodewijk Van Halen (full name)
Member of: Van Halen

Principal recordings

ALBUMS (with Van Halen): *Van Halen*, 1978; *Van Halen II*, 1979; *Women and Children First*, 1980; *Fair Warning*, 1981; *Diver Down*, 1982; *1984*, 1984; *5150*, 1986; *OU812*, 1988; *For Unlawful Carnal Knowledge*, 1991; *Balance*, 1995; *Van Halen III*, 1998.

The Life

Edward Lodewijk Van Halen (van HAY-lehn) was the second son of Jan Van Halen and Eugenia Van Beers. A saxophonist and a clarinetist, his father was a professional musician, and he later appeared on the band Van Halen's fifth album, playing the clarinet on "Big Bad Bill Is Sweet William Now." Van Halen and his older brother Alex began the study of classical piano at an early age. In 1962 the family emigrated to Pasadena, California. In addition to the piano, Van Halen learned to play the violin, drum set, and bass. Around 1967, after his brother surpassed his abilities on the drum set, Van Halen took up the guitar. Captivated by the instrument, he practiced the guitar incessantly.

Blues and rock guitarists such as Eric Clapton, Jimmy Page, Jeff Beck, and Jimi Hendrix served as major musical influences on Van Halen's guitar playing. The use of the pentatonic scale and the call-and-response nature of the blues impacted his musical development. He showed an affinity for using power chords, distorted amplifiers, and feedback associated with rock music. The music of Baroque composer Johann Sebastian Bach served as a model for many of Van Halen's compositions.

The guitarist began performing in public at parties, and, with his growing popularity, he began appearing at local clubs in Southern California. His first group was the teenage power trio the Trojan Rubber Company. He graduated from Pasadena High School in 1971, the same year that he began experimenting with his celebrated finger-tapping technique. He briefly attended Pasadena City College. The following year he formed the band Mammoth, achieving regional success. Van Halen's early rock experiences were primarily in cover bands, infrequently performing original compositions. While the renamed band Van Halen continued to perform and record covers, the opus of the group soon consisted principally of original songs.

In 1976 Gene Simmons of Kiss recognized the talents of Van Halen and band; however, Simmons was unsuccessful in obtaining a record contract for the group. The next year, the band Van Halen signed with Warner Bros., and it began working with producer Ted Templeman. After the release of its self-titled album in 1978, Van Halen went on tour, opening for Journey and later for Black Sabbath. Van Halen headlined its own tour following the release of its second album in 1979. During the 1980's, the keyboard took on a more prominent role for the guitarist. Many successful albums followed, with alternate leading vocalists for the ensemble (David Lee Roth, Sammy Hagar, and Gary Cherone).

Apart from the band Van Halen, the guitarist collaborated in numerous other musical projects. Van Halen provided the guitar solo for Michael Jackson's hit song "Beat It" (1983). The same year, he worked with legendary guitarist Brian May on the short-lived Starfleet Project. As early as 1975, Van Halen had already begun to experiment with guitar construction in the pursuit of an instrument that accentuated elements from both the Gibson Les Paul and Fender Stratocaster, resulting in the

Frankenstrat, with its trademark striped guitar motif.

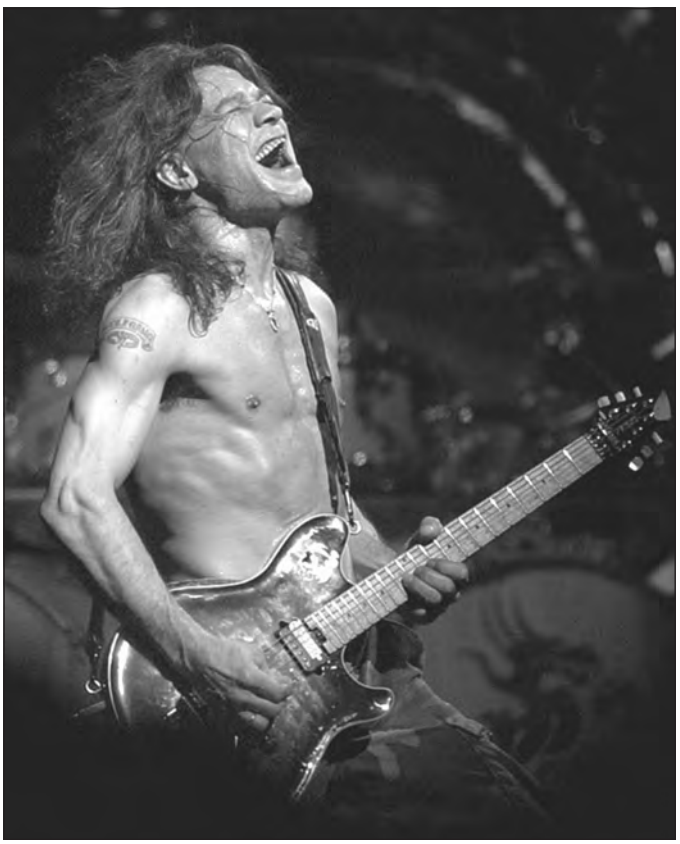
The Music

The musical opus of guitarist Van Halen stems primarily from his involvement with the successful rock group, which recorded twelve albums. The music of Van Halen crosses several musical styles, reflecting the guitarist's numerous musical influences. The music of the group carefully negotiates characteristics associated with hard rock while still achieving widespread commercial success. As a guitarist, Van Halen surpassed many other musicians in techniques idiomatic to the instrument by constantly pushing the boundaries of the electric guitar. Like other rock guitarists, he used string bending, pick slides, natural and artificial harmonics, slurs, and whammy bar dives; however, it was his two-handed tapping that separated him from other rock musicians. His music often displays the influence of classical music.

"Eruption." Released in 1978 on *Van Halen*, "Eruption" is one of the most influential guitar solos in the history of rock. The monumental guitar instrumental opens simply with a single power chord, establishing a tonal center. Promptly, Van Halen explores the potential of the pentatonic scale, employing a series of passages using hammer-ons and pull-offs as well as artificial harmonics. The guitarist closes the opening section with the use of the whammy bar. The next section also begins with the striking of power chords. Reflecting his eclectic rock influences, he employs string bends reminiscent of legendary rock guitarist Chuck Berry. A tremolo section—that is, a series of rapid repetition of a single note—follows the bending, and Van Halen punctuates with another whammy bar dive. He returns to the use of fast passages involving repeated notes, reintroducing passages with hammer-ons and pull-offs. The climax of the celebrated guitar solo commences with two-handed tapping, outlining chords with arpeggios with the use of the right hand to tap, working in conjunction with the left hand. This section evokes the music of Bach. After a lengthy tapping section, the guitar instrumental concludes with harmonics, feedback, and the use of the whammy bar. In less than two minutes, Van Halen exhibits his musical prowess and virtuosity on the electric guitar.

"Cathedral." On the 1982 album *Diver Down* is the brief work "Cathedral," another electric guitar composition that highlights the ingenuity of Van Halen. In a solo performance, the guitarist emulates the sound of a church organ by manipulating the guitar-picking attacks with the use of the volume knob of the instrument in combination with an echo guitar effect. The guitar solo opens with a slow introduction that eventually employs arpeggios reminiscent of the solo works of Bach.

"Little Guitars." In the brief introduction to "Little Guitars" from the album *Diver Down*, Van Halen emulates the playing of flamenco guitarists. Unable to master the traditional Spanish-guitar techniques, he cleverly uses a pick for the tremolo played in combination with left-hand slurs to imitate flamenco music.



Eddie Van Halen. (AP/Wide World Photos)

"Dancing in the Street." This song was first recorded by the Motown group Martha and the Vandellas in 1964, and the band Van Halen covered the song in *Diver Down*, reflecting its formative cover-band years. Van Halen arranged and played the synthesizer as well as the guitar on the recording. In this song, the guitar, uncustomary for the group, played a subordinate role; the only exception was the succinct guitar solo.

"Jump." In 1984 the song "Jump" reached number one on the *Billboard* charts. The radio-friendly song combined hard rock with synthesizer-driven pop music. Uncharacteristically of the band Van Halen, a synthesizer plays an extremely prominent role in the music; in fact, it overshadows the guitar. In addition to the guitar, Van Halen plays the synthesizer on the recording, exhibiting his capabilities on the keyboard that span from his childhood lessons in classical piano. "Jump" includes the requisite guitar solo expected from the legendary guitarist.

Musical Legacy

Van Halen expanded upon and utilized playing techniques idiomatic to the electric guitar. Continuing traditional practices of the rock genre, he employed string bending, pick slides, harmonics, hammer-ons, and pull-offs; however, it was his extreme whammy bar dives and, in particular, his two-handed tapping that most influenced the playing of rock musicians. Although guitarists before Van Halen used tapping to a limited extent, he advanced the technique, and he transformed the approach to guitar soloing of rock musicians of his generation and those that followed. In contrast to many of his contemporaries, Van Halen often borrowed musical devices from classical music.

The guitarist fostered the extended guitar solo in rock music, assuring that the guitar solo became a requisite in both recorded and live performances. While he excelled at his inventive comping behind the singer and the writing of riff-rich songs, Van Halen is best known for his sophisticated and virtuosic guitar solos. His pioneering guitar work elevated the instrument to a high status within rock music.

In addition to his revolutionary guitar playing, he explored the possibilities of guitar construction. Seeking a guitar with the playability of a Fender Stratocaster and the sound of Gibson Les Paul, Van Halen experimented with numerous guitar designs to create an instrument that suited his personal needs. Many of his guitars employed whammy bars, the Floyd Rose tremolo device being the most commonly used. Van Halen worked in conjunction with numerous guitar companies, such as Kramer, Ernie Ball, Peavey, and Charvel, in the creation of signature guitars.

Mark E. Perry

Further Reading

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Considine, J. D. *Van Halen!* New York: Quill, 1985. A journalistic approach to the early history of the band Van Halen. Includes an appendix with illustrated examples on Van Halen's guitar techniques, discography, and illustrations.

Waksman, Steve. "Contesting Virtuosity: Rock Guitar Since 1976." In *The Cambridge Companion to the Guitar*, edited by Victor Anand Coelho. Cambridge, England: Cambridge University Press, 2003. This chapter examines the concept of virtuosity among rock guitarists such as Van Halen.

_____. "Into the Arena: Edward Van Halen and the Cultural Contradictions of the Guitar Hero." In *Guitar Cultures*, edited by Andy Bennett and Kevin Dawe. Oxford, England: Berg, 2001. The author examines the music of Van Halen and the role the guitarist played in the era of arena rock. The chapter offers a cultural study of the rock figure. Bibliography.

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plores the cultural context surrounding heavy metal music. The music of Van Halen and of other heavy metal musicians is studied, examining such issues as music analysis, gender studies, and postmodernism. Includes illustrations, discography, and bibliography.

See also: Berry, Chuck; Clapton, Eric; Hendrix, Jimi; Jackson, Michael; Johnson, Lonnie; Page, Jimmy.

Jimmy Van Heusen

American musical-theater composer

One of the most gifted popular songwriters between 1940 and the mid-1960's, Van Heusen shaped the musical careers of Bing Crosby and Frank Sinatra with the lilting and award-winning melodies he produced for these two singers.

Born: January 26, 1913; Syracuse, New York
Died: February 7, 1990; Rancho Mirage, California
Also known as: Edward Chester Babcock (birth name)

Principal works

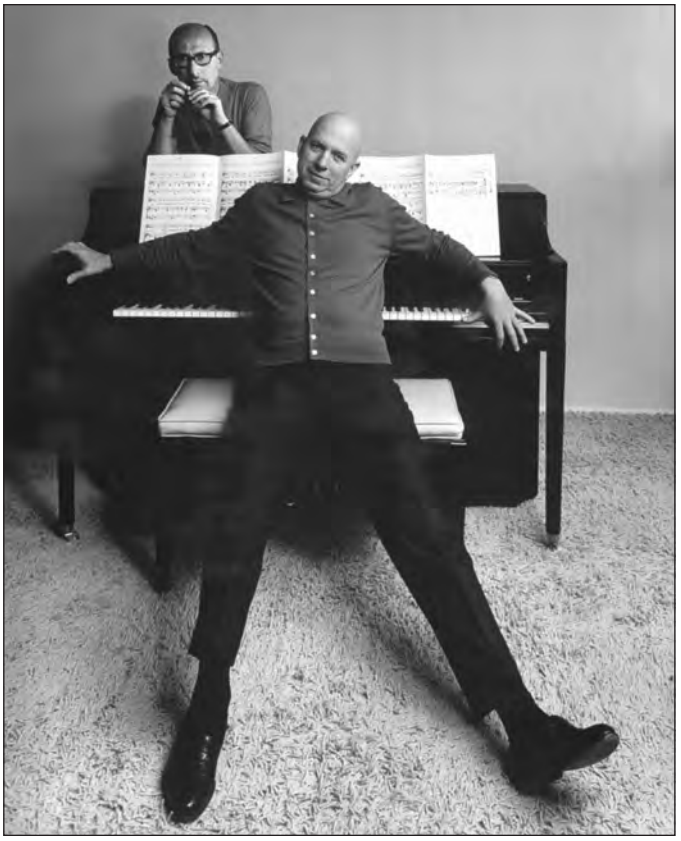
MUSICAL THEATER (music): *Swingin' the Dream*, 1939 (libretto by Gilbert Seldes and Erik Charell; based on William Shakespeare's *A Midsummer Night's Dream*; lyrics by Eddie De Lange); *Nellie Bly*, 1946 (libretto by Joseph Quillan; lyrics by Johnny Burke); *Carnival in Flanders*, 1953 (libretto by Preston Sturges; lyrics by Burke); *Eddie Fisher at the Winter Garden*, 1962 (lyrics by Sammy Cahn); *Come on Strong*, 1962 (libretto by Garson Kanin; lyrics by Cahn); *Skyscraper*, 1965 (libretto by Peter Stone; based on Elmer Rice's play *Dream Girl*; lyrics by Cahn); *Walking Happy*, 1966 (libretto by Roger O. Hirson and Ketti Frings; based on Harold Brighouse's play *Hobson's Choice*; lyrics by Cahn).

SONGS (music): "Deep in Dream," 1938 (lyrics by Eddie De Lange; performed by Artie Shaw Orchestra, with Helen Forrest on vocals); "Oh! You Crazy Moon," 1939 (lyrics by Johnny Burke; performed by Tommy Dorsey Orchestra, with Jack Leonard on vocals); "Imagination," 1940 (lyrics by Burke; performed by Fred Waring Pennsylvanians); "Polka Dots and Moonbeams," 1940 (lyrics by Burke; performed by Frank Sinatra); "It Could Happen to You," 1944 (lyrics by Burke; performed by Dorothy Lamour); "Like Someone in Love," 1944 (lyrics by Burke; performed by Dinah Shore); "Swinging on a Star," 1944 (lyrics by Burke; performed by Bing Crosby); "But Beautiful," 1947 (lyrics by Burke; performed by Crosby); "Here's That Rainy Day," 1953 (lyrics by Burke; performed by Dolores Gray); "Love and Marriage," 1955 (lyrics by Sammy Cahn; performed by Sinatra); "All the Way," 1957 (lyrics by Cahn; performed by Sinatra); "Come Fly with Me," 1957 (lyrics by Cahn; performed by Sinatra); "Come Dance with Me," 1958 (lyrics by Cahn; performed by Sinatra); "High Hopes," 1959 (lyrics by Cahn; performed by Sinatra and Eddie Hodges); "The Second Time Around," 1960 (lyrics by Cahn; performed by Sinatra); "Call Me Irresponsible," 1963 (lyrics by Cahn; performed by Sinatra).

The Life

Jimmy Van Heusen (van HEW-zehn) was born Edward Chester Babcock in Syracuse, New York, and commenced his songwriting career and musical studies as a high school student. When he went to work for a local radio station, WSYR in Syracuse, the management insisted that he change his name because Babcock seemed potentially and improbably obscene to the station's listeners. Seeing a truck with the title of the Van Heusen shirt company, he opted for that professional name but retained his own name throughout his life. He moved to New York City and began songwriting. By 1938 he had his first hit with the song "Deep in a Dream." Other hits, written with Johnny Mercer, soon followed. Van Heusen was on his way.

In 1940, Van Heusen move to California, where until 1969 he wrote songs with Johnny Burke and Sammy Cahn that attained popularity when Bing Crosby and Frank Sinatra featured the melodies. During World War II (1941-1945), Van Heusen's



Jimmy Van Heusen and Sammy Cahn (behind the piano). (Hulton Archive/Getty Images)

songwriting career was not his only activity. He had learned to fly during the late 1930's and soon became a skilled aviator. When he was not turning out hits, he served as a test pilot for the defense contractor Lockheed in the mornings, returning to the studios to practice his other profession in the afternoons.

Van Heusen won four Academy Awards for his songs. Within the Hollywood community, he enjoyed a reputation as a ladies' man that rivaled the success of his friend Sinatra. He partied with great intensity but could rebound after a hard night on the town to work the next day. He finally married Josephine Brock Perlberg in 1969, the same year in which he retired; the couple had no children. He died in 1990 after a lengthy illness.

The Music

Jimmy Van Heusen is associated with the later phase of what has been called the golden age of American popular song, from the mid-1920's through the early 1960's. Though he was not an innovator of the stature of George Gershwin, Richard Rodgers, or Jerome Kern, Van Heusen was an adept creator of attractive melodies that resonated with the popular taste of the time. In his work for Bing Crosby and Frank Sinatra, he mastered the genre of the romantic ballad while providing up-tempo songs of broad appeal. Among his major hits from that period, "Imagination," "Polka Dots and Moonbeams," and "It Could Happen to You" have all attained the status of standards in the repertoire of jazz signers and musicians.

In his partnerships with Burke and Cahn, Van Heusen several times tried to achieve a Broadway musical hit. Although these shows were flops, some of the songs that Van Heusen wrote for them became standards, including "Here's That Rainy Day" from 1953's *Carnival in Flanders*.

Songs with Burke. In 1940 Van Heusen went to work at Paramount Pictures, where he teamed with Johnny Burke, a popular writer of song lyrics. The team became songwriters both for the up-and-coming singer Frank Sinatra and the established star crooner, Bing Crosby. Van Heusen and Burke wrote the songs for the high-grossing "Road" pictures that starred Crosby and Bob Hope. A song called "Swingin' on a Star" featured in *Going My Way* with Bing Crosby won the Academy Award for best song in 1944, the first of four Oscars that Van Heusen would achieve. The Burke-Van Heusen partnership continued after the war ended but broke up during the mid-1950's because of Burke's chronic alcoholism.

Songs with Cahn. The second important phase of Van Heusen's career came when he teamed with lyric writer Sammy Cahn and the duo began writing songs for Frank Sinatra. Cahn reported that Van Heusen could provide melodies for his lyrics with great ease. If one melody did not work, Van Heusen turned out several others the same day. The professionalism and skill that Van Heusen and Cahn brought to their songs impressed Sinatra, who also liked to work fast. More important, Sinatra's career had been in a downward spiral in the

early 1950's, and the songs that Van Heusen and Cahn produced help resurrect the singer's artistic fortunes. Among the hits that they crafted for the crooner were "The Tender Trap," "All the Way" (which won him a second Oscar), and "High Hopes." Van Heusen's ability to keep up with Sinatra's frenetic night routine forged a bond with the singer that spurred them both to an intense artistic collaboration.

Musical Legacy

At his best, Jimmy Van Heusen captured the sense of optimism and confidence that permeated the United States during the height of his career. At the same time, he understood the melancholy that lay just beneath the surface of these emotions. The enduring popularity of "Here's That Rainy Day" among jazz musicians and cabaret singers attests to Van Heusen's ability to evoke deeper emotional feelings with his melodies.

His later work with Sammy Cahn has aged less well, since it was so intimately connected to the Rat Pack ethos of Sinatra and the "swinging" attitudes of the late 1950's and early 1960's. The "booze, broads, and Sinatra" image that Van Heusen cultivated has become a stale cliché of an era that now seems dated and distant. Yet "The Second Time Around" and "Call Me Irresponsible" are still popular among fans of the music of this period. In the "Road" pictures with Hope and Crosby and in the other songs that he wrote with Johnny Burke, however, Van Heusen proved himself a songwriter of great versatility and a winning style. His work is still underrated; his best songs merit greater attention for what he contributed to a unique American art form.

Lewis L. Gould

Further Reading

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Hemming, Roy. *The Melody Lingers On: The Great Songwriters and Their Movie Musicals*. New York: Newmarket Press, 1986. Includes an essay on Van Heusen and a listing of the films in which his songs appeared.

Sheed, Wilfred. *The House That George Built with a Little Help from Irving, Cole, and a Crew of About Fifty*. New York: Random House, 2007. Provides an incisive and thoughtful chapter on Van Heusen as a songwriter.

Wilder, Alec. *American Popular Song: The Great Innovators, 1900-1950*. New York: Oxford University Press, 1972. Includes an examination of Van Heusen's work from the perspective of one of his fellow songwriters.

See also: Burke, Johnny; Cahn, Sammy; Crosby, Bing; Horne, Lena; Tormé, Mel.

Dave Van Ronk

American folk and blues singer, guitarist, and songwriter

With his gravelly voice and ribald performances, Van Ronk came to prominence in the early Greenwich Village folk music scene, with his unique blend of ragtime, blues, and other musical styles.

Born: June 30, 1936; Brooklyn, New York
Died: February 10, 2002; New York, New York

Principal recordings

ALBUMS: *Black Mountain Blues*, 1959; *Dave Van Ronk Sings Ballads, Blues, and a Spiritual*, 1959; *Dave Van Ronk and the Ragtime Jug Stompers*, 1960 (with the Ragtime Jug Stompers); *Dave Van Ronk Sings Earthy Ballads and Blues*, 1961; *Dave Van Ronk Sings the Blues*, 1961; *Van Ronk Sings*, 1961; *In the Tradition*, 1963; *With the Red Onion Jazz Band*, 1963 (with the Red Onion Jazz Band); *The Genius of Dave Van Ronk*, 1964; *Just Dave Van Ronk*, 1964; *Gambler's Blues*, 1965; *No Dirty Names*, 1966; *Dave Van Ronk and the Hudson Dusters*, 1967 (with the Hudson Dusters); *Dave Van Ronk, Folksinger*, 1967; *Van Ronk*, 1969; *Songs for Ageing Children*, 1973; *Sunday Street*, 1976; *Hummin' to Myself*, 1990; *Peter and the Wolf*, 1990; *A Chrestomathy*, 1992; *Going Back to Brooklyn*, 1994; *Chrestomathy,*

Vol. 2, 1995; *From . . . Another Time and Place*, 1995; *Statesboro Blues*, 1996; *Somebody Else Not Me*, 1999; *Sweet and Lowdown*, 2001.

The Life

Dave Van Ronk was born to working-class parents during the Great Depression. His father left soon after the birth, and Van Ronk was raised by his mother and her family and friends. Van Ronk wrote that he never missed his father since he never knew him. He spent his early life on the streets of his Brooklyn neighborhood, getting in trouble at school for his impudent nature and absorbing the jazz music of the period. In 1945 he and his mother moved to Richmond Hill in Queens, a suburban neighborhood. He took piano lessons for a few years, and then he taught himself the ukulele. He dropped out of high school, and he began taking guitar lessons from jazz guitarist Jack Norton. When he was around seventeen, he began playing jazz professionally but not regularly. In addition to playing guitar, Van Ronk sang.

He made very little money playing music, so, tired of being broke, he joined the merchant marines. After a year or two as a sailor, he lost his seaman's papers in a mishap. In 1957 he moved back to New York City to try making a living playing music once more. Around this time, he moved to Greenwich Village, where he began taking part in the weekly impromptu gatherings of amateur musicians in Washington Square. It was there that Van Ronk was introduced to folk music. During this period, Van Ronk perfected a fingerpicking style he learned mostly from Tom Paley of the folk group the New Lost City Ramblers. This style was modified and elaborated upon after Van Ronk met and studied the style of Reverend Gary Davis.

At the time, the influence of leftist politics was prominent in the folk music scene, and Van Ronk helped organize and perform in several benefits to support its causes. He also wrote a regular column for the folk music scene broadsheet titled *CaraVan*.

Playing in coffeehouses and bars, Van Ronk enjoyed a moderate success, and he released his first solo album in 1958, followed by another in 1959. By 1961 the folk music scene was a national phenomenon, and Van Ronk was well known. He continued to record, releasing eight more albums before the end of the 1960's. He was also a regular feature on the festival circuit.

Van Ronk was married to Terri Thal in the 1960's. When that marriage ended, he lived for many years with Joanne Grace, and then he married Andrea Vuocolo, with whom he spent the rest of his life. He was working on his memoirs when he died of a heart attack during treatment for colon cancer.

Dave Van Ronk. (AP/Wide World Photos)

The Music

Van Ronk's sound is a unique synthesis of jazz and blues that blends the harmony and melody in one line. Critics noted its similarity to piano playing and to traditional jazz. His technique developed as he matured, and his voice maintains its gravelly quality from his first album until his final work recorded in 2002. Van Ronk occasionally departed from the singer-songwriter persona, recording with jug bands and even a traditional ragtime band.

Early Works. On *Dave Van Ronk Sings Ballads, Blues, and Spirituals*, Van Ronk is a bit raw. His fingerpicking style is still being worked on, and his voice is not as raspy as it would become. However, this album represents what he does the best: interpret standards and other people's songs.

Dave Van Ronk and the Hudson Dusters. In this album, Van Ronk appears with an electric backing group. Although folk purists were dismayed, interpreting this as another folksinger going commercial, Van Ronk and the band are a convincing blues-rock combo with echoes of Paul Butterfield's Blues Band and the electric Bob Dylan.

Going Back to Brooklyn. Made up completely of Van Ronk compositions, this album highlights his songwriting abilities. Sometimes dry and other times more overt, his humor is apparent in the lyrics, and his guitar playing excels.

Musical Legacy

Van Ronk was an innovative force in the U.S. folk music scene of the late 1950's and early 1960's. His introduction of blues and jazz guitar stylings influenced such artists as Dylan, Phil Ochs, and Joni Mitchell. His support for these and other young folksingers helped them launch their careers. His social influence on the folk music scene was pronounced. After his death, a section of Sheridan Square, where Barrow Street meets Washington Place, in Greenwich Village was renamed in his honor.

Ron Jacobs

Further Reading

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Perlman, Ken. "Back-picking." *Sing Out!* (Spring, 2005). Perlman discusses Van Ronk's guitar playing, and he describes in words and in notation how to learn the guitarist's technique. He uses examples from Van Ronk's version of "Cocaine Blues."

Van Ronk, Dave, with Elijah Wald. *The Mayor of MacDougal Street*. New York: Da Capo Press, 2005. This posthumously published autobiography is a colorful detailing of Van Ronk's life and career. Most of the book covers the first twenty years of Van Ronk's career, with many anecdotes about this period. It includes his reminiscences of the various musical and political scenes in which he was involved.

See also: Dylan, Bob; Hurt, Mississippi John; Mitchell, Joni.

Townes Van Zandt

American folk/country singer, guitarist, and songwriter

Van Zandt's combination of country-blues fingerpicking, comically dark songwriting, and nontraditional vocal stylings inspired other country and rock musicians.

Born: March 7, 1944; Fort Worth, Texas
Died: January 1, 1997; Nashville, Tennessee

Principal recordings

ALBUMS: *In the Beginning*, recorded 1966, released 2003; *First Album: For the Sake of the Song*, 1968; *Our Mother the Mountain*, 1969; *Townes Van Zandt*, 1969; *Delta Momma Blues*, 1971; *High, Low, and in Between*, 1972; *The Late Great Townes Van Zandt*, 1972; *Live at the Old Quarter, Houston, Texas*, 1977; *Flyin' Shoes*, 1978; *At My Window*, 1987; *The Nashville Sessions*, 1994; *Roadsongs*, 1994; *No Deeper Blue*, 1995; *Abnormal*, 1996; *The Highway Kind*, 1997; *A Far Cry from Dead*, 1999.

The Life

Townes Van Zandt was born into a Texas family of oil barons and cattle ranchers. He lived a fairly conventional life until he reached puberty, when he was diagnosed as bipolar (then known as manic de-

Townes Van Zandt. (AP/Wide World Photos)

pression) with schizophrenic tendencies and began a series of electroshock treatments. He spent most of his early youth moving around the country with his family as his dad went from job to job. Some time during this period, enamored with rock and roll and the music of bluesman Lightnin' Hopkins, he began playing guitar. After graduating from high school, he began attending the University of Colorado in Boulder in 1962. During his first two years at the university he was abusing alcohol and was eventually brought back to Texas by his parents. He was admitted to the University of Texas Medical Branch Hospital in Galveston, where he received three months of insulin shock therapy. Van Zandt later told music writer Robert Greenfield that he had staged the nervous breakdown to avoid being drafted into the U.S. military. In 1965 he entered the University of Texas in Houston as a prelaw student. He also began to perform at coffeehouses and taverns, playing humorous songs he wrote to "keep the patrons happy." As he became more accomplished at songwriting, his material began to tell stories about people he had met—drifters, workingmen, and other street characters. He claimed Bob Dylan and Ramblin' Jack Elliott as influences.

Van Zandt was living an itinerant life at the time, sleeping at friends' apartments and houses, drinking, and living day to day. At the same time he began opening for such blues and bluegrass acts as Hopkins and Doc Watson. In 1968 he met songwriter Mickey Newbury, who convinced Van Zandt to try his luck in Nashville. He took the advice, and Newbury introduced him to Cowboy Jack Clement, who became one of Van Zandt's producers. Van Zandt recorded the album titled *First Album: For the Sake of the Song* on the Poppy label in 1967. He recorded four more albums over the course of the next five years. In 1976 he hired John Lomax III as his new manager, moved back to Nashville, and signed a recording contract with Tomato Records. He recorded a live album in 1976 and another studio disc in 1978. After that he did not record another album for almost ten years, although he did continue to tour. In 1987 he signed with Sugar Hill Records and recorded his eighth studio album, *At My Window*. He released three more live albums in the next few years, and in 1990 he toured with the Canadian rock group the Cowboy Junkies. In 1994 Sugar Hill Records released a live album and a studio album Van Zandt recorded in Ireland. He died unexpectedly in 1997 following hip surgery. Several more albums and a movie about his life were released posthumously.

The Music

Our Mother the Mountain. Produced by Kevin Eggers and released in 1969, this is considered by many to be Van Zandt's masterpiece. His plaintive voice and subtle guitar stylings create a unique and often heartbreaking sound.

High, Low, and in Between. Produced by Clement, the album features some of Van Zandt's finest songs, including "No Deal" and "To Live Is to Fly." His sardonic humor is apparent throughout the album, and many of the songs are backed by a country rock band. Van Zandt plays both guitar and piano.

The Late Great Townes Van Zandt. This is the last album attributed to producer Eggers. The

followup to *High, Low, and in Between*, this includes two of Van Zandt's most recorded songs, "Pancho and Lefty" and "If I Needed You." It also features covers of songs by Guy Clark and Hank Williams. Van Zandt plays no guitar, only piano.

Live at the Old Quarter, Houston, Texas. Recorded in 1973, this album perfectly captures Van Zandt in performance. The Old Quarter was one of the first places Van Zandt ever performed and a favorite haunt of his. All of the songs feature Van Zandt solo with his acoustic guitar.

The Highway Kind. Released in 1997 only three months after Van Zandt's death, this was recorded on tour in the United States and Europe. Featuring new and old material and some covers, the disc is at once depressing and light, as only Van Zandt can be. Some critics commented that the performances here were the songs of a man weary beyond his years. The backing band is, as usual, almost perfect in its approach to the nuances of Van Zandt's performance.

Musical Legacy

Van Zandt was one of those rare artists whose legacy began almost as soon as he recorded an album. His song's stories of ironic tragedy became the favorite of critics and musicians almost as soon as they were heard. Like Dylan on a smaller scale, his singing style remains unique despite the efforts of others to imitate it. Country musicians such as Merle Haggard, Willie Nelson, and Emmylou Harris have recorded his songs, as well as those identified more with Americana music, such as Steve Earle.

Ron Jacobs

Further Reading

Kruth, John. *To Live's to Fly: The Ballad of the Late Great Townes Van Zandt*. Cambridge, Mass.: Da Capo Press, 2007. Kruth's posthumous biography utilizes interviews with friends and family and articles and interviews written by others to provide a detailed and realistic account of Van Zandt's life and music. He also includes perceptive readings of Van Zandt's songs and performances.

_____. "Townes Van Zandt: The Self-Destructive Hobo Saint." *Sing Out* (Summer, 2004): 54-62. This article in a folksingers' magazine discusses Van Zandt's bouts with depression and his friendships with other musicians. Makes the claim that one day Van Zandt will be recognized as one of America's best twentieth century poets.

Tom, Luke. "Songs like Voices from Beyond the Grave." *The Wall Street Journal*, June 25, 2003, p. D8. Keenly observant discussion of Van Zandt, with highlights of his career and his influence on his peers.

Zollo, Paul. "Townes Van Zandt." In *Songwriters on Songwriting*. Cambridge, Mass.: Da Capo Press, 2003. Among interviews with dozens of modern songwriters is one with Van Zandt that provides an intimate look at his creative process.

See also: Dylan, Bob; Earle, Steve; Haggard, Merle; Harris, Emmylou; Hopkins, Lightnin'; Lovett, Lyle; Nelson, Willie.

Edgard Varèse

French classical composer

A visionary composer, Varèse created musical works that demonstrated a remarkably organic integration of electronic and acoustic materials.

Born: December 22, 1883; Paris, France
Died: November 6, 1965; New York, New York
Also known as: Edgard Victor Achille Charles Varèse (full name)

Principal works

ORCHESTRAL WORKS: *Un grand sommeil noir*, 1906; *Offrandes*, 1922; *Hyperprism*, 1923; *Octandre*, 1924; *Intégrales*, 1925; *Amériques*, 1926; *Arcana*, 1927; *Ionisation*, 1933; *Ecuatorial*, 1934; *Density 21.5*, 1936; *Étude pour Espace*, 1947; *Déserts*, 1954; *La Procession de Vergés*, 1955; *Poème électronique*, 1958; *Nocturnal*, 1961.

The Life

Edgard Victor Achille Charles Varèse (EHD-gahr VEE-tohr ah-KEEL shahrl vah-REH-zeh) was born in Paris on December 22, 1883, and he was raised in Burgundy and northern Italy before returning to Paris as a young adult. His childhood

was difficult, in particular, his relationship with his father, which resulted in the relocations during his youth. Varèse began his musical training at the Schola Cantorum in 1904, and he continued his studies at the Paris Conservatory the following year. In 1907 he moved to Berlin, where he met and married actress Suzanne Bing. Their short-lived marriage produced a daughter, Claude, in 1910. In 1915, after a stint in the French army during World War I, Varèse emigrated to the United States, attaining American citizenship in 1927.

Almost immediately upon his arrival in the United States, Varèse found fertile ground for his musical pursuits. The title of the first work he composed in the United States, *Amériques*, not only paid homage to his newly adopted home but also was a reference to the metaphorical new world of sound that he was beginning to explore during this period.

Along with harpist-composer Carlos Salzedo, Varèse founded the International Composers Guild in 1921, the manifesto of which included a well-known phrase associated with Varèse: "The present-day composer refuses to die." In 1928 Varèse returned to Paris to work for several years, during which time his interest in electronic music began to grow as he investigated ways of developing and incorporating electronic instruments in his music. Varèse was the first major composer to use the newly invented theremin, an electronic instrument, in his work *Ecuatorial*, which was premiered by Nicolas Slonimsky in April, 1934. Upon his subsequent return to the United States, Varèse lived in Santa Fe, New Mexico; San Francisco; and Los Angeles before returning to New York City in 1938.

Throughout his life, Varèse enjoyed associations with major literary and artistic figures, including Le Corbusier, Henry Miller, Alexander Calder, Joán Miró, Joseph Stella, Fernand Léger, Romain Rolland, Man Ray, and Marcel Duchamp. In 1918 Varèse married Louise McCutcheon Norton, an established literary figure who was later recognized for her English translations of French literature, most notably that of Arthur Rimbaud. Throughout their life together, Louise was an important collaborator and supporter of her husband, and the two remained extremely close until the composer's death nearly fifty years later.

Frustrated by unrealized projects that depended upon electronic resources that were either unavailable or not yet developed, Varèse entered a long period of compositional dormancy from the late 1930's through the early 1950's. Among the ambitious projects he attempted during this period was *Espace*, a multilingual choral work requiring radiophonic synchronization of simultaneous performances in New York City, Paris, Moscow, and Beijing. While such a work would be entirely possible in an age of satellite feeds and Internet communication, just conceiving of such a work at that time is a testament to Varèse's remarkable vision.

The advent of new technology following World War II reinvigorated Varèse, and such developments allowed him to continue his musical pursuits as he had envisioned them decades earlier. It was during this final stage of Varèse's life that he began to achieve the recognition he deserved, including an invitation to join the Royal Swedish Academy (1962) and the receipt of a Koussevitzky International Recording Award (1963). Varèse died in New York City on November 6, 1965, just short of his eighty-second birthday.

The Music

Early Influences. Varèse's initial musical training was fairly traditional, his teachers including such mainstream French composers as Albert Roussel and Charles Widor. Additional studies with Feruccio Busoni during his formative years established an early interest in sound for its own sake and in the use of unusual sounds as the basis of his compositions. Varèse's early musical style is difficult to assess, as the only extant work from his youth is a setting of Paul Verlaine's poem *Un grand sommeil noir*, composed in 1906. The remaining works from this period were either lost, destroyed in a Berlin warehouse fire, or (in the case of the symphonic poem *Bourgogne*) destroyed by the composer's own hand.

Because of his unique approach to musical sound and the emphasis on noise elements, Varèse is often associated with the Futurist movement, which originated in Italy prior to World War I and was musically defined by Luigi Russolo's manifesto *The Art of Noises* (1913). Among the most significant influences on Varèse's concept of music were the writings of nineteenth century Polish philosopher and mathematician Józef Maria Hoene-Wronski, whose definition of music as "the corpo-

realization of the intelligence that is in sound" would become the touchstone of Varèse's compositional philosophy. In order to avoid the historical and aesthetic baggage associated with the word music, Varèse referred to his work as "organized sound" and to himself as a "worker in rhythms, frequencies, and intensities" rather than as a composer.

Amériques *to* Arcana. Perhaps Varèse's most productive compositional period was during the time he cofounded the International Composers Guild in the early 1920's, when he composed *Amériques*, *Offrandes*, *Hyperprism*, *Octandre*, and *Intégrales*. In addition to the orchestral work *Arcana*, completed later in the decade, these works established Varèse's mature style, which remained unusually consistent throughout the remainder of his life.

An important characteristic of his compositional style is the careful attention to all musical parameters. Varèse became increasingly interested in musical elements that had been previously subjugated by pitch concerns—timbre, density, register, texture, dynamics—and his works reflected this shift by emphasizing percussion and wind instruments, particularly those that allowed him to explore registral and dynamic extremes (such as piccolo, E-flat clarinet, contrabass trombone, tuba). While string instruments were reduced to a supportive role (mostly for coloristic and percussive effects) in *Amériques*, he eventually eliminated them altogether from many of his ensemble works because of their strong association with what he perceived as an outmoded Romanticism inherent to their style of playing. The one exception to this was the contrabass, which Varèse found useful in extending the low end of the ensemble in his chamber work *Octandre*.

Edgard Varèse. (Library of Congress)

Ionisation *and* Density 21.5. Varèse was fascinated by scientific phenomena and mathematical formulas, but he approached these ideas philosophically or conceptually rather than literally in his works. This interest is clearly exemplified in titles such as *Ionisation* for percussion ensemble, *Density 21.5* for solo flute (named for the density of platinum, as the work was originally composed for a platinum flute), and *Hyperprism* for winds and percussion. Even his explanation of musical processes seems more appropriate to a science journal than a theory text, incorporating phrases such as "shifting planes," "colliding sound-masses," "penetration and repulsion," and "transmutation." When listening to Varèse's work, such descriptions seem entirely apt, as his approach to sound is so effectively derived from these conceptual models. Completed in 1931 and premiered by an ensemble conducted by Slonimsky at Carnegie Hall in 1933, *Ionisation* is significant for being the first work written exclusively for percussion ensemble. Because the piece is composed primarily for indefinitely pitched instruments (with the exception of chimes and piano, which are used only in the coda), Varèse was able to focus almost entirely on other musical elements in the unfolding of sonic blocks. *Density 21.5* presents a contrasting listening experience: Composed for flutist Georges Barrère in 1936, this is the only monophonic work in Varèse's catalogue, demonstrating the composer's approach to linear pitch and rhythmic development with a relatively limited use of timbral and dynamic materials because of the nature of the instrument. In spite of the inher-

ent restrictions of a single-line instrument, Varèse uses contrasting pitch materials and extreme registral placement to create a polyphonic effect.

Déserts *and* Poème électronique. During the final decade of his life, Varèse produced his seminal electronic works, following years of unsuccessful attempts to realize his musical vision. Completed in 1954, *Déserts* is structured as a set of episodes that alternate music for a large ensemble of wind and percussion instruments with purely electronic sounds. Although the separation of acoustic and electronic forces in this composition would seem to argue against integration, the musical material and the similarity of developmental processes within each section result in a cohesive and organic work. *Poème électronique* was created at the insistence of architect Le Corbusier, who designed the Philips Pavilion for the 1958 World's Fair in Brussels, Belgium. Varèse composed this purely electronic work as part of an installation within the pavilion, using more than four hundred loudspeakers that enabled the sound to be physically projected through space, a radical concept at the time. Varèse's final composition was *Nocturnal*, a setting of texts by Anaïs Nin for solo soprano, male chorus, and orchestra.

Musical Legacy

Largely underappreciated during his lifetime, Varèse has since his death had a profound influence on new generations of composers. He has come to be considered by many as an important and original voice, and his relatively small catalog—less than twenty extant compositions—is notable for the uncompromising quality and significance of each work. Works such as *Ionisation*, *Density 21.5*, and *Poème électronique* are established in the contemporary classical repertoire, and they receive regular performances in professional and academic settings. Other works are performed less frequently, primarily because of the unusual personnel requirements or practical difficulties involved.

Varèse's consistent and inherently musical approach to electronic music sets him apart from other early practitioners working in that medium, many of whom seemed more concerned with technical issues than musical ones. As a result, the electronic materials in *Déserts* and *Poème électronique*, while admittedly dated, sound less so than works by Varèse's contemporaries. These works also demonstrate an organic integration of electronic and acoustic materials to a degree that is unique for the time, and which has served as an important model for subsequent generations of electronic music composers. Although his importance is particularly notable among composers within the experimental classical tradition, such as Pierre Boulez, John Cage, Iannis Xenakis, Chou Wen-chung, and Roger Reynolds, Varèse also influenced jazz legend Charlie Parker, guitarist and postmodern composer Frank Zappa, and the rock band Pink Floyd. Varèse was commemorated in a 2006 exhibit at the Tinguely Museum in Basel, Switzerland, titled "Edgard Varèse: Composer, Sound Sculptor, Visionary."

Joseph Klein

Further Reading

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Meyer, Felix, and Heidy Zimmermann. *Edgard Varèse: Composer, Sound Sculptor, Visionary*. Rochester, N.Y.: Boydell and Brewer, 2006. An important collection of facsimile scores, letters, art reproductions, and essays by dozens of leading American and European scholars, including Jonathan Bernard, David Schiff, Kyle Gann, and Chou Wen-chung. Based on a major 2006 exhibition of Varèse's life and work associated with the Paul Sacher Foundation in Basel, Switzerland.

Nattiez, Jean-Jacques. "Varese's *Density 21.5*: A Study in Semiological Analysis." *Music Analysis* 1, no. 3 (October, 1982): 243-340. Translated by Anna Barry. This extensive and controversial analysis of the composer's most frequently performed work sheds light on his distinctive compositional process, particularly with regard to motivic transformation.

Ouellette, Fernand. *Edgard Varèse*. Translated by Derek Coltman. London: Calder and Boyars, 1973. The first major biography about the composer was originally published in French in 1968, just a few years after his death. The book includes a great deal of information, and it is di-

vided into chapters devoted to significant milestones in Varèse's life.

Varèse, Edgard. "The Liberation of Sound." In *Contemporary Composers on Contemporary Music*, edited by Elliot Schwartz and Barney Childs. New York: Da Capo Press, 1998. This collection of lectures presented by Varèse between 1936 and 1959 was compiled and edited by his closest pupil, Wen-chung, and it is perhaps the most direct and cogent presentation of the composer's conceptual, aesthetic, and technical approach to organized sound.

Varèse, Louise. *Varèse: A Looking Glass Diary*. Vol. 1. London: Davis-Poynter, 1972. The first of a proposed two-volume journal by the composer's widow (the second volume was incomplete at the time of her death in 1989). The book presents an extensive narrative account of events from Varèse's early life as well as rare photographs, correspondence, and personal insights unavailable elsewhere.

See also: Adams, John; Babbitt, Milton; Boulez, Pierre; Busoni, Ferruccio; Cage, John; Carter, Elliott; Chávez, Carlos; Dodge, Charles; Dolphy, Eric; Feldman, Morton; Parker, Charlie; Seeger, Ruth Crawford; Still, William Grant; Theremin, Léon; Xenakis, Iannis; Zappa, Frank.

Sarah Vaughan

American jazz singer

With her exceptional range and pitch control, her instinct for harmony and improvisation, and her phrasing, Vaughan elevated the role of the jazz vocalist to a level equal to other performers in the jazz bands of the 1940's.

Born: March 27, 1924; Newark, New Jersey
Died: April 3, 1990; Hidden Hills, California
Also known as: Sarah Lois Vaughan (full name); Sassy; Divine One

Principal recordings

ALBUMS: *I'll Wait and Pray*, 1944 (with Billy Eckstine); *It Might as Well Be Spring*, 1946 (with John Kirby); *It's Magic*, 1947; *Mean to Me*, 1950; *Divine Sarah Sings*, 1954; *Lullaby of Birdland*, 1954; *Rodgers and Hart Songbook*, 1954; *Sarah Vaughan with Clifford Brown*, 1954; *The George Gershwin Songbook, Vol. 1*, 1955; *The George Gershwin Songbook, Vol. 2*, 1955; *In the Land of Hi-Fi*, 1955; *Sassy*, 1956; *At Mister Kelly's*, 1957; *The Irving Berlin Songbook*, 1957; *Sarah Vaughan Sings George Gershwin*, 1957; *Sarah Vaughan Sings Great Songs from Hit Shows*, 1957; *Swingin' Easy*, 1957; *Broken-Hearted Melody*, 1958; *No Count Sarah*, 1958; *Vaughan and Violins*, 1959; *Dreamy*, 1960; *After Hours*, 1961; *The Divine One*, 1961; *Sarah + 2*, 1961; *Sarah Vaughan*, 1961; *You're Mine You*, 1962; *Sarah Sings Soulfully*, 1963; *Sarah Slightly Classical*, 1963; *Sassy Swings the Tivoli*, 1963; *Snowbound*, 1963; *The Lonely Hours*, 1964; *Sweet 'n' Sassy*, 1964; *Sarah Vaughan Sings the Mancini Songbook*, 1965; *¡Viva! Vaughan*, 1965; *The New Scene*, 1966; *Sassy Swings Again*, 1967; *A Time in My Life*, 1971; *With Michel Legrand*, 1972; *Send in the Clowns*, 1974; *I Love Brazil*, 1977; *How Long Has This Been Going On?*, 1978; *Copacabana*, 1979; *The Duke Ellington Songbook, Vol. 1*, 1979; *The Duke Ellington Songbook, Vol. 2*, 1979; *Songs of the Beatles*, 1981; *Crazy and Mixed Up*, 1982; *The Mystery of Man*, 1984; *Brazilian Romance*, 1987; *Deep Purple*, 1990.

The Life

Sarah Lois Vaughan (vahn), daughter of Asbury and Ada Vaughan, was born in 1924 in Newark, New Jersey. As a young girl, she played piano and sang in the choir of the Mount Zion Baptist Church. Along with taking piano lessons, she majored in music at Newark's Arts High School. More important, she spent her teenage years listening to recordings of jazz and blues artists, skipping school to seek out performances in Newark's many clubs and theaters. By the age of fifteen, she was playing and singing in local clubs.

In 1943 Vaughan competed in an amateur contest at Harlem's Apollo Theater. She attracted the attention of popular singer Billy Eckstine and bandleader Earl Hines. At the age of eighteen, her professional career was launched when Hines hired her to play piano and sing in his band. Touring with the Hines band was her training

Sarah Vaughan. (AP/Wide World Photos)

ground. Singing with Eckstine, listening to and learning from the talented and innovative players Dizzy Gillespie on trumpet, Charlie Parker on saxophone, and J. J. Johnson on trombone, Vaughan refined her vocal style, learning to improvise and use her voice as an instrument.

In late 1943 Eckstine left the Hines band, which played a danceable style of music, to start his own band, specializing in the new, aggressive jazz style known as bebop. Gillespie, Parker, and Vaughan were major elements of the new band. The only woman in the band, Vaughan was a trouper on the road, energetic and tireless. She earned the nickname Sassy for her tough, fresh attitude, and the name stayed with her throughout her life.

In late 1944 Vaughan left Eckstine's band to become a soloist, singing and accompanying herself on piano with a variety of back-up instrumentalists, including Parker and Gillespie. In 1946 she married jazz trumpeter George Treadwell, who became her manager. She continued to record for small labels and to tour and to sing in clubs, receiving good reviews and winning awards for her jazz singing. By the 1950's, her recordings on the Columbia and Mercury labels, with their blend of jazz and pop, were frequently listed on the *Down Beat* and pop charts. In addition to her club appearances, she was singing regularly on radio and television shows and touring the country with theater and concert bookings.

In 1958 Vaughan divorced Treadwell and married Clyde B. Atkins; in 1961 Vaughan and Atkins adopted a daughter, Debra Lois, who later took the professional name Paris Vaughan. The marriage was not a success, and Vaughan left Atkins in 1962. Vaughan spent much of her time on the road, but she maintained a house in Newark where her mother cared for Vaughan's daughter while she was on the road.

By the late 1960's and early 1970's, jazz was being overtaken by the increasingly popular sound of rock and roll, and fewer small club engagements were available. However, Vaughan and her trio were still busy with concerts, jazz festivals, and recording contracts. In 1974 Vaughan began singing with symphony orchestras, and such George Gershwin tunes as "Summertime" and "The Man I Love" became part of her performing repertoire.

Vaughan married a third time, to Waymon Reed, a trumpeter with the Count Basie Band, in 1978. The couple separated in 1981.

In spite of a lifetime of hard work, touring, smoking, drinking, and staying up all night, Vaughan retained a voice of exceptional flexibility and quality. She continued to record, tour, and appear on television and with orchestras until her death from lung cancer in 1990.

The Music

Vaughan's recordings generally fall into two categories: the commercial pop material with large studio groups and the intimate, spontaneous jazz work with a trio of piano, bass, and drums. Rather than broaden her repertoire, Vaughan performed many of the same signature songs over and over again in clubs and concerts, changing her interpretation and improvisation to make each performance unique. Later in her career Vaughan performed and recorded with symphony orchestras, during which her voice would take on an operatic quality.

"Lover Man." One of Vaughan's earliest and most loved recorded vocals, this Roger "Ram" Ramirez ballad, made in 1945 for the independent Guild label, featured a quintet led by Gillespie on trumpet, Parker on alto sax, Al Haig on piano, Curly Russell on bass, and Big Sid Catlett on drums. The young instrumentalists, with their complicated ranges, melodies, rhythms, and harmonies, signaled the transition from the swing era to the new bebop sound. The recording opens with Vaughan's straight rendition of the tune in her elegant midrange. Parker's adventurous accompaniment weaves around and through her melody, followed by Gillespie's solo improvisation in his high register. Then Vaughan's voice returns in its instrumental mode, forming an exquisite trio with the trumpet and alto sax. Vaughan recorded this tune many times, including in a 1954 session with her jazz trio of John Malachi on piano, Joe Benjamin on bass, and Roy Haynes on drums.

"The Lord's Prayer." Recorded in New York City in 1947 with the Ted Dale Orchestra, this song is one of the few that references her early experience in the choir of the Mount Zion Baptist Church. Her rendition showcases the richness of her contralto, the sweetness of her soprano, the great joy in her singing, and the spiritual power of her sound.

"Tenderly." A new tune in 1947 when she first recorded it, "Tenderly" reached the top of the pop charts, and it was Vaughan's signature song for many years. Her performances were instrumental in turning the ballad into a jazz standard. Recordings and performances of "Tenderly" feature her famous bent notes and exquisite control of vibrato in her contralto range.

"Lullaby of Birdland." Recorded in 1954 in New York City with Clifford Brown on trumpet, Herbie Mann on flute, Paul Quinichette on tenor sax, Jimmy Jones on piano, Benjamin on bass, and Haynes on drums, "Lullaby of Birdland" was a staple of Vaughan's jazz performances. The recording is a notable example of her extraordinary scat-singing ability as well as her agility in moving from her high to low range, her voice becoming one of the instruments in the ensemble.

"Misty." The song that became Vaughan's jazz tour de force was recorded several times, beginning in 1958 with Quincy Jones's orchestra and strings in Paris. Vaughan's renditions of this tune highlight the instrumental quality of her voice, as she seems to become part of the saxophone section. In live performance, she became known for her embellishments of this song, ranging from her highest soprano to her lowest, nearly baritone, range.

"Send in the Clowns." Recorded in 1974 on the Mainstream label, this Stephen Sondheim ballad blends Vaughan's jazz, pop, and operatic instincts. It is sometimes referred to as her aria for its almost classical cadenzas. Once again Vaughan's exquisite control over her wide range is evident. This song replaced "Tenderly" as her signature song in her later career.

"Summertime." Vaughan recorded "Summertime" many times over the course of her career, beginning as early as 1949. The aria is a perfect vehicle for the operatic quality and wide range of her voice, as her high soprano soars and her contralto thrills. The music of Gershwin would become a significant part of her later career, when she performed with symphony orchestras. She recorded "Summertime" live with her trio in Tokyo in 1973.

Musical Legacy

From the beginning of her career in the mid-1940's, Vaughan, along with Gillespie, Parker, and others, was in the vanguard of the new bebop movement in jazz. The complicated chord structure, harmonies, and rhythms of bebop distinguish her work from such other contemporary jazz singers as Ella Fitzgerald and Billie Holiday. A tension between her work with bebop and her more commercial pop recordings existed throughout much of her career. Best known for her expressive ballads, Vaughan had a vocal quality and range that, with training, could have taken her beyond jazz and pop work into an operatic career. She is noted for her range and control, her instincts in improvisation, her grasp of chord structure, and her clear sense of pitch. She used her voice like an imaginative instrumentalist, bending notes, moving flexibly through her range, improvising freely, yet always with a certainty of where she had come from and where she was going. Noted characteristics of her voice include a rich, controlled tone and vibrato, a broad range from a sweet soprano to a deep contralto, and exceptional sureness of pitch. She used her improvisational ability, her knowledge of chord structure, her sophisticated style, her hornlike phrasing,

and her ease with complicated melodies, rhythms, and harmonies to win a new respect and importance for the vocalist in jazz ensembles.

Dubbed the Divine One by television host Dave Garroway, Vaughan won many *Down Beat* and *Metronome* awards and polls as a jazz and pop vocalist from 1947 through the mid-1950's. She won the Grammy Award for Best Jazz Vocal Performance in 1982 for *Gershwin Alive!* with Michael Tilson Thomas and the Los Angeles Philharmonic and the Grammy Award for Lifetime Achievement in 1989.

Susan Butterworth

Further Reading

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Williams, Martin. *The Jazz Tradition*. 2d rev. ed. New York: Oxford University Press, 1993. A series of essays presents the evolution of jazz through the contributions of two dozen major figures, including Vaughan.

See also: Basie, Count; Blakey, Art; Burke, Johnny; Davis, Sammy, Jr.; Gershwin, George; Gillespie, Dizzy; Gordon, Dexter; Jones, Quincy; Legrand, Michel; Nascimento, Milton; Parker, Charlie; Robinson, Smokey; Smith, Bessie; Sondheim, Stephen; Washington, Dinah; Webb, Jimmy.

Stevie Ray Vaughan

American rock guitarist and songwriter

An influential guitarist, Vaughan bridged the gap between blues and rock, infusing the two with his fiery, yet soulful, guitar playing.

Born: October 3, 1954; Dallas, Texas
Died: August 27, 1990; East Troy, Wisconsin
Also known as: Stephen Ray Vaughan (full name)
Member of: Stevie Ray Vaughan and Double Trouble

Principal recordings

ALBUMS (solo): *The Fire Meets the Fury*, 1989 (with Jeff Beck); *Family Style*, 1990 (with Jimmie Vaughan).

ALBUMS (with Stevie Ray Vaughan and Double Trouble): *Texas Flood*, 1983; *Couldn't Stand the Weather*, 1984; *Soul to Soul*, 1985; *Live Alive*, 1986; *In Step*, 1989.

The Life

Stephen Ray Vaughan (vahn) was born in Dallas to Jim and Martha Vaughan. Vaughan's parents introduced him to music, and in 1963 he began playing the guitar, taught by his older brother, Jimmie, who later founded the Fabulous Thunderbirds. Jimmie's influence weighed heavily on Vaughan, and the brothers immersed themselves in the

sounds of Albert King, Freddie King, Albert Collins, and other blues guitarists, and they also listened to jazz-blues players, such as Kenny Burrell. As a teenager, Vaughan became interested in Jimi Hendrix and the aggressive style of rock and roll.

Vaughan dropped out of school in 1972, and he moved to Austin. While in Austin, Vaughan married Lenora (Lenny) Bailey, and they divorced in 1988. After playing in several bands and making a name for himself, Vaughan put together his own power trio, Double Trouble, in 1979. The band—which consisted of Vaughan on guitar and vocals, Tommy Shannon on bass, and Chris Layton on drums—quickly earned a favorable reputation in the Austin music scene, and it caught the attention of rhythm-and-blues producer Jerry Wexler, who got the band booked at the 1982 Montreux Jazz Festival in Switzerland.

Although Double Trouble had a cool reception from the festival audience, David Bowie and Jackson Browne enjoyed the band's performance. Bowie approached Vaughan with the idea of recording on his album *Let's Dance* (1983), and Browne offered his recording studio to the band, free of charge, to record a demo. Both of these opportunities resulted in more exposure for the band. The demo found its way into the hands of noted producer John Hammond, who decided to produce the band's debut album, *Texas Flood*, which went gold in 1983. The follow-up album, *Couldn't Stand the Weather*, ended up selling more than a million copies, and in 1985 the band released *Soul to Soul*, with Reese Wynans taking on keyboard duties.

In 1986 Vaughan's addiction to alcohol and cocaine caused him to collapse on stage in London. After that, Vaughan checked himself into rehab, emerging with a newfound sobriety that infused his next recording: the critically acclaimed and Grammy Award-winning *In Step*. In 1990 Vaughan and his brother recorded *Family Style*, and they made plans to tour together in support of the album. However, following an appearance with Eric Clapton, Buddy Guy, and others at Alpine Valley on August 26, 1990, the helicopter carrying Vaughan and three members of Clapton's entourage crashed, killing everyone onboard. Following his death, a number of Vaughan's studio and live recordings were released, achieving large sales numbers and winning more Grammy Awards.

The Music

Steeped in the classic blues sounds of King, Collins, Otis Rush, Johnny "Guitar" Watson, and Muddy Waters, Vaughan's signature style grew from his love of the blues mixed with his admiration for rock and roll and also jazz, most notably in the playing of Hendrix, Lonnie Mack, and Burrell. With his older brother's influence and guidance, Vaughan developed a robust, yet emotive style of guitar playing, which often incorporated simultaneous lead and rhythm lines, in a manner similar to Hendrix, and he demonstrated a gritty, yet passionate vocal style, reminiscent of that of Larry Davis. Vaughan's guitar tone was also highly regarded—produced through the combination of vintage Fender amplifiers and guitars, heavy-gauge guitar strings, and effects pedals—though most of Vaughan's distorted tone came from his overdriven tube amplifiers. Though he often covered classic blues songs and Jimi Hendrix tunes live and on his albums, Vaughan was also a competent songwriter, which became more apparent toward the end of his life.

Texas Flood. Vaughan's debut album, *Texas Flood*, was released in 1983, bringing him unexpected success and launching a blues revival. While the album contained some covers, including the title track, which showcased Vaughan's influences, it also provided a platform for Vaughan's own compositions. Tracks such as "Pride and Joy" and the instrumental "Rude Mood" highlight his instrumental prowess, while the jazz-infused "Lenny" provides a contrast to the high energy blues-rock tunes with a virtuosic but sentimental performance. The album was nominated for a Grammy Award for Best Blues Recording.

Couldn't Stand the Weather. The follow-up to *Texas Flood, Couldn't Stand the Weather* solidified Vaughan's reputation as a formidable guitarist, earning another Grammy Award nomination and selling better than its predecessor. The album's title track adds a tinge of funk to Vaughan's repertoire, and his cover of Hendrix's classic "Voodoo Chile (Slight Return)" pays homage to the original. The instrumental tracks, "Scuttle Buttin'" and "Stang's Swang," highlight Vaughan's boogie chops and jazz leanings, respectively.

In Step. Vaughan's final studio effort with Double Trouble before his death, *In Step* earned

Vaughan a Grammy Award. It is with this album that a sober Vaughan presented his strong songwriting skills. His sobriety, echoed not only in the album's title but also in the lyrics of several of the album's songs, enabled him to exhibit an emotional and personal quality not found in previous efforts. The guitar playing is expressive, including blistering solos and lyrical melodies.

Musical Legacy

Following Vaughan's death, several albums of previously recorded material were released, including *The Sky Is Crying* and *Family Style*, which earned Vaughan several more Grammy Awards. In 1992 the Fender music company introduced a signature series guitar based on Vaughan's "Number One" guitar. His influence is apparent not only in the instruments and equipment that guitarists use, but also in the style with which they play. Musicians such as Kenny Wayne Shepard, John Mayer, and others have all cited Vaughan as a primary influence. Additionally, his music is featured in commercials, films, and video games.

Gabriel Weiner

Further Reading

Dickerson, James L. *The Fabulous Vaughan Brothers: Jimmie and Stevie Ray*. Lanham, Md.: Taylor, 2004. A portrait of the Vaughan brothers' rise to popularity in the Austin music scene and in recording sessions in Memphis, Tennessee. Includes photographs and discography.

Gregory, Hugh. *Roadhouse Blues: Stevie Ray Vaughan and Texas Rhythm and Blues*. San Francisco: Backbeat Books, 2003. While this book does include a biography of Vaughan, it also traces the history of Vaughan's predecessors, contemporaries, and followers within the Southwest music scene.

Kitts, Jeff, Harold Steinblatt, and Brad Tolinski, eds. *Guitar World Presents: Stevie Ray Vaughan*. Milwaukee, Wis.: Hal Leonard, 1997. A collection of articles taken from *Guitar World* magazine, including interviews with Vaughan, a discography, and guitar instructional materials.

Leigh, Keri. *Stevie Ray: Soul to Soul*. Dallas: Taylor, 1993. Written by a friend of Vaughan, this book details the guitarist's love for music and his battles with addiction. The book includes personal letters, handwritten music, rare photographs and other memorabilia, in addition to interviews with Vaughan, his bandmates, and his friends.

Patoski, Joe Nick, and Bill Crawford. *Stevie Ray Vaughan: Caught in the Crossfire*. Boston: Little, Brown, 1993. This comprehensive biography of Vaughan is supported by extensive research and penetrating interviews, providing a compelling depiction of Vaughan's life.

See also: Beck, Jeff; Bowie, David; Browne, Jackson; Clapton, Eric; Guy, Buddy; Hendrix, Jimi; King, Albert; Rush, Otis; Waters, Muddy.

Ralph Vaughan Williams

English classical composer

One of the most important English composers of the twentieth century, Vaughan Williams did much to establish a distinct national style of concert music. His intense study and promotion of rich English musical traditions, ranging from folk songs to a variety of church music, provided the impetus for a highly individual idiom and inspired a whole generation of contemporaries.

Born: October 12, 1872; Down Ampney, England
Died: August 26, 1958; London, England

Principal works

BALLETS (music): *Old King Cole*, 1923 (libretto by Vaughan Williams); *Job*, 1931 (libretto by Geoffrey Keynes and Gwen Raverat; based on *Illustrations of the Book of Job* by William Blake).

CHAMBER WORKS: String Quintet in C Minor, 1903; String Quartet No. 1 in G Minor, 1909 (revised 1921); *Phantasy Quintet*, 1912 (for two violins, two violas, and one cello); *Six Preludes in English Folksongs*, 1926 (for cello and piano); String Quartet No. 2 in A Minor, 1944; *Three Preludes on Welsh Hymn Tunes*, 1956 (for organ).

CHORAL WORKS: Mass in G Minor, 1921; *Three Shakespeare Songs*, 1951 (includes *Full Fathom Five*, *The Cloud-capp'd Towers*, and *Over Hill, Over Dale*).

OPERAS (music): *Riders to the Sea*, 1937 (libretto by John Millington Synge); *The Pilgrim's Progress*,

1951 (libretto by John Bunyan); *Hugh the Drover*, 1956 (also known as *Love in the Stocks*; libretto by Harold Child).

ORCHESTRAL WORKS: *In the Fen Country*, 1904 (revised 1935); *Norfolk Rhapsody No. 1 in E Minor*, 1906 (revised 1914); *Norfolk Rhapsody No. 2 in D Minor*, 1906; *Norfolk Rhapsody No. 3 in G Major*, 1906; *Fantasia on a Theme by Thomas Tallis*, 1910 (revised 1919; for two string orchestras); *The Wasps, Aristophanic Suite*, 1912; Symphony No. 2 in G Major, 1914 (*A London Symphony*); Symphony No. 3, 1922 (*Pastoral Symphony*); *The Lark Ascending*, 1920 (for violin and orchestra); *English Folk Suite*, 1924 (for a military band); *Toccata marziale in B-flat Major*, 1924 (for a military band); *Flos Campi*, 1925; Piano Concerto in C Major, 1931; *Fantasia on Greensleeves*, 1934 (for harp, flute, and strings); Suite for Viola and Orchestra, 1934; Symphony No. 4 in F Minor, 1935; *Five Variants of Dives and Lazarus*, 1939 (for harp and string orchestra); Symphony No. 5 in D Major, 1943 (revised 1951); Oboe Concerto in A Minor, 1944; Symphony No. 6 in E Minor, 1948; *Partita*, 1949 (for double string orchestra); Symphony No. 7, 1953 (Sinfonia Antartica); Symphony No. 8 in D Minor, 1956 (revised 1956); *Variations*, 1957 (for a brass band); Symphony No. 9 in E Minor, 1958.

VOCAL WORKS: *Linden Lea*, 1902 (based on the poetry of William Barnes); *The House of Life*, 1903 (based on the poetry of Dante Gabriel Rossetti); *Songs of Travel*, 1904 (based on the poetry of Robert Louis Stevenson); *Toward the Unknown Region*, 1906 (based on the poetry of Walt Whitman); Symphony No. 1, 1910 (*A Sea Symphony*; based on the poetry of Whitman); *Five Mystical Songs*, 1911 (based on the poetry of George Herbert); *On Wenlock Edge*, 1924 (based on the poetry of Alfred Edward Housman); *Sancta Civitas*, 1925 (*The Sacred City*; based on the Bible); *Dona nobis pacem*, 1936 (*Grant Us Peace*; based on the poetry of Whitman); *Serenade to Music*, 1938 (based on *The Merchant of Venice* by William Shakespeare); *A Song of Thanksgiving*, 1944 (based on Thanksgiving songs); *Hodie*, 1954 (*This Day*; based on Christmas cantatas).

The Life

Ralph Vaughan Williams (rayf vahn WIHL-yumz) was born the third and youngest child of the Reverend Arthur Vaughan Williams, a vicar hailing from a family of prominent lawyers, and Margaret Wedgwood, a niece of Charles Darwin among whose relations were successful makers of fine china. After the death of his father in 1875, the young Ralph spent much of the remainder of his early youth in Surrey, where he demonstrated ample musical promise. By 1890 Vaughan Williams had completed several successful years at Charterhouse School and was prepared to embark upon advanced musical study.

During the early and middle 1890's, Vaughan Williams studied at the Royal College of Music in London with Hubert Parry and Charles Stanford, and at Cambridge University with Charles Wood. While he learned much from each of these men, it was his instruction with Parry that Vaughan Williams recalled with particular warmth later in his career. Parry encouraged his pupil's love for the rich English choral tradition and insisted that he study the works of the German masters. Another important relationship began at this time: Vaughan Williams's friendship with Gustav Holst. Their correspondence and support for each other proved to be mutually beneficial for many years.

The years following 1900 saw Vaughan Williams embark upon the important tasks of collecting and arranging folk songs and of editing *The English Hymnal*. Both activities kindled his creative imagination and provided him a means by which to establish an original voice. Further study abroad in Berlin with Max Bruch (1897) and in Paris with Maurice Ravel (1908) rounded out Vaughan Williams's student education. All of these experiences took place around the time he produced his first masterworks. Among them was the *Fantasia on a Theme by Thomas Tallis* of 1910, which brought its composer much of his later international fame.

The beginning of World War I in 1914 saw Vaughan Williams volunteer for the medical corps of the British army. His experiences on the French front as an ambulance driver significantly colored his next works, notably the *Pastoral Symphony* and *Flos Campi*. In the decades after the war, Vaughan Williams divided his time between teaching, con-

ducting, writing on music, and composing. Each new major work that appeared added to his success and reputation.

In the last twenty years of his life, Vaughan Williams continued to compose and involve himself in the English musical scene. His concert music showed no signs of drying up. The dark and mysterious Symphony No. 6 was completed in 1947 and received scores of performances within its first years of existence. The year 1951 proved more difficult. First, the premiere in April of a last completed opera and long labor of love, *The Pilgrim's Progress*, elicited puzzlement and even some disapproval from its first audience. Then, sadly but not unexpectedly, his first wife Adeline died in May after long years of sickness. (In 1953 Vaughan Williams married his assistant, Ursula Wood.) All of this, however, did little to stymie Vaughan Williams's autumnal productivity, and by the time he died peacefully in August of 1958, he was the venerated figure of English music.

The Music

The long compositional career of Vaughan Williams spanned an eventful period in history, both musically and historically. His various works exhibit the successful integration of indigenous English musics into traditional European concert forms and a desire to create distinctive sounds.

Fantasia on a Theme by Thomas Tallis. His long study of Tudor polyphony inspired Vaughan Williams to create a work that would invoke the spirit of Elizabethan England while still belonging in the concert halls of his own time. The result was this fantasia scored for double string orchestra and lasting around fifteen minutes in performance. For the theme, Vaughan Williams borrowed the "Third Mode Melody" from a collection of church tunes that Tallis wrote in the 1560's. The work is a fantasia in the sense that it recalls characteristics of several forms—most noticeably theme-and-variations and sonata—without strictly conforming to any of them. To create the music's

Ralph Vaughan Williams. (Hulton Archive/Getty Images)

unique sound, Vaughan Williams uses triadic, but not strictly diatonic, harmonies under the solemn modal theme, and he uses accompanying strings to dovetail and double key voices, giving the whole an open, shimmering sound.

Pastoral Symphony. When this symphony first appeared, it created a great deal of confusion as to its character and its aims. Audiences long considered this largely subdued music to be a portrait of the English countryside. However, Vaughan Williams later revealed that the four-movement work was closely associated in spirit with his military service in France. At turns mournful and contemplative, the music can be seen as an inward coming to terms with the psychological impact of war. From a technical standpoint, it presents a watershed in how Vaughan Williams approached harmony. Combinations of several diatonic pitch collections provide many parts of the work with a new-sounding harmonic language that inhibits traditional triadic analysis. Unconventional treatment of cadences and layered instrumentation help to provide a sense of seamless continuity.

Symphony No. 6 in E Minor. If traditional harmonic analysis proves difficult with the *Pastoral Symphony*, it borders on the obsolete in the case of Symphony No. 6. Though the piece is nominally in E minor, the sequence of movements follows an unexpected harmonic course, evoking tonal centers as remote as B-flat minor at the beginning of the second movement. Throughout the work, initial motives play a crucial part in the overall form, and they can be used analytically where tonal design becomes ambiguous. The form is highly developmental throughout, and textures vary from static homophony in the second movement to the intense contrapuntal passages of the third. Each section is played without interruption.

Of all Vaughan Williams's compositions, Symphony No. 6 has provoked perhaps the most speculation as to possible meanings. The overall sinister tenor of the music has led many to agree that the work takes its inspiration from the recently ended World War II. Some early commentators even suggested that the eerie pianissimo epilogue depicts a world devastated by nuclear war. Vaughan Williams vehemently denied this notion, and in reference to the finale he quoted lines from William Shakespeare's *The Tempest* (1610-1611), notably: "our little life is rounded with a sleep." Whatever the programmatic implications, the symphony has since earned widespread admiration as one of the composer's finest creative efforts.

The Pilgrim's Progress. Vaughan Williams's last completed opera, *The Pilgrim's Progress*, was perhaps nearer to his heart than any other of his compositions. The trope of the traveling pilgrim, facing persecution and hardship en route to his goal, resonated with him on many levels with regard to his life and work. Vaughan Williams had involved himself professionally with the tale as early as 1906, when he was commissioned to write incidental music for a staged play on the subject. Over the next four decades he worked on the music on and off. Some of the resulting product shares material with some other compositions, most notably parts of Symphony No. 5. Vaughan Williams coined the work a "morality" rather than an opera, suggesting that he intended its nature to be spiritual and contemplative rather than strictly dramatic. This notion did little to pacify early critics who relegated *The Pilgrim's Progress* to the cathedral rather than to the stage. Certainly the music identifies with such an image. Much of the material borrows heavily from church music styles and the subdued modality of his earlier pastoral works, such as *The Lark Ascending*. Moments of conflict exist, however, and glimpses of the dark nature of works such as Symphony No. 4 and Symphony No. 6 can be discerned from time to time, making studies involving such comparisons highly compelling. Overall, the work favors thoughtfulness and a beautiful solemnity.

Musical Legacy

In many of his writings, Vaughan Williams addressed what he considered to be the ideal goals of a composer. Prominent among them was his insistence that one's music have pertinence to and meaning for the community in which it was created. Only by being a product of its own surroundings could a given music then begin to have real meaning abroad, he argued. Vaughan Williams placed a lot of emphasis, then, on traditions and local customs. He did so at a time when traditions of every sort were being rejected and called into question in the name of progress, and he often paid for it via others' charges that he was narrow in his own

work. Vaughan Williams himself, however, rejected the notion of artistic merit, or lack thereof, being tied to mere technical currency. He advocated the forging of one's own distinctive style, regardless of how old or new the music sounded, by means of studying tradition and of being sensitive toward the issues of one's present time and place.

Such values not only permeate the music of Vaughan Williams but also proved highly influential to subsequent composers in Britain. A number of younger musicians who went on to become notable British composers in their own right—Gerald Finzi and Herbert Howells among them—benefited from Vaughan Williams's guidance and knack for fostering creativity. Their mentor could be seen exerting considerable efforts on behalf of relatively unknown composers (often many years his juniors) in the name of promoting those he felt showed promise and originality. Even British artists more sympathetic to prevailing contemporary views of the middle twentieth century, such as Benjamin Britten and Michael Tippett, acknowledged some debt to the example of Vaughan Williams. With the onset of serialism and the avant-garde in the 1950's and beyond, Vaughan Williams's music and ideas waned a bit internationally. Now, however, his music is as popular as it ever was, and musicians of numerous leanings continue to benefit from its diversity and instruction.

Ryan Ross

Further Reading

Adams, Byron, and Robin Wells, eds. *Vaughan Williams Essays*. Aldershot, England: Ashgate, 2003. Each chapter in this book presents an in-depth study on a topic germane to the life and work of Vaughan Williams.

Frogley, Alain, ed. *Vaughan Williams Studies*. Cambridge, England: Cambridge University Press, 1996. Frogley's volume offers an extremely valuable and diverse array of essays by foremost experts on Vaughan Williams and on English music.

Kennedy, Michael. *The Works of Ralph Vaughan Williams*. 2d ed. New York: Oxford University Press USA, 1994. A thorough life-and-works study on Vaughan Williams.

Pike, Lionel. *Vaughan Williams and the Symphony*. London: Toccata Press, 2003. A significant study on Vaughan Williams's music, this volume offers incisive analysis for each of the symphonies.

Vaughan Williams, Ralph. *National Music and Other Essays*. 2d ed. Oxford, England: Oxford University Press, 1987. This volume comprises one of the largest collection of writings on music by Vaughan Williams, covering a wide range of topics, including the evolution of folk songs, the history of nationalism in music, Johann Sebastian Bach, and Holst.

Vaughan Williams, Ursula. *R. V. W.: A Biography of Ralph Vaughan Williams*. London: Oxford University Press, 1964. An authoritative account of her husband's life and work by Ursula Vaughan Williams.

See also: Britten, Benjamin; Holst, Gustav; Previn, Sir André; Ravel, Maurice; Tippett, Sir Michael.

Suzanne Vega

American folksinger, songwriter, and guitarist

A singer and songwriter, Vega expanded the vocabulary of folk music, bridging the gap to mainstream popular music. Her songs are personal and socially responsible, delivered in a unique vocal style.

Born: July 11, 1959; Santa Monica, California
Also known as: Suzanne Nadine Vega (full name); Mother of the MP3

Principal recordings

ALBUMS: *Suzanne Vega*, 1985; *Solitude Standing*, 1987; *Days of Open Hand*, 1990; *99.9 F°*, 1992; *Nine Objects of Desire*, 1996; *Songs in Red and Gray*, 2001; *Beauty and Crime*, 2007.

The Life

Suzanne Nadine Vega (sew-ZAN nay-DEEN VAY-gah) was born in Santa Monica, California, and by her first birthday, her parents had divorced. Her mother quickly married Ed Vega, a Puerto Rican writer, and the family moved to East Harlem in New York City. Vega was an outsider, and she was not well suited to life on the streets, finding comfort

in books and in her fantasies. She began writing poetry at age six, and at age eleven she began to teach herself the guitar. Composing music based on her poetry, she wrote her first song at the age fourteen.

Vega attended New York's High School for the Performing Arts, where she studied modern dance. Although she won numerous awards and graduated in the top five of her class, she was unsure of her potential as a dancer, and she turned to music. While an English major at Barnard College, Vega performed in New York coffeehouses, giving her first public performance in a church basement on January 2, 1976. Vega signed her first recording contract in 1984. In 1994 she gave birth to her daughter Ruby. Vega and Ruby's father, producer Mitchell Froom, were married from 1995 to 1998.

The Music

Although Vega is frequently labeled a folk-singer, her songs incorporate a wide variety of acoustic and electronic instrumental forces and rhythmic styles (among them samba, industrial, and techno). A gradual progression in her musical experimentation can be charted in her discography, from her self-titled 1985 debut album, which was praised by critics for its courageous straying from the typical confines of folk music. *Solitude Standing* also met with great critical acclaim, containing her hits "Luka" and "Tom's Diner." Her musical unpredictability continues through each of her albums: *Days of Open Hand*, *99.9 F°*, *Nine Objects of Desire*, *Songs in Red and Gray*, and *Beauty and Crime*. In addition to these albums, Vega has contributed songs to film sound tracks: *The Haunted Mansion* (2003), *The Truth About Cats and Dogs* (1996), *Dead Man Walking* (1995), and *Pretty in Pink* (1986). She collaborated with minimalist composer Philip Glass on two pieces, "Lightning" and "Freezing," from his *Songs for Liquid Days* (1986). Consistent in all of Vega's work is her unique singing style, straightforward and plaintive with no vibrato, a reflection of her vocal influences (Astrud Gilberto, Leonard Cohen, Lou Reed, and Lotte Lenya among them). Her chilling vocal delivery fits well with her poignant poetry, consisting of illustrative images in short, simple phrases, a style influenced by writers such as John Steinbeck and Sylvia Plath. Vega describes her poetic writing as almost uncivilized, a nod to the reality of the subjects on which she writes, which include child abuse ("Luka"), HIV/AIDS ("Blood Makes Noise"), post-traumatic stress disorder ("Men in a War"), and childbirth ("Birthday [Love Made Real]"). Vega's songs are introspective and personal, inspired by her interaction with society. However, Vega is not directly political in her music, nor does she use her work as a confessional: Rather than admonish society for problematic issues, Vega prefers to frame these issues in musical vignettes, drawing the listener into her dramatic world as either an observer or an active participant.

Suzanne Vega. (AP/Wide World Photos)

"Luka." Vega's signature song, "Luka," which reached number three on the *Billboard* charts in 1987, is a prime example of Vega's simple vocal and compositional styles. The song tells the story of Luka, a nine-year-old boy physically abused by his parents, from his perspective, bringing the listener face-to-face with him. The matter-of-fact singing reflects the childlike innocence of the narrator, ren-

dering him neither victimized nor empowered, a position for which children's rights advocates criticized Vega. No matter how the message was received, "Luka" brought Vega from the sheltered world of folk music into the spotlight of mainstream pop.

"Tom's Diner." The unaccompanied "Tom's Diner" recounts a forlorn lover reminiscing about a failed relationship while watching life continue as usual. Illustrative of Vega's characteristic simplicity, "Tom's Diner" is one of her most influential songs, and at least twenty-five artists have incorporated it into their own works. Among the most successful was the originally unauthorized remix by the British group DNA. Vega later approved of the remix, and she released it on *Tom's Album* with other artists' renditions of the song. "Tom's Diner" also earned Vega the nickname Mother of the MP3, because it was chosen by Karlheinz Brandenburg to refine the compression algorithm on the now-ubiquitous digital music format.

Nine Objects of Desire. Vega's 1996 album shows a sensual turn in her music, influenced primarily by the birth of her daughter Ruby and her marriage to Froom. A song cycle, the album is unified and inspired by nine objects of desire: Ruby; Froom; Lolita (of Vladimir Nabokov's novel); death; three men (unnamed); one woman (unnamed); and a plum. The increased use of electronic instruments and rhythmic beats continues the trend begun on *99.9 F°*, but this album is marked by a more sultry and intimate tone. The bossa nova-inspired "Caramel" was used on the film sound track for *The Truth About Cats and Dogs*.

Musical Legacy

Vega's dedication to truth in her music inspired many folksingers and songwriters, especially women. She is cited by such artists as Tracy Chapman, Sinéad O'Connor, and Shawn Colvin (who sang backup on *Solitude Standing*) as an pioneering force for women in music. Amy Ray of the Indigo Girls once hoped her group would become important enough to open a Vega concert. Vega's influence was also rewarded at the first Lilith Fair in 1997; she was the first artist to take the stage at the groundbreaking all-women's event. Her significance as a renegade performer led to her 2003 hosting of the Minnesota Public Radio show *American Mavericks*, a thirteen-episode series dedicated to American composers who extended the boundaries of classical music.

Phillip J. Klepacki

Further Reading

DeMain, Bill. *Behind the Muse: Pop and Rock's Greatest Songwriters Talk About Their Work and Inspiration*. Cranberry Township, Pa.: Tiny Ripple Books, 2001. Songwriter and journalist DeMain interviews forty songwriters, including Vega, about their approaches to the craft, their sources of inspiration, and their style.

Farinella, David. "Suzanne Vega: Colors of Her Life." *Mix* 26, no. 4 (March, 2002): 165, 172-173. This interview addresses the writing and production process of Vega's sixth album, *Songs in Red and Gray*. It also discusses previous projects, relating changes and constants in her musical style.

Vega, Suzanne. *The Passionate Eye: The Collected Writing of Suzanne Vega*. New York: Avon Books, 1999. A volume of Vega's poetry and lyrics, as well as journal entries, short stories, and selected journalistic interviews.

Woodworth, Marc, ed. *Solo: Women Singer-Songwriters in Their Own Words*. New York: Delta Books, 1998. A collection that provides personal accounts from nineteen artists, including Vega, discussing their lives, their creative processes, and the intersection of the two. Includes photographs.

See also: Cohen, Leonard; Glass, Philip; Reed, Lou.

Heitor Villa-Lobos

Brazilian classical composer

Villa-Lobos was a significant composer of Brazilian art music and an influential music educator. He popularized the sound of worldwide MPB, Música Popular Brasileira.

Born: March 5, 1887; Rio de Janeiro, Brazil
Died: November 17, 1959; Rio de Janeiro, Brazil

Principal works

BALLETS: *Amazonas*, composed 1917, first performed 1929; *Uirapuru*, composed 1917, first performed 1935; *Possessão*, 1929; *Caixinha de boas festas*, 1932 (children's ballet); *Pedra Bonita*, 1933; *Gênesis*, composed 1954, first performed 1969; *Rudá*, 1954; *Emperor Jones*, 1956 (based on Eugene O'Neill's play).

CHAMBER WORKS: Piano Trio No. 1, 1911; Trio, 1913 (for flute, cello, and piano); Piano Trio No. 2, 1915; Sonata No. 1, 1915 (for cello and piano); Sonata No. 1, 1915 (for violin and piano); Sonata No. 2, 1915 (for violin and piano); String Quartet No. 1, 1915; String Quartet No. 2, 1915; Sonata No. 2, 1916 (for cello and piano); String Quartet No. 3, 1916; *Sexteto místico*, 1917 (for flute, oboe, saxophone, harp, cello, and guitar); String Quartet No. 4, 1917; Piano Trio No. 3, 1918; Sonata No. 3, 1920 (for violin and piano); Trio, 1921 (for oboe, clarinet, and bassoon); Sonata No. 4, 1923 (for violin and piano); Quartet, 1928 (for flute, oboe, clarinet, and bassoon); *Quinteto em forma de chôros*, 1928 (for flute, oboe, clarinet, English horn/horn, and bassoon); *Bachianas brasileiras, No. 1*, 1930; String Quartet No. 5, 1931; *Corrupio*, 1933 (for bassoon and string quartet); *Bachianas brasileiras, No. 6*, 1938; String Quartet No. 6, 1938; String Quartet No. 7, 1941; String Quartet No. 8, 1944; Piano Trio No. 4, 1945; String Quartet No. 9, 1945; String Quartet No. 10, 1946; String Quartet No. 11, 1947; String Quartet No. 12, 1950; String Quartet No. 13, 1951; String Quartet No. 14, 1953; String Quartet No. 15, 1954; String Quartet No. 16, 1955; Quintet, 1957 (for flute, violin, viola, cello, and harp); String Quartet No. 17, 1957.

CHORAL WORKS: *Nonetto (Impressão rápida de todo o Brasil)*, 1923 (for chorus and ensemble); *Bachianas brasileiras, No. 9*, 1945; *Bendita sabedoria*, 1958; *Floresta do Amazonas*, 1959 (*Forest of the Amazon*; symphonic poem for voice, male chorus, and orchestra).

FILM SCORE: *O Descobrimento do Brasil*, 1937 (*Discovery of Brazil*).

GUITAR WORKS: *Suite popular brasileira*, 1912 (*Suite populaire brésilienne*); *Chôros No. 1*, 1920; *Twelve Études*, 1929; *Five Preludes*, 1940; Guitar Concerto, 1951.

OPERAS (music): *Izath*, Op. 4, composed 1914, first performed 1940 (libretto by A. Júnior and Villa-Lobos); *Yerma*, Op. 4, composed 1956, first performed 1971 (based on Federico García Lorca's play).

ORCHESTRAL WORKS: Cello Concerto No. 1, 1913; *Chôros No. 10 (Rasga o coração)*, 1926; *Momoprecoce Fantasy*, 1929 (for piano and orchestra); *Bachianas brasileiras, No. 2 (O trenzinho do Caipira)*, 1930; *Bachianas brasileiras, No. 4*, 1936; *Descobrimento do Brasil*, 1937 (four suites); *Bachianas brasileiras, No. 3*, 1938; *Bachianas brasileiras, No. 7*, 1942; *Bachianas brasileiras, No. 8*, 1944; Cello Concerto No. 2, 1953; Harp Concerto, 1953; *Odisséia de uma raça*, 1953 (symphonic poem); Harmonica Concerto, 1956.

PIANO WORKS: *A prole do bebê, No. 1*, 1918; *Carnaval das crianças brasileiras*, 1920 (*Children's Carnival*); *A prole do bebê, No. 2*, 1921 (*Baby's World*); *Cirandinhas*, 1925 (twelve pieces); *Chôros No. 5 (Alma brasileira)*, 1925; *Cirandas*, 1926 (sixteen pieces); *Rudepoema*, 1926 (*Savage Verse*); Piano Concerto No. 1, 1945; Piano Concerto No. 2, 1948; Piano Concerto No. 4, 1952; Piano Concerto No. 5, 1954; Piano Concerto No. 3, 1957.

VOCAL WORKS: *Três canções indígenas*, 1930; *Canções típicas brasileiras*, 1935 (*Cansons typiques brésiliennes*; thirteen folk songs); *Serestas*, 1943 (fourteen songs); *Bachianas brasileiras, No. 5*, 1945.

The Life

Heitor Villa-Lobos (AY-tawr vee-lah-LOH-bohsh) was born in Rio de Janeiro on March 5, 1887, to Noêmia Monteiro and Raúl Villa-Lobos, who worked in the rare-books section of the National Library. Although the boy's formal schooling was uneven, his musical training was rigorous, managed by his father, an amateur musician. Emphasizing classical music, the father cultivated his son's interest in the cello, which became a signature instrument in his compositions. Independently, the young musician cultivated his love of popular music, learning to play another identifying instrument of his work, the guitar. Earning income by playing in music halls, on stage, in film theaters, and for private functions, he joined the circle of leading popu-

lar musicians, including Nazaré (Ernesto Nazareth).

Villa-Lobos journeyed throughout Brazil as a young man, gathering voluminous examples of Brazilian folk music. In 1915 he married Lucília Guimarães, a pianist, and he settled in Rio de Janeiro, beginning a career marked by prolific composition. By the end of the decade, he had come to the attention of composer Darius Milhaud and pianist Artur Rubinstein while they were in Brazil. His participation during 1922 in the avant-garde Week of Modern Art consolidated his emerging reputation as a vanguard innovator in Brazilian music.

Promoted by Rubinstein, Villa-Lobos settled in Paris, and he visited other parts of Europe from 1923 to 1930. He gave major concerts of his music, and his work was well received, making him familiar to Maurice Ravel, Manuel de Falla, and Igor Stravinsky. He returned to Brazil in 1930, and he initiated a project that continued for more than a quarter century and singularly advanced musical education. Backed by a nationalist regime in power from 1930 to 1945, Villa-Lobos incorporated basic musical training in schools throughout the country, emphasizing the study of Brazilian music. He sponsored massive concerts of choral music with tens of thousands of voices. Separating from his wife in 1936 (divorce was not then allowed in Brazil), he took as a companion a former student, Arminda Neves d'Almeida, with whom he remained until the end of his life.

Toward the end of World War II, the American government sponsored performances by Villa-Lobos in the United States. His international reputation grew further when he was invited on numerous occasions to perform his work throughout Europe and Japan. His music's vibrant sinuosity, of Amazonic resonance, became singularly recognizable and identified as Brazilian. In 1945 Villa-Lobos established the Brazilian Academy of Music. He served as its head until his death from cancer in 1959.

Heitor Villa-Lobos. (AP/Wide World Photos)

The Music

Chôros. The music of Villa-Lobos is noted for its nationalistic content and its personal and innovative style. These were the fundamental characteristics of Brazilian modernism, of which he was the musical leader. Representing these characteristics from the beginning of his career was the chôro, a musical genre emerging in Rio de Janeiro as he came of age. Such music consisted of samba-based improvisation on polkas and waltzes that were popular in late nineteenth century Rio de Janeiro. It was performed as street music or in music halls, and the instrumentation essentially consisted of a flute, a guitar, and a cavaquinho (a small, four-string Brazilian guitar). However, it could include several other instruments or consist of solo piano or guitar performance. Chôro was a lively music, but it had a plaintive aspect resulting from a string technique that gave a "weeping" or chôro effect (from the Portuguese chorar, to cry or weep). Of his chôros, using a wide range of instrumentation, especially notable are *Chôros No. 5* (*Alma brasileira*; Brazilian soul), a lyrical serenade, and *Chôros No. 10* (*Rasga o coraçåo*; tear my heart), a work of richly textured polyphony.

Nationalist Emphasis. Nationalist themes dominate many of his dramatic works, such as the ballets *Amazonas* and *Uirapuru*, and the film score of *Discovery of Brazil*. Nonetheless, his work exhibits a cosmopolitan character. He wrote the opera *Yerma*, which was based on the work of the Spanish poet Federico García Lorca. The early compositions of Villa-Lobos reflect French Romantic and Impressionist influences. Moreover, *Uirapuru* echoes Igor Stravinsky's *The Firebird* (1910).

Solo instrumental works of Villa-Lobos concentrated on the piano, guitar, and cello. Among his piano works are *Children's Carnival*, *Baby's World* (based on themes of an infant's toys and figurines), *Savage Verse* (written for and first performed by Rubinstein), and the children's music *Cirandinhas*. Villa-Lobos composed guitar music throughout his career, and the *Suite populaire bresilienne* is especially known. Much of his chamber music includes piano instrumentation. Among such works is a nonetto, *Impressão rápida de todo o Brasil*.

Bachianas brasileiras. The *Bachianas brasileiras* reflect the musical techniques of the works of Johann Sebastian Bach, whom Villa-Lobos considered the supreme master of composition and the epitome of measured, formal Baroque music. The nine *Bachianas brasileiras* suites, appearing from 1932 to 1944, combine the oldest and most influential musical tradition in Brazil, the Baroque, with a modernist revival of Brazilian folk and popular music, blending formalized and improvisational music. The rich tones and weight of the *Bachianas brasileiras* emanate from the resonant dimensions of the cello. Among the most noted of the *Bachianas brasileiras* is number five. Its famous soprano aria, *Cantilena*, soars with limpid purity suffused with the echoing tonalities of deep, vibrant cellos and the masterful balance of feminine and masculine coloring. The famous Brazilian opera star of the Metropolitan Opera of New York, Bidu Sayão, promoted an international dimension for the creations of Villa-Lobos.

Prolific in his production, Villa-Lobos also composed five concerti for piano and one each for guitar, harp, cello, and harmonica. There are twelve symphonies, appearing throughout his career from 1920 to 1957. His oeuvre further includes string quartets, operas, and ballets. (Early in his career, Villa-Lobos discarded the use of opus numbers.) Much of his work is replete with sounds of nature, particularly birdsong and forest reverberations, together with indigenous rhythms. Onomatopoeia is a striking feature in his compositions. *Trenzinho do caipira* (*Rustic Train*, the last movement of *Bachianas brasileira No. 2*) vividly echoes the sounds of a small train chugging through the valleys and struggling up a hill of the interior.

Books by Villa-Lobos are mainly instructional, including an eleven-volume practical guide to singing, a collection of vocal exercises, and patriotic songs for schoolchildren. In this regard, he worked on establishing a definitive version of the Brazilian national anthem.

Musical Legacy

The music of Villa-Lobos is part of the cultural renaissance that flourished in Brazil during the first half of the twentieth century. The arching, mounting fullness of his characteristic sound is integral to and reflective of the sinuosity of the architecture of Oscar Niemeyer in Brasília; the organically flowing gardens of the landscape architecture of Roberto Burle-Marx; the lyrical, linear sculpture of Bruno Giorgi; and the captivating primitiveness of the paintings of Tarsila do Amaral, Alberto Guignard, and Cândido Portinari.

Villa-Lobos ceaselessly promoted the concept and the content of Brazilian national music. Such music had already begun to appear at the end of the nineteenth century, especially in the works of Alexander Levy and later Alberto Nepomuceno, and Villa-Lobos continued and magnified this trend. Although not the founder of a school, he was the keystone of a nationalist musical movement that included Mozart Camargo Guarnieri, Francisco Mignone, and Oscar Lorenzo Fernandez. Hans-Joachim Koelreutter established an internationalist atonal school of music in Brazil, yet it was Villa-Lobos's students—such as Cláudio Santoro and César Guerra-Peixe—who synthesized this innovation with the nationalist tradition.

Performing rights for the works of Villa-Lobos (who was a member of the Brazilian Composers Union) have been complicated over the years because of the terms of various contracts with publishers in Brazil, France, Italy, and the United States. These documents have now been reviewed and standardized, largely through the work of the

Villa-Lobos Music Society in New York City and the Villa-Lobos Museum in Rio de Janeiro, founded by Neves d'Almeida.

Beyond his international projection of the character of Brazilian music, Villa-Lobos exercised a decisive influence on how and what musical education occurred in schools. Musical ability was considered a quality of the Brazilian character, and knowing how to produce and participate in music was valued and encouraged. Throughout the country, Villa-Lobos conducted tens of thousands of schoolchildren in concerts of choral music performed before massive audiences, encouraging generations of students and parents. The music of Villa-Lobos was appreciated by national audiences for popular music and by international connoisseurs of art music.

Edward A. Riedinger

Further Reading

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Béhague, Gerard. *Heitor Villa-Lobos: The Search for Brazil's Musical Soul*. Austin: University of Texas, 1994. A biography of Villa-Lobos and a musicological analysis of fifty-two of his works by a noted scholar of Latin American music.

Oliveira, J. "Black Key vs. White Key: A Villa-Lobos Device." *Latin American Music Review* 5 (1984): 33-47. This article describes the way in which Villa-Lobos devised alternating sequences of black and white keys on the piano to achieve part of his characteristic style.

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Vassberg, David E. "Villa-Lobos, Music as a Tool for Nationalism." *Luso-Brazilian Review* 6, no. 2 (1967): 55-65. This article analyzes how Villa-Lobos systematically used music as a means of defining Brazilian national character, particularly through choral music programs in schools.

See also: Chávez, Carlos; Gil, Gilberto; Jobim, Antônio Carlos; Milhaud, Darius; Nascimento, Milton; Ravel, Maurice; Rubinstein, Artur; Segovia, Andrés; Steiner, Max.

Gene Vincent

American rock singer, songwriter, and guitarist

An early rockabilly-rock performer, Vincent combined a soulful, penetrating vocal style with a dynamic onstage presence.

Born: February 11, 1935; Norfolk, Virginia
Died: October 12, 1971; Newhall, California
Also known as: Vincent Eugene Craddock (birth name)
Member of: Gene Vincent and His Blue Caps

Principal recordings

ALBUMS (solo): *A Gene Vincent Record Date*, 1958; *Hot Rod Gang*, 1958 (with others); *Shakin' Up a Storm*, 1964; *Gene Vincent*, 1967; *I'm Back and I'm Proud*, 1969; *If You Could Only See Me Today*, 1970; *The Day the World Turned Blue*, 1971.

ALBUMS (with Gene Vincent and His Blue Caps): *Bluejean Bop!*, 1956; *Gene Vincent and His Blue Caps*, 1957; *Gene Vincent Rocks! And the Blue Caps Roll*, 1958; *Sounds Like Gene Vincent*, 1959; *Crazy Times*, 1960; *Crazy Beat*, 1963.

SINGLES (with Gene Vincent and His Blue Caps): "Be-Bop-A-Lula," 1956; "Race with the Devil," 1956; "Woman Love," 1956; "Lotta Lovin'," 1957; "Dance to the Bop," 1958.

The Life

Gene Vincent was born Vincent Eugene Craddock in Norfolk, Virginia. He was one of four children of Ezekiah Jackson Craddock and Mary Louise Craddock, proprietors of a general store. Vincent grew up interested in country, rhythm-and-blues, and gospel music, and he acquired his first guitar at the age of twelve.

In 1952 Vincent dropped out of high school to join the U.S. Navy, and he was stationed in Korea. In 1955 he was severely injured in a motorcycle

accident that left him with a permanently damaged leg. The injury—a source of constant pain—eventually led to dependence on painkillers and alcohol abuse. During his long recovery, Vincent wrote a rockabilly tune, "Be-Bop-A-Lula," that landed him music publishing and recording contracts. In 1956, the year he married for the first of four times, the song propelled Vincent toward fame. With his band, the Blue Caps, Vincent released a string of hits in the late 1950's and early 1960's, before rockabilly was supplanted by rock and roll, which caused his fade in popularity in the United States. A devastating 1960 auto crash, in which fellow rockabilly artist Eddie Cochran was killed, further damaged Vincent's bad leg.

Moving to England in the early 1960's, Vincent experienced a fresh surge in popularity among loyal rockabilly fans abroad, thanks in part to his revamped image as a black-leather-wearing rebel. A dynamic performer at live shows throughout his brief career, Vincent died of bleeding ulcers at the age of thirty-six.

The Music

Vincent's musical career divides into two phases. The first, which lasted about five years, was marked by up-tempo songs—authored by Vincent or by members of his backup band—reaching the Top 40 on American pop charts. Notable among these were "Be-Bop-A-Lula," "Race with the Devil," "Bluejean Bop," "Lotta Lovin'," and "Dance to the Bop." "Be-Bop-A-Lula" and "Bluejean Bop" earned Vincent gold records. The hits were marked by Vincent's strong, confident vocals, usually aided by heavy echo effects to add depth. The Blue Caps ably supported Vincent (the original band consisted of "Galloping" Cliff Gallup, lead guitar; "Wee" Willie Williams, rhythm guitar; "Jumpin'" Jack Neal, upright string bass; Dickie "Be-Bop" Harrell, drums). Gallup's virtuoso lead guitar work was often a highlight on recordings. When Vincent entered the musical scene, he parlayed his sudden fame into appearances on television programs (*Town Hall Party*, *The Ed Sullivan Show*) and in rock-oriented films (*The Girl Can't Help It* in 1956, *Hot Rod Gang* in 1958, and *Live It Up!* in 1960) that added to his allure.

The second phase, encompassing the last decade of his life, witnessed Vincent's descent into obscurity in the United States and his concurrent rise to cult figure in Great Britain and France. While based in England, he scored several minor hits, including "She She Little Sheila" and "I'm Going Home," but he never regained his earlier career momentum.

"Be-Bop-A-Lula." The song that launched Vincent's career in 1956 was, as indicated by its title, a product of bebop, a style of jazz that evolved from swing during the early 1940's. The extemporaneous quality of bebop and its special language became an integral part of the nonconformist Beat period. Possibly inspired by Helen Humes's 1945 hit "Be-Baba-Leba," Vincent's song, like its predecessor, had an improvisational feel and meaningless syllables to provide a rhythmic hook. Vincent added a steady, driving tempo, supplementing his voice with reverb, and he produced a classic example of rockabilly, an important musical bridge between country, rhythm and blues, and rock and roll. Vincent's biggest hit, the song rose to number seven and spent twenty weeks on U.S. pop charts.

Bluejean Bop! A first album hastily compiled to capitalize on the popularity of "Be-Bop-A-Lula," it was recorded two months after the hit single's release. The title tune provided a second hit single, a million-seller. The album presented an eclectic combination of numbers that effectively showcased Vincent's singing range and the Blue Caps' versatility. Some cuts were composed on the spot (such as "Jumps, Giggles, and Shouts" and "Who Slapped John?"). There was new material from a variety of sources (such as Jerry Reed's "Crazy Legs," Bobby Carroll's "Well I Knocked Bim Bam," and Danny Wolfe's "Gonna Back Up Baby"). The remainder of the album featured down-tempo covers ("Up a Lazy River," "Jezebel," and "Peg o' My Heart") augmented by fine instrumental work and by Vincent's smooth renditions, so unlike his urgent, harder rocking tunes.

Crazy Times. A 1960 release and Vincent's best-selling album, this reinforces the singer's reputation for covering a wide range of material and musical styles. The album featured old standards ("Blue Eyes Crying in the Rain" and "Green Back Dollar") and original new material ("She She Little Sheila"; a ballad Vincent wrote for his wife, "Darlene"; and two songs that reflected wistfully on the touring life: "Everybody's Got a Date But Me" and "Mitchiko from Tokyo").

Musical Legacy

The influence of rockabilly—an evolving blend of country, gospel, rhythm and blues, and fledgling rock and roll—on contemporary music is incalculable. Vincent, Elvis Presley, Carl Perkins, Buddy Holly, Roy Orbison, Little Richard, and Eddie Cochran were true pioneers. Vincent, however, was the prototype: first to adapt a swaggering, rebellious stage persona; first to dress the part of a society outcast; first to win wide acceptance while singing suggestive lyrics to frankly sexual driving rock beats. Vincent earned a star on Hollywood's Walk of Fame, he became a charter inductee into the Rockabilly Hall of Fame in 1997, and he was enshrined in the Rock and Roll Hall of Fame in 1998. The Everly Brothers, the Beatles, Jim Morrison, Bob Dylan, Jeff Beck, Van Morrison, the Stray Cats, Dave Edmunds and other artists emulated or paid homage to Vincent.

Jack Ewing

Further Reading

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Collis, John. *Gene Vincent and Eddie Cochran: Rock 'n' Roll Revolutionaries*. London: Virgin, 2004. The story of two tragic rock figures, told against the backdrop of their groundbreaking joint 1960 tour to England. Includes photographs.

Morrison, Craig. *Go Cat Go! Rockabilly Music and Its Makers*. Urbana: University of Illinois Press, 1998. An overview of the musical style that was a precursor to rock and roll, this contains biographies of the genre's biggest stars, including Vincent's, and discographies.

Naylor, Jerry, and Steve Halliday. *The Rockabilly Legends: They Called It Rockabilly Long Before It Was Called Rock 'n' Roll*. Milwaukee, Wis.: Hal Leonard, 2007. Complete coverage of the dynamic rockabilly genre. Includes photographs, brief biographies of rockabilly artists, and a DVD sampler of period music.

Van Hecke, Susan. *Race with the Devil: Gene Vincent's Life in the Fast Lane*. New York: St. Martin's Minotaur, 2000. This is an in-depth biography of the performer, containing many behind-the-scenes details and photographs.

See also: Beck, Jeff; Blackwell, Otis; Everly, Don and Phil; Lewis, Jerry Lee; Little Richard; Morrison, Jim; Morrison, Van; Perkins, Carl; Presley, Elvis.

W

Tom Waits

American rock singer, songwriter, pianist, guitarist and film-score composer

A prolific singer-songwriter and multi-instrumentalist, Waits is best known for his gritty, blues-inflected vocal style with evocative lyrics depicting bygone eras and snapshots of life on the road.

Born: December 7, 1949; Pomona, California
Also known as: Thomas Alan Waits (full name)

Principal works

FILM SCORES: *One from the Heart*, 1982 (with Crystal Gale); *Night on Earth*, 1991; *Don't Say a Word*, 2005.

Principal recordings

ALBUMS: *Closing Time*, 1973; *The Heart of Saturday Night*, 1974; *Nighthawks at the Diner*, 1975; *Small Change*, 1976; *Foreign Affairs*, 1977; *Blue Valentine*, 1978; *Heartattack and Vine*, 1980; *Swordfishtrombones*, 1983; *Tom Waits*, 1984; *Rain Dogs*, 1985; *Frank's Wild Years*, 1987 (with Benoit Christîe); *Bone Machine*, 1992; *The Black Rider*, 1993 (with William S. Burroughs and Robert Wilson); *Mule Variations*, 1999; *Alice*, 2002; *Blood Money*, 2002; *Real Gone*, 2004.

The Life

Tom Waits was born Thomas Alan Waits in Pomona, California, to Jesse Frank Waits and Alma Johnson McMurray. He grew up in Southern California, learning to play piano and performing in a soul band during his high school years. In 1971 Waits recorded his first demos for Herb Cohen and Frank Zappa's Los Angeles-based Bizarre/Straight Records. In the following year, he signed a contract with Asylum Records on which he would release *Closing Time*, his first album.

Over the course of the 1970's, life on the road began to take its toll on Waits, leading to alcoholism, a subject that appeared in many of his songs from that era. In 1980 Waits began working with director Francis Ford Coppola, writing music for the feature film *One from the Heart* (1982). He met playwright Kathleen Brennan through his work on the film, and they married, which had a positive impact on Waits's health and on his career. His interest in film and theater would grow over the following years resulting in a number of film scores, musical-theater pieces, and even acting roles. While Waits's music had always conveyed a strong sense of drama, his relationship with Brennan heightened his creative and artistic process, influencing his staged and his unstaged musical works.

Although Waits's recordings have never achieved wide commercial success, his music has attracted a devoted following of fans, including prominent recording artists. The most commercially successful cover of a Waits's song was Rod Stewart's 1989 version of "Downtown Train," which reached number three on the *Billboard* charts. Testifying to his critical success and his musical eclecticism, Waits won a Grammy Award for his album *Bone Machine* in the Best Alternative Album category and a Grammy Award for *Mule Variations* in the Best Contemporary Folk Album category.

The Music

Although Waits began his career as a crooning balladeer and a lounge pianist, he matured musically with the development of his gravel-voiced hobo persona. In his portraits of life on city streets, at truck stops, in smoky saloons, and at carvinal sideshows, Waits conjures images of broken people in decrepit surroundings—the seedy yet honest underside of Americana. His songwriting draws on the musical storytelling tradition of Woody Guthrie and Bob Dylan as well as the poetic prose of Jack Kerouac and Charles Bukowski. To match this troubadour lyricism, Waits's musical palette features gravelly vocals (reminiscent of Louis Armstrong) with an eclectic blend of instrumental ensembles and stylistic traditions. Indeed, his compositions

run the stylistic gamut from blues, folk, country, rock, swing, and soul to avant-garde jazz and classical music.

Early Ballads. After the release of *Closing Time*, Waits released a series of albums: *The Heart of Saturday Night*, the double live album *Nighthawks at the Diner*, *Small Change*, *Foreign Affairs*, and *Blue Valentine*. In these early albums, Waits established his drifter aesthetic and refined his Beat poet lyricism. In one noteworthy example from *Small Change*, his semiautobiographical "Tom Traubert's Blues (Four Sheets to the Wind in Copenhagen)" spins a melancholic yarn about a drunk stranded and rambling about in a foreign country. The recording is typical of Waits's early ballad style, featuring the composer on piano with an intimate string accompaniment. In "Step Right Up," another track from the album, Waits plays the role of a traveling salesman, pitching dozens of imagined products with comically hyperbolic claims. The jazz trio accompaniment with a repeated acoustic bass ostinato here typifies Waits's early up-tempo compositions.

Tom Waits. (AP/Wide World Photos)

Experimentation. *Swordfishtrombones* completed Waits's shift from blues-tinged balladeer to avant-garde maverick. With this recording, Waits began experimenting with new atmospheric and industrial effects that would also appear on *Rain Dogs* and the Grammy Award-winning *Bone Machine*. Mixing the percussive sounds of hubcaps and pans with marimba, bagpipes, organs, and the angular, near-atonal lines of guitarist Marc Ribot, Waits developed a new sound to complement his poetry. He describes this diverse sonic palette of modern electric and acoustic instruments coupled with found objects and instrumental oddities including the Stroh violin and Chamberlain as a "junkyard orchestra." On the song "Cemetery Polka" (from *Rain Dogs*), Waits uses such an ensemble to great effect, performing on Farfisa and pump organ with an accompaniment of metal and wood percussion effects evoking the rattling of bones.

Music for Theater. During this period, Waits became more involved in music for theater. Following an Academy Award nomination for his music to Coppola's *One from the Heart*, Waits collaborated with Brennan on the musical-theater piece *Frank's Wild Years*, which was produced at Chicago's Steppenwolf Theater in 1986 and which starred Waits in the title role. Following a number of other film and theater projects, Waits collaborated with director Robert Wilson and Beat author William S. Burroughs on the production of *The Black Rider: The Casting of the Magic Bullets* (1990), based on the German folktale *Der Freischütz* and performed in Hamburg in 1990. Waits drew inspiration for the musical from the collaborations of composer Kurt Weill and author Burtolt Brecht.

Late Works. In 1998 Waits released a compilation album entitled *Beautiful Maladies*, and in 1999 he released the Grammy Award-winning *Mule Variations*. Nominated in the Contemporary Folk category, the album highlighted the blues and country-roots-music side of Waits's influences while retaining the odd musical timbres of his previous work. On the album's final track, "Come on up to the House," Waits offers a lyrical viewpoint that reflects a newfound maturity.

In 2002 Waits simultaneously released albums of music from two recent theatrical projects: a musical based on Georg Büchner's *Woyzeck* (1913) entitled *Blood Money* and an adaptation of Lewis Carroll's

Alice in Wonderland (1865) entitled *Alice*. Eschewing the rustic tone of *Mule Variations*, his 2004 album *Real Gone* is notable for its frenetic, guitar-driven songs, with Waits's signature piano accompaniments replaced by the singer's beat boxing.

Musical Legacy

Waits's body of work in the fields of popular music, film, and theater will be remembered as a major contribution to the American maverick singer-songwriter tradition. Waits has made his mark in popular music with his unmistakable voice and his lyrical drifter persona. His critical successes as well as the numerous recordings of his compositions by other musicians also testify to the impact of Waits's music.

J. Griffith Rollefson

Further Reading

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Jacobs, Jay S. *Wild Years: The Music and Myth of Tom Waits*. Toronto, Ont.: ECW Press, 2000. This biographical work chronicles Waits's career, and it demonstrates that after the singer-songwriter conquered his personal problems, his music became more experimental. Includes discography and a list of guest appearances.

See also: Armstrong, Louis; Burke, Solomon; Dylan, Bob; Guthrie, Woody; Howlin' Wolf; Leadbelly; Lovett, Lyle; Sibelius, Jean; Stewart, Rod; Weill, Kurt.

T-Bone Walker

American blues singer, songwriter, and guitarist

Walker pioneered the use of the electric guitar as a lead instrument in a blues band, and he enjoyed a string of hits in the new rhythm-and-blues field.

Born: May 26, 1910; Linden, Texas
Died: March 16, 1975; Los Angeles, California
Also known as: Aaron Thibeaux Walker (full name); Oak Cliff T-Bone

Principal recordings

ALBUMS: *I Get So Weary*, 1961; *Great Blues Vocals and Guitar*, 1963; *The Legendary T-Bone Walker*, 1967; *Stormy Monday Blues*, 1967; *Blue Rocks*, 1968; *I Want a Little Girl*, 1968; *The Truth*, 1968; *Bosses of the Blues, Vol. 1*, 1969; *Feelin' the Blues*, 1969; *Funky Town*, 1969; *Good Feelin'*, 1969; *Every Day I Have the Blues*, 1970; *Dirty Mistreater*, 1973; *Fly Walker Airlines*, 1973; *Well Done*, 1973.

SINGLES: "I Got a Break Baby," 1942; "Mean Old World," 1942; "Bobby Sox Baby," 1946; "Call It Stormy Monday (But Tuesday Is Just as Bad)," 1947; "T-Bone Shuffle," 1947.

The Life

Aaron Thibeaux "T-Bone" Walker was the only child of Rance Walker and Movelia Walker Randall. His parents separated when Walker was two, and both his mother and stepfather, Marco Washington, were musicians. Raised in the Oak Cliff section of Dallas, Walker was exposed to a wide variety of African American popular music, particularly blues, from his singing, guitar-playing mother and her circle of friends, which included Blind Lemon Jefferson. In 1929 Walker made a record under the name Oak Cliff T-Bone, and he worked medicine shows, as a dancer and a multi-instrumentalist. Playing a banjo, he developed an act in which he billed himself as the Cab Calloway of the South. During this time, he crossed paths with Charlie Christian, who brought the electric guitar to jazz. Around 1936, Walker moved to Los Angeles, where he performed as a dancer with band-

leader Big Jim Wynn's show. His often-overlooked talent as singer took him on the road with bandleader Les Hite in 1939. The following year saw him honing his new skills on the electric guitar as well as on his flamboyant stage show at the Little Harlem Club in Los Angeles. In 1942 his signature guitar style first appeared on "I Got a Break Baby." The hits started coming after World War II on the Los Angeles-based Black & White Records, recordings that paired Walker with small combos featuring the best West Coast rhythm-and-blues session men. Although he later made fine recordings for the Imperial and Atlantic labels, Walker's career never regained its post-World War II momentum. Still, he remained a beloved legend in the Los Angeles rhythm-and-blues community, and he was widely mourned following his death from pneumonia in 1975.

The Music

Just as his friend Christian did for the electric guitar in jazz, Walker invented the vocabulary for that instrument in blues. His single-string phrases, double-string slurs, and punchy chordal vamps were ingenious pairings of idiom with instrument. The tone of early electric guitars enabled Walker to emulate the staccato punch of a horn. The sustain associated with later electric guitars was absent in the 1940's, which encouraged Walker to create clipped, conversationally syncopated single-string phrases. While the originality of his guitar style cannot be overemphasized, his talent as both singer and songwriter provided a successful framework for that style's display. Walker epitomized an urbane extension of guitar-based blues into the more horn-driven sound of emergent rhythm and blues.

"Mean Old World." Recorded for the fledgling Capitol label in July, 1942, this was a song Walker would revisit throughout his career. The relaxed tempo of the tune and the cool assurance of Walker's minute-plus guitar solo as the record opens contrast with the high-pitched urgency of his vocals. The lyrics are striking for representing an existential philosophy of the blues. Walker's strong vocals and stinging guitar lines are ably abetted by pianist Freddie Slack and by an effectively understated bass-and-drums rhythm section.

"Bobby Sox Baby." This 1946 song, written by Dootsie Williams, was an influential hit that combined an after-hours blues groove with novelty lyrics about a teenage girl seeking autographs of popular singers such as Frank Sinatra. If the combination seems odd in retrospect, it was effective in its day. The widespread popularity of the recording brought Walker's distinctive guitar approach to the attention of Lowell Fulson and others, who have cited this performance as the incentive to emulating Walker's style.

"Call It Stormy Monday (But Tuesday Is Just as Bad)." This 1947 recording became one of the enduring standards of the blues genre. Walker wrote the song, which catalogs the character of the days of the week. Expert playing by an ensemble that includes trumpeter Teddy Buckner and pianist Lloyd Glenn neatly augments the original nature of the song's lyrics. Walker brings a witty resignation to his vocal performance, and his guitar weaves tastefully punctuate the vocals. B. B. King points to this recording as a major influence on his later development as a blues singer and guitarist.

"T-Bone Shuffle." Walker's tendency toward slow blues is broken by this boogie-based showpiece in the dance rhythm tagged a shuffle. Soloing in the company of another expert small ensemble, Walker makes economic but effective statements on guitar in the midst of unusually celebratory lyrics. This became a signature song he reworked later in his career.

Musical Legacy

Although he was not the first bluesman to record with electric guitar, Walker may be been the first to realize its potential beyond mere amplification. The single-string soloing of such pioneering bluesmen as Lonnie Johnson gained new dimension and vocabulary in Walker's hands, thanks to his intuitive understanding of the electric guitar's expressiveness as a blues voice. He was also a fine singer and a flamboyant showman, and other artists emulated his performance style.

Mark Humphrey

Further Reading

Cohn, Lawrence, ed. *Nothing But the Blues: The Music and the Musicians*. New York: Abbeville Press, 1993. This collection of essays and evocative photographs offers an overview of Walker's career in the context of the evolution of urban blues.

Dance, Helen Oakley. *Stormy Monday: The T-Bone Walker Story*. Baton Rouge: Louisiana State University Press, 1987. An affectionate jazz and blues insider's portrait of Walker's life and career.

Shaw, Arnold. *Honkers and Shouters: The Golden Years of Rhythm and Blues*. New York: Collier Books, 1978. Shaw's expansive overview of rhythm and blues includes a fascinating 1973 interview with Walker.

Welding, Pete, and Toby Byron, eds. *Bluesland: Portraits of Twelve Major American Blues Masters*. New York: Dutton, 1991. Includes a chapter on Walker's music, his life, and his significance by Helen and Stanley Dance, his early champions and longtime friends.

See also: Christian, Charlie; Jefferson, Blind Lemon; Johnson, Lonnie; King, B. B.; Turner, Big Joe.

Fats Waller

American jazz pianist and composer

An enormously popular stride pianist, comic entertainer, and composer of enduring jazz and popular standards, Waller, with his impeccable piano technique and humorous patter, was a dominant influence on musical entertainment.

Born: May 21, 1904; New York, New York
Died: December 15, 1943; Kansas City, Missouri
Also known as: Thomas Wright Waller (full name)

Principal works

MUSICAL THEATER (music): *Keep Shufflin'*, 1928 (with Clarence Todd; lyrics by Andy Razaf and Henry Creamer; libretto by Flournoy Miller and Aubrey L. Lyles); *Hot Chocolates*, 1929 (with Harry Brooks; lyrics and libretto by Razaf); *Early to Bed*, 1943 (lyrics and libretto by George Marion, Jr.).

Principal recordings

SINGLES: "Squeeze Me," 1923; "Wild Cat Blues," 1923 (with Clarence Williams); "Anybody Here Want to Try My Cabbage," 1924; "In Harlem's Araby," 1924; "Georgia Bo-Bo," 1926; "Come on and Stomp, Stop, Stomp," 1927; "I'm Goin' Huntin'," 1927 (with James C. Johnson); "Ain't Misbehavin'," 1929; "Blue, Turning Grey over You," 1929; "Handful of Keys," 1929; "Honeysuckle Rose," 1929; "My Fate Is in Your Hands," 1929; "My Feelin's Are Hurt," 1929; "Smashin' Thirds," 1929; "Sweet Savannah Sue," 1929; "What Did I Do to Be So Black and Blue," 1929 (with Harry Brooks); "Zonky," 1929; "I'm Crazy 'bout My Baby and My Baby's Crazy 'bout Me," 1931; "How Can You Face Me," 1932; "Keepin' out of Mischief Now," 1932; "Strange as It Seems," 1932; "I'm Gonna Sit Right Down and Write Myself a Letter," 1934; "Ain't Cha Glad," 1933; "You're Breakin' My Heart," 1933; "Stealin' Apples," 1936; "Joint Is Jumpin'," 1938; "Spider and the Fly," 1938; "The Sheik of Araby," 1939; "You Can't Have Your Cake and Eat It," 1939; "Your Feets Too Big," 1939; "Old Grand Dad," 1940; "All That Meat and No Potatoes," 1941; "Slightly Less than Wonderful," 1943.

The Life

Thomas Wright "Fats" Waller was born in 1904 in Harlem, New York, one of five surviving children of Edward and Adeline Lockett Waller. At the earliest age Waller was exposed to the richness of African American music at church services and in his home, where his musically talented mother led the family in hymn singing. He also learned to play the harmonium, the organ, and the piano. Waller acquired the nickname Fats because of his love of eating.

His prodigious musical talent already in evidence, Waller left school in 1918 and began playing organ and piano in motion-picture houses, vaudeville theaters, and dance clubs throughout Harlem. Waller also began learning stride piano from its master, James P. Johnson.

In 1921 Waller married Edith Hatchett, and they had a son, Thomas, Jr., although they soon divorced. In the 1920's Waller began composing hit after hit. The money he earned from composing and performing he quickly spent on his divorce settlement, lavish lifestyle, and carousing. In 1927 he married Anita Rutherford; their sons were Ronald and Maurice. In the 1930's Waller became a radio

and recording star and appeared in numerous short films. Having just achieved a Broadway triumph with his musical score of *Early to Bed* in 1943, Waller caught pneumonia on his way back to New York from an engagement in California with his manager, W. T. (Ed) Kirkeby. Weakened by a lifetime of indulgence, Waller collapsed on a train platform in Kansas City and died.

The Music

In 1922 Waller's musical career launched in earnest. He began playing piano at Harlem rent parties, where tenants pass the hat for donations to help pay their rent, which he commemorated in his hit song "The Joint Is Jumpin'." As the "professor of piano," Waller had ample opportunity to practice his unique combination of keyboard artistry, spoken asides, and comic mannerisms. He also began making records for the Okeh label, and he was popular as an accompanist for such stars as Louis Armstrong, Alberta Hunter, and Bessie Smith. His composition "Squeeze Me" was his first hit.

Stride Pianist. Over the next two decades, Waller perfected his talents as a pianist, entertainer, and composer. He became the foremost exemplar of stride piano, a complex style in which the left hand alternates between low single bass notes on the first and third beats and chords one octave higher on the second and fourth beats of each measure. This stride provides a rollicking percussive bounce as the right hand roams the high keys, playing syncopated melodies and embellishments. The swiftly shifting hands provide rhythmic accents and a polyphonic, orchestral feel. Waller's virtuosic recordings of his piano compositions "Handful of Keys" and "Smashin' Thirds" are rich with cross-rhythms, counterpoint, and fast tempi.

Jazz Standards. In 1934 Waller attained international stardom: He had a weekly radio show on CBS, he began recording for RCA Victor, and he toured in the United States and in Europe. Waller also began performing with his septet known as Fats Waller and His Rhythm, including such highly professional musicians as Herman Autrey, Gene "Honeybear" Sedric, and Al Casey. Waller and His Rhythm eventually made more than four hundred recordings. Waller made appearances in films, performing "Spreadin' Rhythm Around" in *King of Burlesque* (1935), accompanying Bill "Bojangles" Robinson in *Hooray for Love* (1935), and performing the title song in the short films (known as "soundies") *Honeysuckle Rose* (1941), *Your Feets Too Big* (1941), and *The Joint Is Jumping* (1942).

As a composer of jazz standards, Waller is second only to Duke Ellington. Waller teamed up with talented lyricist Andrew Razaf to produce enduring songs. Waller's compositions show an innate melodic gift, surprising but engaging harmonies, and a sense of rhythm that always swings. Waller's hits include such classics as "Honeysuckle Rose," "I'm Crazy 'bout My Baby, and My Baby's Crazy 'bout Me," "Keepin' out of Mischief Now," "All That Meat and No Potatoes," and "Blue, Turning Grey over You." Waller demonstrated his love for the organ with his composition "Jitterbug Waltz," with its lilting, descending melody. Waller's recordings of the novelty songs "I'm Gonna Sit Right Down and Write Myself a Letter," "The Sheik of Araby," and the fantastic "Your Feets Too Big" are comedic classics. Both Armstrong and Ellington recorded Waller's "What Did I Do to Be So Black and Blue" in 1929 as eloquent pleas against racism.

"Ain't Misbehavin'." Few songs have spanned jazz history as much as Waller's greatest composition, "Ain't Misbehavin'," with lyrics by Razaf. The song is delightful with its catchy melody, midsong doubling of tempo, and delightful internal rhymes. Armstrong scored a nightly hit with his rendition of the song in the 1929 revue *Chocolate Babies*, at Harlem's Connie's Inn, as well as in his bravura recording on July 19, 1929. In 1941 Waller played "Ain't Misbehavin'" in a soundie.

In the celebrated 1943 race film *Stormy Weather*, with such African American stars as Robinson, Lena Horne, Dooley Wilson, and the Nicholas brothers, Waller and His Rhythm accompany Ada Brown in "That Ain't Right" and perform "Ain't Misbehavin'." Several critics claim Waller stole the film with his trademark rolling eyes, fluttering eyebrows, comical falsetto singing, and masterful stride piano. While Brown sings, Waller comically bobs his head, jauntily covered by his too-small brown derby, and engages in a call and response of his classic comic patter: "Mercy," "One never knows, do one," "Tell these fools anything, but tell me the truth," "Aw, beef to me, Mama, beef to me, I don't like pork no how," and "Suffer, suffer, excess baggage, suffer."

Although Waller died shortly after the film was made, "Ain't Misbehavin'" remains one of the most performed of jazz standards. In 1978 a delightful Broadway hit musical, *Ain't Misbehavin'*, introduced the title song and other Waller compositions to a new generation.

Musical Legacy

With his extravagant showmanship, Waller was the "clown prince" of jazz. His comic banter and persona, entertaining to this day, should not obscure two points. First, Waller was one of the most talented pianists and composers in jazz history. Many of his songs are enduring standards. His piano playing represented the high point of stride and influenced a generation of pianists. Count Basie, Ellington, Art Tatum, Teddy Wilson, and even the cerebral bop pianists Thelonious Monk and Dave Brubeck have acknowledged a debt to Waller. Jamming at Harlem's after-hour clubs in the early 1940's, Waller is rumored to have contributed ideas to, and even the name of, the new jazz style, bop. Second, Waller's surreal treatment of the most banal material reflects a satirical view of social conventions, race relations, and the human condition. Thus Waller, like fellow entertainers W. C. Fields and the Marx brothers, made his own zany contribution to the absurdist aesthetic of the interwar period.

Howard Bromberg

Further Reading

Giddins, Gary. *Visions of Jazz: The First Century*. Oxford, England: Oxford University Press, 1999. This collection of thoughtful essays on the most important jazz musicians emphasizes Waller's extensive influence on subsequent pianists.

Kirkeby, Ed, Duncan Schiedt, and Sinclair Trail. *Ain't Misbehavin': The Story of Fats Waller*. New York: Da Capo Press, 1976. Sympathetic memoir of Waller's life and music by his personal manager, Kirkeby.

Shipton, Alyn. *Fats Waller: The Cheerful Little Earful*. London: Continuum, 2005. A new chapter for this revised edition surveys Waller's reissued compact discs.

Vance, Joel. *Fats Waller: His Life and Times*. Chicago: Contemporary Books, 1977. Informal biography emphasizing the religious roots of Waller's music and outlook.

Waller, Maurice, and Anthony Calabrese. *Fats Waller*. New York: Shirmer Books, 1997. Larger-than-life story of Fats Waller as told by his son, Maurice Waller.

See also: Armstrong, Louis; Basie, Count; Blake, Eubie; Brubeck, Dave; Carter, Benny; Ellington, Duke; Garner, Erroll; Gillespie, Dizzy; Grappelli, Stéphane; Hunter, Alberta; Jones, Hank; Jordan, Louis; Kirk, Rahsaan Roland; McPartland, Marian; Monk, Thelonious; Powell, Bud; Smith, Bessie; Tatum, Art; Washington, Dinah.

Bruno Walter

German classical conductor and composer

As a conductor, Walter was a celebrated interpreter of Austro-German music, and he was a strong advocate of the works of Gustav Mahler.

Born: September 15, 1876; Berlin, Germany
Died: February 17, 1962; Beverly Hills, California
Also known as: Bruno Schlesinger (birth name)

Principal works

CHAMBER WORKS: String Quartet, 1903; Sonata in A Major, 1910 (for violin and piano).

ORCHESTRAL WORKS: *Symphonische Phantasie*, 1904; Symphony No. 1 in D Minor, 1907; Symphony No. 2 in E Major, 1910.

Principal recordings

ALBUMS (as conductor): *Beethoven: Concerto for Violin in D Major, Op. 61*, 1932; *Wagner: Die Walküre, Act I*, 1935; *Brahms: Concerto for Piano No. 1 in D Minor, Op. 15*, 1936; *Mahler: Symphony No. 9*, 1938; *Beethoven: Symphony No. 1 in C Major, Op. 21*, 1939; *Beethoven: Fidelio*, 1941; *Tchaikovsky: Concerto for Piano No. 1 in B-flat Minor, Op. 23*, 1948; *Mahler: Kindertotenlieder*, 1949; *Brahms: Concerto for Piano No. 2 in B-flat Major, Op. 83*, 1951; *Mahler: Das Lied von der Erde*, 1952; *Beethoven: Sonata for Violin and Piano No. 5 in F Major, Op. 24*—

Spring, 1953; *Mozart: Concerto for Piano No. 14 in E-flat Major*, 1954; *Beethoven: Symphony No. 6*, 1958 (*Pastoral*); *Brahms: Symphony No. 4 in E Minor, Op. 98*, 1959; *Brahms: Symphony No. 2 and No. 3*, 1960.

WRITINGS OF INTEREST: *Von den moralischen Kräften der Musik*, 1935; *Gustav Mahler*, 1936 (English translation, 1937); *Theme and Variations: An Autobiography*, 1946; *Von der Musik und vom Musizieren*, 1957 (*Of Music and Music Making*, 1961).

The Life

In 1876 Bruno Walter (BREW-noh VAHL-tur) was born Bruno Schlesinger to Joseph and Johanna Schlesinger, a middle-class Jewish family in Berlin. Walter learned piano from his mother in his early childhood, and at the age of eight, he entered the Stern Conservatory in Berlin. Although Walter made great progress in piano under the tutelage of Heinrich Ehrlich, he decided to become a conductor after seeing Hans von Bülow conducting an orchestra. Walter made his conducting debut at the Cologne Opera in 1894, and he moved to Hamburg the following year. There, he met Gustav Mahler, who had great influence on Walter's development as a musician. Walter frequently visited Mahler's house, where the two men played piano duets and talked about music, literature, and science. Their close relationship continued while Walter worked at opera houses in Breslau (where he changed his surname from Schlesinger to Walter), Pressburg, Riga, and Berlin between 1896 and 1900. In 1901 Walter moved to Vienna to work at the Court Opera, where Mahler was music director, and he remained there for eleven years.

In 1913 Walter became the Royal Bavarian General Music Director in Munich, and he conducted in three opera houses in the city for the next ten years. He directed various German operas, such as Richard Wagner's *Parsifal* (1882) and *Tristan und Isolde* (1859), and the premiere of Hans Erich Pfitzner's *Palestrina* (1915). In 1925 he was appointed as music director of the Berlin State Opera, and in 1929 he became the music director of the Leipzig Gewandhaus. Walter made many guest appearances in the 1920's and early 1930's, with performances throughout the Europe and the United States.

After Adolf Hitler came to power in 1933, Walter left Germany, and in 1936 he became the artistic director of the Vienna State Opera. During the Anschluss, in March, 1938, when Germany annexed Austria, he fled, eventually settling in the United States, where he became a citizen in 1946. After his arrival in New York in 1939, Walter conducted many American orchestras, such as the NBC Symphony Orchestra, the New York Philharmonic, and the Los Angeles Philharmonic. He made his debut at the Metropolitan Opera in 1941, conducting Ludwig van Beethoven's *Fidelio* (1805). In 1949 he moved to Los Angeles, and he appeared as guest conductor with many prominent orchestras in North America and in Europe. In his final years, Walter made various recordings with the Columbia Symphony Orchestra. On February 17, 1962, he died of a heart attack at age eighty-five in Beverly Hills, California.

The Music

During the 1910's and 1920's, Walter directed various German operas, such as Wagner's Ring cycle, and he championed the music of Mahler, making it an integral part of his repertoire throughout his career. Walter became involved in recording in the mid-1920's, and his involvement continued until the 1960's, by which time stereo recording technique had been well established. His music is Romantic and lyrical, and Walter frequently instructed the orchestra members to sing the melodies of the music, as seen in videos and recordings of his rehearsals.

Mahler's Symphony No. 9. Walter gave the world-premiere performance of Mahler's Symphony No. 9 with the Vienna Philharmonic Orchestra in 1912. He made a live recording of this work on January 16, 1938, with the same orchestra, and this is the first complete recording of the symphony. Overall, Walter conducted at fast tempi. He performed this symphony in about seventy minutes; it took ten minutes longer when he recorded the same symphony about twenty years later with the Columbia Symphony Orchestra. The fast tempi of the earlier performance might reflect the tension at this concert, which took place two months before the Nazis invaded Austria, prompting Walter to leave the country.

The same symphony was recorded again in 1961 in Hollywood with the Columbia Symphony Or-

Bruno Walter. (Library of Congress)

chestra. The new stereo recording features modern sound quality and well-prepared orchestra playing. Missing, however, is the urgency of the old Vienna recording.

Beethoven's Symphony No. 6. After his retirement from concert activities, Walter was approached by Columbia Records to undertake a series of stereo recordings of classical and Romantic repertoires with the Columbia Symphony Orchestra, a pick-up orchestra formed by the members of the Los Angeles Philharmonic and freelance musicians on the West Coast. The 1958 recording of Beethoven's Symphony No. 6 in F Major (1808) represents one of the best among such recordings. Walter's lyrical interpretation depicts the program music—titled *Pastoral Symphony* or *Recollection of the Life in the Countryside* in the first edition—in every respect, as he believed that one must understand nature in order to understand Beethoven's music.

Brahms's Symphony No. 4. Recorded in Hollywood, in February, 1959, with the Columbia Symphony Orchestra, this performance of Johannes Brahms's Symphony No. 4 in E Minor (1885) embodies the musical style of Walter's later years. In general, he took slow tempi, and he let the orchestra sing melodies elegantly with frequent use of ritardando (slowing down of the tempo) at the end of phrases, which are not indicated in the score. This style differs from his 1951 recording of the same work with the New York Philharmonic, where the music moves in a faster tempo with less noticeable use of tempo changes.

Musical Legacy

Walter left a large amount of recordings, including stereo recording, because of his long career that lasted until 1961. His repertoire included not only Austro-German music, such as that of Wolfgang Amadeus Mozart, Beethoven, and Brahms, but also the music of Hector Berlioz, Antonín Dvořák, Peter Ilich Tchaikovsky, and others.

Walter described himself as "educational conductor," and he trained orchestras by explaining to them in detail the characteristics of the music during rehearsals. This approach, which differed from that of other conductors, who adopted a more authoritative style, became a standard in orchestra rehearsals.

Walter was a writer as well as a performer. His books are great resources for the study of Austro-German music because he witnessed the performances of great musicians in the early twentieth century, an era before recording techniques had been developed.

Fusako Hamao

Further Reading

Holden, Raymond. *The Virtuoso Conductors: The Central European Tradition from Wagner to Karajan*. New Haven, Conn.: Yale University Press, 2005. As a professional conductor, the author covers the rehearsal techniques, the performance practices, and other topics of nine European conductors after Wagner, including Walter.

Ryding, Erik, and Rebecca Pechefsky. *Bruno Walter: A World Elsewhere*. New Haven, Conn.: Yale University Press, 2001. A major biographical study based on Walter's numerous unpublished let-

ters, which are archived at the New York Public Library, and on interviews with more than sixty acquaintances.

Walter, Bruno. *Gustav Mahler*. Translation from the German supervised by Lotte Walter Lindt. New York: Alfred A. Knopf, 1958. This brief biography of Mahler presents Walter's recollections and reflections on the master.

_____. *Of Music and Music Making*. Translated by Paul Hamburger. New York: Norton, 1961. Outlines Walter's ideas on the education of orchestra members, solidifying his role as an educational conductor.

_____. *Theme and Variations: An Autobiography*. Translated by James A. Galston. New York: Alfred A. Knopf, 1946. Walter's autobiography provides detailed information about his life as conductor, and it includes fascinating insights on music and on the musicians of his time.

See also: Bernstein, Leonard; Busch, Adolf; Karajan, Herbert von; Klemperer, Otto; Lehmann, Lotte; Mahler, Gustav; Melchior, Lauritz; Menuhin, Sir Yehudi; Strauss, Richard; Toscanini, Arturo.

Sir William Walton

English classical and film-score composer

A leading British composer, Walton incorporated a variety of European influences into his works, introducing a new cosmopolitanism into his country's music.

Born: March 29, 1902; Oldham, Lancashire, England
Died: March 8, 1983; Ischia, Italy
Also known as: William Turner Walton (full name)

Principal works

BALLETS: *The Wise Virgins*, 1940 (based on Johann Sebastian Bach's music); *The Quest*, 1943; *Varii capricci*, 1983.

CELLO WORK: *Passacaglia*, 1980 (for cello).

CHAMBER WORKS: Piano Quartet, 1921; String Quartet No. 1, 1922; String Quartet No. 2 in A Minor, 1946; Sonata for Violin and Piano, 1949.

CHORAL WORKS: *A Litany*, 1916; *Belshazzar's Feast*, 1931; *In Honour of the City of London*, 1937; *Set Me as a Seal upon Thine Heart*, 1938; *Where Does the Uttered Music Go?*, 1946; *Coronation Te Deum*, 1952; *Gloria*, 1961 (for solo voices, chorus, and orchestra); *What Cheer?*, 1961; *The Twelve*, 1965 (for chorus and organ; based on a text by W. H. Auden); *Missa Brevis*, 1966 (for chorus and organ); *Jubilate Deo*, 1972 (for chorus and organ); *Cantico del sole*, 1974; *Antiphon*, 1977 (for chorus and organ).

FILM SCORES: *As You Like It*, 1936; *Dreaming Lips*, 1937; *A Stolen Life*, 1938; *Major Barbara*, 1941; *The First of the Few*, 1942; *The Foreman Went to France*, 1942; *Next of Kin*, 1942; *Went the Day Well?*, 1942; *Henry V*, 1944; *Hamlet*, 1948; *Richard III*, 1955; *Three Sisters*, 1970.

GUITAR WORK: *Five Bagatelles*, 1971 (for guitar).

OPERAS (music): *Troilus and Cressida*, 1954 (libretto by Christopher Hassall); *The Bear*, 1967 (libretto by Paul Dehn and Walton; based on Anton Chekhov's play).

ORCHESTRAL WORKS: *Portsmouth Point*, 1925 (concert overture); *Sinfonia Concertante*, 1927 (for piano and orchestra); Viola Concerto, 1929; Symphony No. 1, 1935; *Crown Imperial*, 1937 (ceremonial march); Concerto in B Minor for Violin and Orchestra, 1936; *Façade, Suite No. 2*, 1938; *Scapino Overture*, 1940; *Orb and Sceptre*, 1953 (composed for the coronation of Queen Elizabeth II); Cello Concerto, 1956; *Johannesburg Festival Overture*, 1956; Partita, 1957; Symphony No. 2, 1960 (*Liverpool*); *Variations on a Theme by Hindemith*, 1963; *Capriccio burlesco*, 1968; *Improvisations on an Impromptu of Benjamin Britten*, 1969; *Façade II: A Further Entertainment*, 1977.

PIANO WORK: *Duets for Children*, 1940.

VOCAL WORKS: *Façade, Suite No. 1*, 1929 (for voice and chamber ensemble; based on Edith Sitwell's poetry); *Anon. in Love*, 1960 (song cycle for tenor and guitar or orchestra); *A Song for the Lord Mayor's Table*, 1962 (six songs for soprano and piano or orchestra).

The Life

William Turner Walton's father was a music teacher as well as a church organist and choirmaster, and the boy grew up singing in his father's choir. Walton also studied piano, organ, and violin, and won a scholarship to study singing at Christ Church, Oxford, in 1912.

Despite his obvious talent, Walton left Christ Church in 1920 without a degree and survived the following decade thanks to his close friendship with the culturally active Sitwell family—the brothers Sacheverell and Osbert and their sister Edith. His trip to Italy with the family in 1920 broadened his cultural horizons, and Edith and Sacheverell respectively were instrumental in the composition of his two most important early works, *Façade* and *Belshazzar's Feast*.

In the 1930's the financial and critical success of his Symphony No. 1 and his scores to such films as *Escape Me Never* allowed Walton to live free of the Sitwells, a step that reinvigorated his music. A 1948 visit to Buenos Aires, Argentina, led to his marriage to Susana Gil Passo. Shortly afterward the couple built a villa on the Italian island of Ischia, where Walton completed work on what would prove to be an unsuccessful opera, *Troilus and Cressida*. He died on the island in 1983.

The Music

Walton's earliest works demonstrate his firsthand knowledge of choral performance, which he drew upon throughout his life. For a time he exhibited an interest in the atonal techniques then gaining critical ground in European music, but he soon abandoned outright experimentation for a more accessible style.

Façade. A series of seemingly nonsensical poems by Edith Sitwell set to music, *Façade* is regarded as a signature British composition of the 1920's. Walton wrote the accompaniments in a variety of popular musical styles, but also borrowed elements from such continental composers as Erik Satie and Arnold Schoenberg. In performance, a speaker sits behind a curtain reciting Sitwell's poems through a kind of megaphone while a small chamber ensemble plays Walton's witty accompaniments. The jazzy, bittersweet work was first performed privately in 1922 and received its public premiere the following year. Subsequently Walton revised *Façade* several times and extracted two suites from it.

Belshazzar's Feast. When Walton received a commission from the British Broadcasting Corporation (BBC) in 1929 to write a cantata, his friend Osbert Sitwell prepared a libretto drawn from the Old Testament story of the fall of Babylon, adding passages from Psalms and Revelation. Walton composed the music during 1930 and 1931, and the work—grown too large for radio broadcast—received its premiere at the Leeds Triennial Festival in 1931. Intensely dramatic, frequently abrasive, and subtly critical of Edwardian society, *Belshazzar's Feast* is scored for a large orchestra augmented with additional ranks of trumpets and trombones. The composition was an immediate success and is considered by many the most important English work of its kind since *The Dream of Gerontius* (1900), by Edward Elgar.

Symphony No. 1. Walton began work on his first symphony in 1932 but found its completion delayed by personal difficulties and was forced to agree to a performance of its first three movements in late 1934. Although the truncated symphony was received enthusiastically, another year passed before it was performed in its entirety. Its dynamic first movement develops fragmentary motifs announced in its opening bars into a stirring but oddly troubled conclusion. A sinister second movement leads to a bleak third. It is only in the final bars of the climactic fourth movement that the accumulated tension of the first three movements is relieved. A large and emotionally charged work, the symphony is generally regarded as Walton's masterpiece and one of the three or four most important symphonies of the twentieth century.

Concerto in B Minor for Violin and Orchestra. In 1936 violinist Jascha Heifetz approached Walton to write a concerto for him, a work that Walton began two years later when he was staying on the Amalfi coast of Italy. He completed the concerto, after conferring with the virtuoso in New York City, in 1939, and Heifetz gave its premiere later that year. Although Walton had accepted the commission with some reluctance, the work's sensuous colors and languorous, beguiling melodies have made it one of his most popular compositions. It is also perhaps the work that best displays the Italianate lyricism that distinguishes his mature style.

Symphony No. 2. By the time Walton finished his second symphony in 1960, his reputation had waned. Although conversant with the latest trends in the musical world, he had for the most part remained true to a tonal tradition regarded after World War II as outdated. Yet he had learned to write more concisely and orchestrate more economically. While not as emotionally expansive as his first symphony, Walton's second is more tightly organized, and its slow second movement contains a flowing, haunting melody. The work's third and final movement is a set of striking variations on an angular, dissonant theme and brings the work to an ecstatic conclusion.

Musical Legacy

In finding his musical voice, Walton worked through a series of styles, including atonalism and jazz. He never forgot the lessons he had learned, employing a nearly atonal theme in the final movement of his Symphony No. 2 and producing a late sequel to *Façade* in *Façade II: A Further Entertainment* in 1977. Analysts have identified a number of contemporary European influences in Walton's first symphony, including Jean Sibelius, but they are integrated so successfully that the symphony was proclaimed immediately as a triumph for English music. The Italian world exercised the greatest overt influence on Walton, as reflected in the sensuous lyricism of his Viola Concerto and especially his Concerto in B Minor for Violin and Orchestra.

A slow, meticulous craftsman who revised repeatedly, Walton suffered from a lack of academic training—which may explain the relative paucity of his works. His reputation suffered after World War II, but since his death critics have approached his later works more positively.

Grove Koger

Further Reading

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Craggs, Stewart R., ed. *William Walton: Music and Literature*. Brookfield, Vt.: Ashgate, 1999. Collection of essays assessing Walton's choral, orchestral, operatic, and film music. Bibliography.

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See also: Britten, Benjamin; Elgar, Sir Edward; Heifetz, Jascha; Previn, Sir André; Satie, Erik; Schoenberg, Arnold.

Clara Ward

American gospel singer

Ward was a popular gospel singer and composer known for her stirring vocals and dramatic phrasing. Her well-polished, all-female group brought show-business theatricality to their gospel performances.

Born: August 21, 1924; Philadelphia, Pennsylvania
Died: January 16, 1973; Los Angeles, California
Also known as: Clara Mae Ward (full name); Little Clara
Member of: The Ward Singers; the Famous Ward Singers; the Clara Ward Singers

Principal recordings

ALBUMS (with various versions of the Ward Singers): *Surely God Is Able*, 1955; *Lord Touch Me*, 1956; *Down by the Riverside*, 1958; *That Old Landmark*, 1958; *Hallelujah*, 1960; *Hang Your Tears Out to Dry*, 1966.

The Life

Clara Mae Ward grew up in Philadelphia, the daughter of George and Gertrude Ward. Clara and older sister Willarene (Willa) sang in their church choir and received piano instruction. In straitened circumstances, the Ward family was compelled to move twenty-four times in nineteen years. Clara dropped out of high school to pursue her musical career. At the age of seventeen, Ward married Richard Bowman. The Ward Singers, aggressively managed by mother Gertrude, became nationally popular with gospel music fans after a spectacular performance at the National Baptist Conference in 1943.

Shortly after suffering a miscarriage, Ward divorced Bowman and began to date women surreptitiously. In 1952, the Ward Singers became the first Gospel group to headline a show at the famous Apollo Theater. Gertrude dressed the group in flamboyant sequined gowns, a novelty for gospel singers. Ward was composing, recording, and performing nationally on a relentless schedule. In 1953, she opened Ward's House of Music, a publishing company for gospel sheet music.

Ward had a long-term romantic relationship with the Reverend C. L. Franklin, a gospel singer and the father of Aretha Franklin, whose interest in singing Ward encouraged. Her success allowed her and Gertrude to move to an exclusive neighborhood in Los Angeles and purchase such luxuries as a purple, twelve-passenger 1957 Chrysler limousine. In the late 1950's she began performing in nightclubs, such as New York's Village Vanguard. In 1957, the Famous Ward Singers performed at the Newport Jazz Festival. In October, 1958, the National Clara Ward Fan Club was founded.

The 1958 departure of the talented Marion Williams, who shared lead singing with Ward, was a blow to the group. In 1962 Ward began performing at the New Frontier Hotel in Las Vegas, an engagement that lasted five years. In 1963, she starred as Birdie Lee in the Broadway show, *Tambourines to Glory*. During this period, Ward had a fling with baseball great Roberto Clemente.

However, Clara was suffering under the strain of her relentless performance schedule, aggravated by her mother, who demanded more work, more money, and more shows. In the late 1960's, she began performing for U.S. troops in Vietnam but also began to experience severe headaches, brought on to some extent by alcoholism. During a performance in 1967 in Miami, Ward collapsed from a stroke. Rushed to the hospital, she recovered in three weeks. Gertrude proclaimed her a "miracle girl" and arranged for her to resume her relentless performing schedule. On December 8, 1972, Ward suffered a second stroke. She died about a month later, not yet forty-nine years old. In 1998, the United States commemorated Ward on a postage stamp.

Clara Ward. (Hulton Archive/Getty Images)

The Music

Clara Ward's talents as a singer were noted early and brought the Ward sisters to prominence in the world of gospel music. Clara had a high-pitched alto voice, a sweet tone, and a nasal quality capable of producing a stirring legato at the end of her phrases. She was much influenced by gospel pioneer Mary Johnson Davis in the blues-inflected rhythms she brought to her delivery. In addition to Ward, her sister Willa, and mother Gertrude, other members of the Ward singers at various times included such talented singers as Williams, Henrietta Waddy, Kitty Parham, and Frances Stedman. The

Ward Singers were variously known as Gertrude Ward and Daughters, the Consecrated Gospel Singers, the Clara Ward Singers, and, most popularly, the Famous Ward Sisters. With Ward's success, the Famous Ward Sisters early on secured a multiyear contract with the Savoy Recording Company.

"Just One Moment." Ward made her first recording, "Just One Moment," in 1948. Her high-register singing, unique nasal tone, quivering moans, varied rhythms, and intense vocal delivery established her as an instant gospel music recording star.

"Surely God Is Able." Ward was much taken with William Herbert Brewster's composition "Our God Is Able," and in 1949 she decided to record a new arrangement of the song, titled "Surely God Is Able." Ward changed the tempo to three-quarter time, a waltz meter rare in gospel music, and added background refrains of "surely, surely," in an infectious call-and-response. The Ward Singers' release of "Surely God Is Able" in 1950 under the Gotham label became the first million-seller record by a gospel music group. The song begins with a five-note piano introduction from which the initial call-and-response springs. In a clarion voice, Ward calls out "surely" four times, with the chorus of background singers responding each time. As the piano lead is reinforced by an organ, Ward and the chorus repeat the phrase "God is able." Midway through the song, Williams picks up the lead, repeating Ward's phrases in her rougher, more earthy timbre. The lyric recounts the help God provides his chosen vessels, including Daniel, Ezekiel, Moses, Joshua, and Solomon. The Ward Singers often performed "Surely God Is Able," notably in a historic concert in Carnegie Hall in October, 1950.

"How I Got Over." Ward's most popular song was her reworking of the spiritual "How I Got Over," first recorded in 1951. Ward sings the lead throughout, her pulsing, high-register voice rising above the called responses of her background singers. Ward brings great drama to her singing, overcoming every obstacle she sings about with passionate, electrifying phrasing.

Musical Legacy

Clara Ward's legacy is manifold. In popularity as a female gospel singer in the 1940's and 1950's, Ward was outshone only by Mahalia Jackson. Ward was also a talented arranger of gospel music. She and her singers were the first all-female gospel group organized on a permanent basis. Under Gertrude's aggressive and demanding management, Ward and her singers pioneered numerous techniques. They excelled in a lead-switching style. They sang in perfect harmony and synchronization. Their songs featured a call and response that was one of the most exciting elements of their gospel style. Ward's singing incorporated jazz and blues elements with gospel, and Gertrude had the singers abandon their church robes for elegant dresses, sequined gowns, beehive hairstyles, and coiffured wigs. Shocking to many religious fans, Ward and Gertrude brought their gospel singing to nightclubs, jazz spots, and even Las Vegas. Their theatricality was praised by some fans and considered tawdry by others.

Ward's singing style remain her most important legacy. Her voice was high-pitched and nasal but pure-toned and capable of great agility in the higher registers. Equally important, Ward was able to instill a dramatic quality in all of her songs, characterized by blues-like inflections, stirring rhythms, rapid ascents and descents on the scale, and a moving sincerity. Although criticized in later years for commercialism, Ward and her group had a significant influence on gospel and popular singers, including notably Aretha Franklin, and helped transform gospel into a dominant mainstream genre.

Howard Bromberg

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See also: Cleveland, James; Crouch, Andraé; Dorsey, Thomas A.; Franklin, Aretha; Grant, Amy; Jackson, Mahalia; Smith, Michael W.; Staples, Pops.

Dionne Warwick

American rhythm-and-blues singer-songwriter

Warwick, the number-two female vocalist of the rock era (after Aretha Franklin), recorded fifty-six Top 100 songs between 1962 and 1987 and continued recording in various genres into the next century. Her classically trained voice and her gospel roots made her an international favorite, often imitated.

Born: December 12, 1940; East Orange, New Jersey
Also known as: Marie Dionne Warwick (full name); Dionne Warwicke
Member of: The Gospelaires

Principal recordings

ALBUMS (solo): *Presenting Dionne Warwick*, 1963; *Anyone Who Had a Heart*, 1964; *Make Way for Dionne Warwick*, 1964; *Here I Am*, 1965; *The Sensitive Sound of Dionne Warwick*, 1965; *Dionne Warwick in Paris*, 1966; *Here Where There Is Love*, 1967; *On Stage and in the Movies*, 1967; *The Windows of the World*, 1967; *The Magic of Believing*, 1968; *Promises, Promises*, 1968; *The Valley of the Dolls*, 1968; *Freewheelin'*, 1969; *Soulful*, 1969; *I'll Never Fall in Love Again*, 1970; *Very Dionne*, 1970; *Dionne*, 1972; *Just Being Myself*, 1973; *Then Came You*, 1975; *Track of the Cat*, 1975; *In Concert: Recorded with the Edmonton Symphony Orchestra*, 1977; *Love at First Sight*, 1977; *Dionne*, 1979; *No Night So Long*, 1980; *Friends in Love*, 1982; *Heartbreaker*, 1982 (with Barry Gibb); *How Many Times Can We Say Goodbye*, 1983; *Finder of Lost Loves*, 1985; *Friends*, 1985 (with others); *Reservations for Two*, 1987; *Dionne Warwick Sings Cole Porter*, 1990; *Friends Can Be Lovers*, 1993; *Celebration in Vienna*, 1994 (with Plácido Domingo); *Aquarela do Brazil*, 1995; *My Favorite Time of the Year*, 2004; *Soulful Plus*, 2004; *My Friends and Me*, 2006; *Dionne Warwick Sings Bacharach and David*, 2008; *Why We Sing*, 2008.

ALBUMS (with the Gospelaires): *Camp Meeting*, 1961; *Just Faith*, 1961; *Bones in the Valley*, 1963.

WRITINGS OF INTEREST: *My Point of View*, 2004.

The Life

Dionne Warwick (DEE-awn WAHR-wihk) was born Marie Dionne Warrick in East Orange, New Jersey. The slight spelling change in her professional name was the result of a misspelling on a record label that the singer decided to keep. Her father, Mancel Warrick, worked various jobs before finding moderate success as a record promoter for Chess Records, a gospel label. He later became a certified public accountant. Her mother, Lee Drinkard Warrick, was the business manager for her family's gospel group, the Drinkard Singers. Dionne sang with the group at the age of six.

Both parents encouraged her musical talent, which was good enough to gain for her a scholarship to the competitive Hartt College of Music at the University of Hartford, where she matriculated in 1959. She formed a gospel group known as the Gospelaires, which was tapped for background singers in recording sessions for various vocalists. While singing background for the Drifters, Warwick was heard by Burt Bacharach and Hal David, who asked her to record demo songs for their music. This chance meeting began a collaboration that would launch Warwick's career as a solo singer.

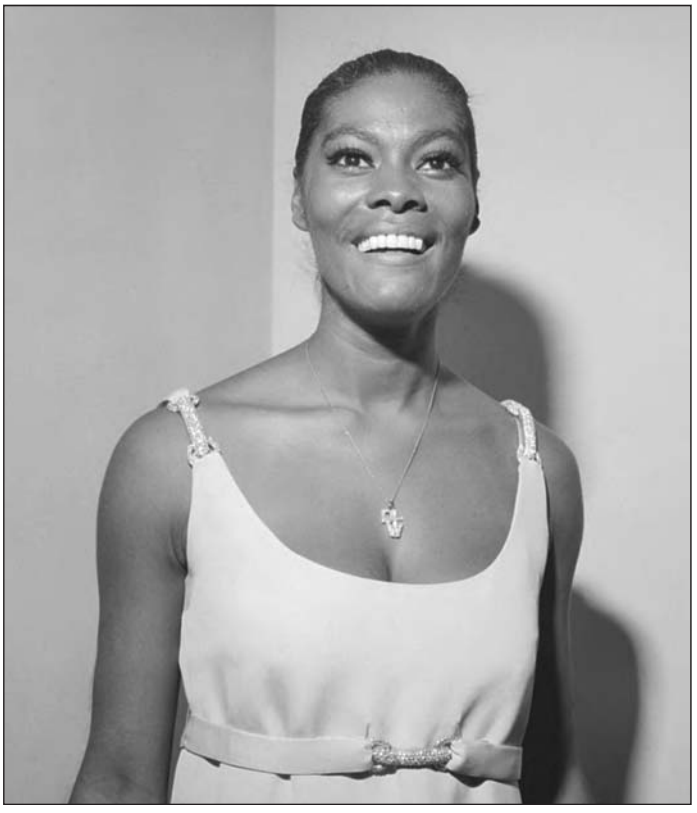
The Music

Dionne Warrick was already a local celebrity in East Orange, New Jersey, as a teenager in the mid-1950's, appearing on local television with the Drinkard Singers, but her breakthrough was her solo work for Burt Bacharach's Scepter Records. In fact, a convenient method of charting Warwick's career is by her recording labels.

Bacharach and Scepter, 1963-1972. Warwick began singing demos for Bacharach, and one of those demos, "Make It Easy on Yourself," was supposed to be her first single as a solo artist. However, when Bacharach gave the song to singer Jerry Butler instead, Warwick angrily told Bacharach, "Don't make me over, man!" Delighted with the phrase, Hal David turned it into a song with Bacharach and gave it to Warwick as a peace offering. Warwick turned it into her first hit, which peaked at number twenty-one on *Billboard*'s Hot 100 chart and number five on the rhythm-and-blues chart. It would be followed by twenty-one more Bacharach/David hits on the Hot 100, fourteen of them in the Top 10.

One of these was the song that had been promised her, "Make It Easy on Yourself," which Warwick finally recorded in 1970. It climbed to number two on the adult contemporary charts. Warwick twice had hits with songs Bacharach and David had written for male vocalists and that David had advised her not to change, thinking they were too tied to the male point of view. She turned "Message to Martha" into her 1966 hit "Message to Michael," which reached number five in the rhythm-and-blues charts, and "This Guy's in Love with You," a 1968 number-one hit for Herb Alpert, into her 1969 cover "This Girl's in Love with You," which reached the number-two spot (adult contemporary).

The Warner Years, 1972-1978. When Warwick left Bacharach's label in 1972 (though she would work with Bacharach and David off and on for decades after), many critics thought that it would damage her career, and for a few years after her departure from Scepter, she did not crack *Billboard*'s Hot 100. Then, in 1974, she had her first number-one hit (and her first non-Bacharach hit) with "Then Came You," recorded with the Spinners. While this was Warwick's only hit single for the Warner label, she made five albums with respectable sales: *Dionne*, *Just Being Myself*, *Then Came You*, *Track of the Cat*, and *Love at First Sight*. The *Dionne* album was produced by Bacharach, but the breakup of the Bacharach/David partnership at that time left Warwick without the resources on which she had counted in signing with Warner. Warwick was forced to file a breach-of-contract suit against her former partners. These troubles were no doubt a factor in her dearth of hits for Warner.



Dionne Warwick. (AP/Wide World Photos)

Arista Records, 1979-1995. When her Warner contract ended, Warwick signed with Arista Records and went into the studio with Barry Manilow as producer, resulting in the 1979 album *Dionne* (not to be confused with the 1972 Warner album of the same name) and "I'll Never Love This Way Again," which went to number five. Another song from the same album, "Déjà Vu," hit number fifteen on the Hot 100 and number one in adult contemporary. She hit the Top 40 eight more times for Arista. Warwick's 1983 album *How Many Times Can We Say Goodbye* teamed her with producer Luther Vandross, who sang a duet with her on the title song, which climbed to number four. Warwick's greatest hit for the label was a Bacharach composition, this time with lyricist Carole Bayer Sager, "That's What Friends Are For," which was *Billboard*'s number one for four weeks, and was the best-selling song of 1986.

Concord Records. After a decade as an independent recording artist, Warwick signed with Concord in 2005, resulting in the 2006 compact disc *My Friends and Me*, produced by Warwick's son and including duets with other famous vocalists. She returned to her gospel roots with the 2008 release *Why We Sing*.

Musical Legacy

In the second half of the twentieth century, according to *Billboard* magazine, Warwick is second only to Aretha Franklin in the number of charted hits. She hit the *Billboard* Hot 100 a total of 56 times. *Billboard*'s turn-of-the-century retrospective of the rock era, *Top Pop Singles, 1955-1999* rated the Top 200 recording artists, and placed Warwick at number twenty. Her partnership with songwriters Burt Bacharach and Hal David must be considered a creative element of the songs they wrote for her, because her skill and classical training allowed her to sing the melodically and rhythmically complex work Bacharach wanted to write, allowing him to write increasingly challenging melodies.

John R. Holmes

Further Reading

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See also: Bacharach, Burt; Carpenter, Karen; David, Hal; Hayes, Isaac; Horne, Lena; Wonder, Stevie.

Dinah Washington

American jazz singer

With her dynamic voice and precise enunciation, Washington sang in a wide variety of styles, moving from jazz and rhythm and blues into the pop mainstream.

Born: August 29, 1924; Tuscaloosa, Alabama
Died: December 14, 1963; Detroit, Michigan
Also known as: Ruth Lee Jones (birth name); Queen of the Blues; Queen of the Jukebox; Miss D

Principal recordings

ALBUMS: *Evil Gal Blues*, 1943; *Mellow Mama*, 1945; *Dinah Washington Songs*, 1950; *Blazing Ballads*, 1952; *Dynamic Dinah*, 1952; *After Hours with Miss D*, 1953; *Dinah Jams*, 1954; *Jazz Sides*, 1954; *For Those in Love*, 1955; *Dinah!*, 1956; *In the Land of Hi-Fi*, 1956; *The Swingin' Miss D*, 1956; *Dinah Washington Sings Bessie Smith*, 1957; *Dinah Washington Sings Fats Waller*, 1957; *The Fats Waller Songbook*, 1957; *Music for a First Love*, 1957; *Music for Late Hours*, 1957; *The Queen*, 1959; *Unforgettable*, 1959; *What a Diff'rence a Day Makes!*, 1959; *I Concentrate on You*, 1960; *Two of Us*, 1960 (with Brook Benton); *For Lonely Lovers*, 1961; *September in the Rain*, 1961; *Dinah '62*, 1962; *Drinking Again*, 1962; *In Love*, 1962; *Tears and Laughter*, 1962; *Back to the Blues*, 1963; *Dinah '63*, 1963; *The Good Old Days*, 1963; *In Tribute*, 1963; *The Late, Late Show*, 1963; *This Is My Story*, 1963; *A Stranger on Earth*, 1964; *Queen and Quincy*, 1965 (with Quincy Jones); *Dinah Discovered*, 1967.

The Life

Dinah Washington was born Ruth Lee Jones in 1924, in Tuscaloosa, Alabama, into a family with deep Baptist and gospel roots. Four years later, they moved to Chicago to escape the oppressive segregation of the South. Washington began singing at home, and her mother Asalea encouraged her to sing in the gospel genre. Nevertheless, Washington was hired by bandleader Lionel Hampton to sing with his orchestra. She changed her name for the stage, some say choosing Dinah for the Ethel Wa-

ters single of the same name and choosing Washington for the first president of the United States.

At eighteen, when Washington began to work with Hampton, she married and divorced John Young. In the summer of 1945, Washington, who was pregnant, married drummer George Jenkins. She left him after three weeks, and she later gave birth to a son, George Kenneth. Despite her troubled personal life, she continued to record and to perform. At twenty-two, Washington married Robert "Bobby" Grayson, and they had a son, Bobby, Jr. The marriage lasted less than three years. In 1950 Walter Buchanan, a bass player from Arnett Cobb's orchestra, became Washington's fourth husband. After three months, they divorced.

Seven years later, Washington married saxophonist Eddie Chamblee, a union that lasted only a few months. While on a trip overseas, she married taxicab driver Horatio "Rusty" Maillard, and when that relationship ended, she married Rafael Campos. Her last husband was Richard "Night Train" Lane. In 1963 Washington overdosed on prescription medication, and she died in her bed at the age of thirty-nine.

Dinah Washington. (AP/Wide World Photos)

The Music

Early Recordings. In 1943 Keynote Records had Washington record several songs, including "Evil Gal Blues," "Homeward Bound," "Salty Papa Blues," and "I Know How to Do It." The recordings landed on the *Billboard* Harlem Hit Parade Top 10. After a year touring with Hampton, Washington left the orchestra, and she did more recordings for Decca Records. The label, which specialized in big band music, did not heavily support the jazz singer.

Washington went to Santa Monica, California, where she signed a contract with Apollo Records to do twelve songs with a band called the Lucky Thompson All-Stars. The group included Lucky Thompson on saxophone, Gene Porter on baritone saxophone, Jewel Grant on alto saxophone, Karl George on trumpet, Milt Jackson on vibraharp, Wilbert Baranco on piano, Lee Young (Lester's younger brother) on drums, and Charles Mingus on bass. She recorded the blues songs "No Voot, No Boot," "Chewin' Mama's Blues," "My Lovin' Papa," "Mellow Mama Blues," "My Voot Is Really Vout," and "Blues for a Day."

Soon Washington was back in Chicago, ready to sign a contract with Mercury Records. In January of 1946, Washington worked with Gus Chappell, a trombonist in Chicago, and together they made the memorable "Embraceable You" and "I Can't Get Started with You."

Blues, Jazz, Pop, and Country. Soon, Washington began to work with producers who understood her abilities. She sang blues, then jazz, then pop. Her popularity grew, and record labels (Apollo, Mercury, EmArcy) began to vie for her attention. In 1951 Washington recorded for Mercury the pop songs "I Wanna Be Loved," "My Heart Cries for You," and "I Won't Cry Anymore," and they all landed in the Top 5. Washington also recorded in the country genre: a rendition of Hank Williams's "Cold, Cold Heart."

Approaching thirty years old, Washington and a new producer from Mercury, Hal Mooney, collaborated to release more songs to boost her popularity. "I Don't Hurt Anymore," "Dream," "Soft Winds," "Teach Me Tonight," and "If It's the Last Thing I Do" became hits almost instantly. Washington used these songs to define her own style, moving away from the stylings of other jazz singers (such as Ella Fitzgerald and Sarah Vaughan) and pronouncing every syllable clearly and concisely. Quincy Jones helped her on another album, which produced hit songs such as "Blue Gardenia." Washington demonstrated her ability to work in several genres, releasing blues albums, touring with jazz orchestras, and topping the pop charts.

"What a Diff'rence a Day Makes." With the release of "What a Diff'rence a Day Makes"—an amalgam of blues, pop, and Washington's signature sound—she became a mainstream success. The song won a Grammy Award for Best Rhythm and Blues Performance. In 1960 she released another hit, "Baby (You've Got What It Takes)," under the same producer who made "What a Diff'rence a Day Makes," Clyde Otis.

The Allegros. The Allegros became Washington's new backing trio, and in 1962 they helped to define her style with a new record label, Roulette. They contributed to *Dinah '62* (with the popular tracks "Where Are You" and "You're Nobody 'Til Somebody Loves You") and four other albums, *Drinking Again, In Love, Back to the Blues*, and *Dinah '63*.

Musical Legacy

Although Washington lived at a time when segregation hampered African Americans, she surmounted racial boundaries to become a success on stage and in recordings. An inspiration to black female artists, she used her dynamic voice, compelling stage presence, and versatility to create a prosperous career in spite of her highly publicized and turbulent personal life. In 1993 the U.S. Postal Service issued a commemorative first-class stamp bearing the likeness of Washington. She was inducted into the Rock and Roll Hall of Fame in 1993, and in 1984 she was inducted into the Big Band and Jazz Hall of Fame.

Samantha Giarratani

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See also: Fitzgerald, Ella; Franklin, Aretha; Hampton, Lionel; James, Etta; Jones, Quincy; Mingus, Charles; Smith, Bessie; Webster, Ben; Williams, Hank; Williams, Lucinda.

Muddy Waters

American blues guitarist, singer, and songwriter

Waters defined postwar electric Chicago blues, adding the innovation of amplification, and the songs he wrote became blues classics.

Born: April 4, 1915; Issaquena County, Mississippi
Died: April 30, 1983; Westmont, Illinois
Also known as: McKinley Morganfield (birth name)

Principal recordings

ALBUMS: *Muddy Waters at Newport*, 1960; *Sings Big Bill Broonzy*, 1960; *Folk Singer*, 1964; *Muddy Waters*, 1964; *Down on Stovall's Plantation*, 1966; *Blues from Big Bill's Copacabana*, 1967; *Brass and*

the Blues, 1967; *Electric Mud*, 1968; *Super Blues*, 1968; *After the Rain*, 1969; *Fathers and Sons*, 1969; *Sail On*, 1969; *Back in the Good Old Days*, 1970; *Good News*, 1970; *Vintage Mud*, 1970; *The London Muddy Waters Sessions*, 1971; *Can't Get No Grindin'*, 1973; *London Revisited*, 1974; *Muddy and the Wolf*, 1974; *Woodstock Album*, 1975; *Chess*, 1977; *Hard Again*, 1977; *Unk in Fun*k, 1977; *I'm Ready*, 1978.

SINGLES: "Country Blues," 1941; "I Be's Troubled," 1941; "Ramblin' Kid Blues," 1942; "You Got to Get Sick and Die Some of These Days," 1942; "Little Anna Mae," 1947; "Hard Days," 1948; "I Can't Be Satisfied," 1948; "I Feel Like Going Home," 1948; "Last Time I Fooled Around with You," 1949; "Rollin' and Tumblin'," 1950; "Rolling Stone," 1950; "Howlin' Wolf," 1951; "Honey Bee," 1951; "I Just Want to Make Love to You," 1954; "(I'm Your) Hoochie Coochie Man," 1954; "Trouble No More," 1955; "Sugar Sweet," 1955; "Got My Mojo Working," 1957; "Good Lookin' Woman," 1957; "Goin' Down Louisiana," 1959; "I Want You to Love Me," 1959; "Deep Down in My Heart," 1960; "Going Home," 1962; "My Home Is on the Delta," 1964; "Canary Bird," 1966; "Mud in Your Ear," 1968; "Blues and Trouble," 1969; "Strange Woman," 1971; "Evans Shuffle," 1972; "My Pencil Won't Write No More," 1972; "Muddy Waters Shuffle," 1973; "Drive My Blues Away," 1974; "Born With Nothing," 1975; "Crosseyed Cat," 1977; "She's Nineteen Years Old," 1979; "Forever Lonely," 1981.

The Life

Born McKinley Morganfield in 1913 in Issaquena County, Mississippi—the nearest town is Rolling Fork, which he referred to as his home—Muddy Waters spent his childhood and youth on Stovall's Plantation outside Clarksdale. Because he lost his mother when he was three years old, he was raised by his grandmother, who gave him his nickname for playing in the muddy puddles near the Mississippi River. Muddy Waters learned slide-guitar techniques from legendary Delta blues performer Son House. In 1941 and 1942, African American musicologist John Work III and folklorist Alan Lomax, a team from the Cohoma County Study for Fisk University and the Library of Congress, visited Muddy Waters and recorded his performances. After he heard the playback of his songs for the first time, his ambition to become a professional musician was unshakable.

In 1943 he moved to Chicago, where he continued musical activities. He made some unsuccessful recordings, but in 1947 he got another chance from Aristocrat Records (later Chess Records). His record from the April, 1948, session, "I Can't Be Satisfied" coupled with "I Feel Like Going Home" was an unprecedented commercial success for both Muddy Waters and Aristocrat Records.

Until the early 1950's, Muddy Waters recorded with a small ensemble, which consisted of his own electric guitar supported by a stand-up bass. Gradually, he extended the personnel for his recording sessions, his early band including guitarist Jimmie Rodgers, harmonica player Little Walter, and drummer Leroy Foster (later replaced with Elgin Evans). In 1953, with the addition of pianist Otis Spann, Muddy Waters established his definitive sound, which became Chicago blues. In 1954 Muddy Waters recorded his commercially successful song, "(I'm Your) Hoochie Coochie Man," written by the house songwriter for the label, Willie Dixon, who also played bass on the recording.

During the 1950's, Muddy Waters's name was generally unknown outside African American communities, but his enthusiastic performance at the Newport Jazz Festival (in Newport, Rhode Island) in July, 1960, helped him acquire a new, white audience. Muddy Waters stayed with Chess Records until its closure in 1975. In 1976 he signed with Columbia Records' subsidiary, Blue Sky Records. With his new musical partner Johnny Winter, Muddy Waters recorded four albums for Blue Sky Records, including three that won Grammy Awards. In his later years, as a legendary figure of Chicago blues, he performed in Europe and in Japan, as well as in the United States.

The Music

It is no exaggeration to say that the development of Muddy Waters's music is the history of postwar Chicago blues. His music was deeply rooted in the acoustic Delta blues tradition, and through the process of urbanization, his music added the element of amplification, an innovative concept for the time,

and it acquired the louder sound of an extended combo. With his increasing popularity outside the African American community, his musical style changed to reflect musical trends as required by his audience.

Plantation Recordings. Muddy's earliest existing recordings were field recordings made by the Cohoma County Study team. Work and Lomax recorded eighteen songs by Muddy Waters and his band, the Son Simms Four, in Stovall in the summer of 1941 and 1942. These recordings show his musical roots, especially the strong influence of his mentor Son House. "Country Blues" was a reworking of House's "My Black Mama." "You Got to Get Sick and Die Some of These Days," which is based on House's "Mississippi County Farm Blues," shows how seriously Muddy Waters studied House's guitar techniques.

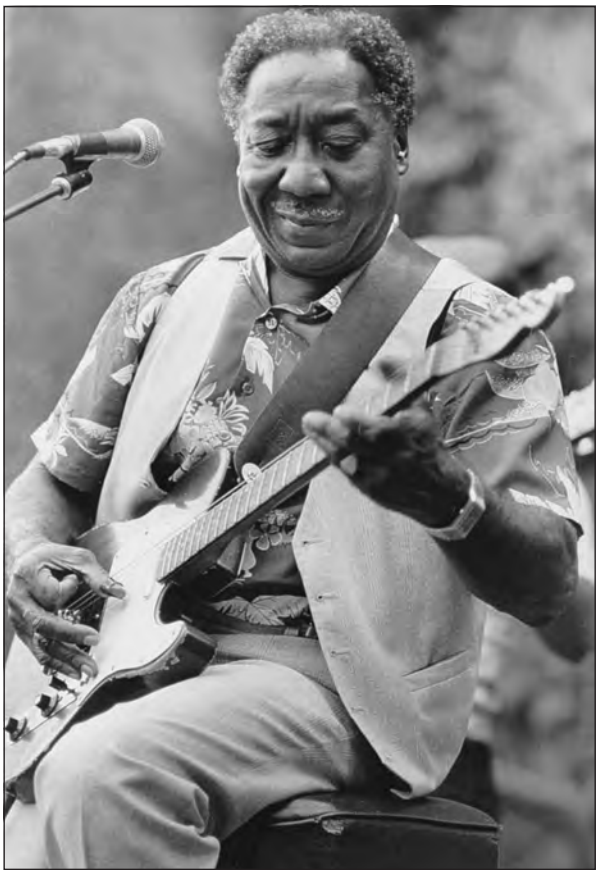
"I Can't Be Satisfied" ***and*** **"I Feel Like Going Home."** Muddy Waters's first successful record was mainly supported by the African American working class who migrated from the South to Chicago. With lyrics about frustrated feelings in a new urban environment and nostalgia for the South sung with an amplified slide guitar and an acoustic bass, these songs formed the basis of a successful commercial formula for his early records.

"Rolling Stone." Another recurring theme in Muddy Waters's early records is womanizing. "Rolling Stone," based on Delta blues performer Robert Petway's "Catfish Blues," contains Muddy Waters's favorite melodic pattern.

"Rollin' and Tumblin'." Until the early 1950's, Muddy Waters used different ensembles for recordings and live performances, because label owner Leonard Chess was reluctant to change a successful formula. Instruments in his early records were only his amplified guitar with an acoustic bass. However, even before his first successful record from the Aristocrat-Chess label, Muddy Waters was performing with Rogers (guitar), Little Walter (amplified harmonica), and Foster (drums). Two versions of "Rollin' and Tumblin'"—released in 1950 under Little Walter and Baby Face Leroy from Parkway Records because of Muddy Waters's exclusive contract with Chess Records—capture the sound of Muddy Waters's live band of the time. This band departed from the tradition of Delta blues and created from the Delta anthem a frenzied city blues sound. After hearing this record, Chess Records allowed Muddy Waters to bring more musicians into the studio.

"Evans Shuffle." With the larger band, Muddy Waters expanded his musical potential and dynamism. One highly noticeable musical exploration was his introduction of different beat patterns from his earlier recordings, which usually had slow- or medium-tempo walking-bass beat patterns. His innovative technique appears in "Evans Shuffle," which has a busy shuffle beat pattern.

"I Want You to Love Me." A different beat pattern is seen in "I Want You to Love Me." This song has recurring stop-time riffs played throughout by all the band members (now including pianist Spann). The combination of this beat pattern and the sexually charged lyrics became Muddy Waters's trademark. This song was a test piece for the arrangement of "(I'm Your) Hoochie Coochie Man," written by Dixon.



Muddy Waters. (Hulton Archive/Getty Images)

"(I'm Your) Hoochie Coochie Man." Dixon, the savvy house songwriter of Chess Records, thought that Muddy Waters's energetic performance should be boosted by a composition that would help him develop a menacing performing persona. "(I'm Your) Hoochie Coochie Man," a womanizing character aided by a hoodoo (African American folk magic) power, is based on Southern lore. He is an offshoot of characters of the post-Civil War black badman tales (such as Stackolee-Stagolee and Railroad Bill), an important basis for creating a blues performer's persona. In this folk-ballad-type song, Dixon amalgamates the old Delta tradition with the urban sounds of stop-time riffs, emphasized by an extended blues combo, including two electric guitars, amplified harmonica, piano, and bass. This was Muddy Waters's signature song. After the success of "(I'm Your) Hoochie Coochie Man," Dixon's compositions for Muddy Waters became important in his repertoire.

Muddy Waters at Newport. Muddy Waters's live performance at the Newport Jazz Festival of 1960 was a catalyst for extending his popularity outside African American communities. This live album (visual footage is also available) captures exciting moments of blues history. When Muddy Waters and harmonica player James Cotton dance to "Got My Mojo Workin'," the audience's enthusiasm reaches its peak.

Electric Mud. When Muddy Waters's name became known to the white community, Chess Records made some marketing decisions to sell his records to his new audience. His *Folk Singer* reflected the folk-music boom among college students, and *Super Blues*, with label mates Little Walter and Bo Diddley, was influenced by the musical trend of the time, "super sessions." *Electric Mud*, made in response to the popularity of psychedelic music, was extremely alien to Muddy Waters's traditional musical style. The music in this record is decorated by excessive psychedelic effects, such as noisy guitar sounds with a fuzz box and a wah-wah pedal, overdubbed cat's caterwaul, and a stereo effect rapidly moving from right to left. Some of the tracks, such as "I Just Want to Make Love to You," with strong emphasis on funky syncopation, sound as if the musicians are exploring a new musical realm while working on traditional material.

While this was Muddy Waters's first album to be ranked on the *Billboard* and *Cash Box* album charts, it received severe criticism. Nevertheless, this record became a cult favorite.

Hard Again. When Muddy Waters teamed up with Winter, their musical concept was the revival of the Chess Records sounds of the early 1950's. They hired skillful musicians, including Cotton (harmonica) and "Pine Top" Perkins (piano), who were familiar with Muddy Waters's good old style, and they recorded all the tracks live, that is, without overdubbing. The resulting *Hard Again*, with Muddy Waters's classic numbers "Mannish Boy" and "I Can't Be Satisfied," is a well-produced record by the legendary boss of Chicago blues and his student. Although this work can be interpreted as a pretentious reproduction of a highly established style without new experiments, Muddy Waters powerfully demonstrates his pride in having created a musical tradition.

Musical Legacy

Playing in Muddy Waters's band was an important milestone for many musicians. As well as the personnel of Muddy Waters's classic band—Little Walter, Rogers, and Spann—many of the Muddy Waters alumni became successful bandleaders: harmonica players Cotton, Junior Wells, Paul Oscher, George "Harmonica" Smith, Willie "Big Eyes" Smith, and Jerry Portnoy and guitarists Bob Margolin and Luther Johnson.

When Chuck Berry visited Muddy Waters in Chicago in 1955 and asked where he should take a demo tape, Muddy Waters directed Berry to Leonard Chess. In addition, Muddy Waters was one of those, including Dixon, who urged Chess to release Berry's debut record "Maybellene," although Chess was initially reluctant.

In his last years, Muddy Waters opened Eric Clapton's shows, and he appeared in the Band's final concert, the Last Waltz. He also enjoyed a jam session with the Rolling Stones. Needless to say, this group was named after Muddy Waters's early record "Rolling Stone," which also inspired the name of a counterculture magazine and the title of a famous folk-rock song.

Muddy Waters's achievements were honored with his induction into the Rock and Roll Hall of Fame (early influence category) in 1987 and the Record Academy's Lifetime Achievement Award

in 1992. On the South Side of Chicago, the former Forty-third Street has been renamed Muddy Waters Drive.

Mitsutoshi Inaba

Further Reading

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O'Neal, Jim, and Amy van Singel. *The Voices of the Blues: Classic Interviews from Living Blues Magazine*. New York: Routledge, 2002. One chapter includes several long interviews with Muddy Waters conducted in 1974, 1980, and 1981.

Palmer, Robert. *Deep Blues*. New York: Penguin, 1982. This book is about the historical development of the blues, from the Delta blues tradition to postwar electric Chicago blues, and one of the focal figures is Muddy Waters.

Tooze, Sandra B. *Muddy Waters: The Mojo Man*. Toronto, Ont.: ECW Press, 1997. This informative biography of Muddy Waters discusses his personality and his relationships with his bandmates and with Chess Records. Includes updated discography.

See also: Berry, Chuck; Burke, Solomon; Butterfield, Paul; Clapton, Eric; Cotton, James; Diddley, Bo; Dixon, Willie; Guy, Buddy; Hopkins, Lightnin'; House, Son; Howlin' Wolf; Jagger, Sir Mick; James, Elmore; Jefferson, Blind Lemon; Lomax, Alan; Morrison, Van; Plant, Robert; Raitt, Bonnie; Reed, Jimmy; Robertson, Robbie; Rush, Otis; Seger, Bob; Turner, Big Joe; Vaughan, Stevie Ray; Williamson, Sonny Boy, II.

Roger Waters

English rock singer, bassist, guitarist, and songwriter

Waters was a cofounder of Pink Floyd and, with his intensely personal lyrics, instrumental in shifting the band's emphasis from psychedelia to social criticism and introspection.

Born: September 6, 1943; Great Bookham, Surrey, England
Also known as: George Roger Waters (full name)
Member of: Pink Floyd

Principal recordings

ALBUMS (solo): *Music from "The Body,"* 1970; *The Pros and Cons of Hitch Hiking*, 1984; *Radio K.A.O.S.*, 1987; *Amused to Death*, 1992; *Ça Ira*, 2005; *Hello (I Love You)*, 2007.

ALBUMS (with Pink Floyd): *The Piper at the Gates of Dawn*, 1967; *A Saucerful of Secrets*, 1968; *More*, 1969; *Atom Heart Mother*, 1970; *Meddle*, 1971; *Relics*, 1971; *Obscured by Clouds*, 1972; *The Dark Side of the Moon*, 1973; *Wish You Were Here*, 1975; *Animals*, 1977; *The Wall*, 1979; *The Final Cut*, 1983.

The Life

George Roger Waters is the younger of two sons born to Eric and Mary Waters. Only an infant when his father died in World War II, Waters's critical worldview was shaped by this loss. His schoolteacher mother influenced Waters with her forceful personality and radical politics. As a youth, Waters participated in Britain's Campaign for Nuclear Disarmament. Formal education was less appealing: Waters lost interest in architecture school upon discovering blues and rock and roll in the early 1960's. Two fellow students, Nick Mason and Rick Wright, became Waters's bandmates in Pink Floyd when the group formed in 1966 with Syd Barrett as leader. Barrett's instability led to his replacement by David Gilmour and a larger role for Waters, who became increasingly authoritarian during Pink Floyd's decade of spectacular success (1973-1983). Waters departed in the 1980's for a solo career that would be far less financially rewarding than the activities of

his estranged colleagues, who continued as Pink Floyd into the 1990's. Waters kept a fairly high profile, with international tours and commitment to environmental, peace, and antipoverty causes. A surprising reunion of Waters with the three surviving Pink Floyd members took place in 2005. Married and divorced several times, Waters had several children from these relationships.

The Music

In addition to Waters, the original Pink Floyd lineup was Barrett (guitarist, singer, and songwriter), Mason (drummer), and Wright (keyboards). In 1968 Gilmour (guitarist and singer) replaced Barrett. Waters formally left the band in 1985 and unsuccessfully sued to prevent Gilmour, Mason, and Wright from recording and touring under the Pink Floyd name.

The Dark Side of the Moon. Recorded at the fabled Abbey Road studios, where the Beatles had cut their later albums, *The Dark Side of the Moon* turned Pink Floyd into a supergroup. A technical tour de force that still sounds lush and innovative, the album showcased the skills of all Pink Floyd members. Its lyrics, however, belonged only to Waters, making his role in the album's and group's success a source of friction. As a whole, *The Dark Side of the Moon* provides a stunning listening experience, but each song has individual strengths. "Time" and "Us and Them" address human futility and mortality from an alternately angry and melancholy perspective. Gilmour's guitar and Waters's cynical yet celebratory lyrics make "Money" a hard-rock peak. "Brain Damage" alludes to the breakdown of Barrett, whose memory shadowed Waters.

Wish You Were Here *and* Animals. Difficulties that emerged during 1975's *Wish You Were Here* sessions would worsen in the remainder of Waters's tenure. Calling on long-absent Barrett as his muse, Waters composed the elegiac "Shine on You Crazy Diamond," one of Pink Floyd's signature songs. "Have a Cigar," a trenchant music-industry satire, captured the fame-induced anxiety that is one of Waters's enduring themes. Band infighting aside, *Wish You Were Here* was a best seller even if it did not match *The Dark Side of the Moon*. In 1977 *Animals* also found a huge and devoted audience, despite caustic lyrics and a harsh aural environment that contrasted sharply with its predecessors. With Gilmour on the margins, Waters dominated *Animals* as vocalist and lyricist.

The Wall *and* The Final Cut. The double album *The Wall* was Pink Floyd's only release after *The Dark Side of the Moon* to rival its commercial success and cultural impact. Using a crude yet effective metaphor of an all-encompassing wall to illustrate alienation, Waters put himself at the center of the band's angriest, most ambitious project. *The Wall* chronicled the travails of Waters's alter ego, "Pink," a sensitive but spoiled rock star who rejects all human relationships, develops a fascist persona, and sees his self-imposed exile crumble after his tormentors confront him in an agonizing trial. A sense of finality pervades the album, demanding an end to a situation in which Waters and Pink Floyd are indistinguishable. Relationships with his bandmates seemed important to Waters only to realize his vision, as proven by *The Wall*'s bitter recording sessions. Although Gilmour and Waters detested each other, the guitarist retained a vital role, especially on the album's major hit "Comfortably Numb." Wright, who played as a session musician after Waters fired him, was less fortunate, while Mason's contributions were severely scaled back. The aptly titled *The Final Cut* was Waters's last work with Gilmour and Mason, whose diminished stature was clarified by a subtitle: *A Requiem for the Postwar Dream by Roger Waters, Performed by Pink Floyd*. Considered an unofficial start to Waters's solo career, *Final Cut* eulogizes lost idealism represented by his father Eric Waters and denounces former British prime minister Margaret Thatcher, whose military action against Argentina in 1982 disgusted Waters.

Solo Works. On his own in 1984, Waters's first efforts were poorly received. *The Pros and Cons of Hitchhiking*, which included rejected Pink Floyd material, had scant critical and audience appeal despite stellar support from guitarist Eric Clapton. *Radio K.A.O.S.* was stronger and boasted a story line centered on possibilities of human communication but fell short of standards that reviewers and record buyers expected. Although *Amused to Death* earned Waters his best solo reviews for exploring the impact of global media and militarism, the general public remained largely indifferent. Aside from concert recordings, Waters has not released a rock album since. *Ça Ira* is an opera based on the

French Revolution that took almost ten years to finish.

Musical Legacy

Waters proved that some of the most lucrative lyrics in popular music could be also be painfully personal and often contemptuous of one's audience. Citing Bob Dylan, John Lennon, and Randy Newman as influences, Waters conveyed individual and social concerns in musical contexts that were far more extravagant than those artists' works. One of many paradoxical elements in Waters's career is that his work is relentlessly autobiographical, but his arrangements are lavish and his stage shows spectacular. On one hand, Waters is altruistic, even utopian; on the other, his songs almost always contain cynicism, even misanthropy. Ambitious and impressive as his uneven solo works are, Waters's musical legacy will likely remain primarily and uncomfortably entwined with Pink Floyd.

Ray Pence

Further Reading

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Harris, John. *"The Dark Side of the Moon": The Making of the Pink Floyd Masterpiece*. Cambridge, Mass.: Da Capo Press, 2005. In-depth, not-always-flattering account of the creative process behind the blockbuster album, with attention on Waters and his difficult personality.

Mason, Nick. *Inside Out: A Personal History of Pink Floyd*. San Francisco: Chronicle Books, 2005. Mason, whose relations with Waters have been more cordial than those of his bandmates, offers a lively, lavishly illustrated memoir.

Reising, Russell, ed. *"Speak to Me": The Legacy of Pink Floyd's "The Dark Side of the Moon."* Burlington, Vt.: Ashgate, 2005. Collection of scholarly essays covering a range of topics related to the album's significance in various historical and cultural contexts.

Schaffner, Nicholas. *Saucerful of Secrets: The Pink Floyd Odyssey*. New York: Harmony Books, 1991. Popular book covering the band from its Barrett period to its post-Waters phase. Schaffner's focus on conflict within the band is sensationalistic, but the book's comprehensive scope is valuable.

See also: Clapton, Eric; Dylan, Bob; Lennon, John; Newman, Randy.

Doc Watson

American country singer, guitarist, and banjoist

Watson's flat-picking approach to the guitar became integral to bluegrass. His sagacious avuncular presence coats all old and new music—from ballads, to blues, to rockabilly—with a patina of deep-rooted tradition.

Born: March 2, 1923; Stoney Fork Township, North Carolina
Also known as: Arthel Lane Watson (full name)
Member of: The Doc Watson Family

Principal recordings

ALBUMS: *The Doc Watson Family*, 1963; *Doc Watson*, 1964; *Treasures Untold*, 1964; *Doc Watson and Son*, 1965; *Home Again*, 1966; *Southbound*, 1966; *Ballads from Deep Gap*, 1967; *Strictly Instrumental*, 1967; *Doc and Merle Watson's Guitar Album*, 1972; *The Elementary Doctor Watson!*, 1972; *Will the Circle Be Unbroken, Vol. I*, 1972 (with the Nitty Gritty Dirt Band and others); *Then and Now*, 1973; *Memories*, 1975; *Doc and the Boys*, 1976; *The Doc Watson Family: Tradition*, 1977; *Lonesome Road*, 1977; *Look Away*, 1978; *Red Rocking Chair*, 1981; *Down South*, 1984; *Riding the Midnight Train*, 1986; *Portrait*, 1987; *Will the Circle Be Unbroken, Vol. II*, 1989 (with the Nitty Gritty Dirt Band and others); *On Praying Ground*, 1990; *Songs for Little Pickers*, 1990; *Remembering Merle*, 1992; *Songs from the Southern Mountains*, 1994; *Docabilly*, 1995; *Doc and Dawg*, 1997; *Mel, Doc, and Del*, 1997; *Third Generation Blues*, 1999; *Legacy*, 2002; *Round the Table Again*, 2002; *Will the Circle Be Unbroken,*

Vol. III, 2002 (with the Nitty Gritty Dirt Band and others); *The Three Pickers*, 2003.

The Life

Arthel Lane Watson was sixth of nine children of General Dixon and Nancy Anne Watson. By the second year of his life, Watson had lost his vision to an eye infection. General Watson was a farmer and a song leader in church, while Nancy Anne was a housewife who sang around the house. His parents as well as a number of Watson's neighbors were musical repositories of traditional material. From his mother Watson heard such old hymns as "There Is a Fountain" and "The Lone Pilgrim." Watson's first instrument was the diatonic harmonica; his father bought him one each year as a Christmas present after he turned six. When he was about ten, Watson received his first banjo, a fretless homemade version that his father built and on which he taught the young Arthel his first banjo tune, "Reuben's Train," which continued as a fixture in Watson's performances.

In the mid-1930's the Watson family acquired their first radio and record player. Radio exposed Watson to the music of such country artists as the Blue Sky Boys, the Monroe Brothers, J. D. Mainer, the Delmore Brothers, and Merle Travis. The family had an eclectic collection of records that included Tin Pan Alley balladeer Gene Austin backed by a guitarist, alternating-thumb-style blues guitarist Mississippi John Hurt, and the works of country guitar pioneers Riley Puckett, Maybelle Carter, and Jimmie Rodgers. These musicians as well as the Delmore Brothers and Travis inspired Watson's development on guitar, the instrument with which he is most strongly associated.

At age ten Watson started attending the Raleigh School for the Blind. Not interested in either classical music or the piano, Watson had not taken up the musical training available at that school. Still, with some basic instruction on guitar from his friend Paul Montgomery, Watson showed some talent, and his father bought Watson his first guitar. In the 1940's Watson occasionally played music on the street in Boone and Wilkesboro. His first paid musical job was performing at the American Legion House in Boone with Charlie Osborne's square dance band. At eighteen Watson picked up his famous nickname "Doc" when he appeared with Paul Greer on a radio show in Lenoir, North Carolina, and broadcast on WHKY, Hickory. In 1947 Watson married Rosa Lee Carlton, daughter of legendary local fiddler Gaither Carlton. Around 1953 Watson joined Jack Williams and the Country Gentlemen, a country-and-western swing band, and soon acquired a Gibson Les Paul electric guitar. Missing a fiddler, the band relied on Watson to play the lead on interpretations of fiddle tunes. Taking his cue from country session musicians Hank Garland and Grady Martin, Watson developed a style that, when transposed to acoustic guitar, became known as country flat-pick guitar.

In 1960 Smithsonian curator and folk revival musician Ralph Rinzler traveled to Mountain City, Tennessee, to record Clarence "Tom" Ashley, a banjo player who had previously recorded in 1929. Watson was among the cream of area musicians Ashley invited for the sessions. Impressed by Watson's musicianship and deep traditional roots, Rinzler persuaded the younger musician to accompany Ashley to major folk revival venues in the North. Following well-received solo performances in 1963 at the Newport and Berkeley Folk Festivals and a concert with Bill Monroe in 1964 at the Town Hall in New York City, Watson became a darling of the folk revival and was signed to a contract with Vanguard Records. Joined that summer by his fifteen-year-old son Merle, Watson traveled and recorded prolifically on the folk revival circuit.

By 1968 folk rock had displaced acoustic folk revival music, and Watson followed the lead of Bob Dylan, Joan Baez, and Lester Flatt and Earl Scruggs to Nashville studios, recording an album enhanced by electric instruments and drums (to which Watson was not alien, having honed his guitar skills in an electrified country dance band). With acoustic folk music's popularity on the wane, Watson's career was at a low ebb when he appeared alongside country music legends Maybelle Carter, Roy Acuff, Merle Travis, and Jimmy Martin on the Nitty Gritty Dirt Band's *Will the Circle Be Unbroken*, a seminal three-disc collaboration between early commercial country and contemporary folk-rock musicians. The album was exceptionally successful with a rock audience that was just beginning to appreciate country music through country-rock amalgams and proved a shot in the arm for Watson's career. A similar audience of literate roots-conscious au-

diences has since supported his career. The Watsons, with T. Michael Coleman on bass and other musicians, traveled continuously and recorded a number of commercially and critically successful albums, in the process earning four Grammy Awards.

After Merle's death in a tractor accident in October, 1985, Doc Watson resumed his career with Merle's protégé, Jack Lawrence, on second guitar. He has occasionally been joined by Merle's son, Richard, an accomplished blues-influenced flat-pick guitarist like his father. Watson is also the patron saint at MerleFest, one of the largest roots music festivals in North America held in memory of his son each year since 1988 on the campus of Wilkes Community College in Wilkesboro, North Carolina.

Doc Watson. (AP/Wide World Photos)

The Music

Folkways Records' *The Doc Watson Family* emphasized Watson's deep traditional roots and betrayed the disparate soils feeding those roots—Old World ballads, regional native ballads, blues ballads, widespread as well as local fiddle tunes, banjo tunes, Baptist hymns, and the blues.

From 1964 to 1967, when Watson continuously traveled across the country to play at folk revival venues, almost each year Vanguard released two of his albums, which largely stuck to a spare acoustic sound. The quality of Watson's performances and recordings would stay sturdily consistent for the next four decades. In *Doc Watson and Son*, he found an exceptionally able accompanist and partner in his son Merle, who continued to be his father's road and musical companion until his accidental death in 1985.

Held in high esteem by acoustic musicians, Watson has collaborated with many and appeared on recordings alongside such stalwarts as Monroe, Flatt and Scruggs, Mac Wiseman, Chet Atkins, Jean Ritchie, Ricky Skaggs, and Bryan Sutton. He has also appeared on cross-genre collaborative albums with Dan Fogelberg, Michelle Shocked, the Chieftains, and James Cotton.

Doc Watson. On Watson's first solo album for Vanguard Records, he appears without accompanist. The album features the first recording of Watson's signature flat-pick guitar adaptation of the fiddle tune "Black Mountain Rag," which forever changed the role of the guitar in traditional American music. Emulating the constant sawing motion typical of Appalachian fiddle playing on up-tempo tunes, Watson devised an unrelenting, strictly alternating plectrum or flat-pick motion that allowed transposition of fiddle and banjo tunes to the guitar and elevated the guitar to the role of a lead instrument. On this album, this style is also featured on "Nashville Blues" and a version of the murder ballad "Tom Dooley," which had been recorded by the Kingston Trio years earlier. Watson's different version of the story and the music, however, were passed down from his own grandmother. The album also reveals Watson's command of Travis-style fingerpicking on his adaptation of the Delmore Brothers' "Deep River Blues" and on another instrumental showcase, "Doc's Guitar." On "Little Omie Wise" and "St. James's Hospital," both later standards in his repertoire, Watson accompanies

himself with continuously cascading fingerpicked rolls that are rarely heard in his later work with accompanists. On "Georgie Buck" and Doc Boggs's "Country Blues," he accompanies himself on frailing banjo. An all-round entertainer, Watson includes two comical songs, "Intoxicated Rat" and "Born About Six Thousand Years Ago," the latter also featuring a rack-worn harmonica.

Southbound. Although the quality of his previous work was unimpeachable, *Southbound* was exceptional in a number of respects. While on the preceding two albums, the young Merle had served as reliable accompanist, here he stepped up to assume the role of a second contrapuntal voice and also composer. Merle's "Southbound" has since remained a centerpiece of Watson's repertoire. With *Southbound* Watson's talent for arranging and reinterpreting older and contemporary artists' material and stamping it with his own personality became undeniable with his arrangements of John D. Loudermilk's "Windy and Warm," Mel Tillis's "Walk on Boy," Jimmie Driftwood's "Tennessee Stud," Leadbelly's "Alberta," the Delmore Brothers' "Blue Railroad Train," and Tom Paxton's "Last Thing on My Mind." The instrumentals "Sweet Georgia Brown" and "Nothing to It" also helped bring swing-based instrumentals into the acoustic flat-pick guitar repertoire.

Then and Now. With this album, Watson established himself with the audience that favored roots music played acoustically, a niche market that developed after folk influences had been sidelined by mainstream rock. With an enhanced sound featuring drums, bass, pedal steel guitar, and also subtle washes of strings on some tracks, the album proved once again that the Watsons were not strict folk purists, and they could subtly dress up innovation with an overall traditional aura. The core of the album featured full-band interpretations of a number of songs from the African American repertoire, including "Matchbox Blues," "Milkcow Blues," "Frankie and Johnny," "Corrina Corrina," and many other songs interpreted in styles that emphasized the blues influence on hillbilly music.

Musical Legacy

Watson's legacy is manifold. With an immediately recognizable magisterial baritone, he could have had an exceptional career as a popular vocalist. His additional strong instrumental talents with straight harp, cross harp, clawhammer banjo, and alternating-thumb fingerpicking guitar made him an exceptional solo entertainer on folk-revival stages and then in country-folk music and Americana circuits. His innovative flat-pick guitar stylings, however, have mesmerized three generations of audiences and musicians around the world. That guitar style became integral to progressive, and even traditional, bluegrass music and begat a worldwide fraternity of flat-pick guitarists and enthusiasts. Some of his followers might have equaled and arguably surpassed him with regard to facility on the guitar, but unchallenged is Watson's stature as the embodiment of constantly innovative but sturdily traditional music making. The Presidential Medal for the Arts (1997), a National Heritage Fellowship (1988), and a National Academy of Recording Arts and Sciences (NARAS) Lifetime Achievement Award presented at the 2004 Grammy Awards are just some of the official recognitions Watson has received for his contributions to American music.

Ajay Kalra

Further Reading

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Metting, Fred. *The Life, Work, and Music of the American Folk Artist Doc Watson*. Lampeter, England: Edwin Mellen, 2006. The only book-length, de-

tailed account of Watson's life, his musical and social worlds, and his influences.

Sievert, Jon. "Doc Watson." *Frets* (March, 1987): 30-67. Fairly detailed interview with Watson regarding his life and music, accompanied by guitar transcriptions in tablature.

See also: Acuff, Roy; Baez, Joan; Carter, Maybelle; Cotton, James; Dylan, Bob; Flatt, Lester; Hurt, Mississippi John; Ritchie, Jean; Rodgers, Jimmie; Scruggs, Earl; Travis, Merle; Van Zandt, Townes.

André Watts

American classical pianist

A virtuoso, Watts is the first African American pianist to have won international acclaim as a first-rank classical instrumentalist.

Born: June 20, 1946; Nuremberg, Germany

Principal recordings

ALBUMS: *André Watts Plays Liszt, Album 1*, 1986; *André Watts Plays Liszt, Album 2*, 1986; *Beethoven: Sonatas No. 13 in E-Flat, No. 14—Moonlight, and No. 23—Appassionata*, 1987; *Chopin: Piano Concertos Nos. 1 and 2*, 1990; *The Chopin Recital*, 1992; *Tchaikovsky—Piano Concerto No. 1/Saint Saëns—Piano Concerto No. 2*, 1995; *MacDowell—Piano Concerto No. 2/ Liszt—Piano Concertos Nos. 1 and 2*, 1996; *Rachmaninoff: Piano Concertos Nos. 2 and 3*, 2003.

The Life

André Watts (AHN-dray wahts) was born in 1946 in Nuremberg, Germany, where his father, an African American Army sergeant named Herman Watts, married the Hungarian Maria Alexandra Gusmits. Watts learned to play the violin at age four, and about three years later, his mother taught him to play the piano. When he was ten, the Watts family moved to the United States, settling in Philadelphia, where Watts studied the piano with Genia Robinor, student of the Polish pianist Theodor Leschetizky, at the Philadelphia Academy of Music (now part of the University of the Arts). When his parents divorced in 1962, Watts stayed with his mother.

In January, 1963, conductor Leonard Bernstein selected the sixteen-year-old Watts to perform Franz Liszt's Piano Concerto No. 1 in E-flat Major (1855) for the nationally televised *Young People's Concert* with the New York Philharmonic. About three weeks later, Bernstein invited him to substitute for Glenn Gould at the regular New York Philharmonic subscription concert. Watts performed the same concerto, reportedly receiving an eight-minute standing ovation. He quickly became one of the popular piano virtuosos on the international classical music scene. Despite his success, he continued to study with Leon Fleischer at the Peabody Institute, in Baltimore, Maryland, through 1974. He frequently plays at benefit concerts, and he is one of the leaders of the nonprofit organization Classical Action: Performing Arts Against AIDS.

The Music

Watts started his career in the early 1960's by performing Romantic repertory by Ludwig van Beethoven, Franz Schubert, Camille Saint-Saëns, Frédéric Chopin, Liszt, Johannes Brahms, and Sergei Rachmaninoff. Over the decades he has expanded his repertory to include works by Alessandro Scarlatti, Johann Sebastian Bach, Wolfgang Amadeus Mozart, Claude Debussy, George Gershwin, Edward MacDowell, Modest Mussorgsky, Maurice Ravel, Béla Bartók, György Ligeti, and even Luciano Berio. His technique is impeccable, his touch crisp and clear; his playing offers a sense of caprice and subtlety. When performing a concerto, he considers himself an accompanist as much as a soloist, and he pays close attention not only to the conductor but also to the individual orchestral players. Listening to the breathing of a clarinetist, for example, helps him bring coherence to the performance. Watts applies similar thinking to his playing in general, and he is known to bring out musical nuances and their structural significance in a piece. In his interpretations, even trills adopt different personalities at different points in a composition. In this way, his interpretations bring an ongoing sense of freshness and vitality.

Concerto Soloist. Watts is famous primarily as a concerto player. His legendary 1963 performance

of Liszt's Piano Concerto No. 1 in E-flat Major launched his performance career. For more than four decades, he has performed the major Romantic concerti of Tchaikovsky, Saint-Saëns, and Beethoven. At the Mostly Mozart Festival in New York, Watts performed Mozart's Piano Concerto No. 24 in C Minor (1786). As a specialist of Romantic masterpieces, Watts interpreted this concerto, one of the most emotional pieces that Mozart wrote, with expressive intensity and dramatic weight, characterized by free pedaling and a chromatic, emotionally intense cadenza. In addition to Romantic and select classical repertories, Watts played twentieth century piano concerti, including those by Dmitri Shostakovich, Gershwin, and MacDowell.

André Watts. (Hulton Archive/Getty Images)

Recitalist. In his recitals Watts played classical and Romantic repertory, including songs and sonatas by Schubert, Mozart, and Beethoven. Although he was sometimes criticized for having a narrow repertory, he has expanded it considerably. In 2001 he performed Modest Mussorgsky's *Pictures at an Exhibition* (1874) at Cornell University. In the celebration of the fiftieth anniversary of the Metropolitan Museum of Art in the 2004-2005 season, he added a Francis Poulenc piece to the Mozart and Brahms program. He has been known for his electrifying transcription of Bernstein's *Candide* (1956). In June, 2004, he opened Black Music Month in Chicago by playing his own transcription of Bach's chorale prelude *Ich ruf zu dir* (1713) and Ferruccio Busoni's transcription of Bach's *In dir ist Freude* (1713). Watts continued to bring surprises to his audiences by playing Ravel's *Miroirs* (1906), four pieces from Ligeti's *Musica ricercata* (1951-1953), and Sergei Prokofiev's Sonata for Violin and Piano No. 1 in F Minor with the violinist Cho-Liang Lin.

Recording Artist. Watts won a Grammy Award for Best New Classical Artist in 1963. A compilation of his recordings from 1963 through 1980 was released by Philips in 1999 as part of its great pianists of the twentieth century series.

Musical Legacy

At age twenty-six, Watts was the youngest recipient of an honorary doctorate from Yale in 1972, and he received honorary doctorates from the Juilliard School in 1994 and from the Peabody Institute in 1997. In addition, he received honorary degrees from Miami University of Ohio and Albright College in Pennsylvania. He was honored by the president of the Congo with the Order of the Zaire, the highest honor for a civilian, and he was recipient of the University of the Arts Medal from the University of the Arts in Philadelphia. In 1998 he hosted the thirtieth anniversary gala of the Chamber Music Society of Lincoln Center, New York. In 2000 he was appointed artist-in-residence of the University of Maryland, and in 2004 he was named to the Jack I. and Dora B. Hamlin Endowed Chair of the Jacobs School of Music of Indiana University in Bloomington. In 2006 he was inducted into the Hollywood Bowl Hall of Fame.

Hedy Law

Further Reading

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Isacoff, Stuart, ed. *Great Lessons from Great Pianists*. Bedford Hills, N.Y.: Ekay Music, 1997. The source offers an interview with Watts and his transcription of Bach's *Ich ruf zu dir*.

Mach, Elyse. *Great Contemporary Pianists Speak for Themselves*. New York: Dover, 1991. A valuable compilation of autobiographies for and anecdotes about twentieth century pianists. Includes a detailed interview of Watts.

Southern, Eileen. *Biographical Dictionary of Afro-American and African Musicians*. Westport, Conn.: Greenwood, 1982. Written by the first tenured African American woman professor in musicology at Harvard University, this dictionary is one of the most significant references on American music, and it includes an entry on Watts.

_____. *The Music of Black Americans: A History*. New York: Norton, 1997. This seminal music history of black Americans is a standard text in studies of American music, and it explains Watts's contribution to classical music.

See also: Bartók, Béla; Berio, Luciano; Bernstein, Leonard; Busoni, Ferruccio; Gould, Glenn; Ligeti, György; Poulenc, Francis; Rachmaninoff, Sergei; Ravel, Maurice.

Franz Waxman

German film-score composer

A creative and prolific composer of Hollywood film scores, Waxman used his extensive knowledge of art music and popular idioms to create music that effectively mirrored a film's dramatic structure and supplied added information about the story line.

Born: December 24, 1906; Königshütte, Upper Silesia, Germany (now Chorzów, Poland)
Died: February 24, 1967; Los Angeles, California
Also known as: Franz Wachsmann (birth name)

Principal works

FILM SCORES: *Einbrecher*, 1930 (*Murder for Sale*); *Bride of Frankenstein*, 1935; *Fury*, 1936; *Sutter's Gold*, 1936; *The Bride Wore Red*, 1937; *Captains Courageous*, 1937; *A Christmas Carol*, 1938; *The Young in Heart*, 1938; *The Philadelphia Story*, 1940; *Rebecca*, 1940; *Dr. Jekyll and Mr. Hyde*, 1941; *Suspicion*, 1941; *God Is My Co-Pilot*, 1945; *Objective, Burma!*, 1945; *Humoresque*, 1946; *Possessed*, 1947; *Dark City*, 1950; *The Furies*, 1950; *Sunset Boulevard*, 1950; *Ann of the Indies*, 1951; *He Ran All the Way*, 1951; *A Place in the Sun*, 1951; *Come Back, Little Sheba*, 1952; *Phone Call from a Stranger*, 1952; *I, the Jury*, 1953; *Rear Window*, 1954; *The Silver Chalice*, 1954; *Mister Roberts*, 1955; *Peyton Place*, 1957; *Run Silent, Run Deep*, 1958; *The Nun's Story*, 1959; *Return to Peyton Place*, 1961; *Taras Bulba*, 1962.
VOCAL WORK: *The Song of Terezin*, 1965.

The Life

Franz Waxman was the last of seven children born to Otto and Rosalie Wachsmann. Waxman's father worked in the steel business, providing the family with a comfortable upper-middle-class lifestyle. Waxman studied piano as a child, exhibiting a talent for playing both classical and popular music. Discouraging him from seriously pursuing music, his father acquired the sixteen-year-old Waxman a job as a bank teller. Waxman's work in the bank was short-lived, and he began his musical studies in Dresden in 1923. Soon, he transferred to the Berlin Music Conservatory. While in Berlin, Waxman worked as a pianist in cafés to support himself, eventually obtaining a job as the pianist for the Weintraub Syncopaters, a popular jazz orchestra in Europe. The connections he established in that group led to a job in the music department at Universum Film AG, Germany's internationally acclaimed film company. In 1934, after being brutalized by Nazis in Berlin, Waxman emigrated to Los Angeles (via Paris), where he prospered as a film composer, earning twelve Academy Award nominations. Waxman was also a successful composer and conductor of concert music, and he founded the Los Angeles Music Festival in 1947, a venture in which he displayed a commitment to programming the music of avant-garde twentieth century composers. In 1967 Waxman died of cancer at age sixty in Los Angeles.

The Music

Waxman's film scores established a precedent for film music composers to integrate sophisticated

and up-to-date musical procedures into their scores. Many of his film scores, such as *Humoresque* and *Possessed*, creatively transform the themes of famous composers, such as Georges Bizet and Robert Schumann. When using this technique Waxman put the quoted theme in a diegetic context, but it continually resurfaces and mutates in ways that ultimately capture the film's overriding thematic ideas.

Bride of Frankenstein. Waxman made his mark in Hollywood with his first American film score, for James Whale's *Bride of Frankenstein*. The score became a huge asset to Universal Pictures' music library, and portions of it were reused for years in numerous second-rate productions, leading it to be recognized as archetypal horror film music. The score displays Waxman's creative use of distinctive leitmotifs to characterize the Bride, the Monster, and Dr. Praetorius, which appear immediately in the opening cue and are increasingly developed and combined contrapuntally as the film progresses. When ritualistic activities are depicted, Waxman often mimics the conventional musical codes of European art music. For example, a funeral march plays for the premature funeral procession of Baron Frankenstein, and an idyllic pastoral passage, denoted by harp arpeggios and a languid flute melody, accompanies the Monster's journey into the countryside. In technological and frightening, Waxman adopts common devices—harmonic ambiguity, agitated ostinati, and eerie trills and tremolos—reminiscent of the dissonant Expressionistic music of the Second Viennese School.

Sunset Boulevard. Waxman's score for *Sunset Boulevard*, the story of the downfall of an aging Hollywood starlet, is one of his great masterpieces, and it is his first to be honored with an Academy Award. The three prominent themes of *Sunset Boulevard*'s score subtly enact the emergence of a love triangle among Norma, Joe Gillis (her scriptwriter lover), and Betty (a younger woman who captivates Gillis). The score reaches explosive heights when the delusional Norma greets the media after murdering Gillis. Believing they are there to document her comeback, she descends a winding staircase, playing the role of Salome (the seductive biblical dancer and the subject of Richard Strauss's controversial 1905 opera). Waxman accentuates the exotic trill that pervades Strauss's opera, and he infuses the final incantation of Norma's theme with dark instrumentation, low registers, and aggressive syncopation to convey the protagonist's misfortune.

The Song of Terezín. *The Song of Terezín*, a dramatic orchestral song cycle scored for mezzo-soprano, mixed chorus, and children's chorus, is a poignant statement on the repercussions of fascism and genocide. The music is set to poetry written by children who spent the final days of their lives in the Theresienstadt concentration camp (often called Terezín). Waxman selected eight songs from the collection entitled *I Never Saw Another Butterfly*, alternating between settings for solo voice and for choir in the seven movements preceding the finale, "Fear," where all of the voices recognize that death is near, and they join together in a reflective lament. Waxman thought of the mezzo-soprano as a mother separated from her child. The score assembles stylistic and technical devices endemic to the Austro-Germanic tradition: the use of a passacaglia structure and a twelve-tone row in the first song, a fleeting and playful melodic flurry invoking a symphonic scherzo in the third song, and jarring Expressionistic textures and ostinati in the fifth song. Waxman hauntingly quotes Ludwig van Beethoven's "Moonlight" Sonata (1801) in the sixth song, as the text describes a deserted piano and the excision of music from daily life. With *The Song of Terezín* Waxman attests that music can serve as a vehicle to combat injustice in the world and to act as a living tribute to victims who succumbed to political and moral corruption.

Musical Legacy

Waxman was one of the first composers in Hollywood to regard film scoring as a serious art form, affirming that film music could be aesthetically equivalent to concert music. Although his income came primarily from composing music for motion pictures, Waxman's interests in film composition were always second to his interests in European art music, as he immersed himself in the intensive study of both canonic and contemporary concert music. He admirably composed and conducted concert scores, encouraging other film composers, such as Elmer Bernstein, Leonard Rosenman, and John Williams, to uphold this duality.

Jessica Payette

Further Reading

Cook, Page. "Franz Waxman Was One of the Composers Who Thought Film Music Could Be an Art." *Films in Review* 19, no. 7 (August/September, 1968): 415-430. Cook commemorated Waxman's death with a biographical and artistic sketch in a popular periodical.

Darby, William, and Jack Du Bois. *American Film Music: Major Composers, Techniques, Trends, 1915-1990*. Jefferson, N.C.: McFarland, 1990. This presents an overview of Waxman's film scores, and it is particularly noteworthy for commentary on Waxman's inspired scores in critically bashed films such as *Taras Bulba*.

Palmer, Christopher. *The Composer in Hollywood*. London: Marion Boyars, 1990. A film composer offers firsthand knowledge of legendary Hollywood film composers and their musical output. Palmer's discussion includes stylistic and technical analyses of several of Waxman's scores.

Thomas, Tony. *Music for the Movies*. Los Angeles: Silman-James Press, 1997. Features a chapter on Waxman's life and works by one of the most highly regarded experts on the history of film music.

Waxman, Franz. "Interview on *Music from the Films*: A CBC Broadcast." *Hollywood Quarterly* 5, no. 2 (Winter, 1950): 132-137. Typescript of Lawrence Morton's interview with Waxman recorded for the Canadian Broadcasting Company's series *Music from the Films*.

See also: Bernstein, Elmer; Elfman, Danny; Rózsa, Miklós; Steiner, Max; Strauss, Richard; Williams, John.

Jimmy Webb

American country/pop singer, pianist, songwriter, and film-score composer

Webb's signature songwriting style—an adventuresome combination of Tin Pan Alley, rock-and-roll, country, and folk sensibilities—is an entertaining bridge between pop and rock and roll.

Born: August 15, 1946; Elk City, Oklahoma
Also known as: James Layne Webb (full name)

Principal works

FILM SCORE: *The Last Unicorn*, 1982.
SONGS: "By the Time I Get to Phoenix," 1967; "MacArthur Park," 1968; "Wichita Lineman," 1968; "Highwayman," 1977.

Principal recordings

ALBUMS: *Jim Webb Sings Jim Webb*, 1968; *Words and Music*, 1970; *And So: On*, 1971; *Letters*, 1972; *Land's End*, 1974; *El Mirage*, 1977; *Angel Heart*, 1982; *Suspending Disbelief*, 1993; *Ten Easy Pieces*, 1996; *Last Unicorn*, 1998; *Twilight of the Renegades*, 2005; *Live and at Large*, 2007.
WRITINGS OF INTEREST: *Tunesmith: Inside the Art of Songwriting*, 1998.

The Life

James Layne Webb was born to Robert Lee and Sylvia Ann Webb in the Oklahoma panhandle. Webb's father was a Baptist minister, and James and siblings Beth, Gary, and Susan were raised under strict religious guidelines. In 1963, after years of struggle, the senior Webb moved his family to California for better job prospects. Webb entered Colton High School to finish his senior year, but it was marred by the premature death of his mother at the age of thirty-six. Her death traumatized the family, and Webb's father moved the family back to Oklahoma. Webb decided to stay in California to attend San Bernardino College and pursue his dream of being a songwriter.

Webb began working as a copyist for several small Hollywood publishers, including Jobete Music. His contract was later purchased by rock-pop star Johnny Rivers, and it was under Rivers's tutelage that Webb began writing songs for the Versatiles, a group Rivers had signed to his Soul City Records label. The group later changed its name to the Fifth Dimension. When up-and-coming singer Glen Campbell found one of Webb's songs, "By the Time I Get to Phoenix," on Rivers's *Rewind* album (1967) and recorded it the same year (1967) as the Fifth Dimension's recording of another Webb song, "Up, Up, and Away," the young songwriter had two hit singles before his twenty-first birthday. Dubbed the wunderkind of pop sensibility, Webb would go on to have more hit singles with the Fifth Dimension, Campbell, Richard Har-

Jimmy Webb. (AP/Wide World Photos)

ris, Art Garfunkel, Linda Ronstadt, and others throughout the next two decades.

In the 1970's Webb returned to performing, releasing five solo albums in that decade alone. None was commercially successful, and his five albums released between 1982 and 2007 fared no better. His 1974 marriage to former teen model Brigitta Patricia Sullivan, daughter of actor Barry Sullivan, ended in divorce in the mid-1990's. By then the Webbs had lived in upstate New York for almost fifteen years as Webb, frustrated by a shrinking set of opportunities in Hollywood, had turned his attention to writing musicals for Broadway.

The Music

Bridging the Generations. For a brief period, between rock and roll's first assault against the airwaves in the late 1950's and its conquest of the same by the early 1970's, it was possible to hear such pop and jazz crooners as Tony Bennett, Jack Jones, Ella Fitzgerald, and Sarah Vaughan on the same stations that played the Beatles, the Supremes, and Chubby Checker. During the transitional period, Broadway show music, jazz instrumentals, and Tin Pan Alley crooners gradually lost radio airtime to pop, rhythm and blues, and rock and roll. In musical terms, this meant a declining emphasis on melody and harmony and a reemphasis on rhythm (guitars and drums for rock and roll; bass and drums for rhythm and blues). In this respect, the importance of Motown Records cannot be overstated, for Berry Gordy's genius was to combine blues and rhythm and blues with the string and horn orchestrations typical of show tunes. This desire for popular rawness and classical elegance would usher in a new type of song, as different from the compositions of Harold Arlen and Sammy Cahn as it was from those of early John Lennon-Paul McCartney and Mick Jagger-Keith Richards tunes.

In such a cross-fertilizing context, it is no surprise that among Webb's first jobs as a professional songwriter was a stint with Motown Records. Nor is it surprising that his songs—a hybrid of show music and rock and roll—would dominate the pop charts between 1967 and 1969. His songs made instant pop stars of the Fifth Dimension ("Up, Up, and Away," "Paper Cup," "Carpet Man," "The Girls' Song"), Campbell ("By the Time I Get to Phoenix," "Wichita Lineman," "Where's the Playground, Susie?," "Galveston"), and Harris ("MacArthur Park," "Didn't We?"). Webb's songs combined literate but folksy lyrics with largely minor-key melodies grounded in gospel and classical traditions. In short, Webb forged a music that paid homage to the present and past, to both pop spontaneity and emotion and classical form and intelligence.

Solo Albums. Webb's commercial success at the end of the 1960's provoked a backlash from countercultural rock-and-roll artists and critics, affecting Webb's self-perception. His decision to strike out on his own in 1970 with *Words and Music*, featuring Webb in Rivers-style black leather, can be read as an attempt to show his critics that he was as steeped in the present as they were. The problem was that the album alienated his straight pop audience and failed to mollify his critics. Moreover, both the straight pop audience and the underground rockers were put off by Webb's unpolished, unpredictable singing, which echoes blues and gospel

singing traditions more than it does the pop traditions his songs honor.

Webb released only one album in the 1980's, 1982's *Angel Heart*. However, two albums of the 1990's, *Suspending Disbelief* and *Ten Easy Pieces*, received a great amount of critical acclaim, notwithstanding their commercial failure. In 2005 Webb remarried and released his tenth solo album, *Twilight of the Renegades*. This was followed in 2007 by the release of his first live recording, *Live and at Large*. Though Webb never scored hits as a performer, he established himself as a successful, well-received cabaret artist, playing to sold-out venues in England and the United States.

Musical Legacy

Webb influenced a new generation of straight pop songwriters such as Diane Warren, singer-songwriters such as Freedy Johnston, and country songwriters such as Vince Gill. Mainstream and underground rock acts (such as R.E.M. and Boo Radleys) have gravitated toward his classic and newer songs, turning Webb into something of a cult figure. As a performer in the line of other legendary singer-songwriters whose vocal stylistics test the limits of pop and rock—such as Bob Dylan, Randy Newman, and Neil Young—Webb compels one to experience his music and words in a voice which, precisely because it is raw and unpolished, sings with conviction of romance chastened, ambition shattered, and desire undeterred, the staples of all American popular music.

Tyrone Williams

Further Reading

Blaine, Hal, with David Goggin. "Jimmy Webb and the Fifth Dimension." In *Hal Blaine and the Wrecking Crew*. Emeryville, Calif.: Mix Books, 1990. Writing with the same gusto and drive that made his drumming legendary among some of the best-known 1960's pop stars, Blaine takes the reader behind the scenes of some of his more significant recording sessions, including those he did for the Fifth Dimension's pioneering second album, *Magic Garden*, written and orchestrated entirely by Webb.

DeMain, Bill. "Jimmy Webb." *Performing Songwriter*, March/April, 2007, 120-122. Although DeMain begins by going over old ground, most of the interview concentrates on newer projects, including two Broadway shows Webb was writing.

Webb, Jimmy. *Memorabilia*. Port Chester, N.Y.: Cherry Lane, 1990. Part memoir (photographs of family, friends, telegrams, and ticket stubs) and part songbook (guitar and piano parts for some of Webb's best-known songs up through the late 1980's), this book is multifunctional. The casual fan can browse through these memories of Webb's life, while the musician can play some of the most sophisticated popular songs of the mid- and late twentieth century.

_____. *Tunesmith: Inside the Art of Songwriting*. New York: Hyperion Books, 1998. One of the best books on songwriting ever written. Webb moves back and forth between interesting, wry, and dark-humored tales of the songwriter's precarious existence and thorough, even technical, descriptions of lyric writing and music composition. As useful for the professional as it is entertaining for the fan.

See also: Bacharach, Burt; Campbell, Glen; Garfunkel, Art; Hayes, Isaac; Newman, Randy; Young, Neil.

Anton von Webern

Austrian classical composer

Webern, with Arnold Schoenberg and Alban Berg, is one of the three main composers of the Second Viennese School. Following World War II, avant-garde composers adopted Webern's approach to twelve-tone composition as their primary compositional model. More recently, his compositions have been appreciated for their profound lyricism.

Born: December 3, 1883; Vienna, Austria
Died: September 15, 1945; Mittersill, Austria
Also known as: Anton Friedrich Wilhelm von Webern (full name)

Principal works

CHAMBER WORKS: *Langsamer Satz*, 1905 (for string quartet); *Five Movements*, Op. 5, 1909 (for string quartet); *Four Pieces*, Op. 7, 1910 (for violin and

piano); *Five Pieces*, Op. 10, 1913 (for small orchestra); *Six Bagatelles*, Op. 9, 1913 (for string quartet); *Three Little Pieces*, Op. 11, 1914 (for cello and piano); String Trio, Op. 20, 1927; Quartet, Op. 22, 1930 (for violin, clarinet, tenor saxophone, and piano); Concerto, Op. 24, composed 1934, first performed 1948 (for nine instruments); *Variations*, Op. 30, 1941 (for string quartet).

CHORAL WORKS: *Entflieht auf leichten Kähnen*, Op. 2, composed 1908, first performed 1921 (for a cappella choir; text by Stefan George); *Das Augenlicht*, Op. 26, 1935 (*The Light of the Eyes*; for mixed chorus and orchestra; text by Hildegard Jone); Cantata No. 1, Op. 29, 1939 (for soprano, chorus, and orchestra; text by Jone); Cantata No. 2, Op. 31, 1943 (for soprano, bass, chorus, and orchestra; text by Jone).

ORCHESTRAL WORKS: *Im sommerwind*, 1904; *Passacaglia*, Op. 1, 1908; *Six Pieces*, Op. 6, 1909 (for large orchestra); Symphony, Op. 21, 1929.

PIANO WORK: *Variations*, Op. 27, 1936 (for piano).

VOCAL WORKS: *Eight Early Songs*, 1901-1904; *Zwei Lieder*, Op. 8, 1910 (*Two Songs*; for voice and chamber orchestra; text by Rainer Maria Rilke); *Three Orchestral Songs*, 1913-1914; *Vier Lieder*, Op. 13, 1918 (*Four Songs*; for soprano and orchestra or piano); *Fünf Lieder aus "Der siebente Ring,"* Op. 4, 1919 (*Five Songs from "The Seventh Ring"*; for voice and piano; based on Stefan George's poetry volume); *Five Latin Canons*, Op. 16, 1924 (for soprano, clarinet, and bass clarinet).

The Life

Born Anton Friedrich Wilhelm von Webern and raised in the Carinthian region of Austria, Anton von Webern (AN-tahn fuhn VAY-burn) developed a lifelong love for the Austrian mountains and a youthful allegiance to the operas of Richard Wagner. He attended the University of Vienna, where under the direction of the pioneering musicologist Guido Adler he received his doctorate with a dissertation on Renaissance music in 1906. Along with Alban Berg, he began studying with Arnold Schoenberg in 1904. Schoenberg's teaching challenged traditional pedagogy, emphasizing the pursuit of high artistic aims through adherence to basic principles. These lessons and Schoenberg's uncompromising personal intensity reinforced Webern's fanatical idealism, a trait that lies behind the intense lyrical mysticism of his compositions and also may have contributed to his impracticality, which hampered his ability to earn a secure living.

After Webern unofficially graduated from his studies with Schoenberg in 1908, he took a series of assistant conductor posts at provincial opera houses, from which he had a tendency to resign whenever he sensed artistic compromise or whenever he felt a need to live closer to Schoenberg. Eventually a small amount of interest in his compositions developed, but Universal Edition's plans to publish several of his works in 1914 were interrupted by World War I. In 1917, after his army service ended, Webern became assistant conductor at the opera house in Prague, but he left in less than a year to rent an apartment near Schoenberg in the Viennese suburb of Mödling. During this period, Schoenberg found work for Webern arranging music and coaching rehearsals of Schoenberg's Society for Private Musical Performances, until economic pressures ended the society's work in 1922.

Webern dropped "von," which signified nobility, from his name, and it was his work with ordinary people, rather than in professional settings, that set the stage for his only public success during his lifetime—as a conductor. During the 1920's, he conducted workers' choruses in Mödling and Vienna. Their riveting performances won him opportunities to conduct performances of the Vienna Symphony, and later he occasionally conducted orchestras in cities such as Munich, Barcelona, and London. His fanatically zealous attention to detail often elicited stunning, inspired performances, but it could backfire, for there were occasions when an apparent lack of commitment on the orchestra's part caused him such pain that he would walk out on the rehearsals, forcing a search for a substitute conductor at the last minute.

Webern's fortunes waned as the Nazi Party gained influence in and, in 1938, finally took over Austria. His compositions were banned, his choral posts were terminated, and international opportunities ceased with the outbreak of war. Moreover, he was left in artistic isolation by the death of Berg in 1935 and the emigration of many of his close friends and associates, including Schoenberg in 1933. There was some compensation in the new ar-

tistic friendship that developed between Webern and the poet Hildegard Jone.

Webern passed the war in the company of his family and remaining friends, many of whom were ardent supporters of the Nazi regime. Webern himself was sympathetic to the Nazi cause because the utopian aspect of the Third Reich resonated with his own idealism and his belief in the universality of Germanic culture. On the other hand, he did nothing to aid the Nazi cause. No anti-Semite, he maintained at personal risk regular social contact with a Jewish friend well into 1942. Webern and his family lived the last desperate years of the war in poverty and sadness. After the war ended, an American soldier, seeking to arrest Webern's son-in-law who was wanted for illegal trade in currency, accidentally shot and killed Webern.

The Music

Early Works. When Webern began studying composition with Schoenberg, he was already an accomplished cellist and experienced composer, and he was halfway through the work for his doctorate in historical musicology. He had already completed *Im Sommerwind*, a large symphonic poem in late nineteenth century style. During his studies with Schoenberg, he composed numerous works, which were stylistically a few years behind his teacher's innovations. The *Passacaglia*, Op. 1 presents late seventeenth century form and counterpoint Romantically in a manner earlier explored by composers such as Johannes Brahms and Max Reger. It served as a "graduation piece" to mark the end of Webern's formal studies with Schoenberg in 1908.

Atonal Expressionism. While Webern never ceased to regard Schoenberg as his teacher and guide, from 1909 Webern no longer held himself back in terms of modern innovation. Schoenberg's move that year to an intuitive style of composition, free from the tonal harmony that had organized Western music since the late seventeenth century, seems to have been prompted by his realization that Webern was already there in his *Five Movements*, Op. 5, for string quartet.

Like Schoenberg's, Webern's work between 1909 and World War I can be called expressionist or intuitive. Most of Webern's compositions during this period are called Sätze (movements) or Stücke (pieces). Noise is present in this music: deep percussive noises, whistling high notes, and even sounds without pitch. Overlapping instrumental notes and lines blend to produce a single evolving sonority.

Six Pieces. Webern's *Six Pieces*, Op. 6, for large orchestra, was composed in response to the death of his mother. He later explained that the work depicted the fragrances of mountain plants as well as premonitions of catastrophe, remembrance, and resignation. The first of the six pieces captures an anxious swirl of consciousness. The fourth, which alludes to the funeral marches found in some of Gustav Mahler's symphonies, seems to represent the sounds of a march filtered through the disjunct consciousness of a mourner. Throughout the *Six Pieces*, thin, evanescent wisps of sound suggest the world of fragrances and other fleeting perceptions indicated in Webern's program notes—this despite the fact that the *Six Pieces* is scored for an enormous orchestra typical of symphonic music in the years before World War I.

Anton von Webern. (Hulton Archive/Getty Images)

Middle Period. By the start of World War I, Webern began to compose almost exclusively vocal music accompanied by small instrumental chamber ensembles. The vocal lines (like the instrumental lines) came to be characterized by wide jumps between low and high pitches and by great rhythmic variety. Reflecting his training as a scholar of Renaissance music, Webern often used rigorous polyphonic procedures, such as canon, in his atonal compositions during and following the war. Perhaps for this reason, around 1923, when Schoenberg revealed his twelve-tone system (in which a single composition was based rigorously on a specific ordering of the twelve tones of the chromatic scale), Webern adapted to the new method quickly. He wrote exclusively in the twelve-tone system until his death.

Late Works. Webern's ornate middle style culminated in his String Trio, Op. 20, his first full-scale work for instruments without voices in more than a decade. Following this work, he began moving toward a more economical style. Rhythms became straighter; in the place of the earlier overlapping sounds, relationships between instrumental (and vocal) lines became more clearly delineated. The play of contrasts became more central. All this was partly because the twelve-tone method provided Webern with new ways to delineate musical structure using symmetry.

Cantata No. 2. Webern's music continued to consist of brief movements full of intensely shaped gestures. In contrast to Schoenberg, for whom the twelve-tone system provided a way to return to large forms, and Berg, who always composed long works quite comfortably, Webern produced works that expanded only modestly in scope. His Symphony consists of only two short movements, instead of the customary four longer ones. His six-movement Cantata No. 2, his final completed composition and his longest mature work, is only fifteen minutes long. This work alludes to Bach's cantatas in its alternation of solo with chorus and its closing chorale with words about Christ. The text is by the little-known poet Jone, and its images connect the colors, sounds, and silences of nature with an exalted spiritual state. Like Webern, Jone consistently sought to express a mystical correspondence between inner mental life, rarefied perceptions of nature, and elevations of the soul, and her poems supply the words for all of Webern's later texted works.

Musical Legacy

When Webern's reputation was at its peak, from the 1950's to the 1970's, he was regarded by such composers as Pierre Boulez, Karlheinz Stockhausen, and even Igor Stravinsky as perhaps the greatest visionary of twentieth century music. They were attracted to the symmetrical construction of Webern's twelve-tone rows and to his compositions based on these tone rows, which they interpreted as crystalline structures built out of relationships between pitches. They saw in Webern a more complete break with the past than they observed in Schoenberg or Berg, who seemingly integrated the twelve-tone method with a traditional melodic approach. Moreover, Webern's seemingly pure mathematical structures appeared to show the way toward a new music free of the ideological baggage that they associated with the cataclysms that had led to World War II. These artists were perceiving Webern in a vacuum: By 1951 the three main composers of the Second Viennese School were dead, surviving members of the Schoenberg Circle were dispersed all over the world, and virtually no histories of the music were yet available. Webern's image began to change as the fervor of the 1950's avant-garde died down and as scholars learned more.

In fact, Webern conceived of his works as deeply expressive of extramusical meanings. All of Webern's work seems to aim for a state of exaltation akin to that which he experienced while engaged in his favorite activity of mountain climbing, or which he found in the mystical writings of Emanuel Swedenborg and August Strindberg or the poems of Rainer Maria Rilke and Jone. This exaltation has to do with a rarefied state of elevated perception in which minute differences in sensation are thrown into relief. His works' subtlety, brevity, calculation, and difficulty come from the tremendous care lavished by Webern as he sought to condense his ideas to their inner essentials.

Alfred W. Cramer

Further Reading

Bailey, Kathryn. *The Life of Webern*. Cambridge, England: Cambridge University Press, 1998. Writ-

ten by a leading scholar of Webern's music, this readable biography is concise and willing to expose the composer's flaws. Typical of Bailey's comprehensive approach is her treatment of Webern's view of Hitler. Includes vivid descriptions of Webern's music.

_____. *The Twelve-Note Music of Anton Webern: Old Forms in a New Language*. Cambridge, England: Cambridge University Press, 1991. This resource is a technical but accessible introduction to Webern's twelve-tone music.

_____, ed. *Webern Studies*. Cambridge, England: Cambridge University Press, 1996. Various scholars provide close studies of Webern's works and how he composed them.

Hayes, Malcolm. *Anton von Webern*. London: Phaidon, 1995. This is a general-interest biography, richly illustrated and written with attention to the culture in which Webern lived.

Johnson, Julian. *Webern and the Transformation of Nature*. Cambridge, England: Cambridge University Press, 1999. By showing how Webern held an idealistic view of nature, this book attempts to correct the view of the composer as a mathematical composer of abstract music.

Moldenhauer, Hans, and Rosaleen Moldenhauer. *Anton von Webern: A Chronicle of His Life and Work*. New York: Knopf, 1979. This monumental biography gives a detailed history of the events of Webern's life as well as a chronicle of his musical and intellectual development. This work is drawn from a relatively complete study of letters, diaries, other documentary sources, and reminiscences about Webern.

Shreffler, Anne C. *Webern and the Lyric Impulse: Songs and Fragments on Poems of Georg Trakl*. New York: Oxford University Press, 1994. This is an important study of the works of Webern's middle period.

See also: Berg, Alban; Boulez, Pierre; Crumb, George; Hindemith, Paul; Holst, Gustav; Karajan, Herbert von; Kodály, Zoltán; Mahler, Gustav; Nancarrow, Conlon; Nono, Luigi; Poulenc, Francis; Rota, Nino; Schnittke, Alfred; Schoenberg, Arnold; Stockhausen, Karlheinz; Stravinsky, Igor; Takemitsu, Tōru; Zappa, Frank.

Ben Webster

American jazz saxophone player and composer

Webster was a signature stylist on the tenor saxophone, showing off his expressive tone in ballads and blues.

Born: March 27, 1909; Kansas City, Missouri
Died: September 20, 1973; Amsterdam, the Netherlands
Also known as: Benjamin Francis Webster (full name)

Principal recordings

ALBUMS: *Ben Webster Plays Music with Feeling*, 1945; *King of the Tenors*, 1953; *Ballads*, 1954; *Consummate Artistry of Ben Webster*, 1954; *Sophisticated Lady*, 1954; *The Big Tenor*, 1955; *The Soul of Ben Webster*, 1957; *Soulville*, 1957; *Tenor Giants*, 1957; *Trav'lin' Light*, 1957; *Ben Webster and Associates*, 1959; *Ben Webster Meets Oscar Peterson*, 1959; *Gerry Mulligan Meets Ben Webster*, 1959; *The Warm Moods*, 1960; *Ben and Sweets*, 1962 (with Harry Edison); *Soulmates*, 1963 (with Joe Zawinul); *See You at the Fair*, 1964; *Blue Light*, 1965; *Duke's in Bed*, 1965; *Gone with the Wind*, 1965; *The Jeep Is Jumping*, 1965; *Stormy Weather*, 1965; *There Is No Greater Love*, 1965; *Big Ben Time*, 1967; *Ben Webster Meets Bill Coleman*, 1967; *Ben Webster Plays Ballads*, 1967; *Ben Meets Don Byas*, 1968; *Ben Webster at Work in Europe*, 1969; *Blow Ben Blow*, 1969; *For the Guv'nor (Tribute to Duke Ellington)*, 1969; *No Fool, No Fun*, 1970; *Did You Call*, 1972; *Makin' Whoopee*, 1972.

The Life

Benjamin Francis Webster was the only child of Mayme Barker and Walter Webster, who divorced shortly after his birth. Raised by his mother and his great-aunt, Ben lived in comfortable surroundings, spoiled by doting relatives. At an early age, he demonstrated musical prowess, including perfect pitch, and he was given violin lessons. He expressed his initial interest in piano.

Fascinated with the new stride piano style, Web-

ster made a point to hear the talented pianists who passed through Kansas City during his school days, picking up elements of their technique and using them to get into bands. After returning to his hometown following a year at Wilberforce University, Webster met pianist Bill (later Count) Basie, who was stranded in Kansas City. Webster beat Basie out of a job playing for silent films despite being well behind him in experience. Nevertheless, Basie gave Webster some informal piano instruction, and the two began a lifelong friendship.

In 1928 Webster began touring the Southwest in a succession of territory bands, including one led by Willis Young, which included his son, tenor saxophonist Lester Young. Webster had already been given some instruction on saxophone, but it was the Young family who taught him to read music and develop his instrumental technique. After beginning on alto, Webster switched to tenor by the time he played with Gene Coy, Jap Allen, and Blanche Calloway (with whom he made his first recordings) in 1930 and 1931.

Webster's first big-name band was that of Bennie Moten, with whom he toured beginning in the fall of 1931. Following the breakup of that band in 1932, he played with Andy Kirk for about a year and a half before being summoned to join Fletcher Henderson in New York in July, 1934. This launched Webster into the front ranks of jazz. Henderson's band broke up four months later, and most of his musicians joined Benny Carter's band for a brief period.

Following this, Webster played for Willie Bryant (six months), Cab Calloway (two years), Henderson again (ten months), and Teddy Wilson (nine months) before joining Duke Ellington and His Orchestra in January, 1940. This proved to be the most important musical association of his life, lasting until the summer of 1943 and being immortalized in dozens of recordings, films, and airchecks (demonstration recordings). Webster credited the experience with reshaping his musical approach.

Webster spent the next five years based in New York, playing frequently on Fifty-second Street, both as leader and as sideman, before rejoining Ellington for nine months in October, 1948. It was around this time that his heavy drinking affected his performance, forcing him to stop playing briefly and enter a sanatorium. He returned to Kansas City in 1949 to care for his aging mother and great-aunt, playing in local groups and recording occasionally before relocating to Los Angeles in 1950. There he performed infrequently (occasionally with Carter), but he recorded often, usually backing vocalists such as Dinah Washington and Little Esther. Tours with the Jazz at the Philharmonic show kept him working, but for the remainder of the decade he bounced among New York, Chicago, and Los Angeles in search of gigs.

A professional association with blues singer Jimmy Witherspoon occupied Webster from late 1959 until January, 1963, at which point his mother and great-aunt both died, plunging him into a depression that he tried to alleviate with more drinking. Two years of personal struggle ensued before he was engaged to play at Ronnie Scott's jazz club in London in December, 1964. This booking led to a tour of Scandinavia, and Webster was never to return to America. At first settling in Copenhagen until 1966, followed by shorter periods in the Netherlands and England, Webster played and recorded constantly, enjoying audience appreciation he never found in the United States. He spent the last four years of his life in Copenhagen before dying while on tour in Amsterdam.

The Music

"Toby." Containing one of Webster's first long recorded solos, this recording of Moten and his orchestra demonstrates his early style, based on the punchy phrasing of 1920's-vintage Coleman Hawkins style and a rough technical command of his instrument. Nevertheless, Webster shows a nascent grasp of phrasing and structure, proving himself to be on equal footing with most of his tenor-saxophone contemporaries.

"Cotton Tail." This tune is one of the few Webster compositions not classified as a blues variation. It was, instead, based on George Gershwin's "I Got Rhythm" (1930). Ellington arranged it (with Webster's input) as a tenor sax feature, and it remained in his band's repertoire well into the 1960's. One of his few really successful up-tempo features, Webster played it until the end of his life.

"Stardust." Recorded on location at a dance with Ellington's orchestra, this version of the Hoagy Carmichael standard (arranged by Webster and bassist Jimmy Blanton) is a three-chorus feature

demonstrating Webster's voluptuous tone and his refined melodic sense. Although he introduces numerous variations in this continuously building performance, Webster never loses sight of the melody.

"Danny Boy." Done in the unusual key (for saxophones) of concert D, this Irish melody was loved by Webster, and he performs it in his classic ballad style. Almost completely unadorned, the tune is played twice by Webster, sounding cello-like on the second, higher-pitched one. The somewhat menacing finale serves to illustrate the remarkably dual nature of his music and his personality.

"Poutin'." A blues composed by Webster showing off his feeling for the genre, this performance is by turns forceful and reflective, and it illustrates the range of expressive tone colors he could produce from his instrument.

Musical Legacy

Webster's legacy rests primarily on his ballad artistry, although his abilities as a blues player should not be overlooked. His tone, phrasing, and breath control have served as benchmarks for tenor saxophone players since the 1940's, although "Cotton Tail" (his best-known recording) shows the more forceful (even violent) side of his playing. Those two seemingly contradictory elements were amply evident in his personal nature as well.

John L. Clark, Jr.

Further Reading

Büchmann-Møller, Frank. *Someone to Watch Over Me: The Life and Music of Ben Webster*. Ann Arbor: University of Michigan Press, 2006. A thorough examination of Webster's life, using interviews, reviews, and recording data to present a detailed picture.

Dance, Stanley. "Ben Webster." In *The World of Duke Ellington*. New York: Charles Scribner's Sons, 1970. This interview with Webster from 1964, which appeared originally in *Down Beat*, concentrates on his years with Ellington and before.

See also: Basie, Count; Carter, Benny; Ellington, Duke; Hawkins, Coleman; Henderson, Fletcher; Holiday, Billie; Peterson, Oscar; Tatum, Art; Washington, Dinah; Young, Lester.

Kurt Weill

German American classical composer

One of the great composers to emerge from the Weimar Republic, Weill created operas and musicals noted for their complex characters, sophisticated harmonic vocabularies, and imaginative orchestrations.

Born: March 2, 1900; Dessau, Germany
Died: April 3, 1950; New York, New York
Also known as: Kurt Julian Weill (full name)

Principal works

CHAMBER WORKS: Sonata for Cello and Piano, 1920; String Quartet, Op. 8, 1923.

CHORAL WORK: *Der Neue Orpheus*, Op. 16, 1927 (cantata for soprano, solo violin, and orchestra).

MUSICAL THEATER (music): *Die Zaubernacht*, 1922 (*The Magic Night*; lyrics by Vladimir Boritch); *Knickerbocker Holiday*, 1938 (libretto by Maxwell Anderson); *Railroads on Parade*, 1939 (pageant; libretto by Edward Hungerford); *Lady in the Dark*, 1940 (lyrics by Moss Hart and Ira Gershwin); *One Touch of Venus*, 1943 (lyrics by Ogden Nash; libretto by S. J. Perelman and Nash); *The Firebrand of Florence*, 1945 (lyrics by Gershwin); *Love Life*, 1948 (lyrics and libretto by Alan Jay Lerner).

OPERAS (music): *Der Protagonist*, Op. 15, 1926 (libretto by Georg Kaiser); *Royal Palace*, Op. 17, 1927 (ballet-opera in one act; libretto by Iwan Goll); *Die Dreigroschenoper*, 1928 (*The Threepenny Opera*; libretto by Bertolt Brecht and Elisabeth Hauptmann; based on John Gay's *The Beggar's Opera*); *Der Zar lässt sich photographieren*, Op. 21, 1928 (*The Czar Has His Photograph Taken*; one-act opera; libretto by Kaiser); *Happy End*, 1929 (libretto by Hauptmann and Brecht); *Der Jasager*, 1930 (libretto by Brecht); *Aufstieg und Fall der Stadt Mahagonny*, 1930 (*Rise and Fall of the City of Mahagonny*; libretto by Brecht); *Die Bürgschaft*, 1932 (*The Pledge*; libretto by Caspar Neher; based on Johann Gottfried Herder's story *Der afrikanische Rechtspruch*); *Der Silbersee*, 1933 (*Silver Lake*; libretto by Kaiser); *Johnny Johnson*, 1936 (lyrics and libretto by Paul

Green); *Der Weg der Verheissung*, 1937 (*The Eternal Road*; libretto by Franz Werfel); *Street Scene*, 1947 (libretto by Elmer Rice and Langston Hughes; base on Rice's play); *Down in the Valley*, 1948 (folk opera; libretto by Arnold Sundgaard); *Lost in the Stars*, 1949 (libretto by Maxwell Anderson; based on Alan Paton's novel *Cry, the Beloved Country*).

ORCHESTRAL WORKS: Symphony No. 1, 1921; *Quodlibet*, 1923 (suite for orchestra); Concerto for Violin and Wind Orchestra, Op. 12, 1924; *Berlin im Licht*, 1928 (march for military band); *Kleine Dreigroschenmusik*, 1929 (*A Little Threepenny Music*; suite for wind orchestra; based on *The Threepenny Opera*); Symphony No. 2, 1934.

VOCAL WORKS: *Frauentanz*, Op. 10, 1923 (seven medieval songs for soprano, flute, viola, clarinet, horn, and bassoon); *Mahagonny-Songspiel*, 1927 (cantata; *The Little Mahagonny*; lyrics by Weill and Bertolt Brecht); *Die sieben Todsünden*, 1933 (*The Seven Deadly Sins*; for voices and orchestra; lyrics by Brecht); *Marie Galante*, 1934 (for voices and small orchestra; libretto and lyrics by Jacques Deval).

The Life

Kurt Julian Weill (vil) was born in Dessau, a small city north of Leipzig and south of Berlin, where his father, Albert Weill, served as chief cantor of the local synagogue. Early exposure to music and a teenage interest in composition led to private lessons with a local teacher.

In 1918 Weill entered the Berlin Hochschule, where he studied composition (with Engelbert Humperdinck) as well as counterpoint and conducting. Weill considered his opportunities in Berlin at the time to be limited, however, and he contacted Arnold Schoenberg in the hope of studying in Vienna. When financial obstacles prevented Weill from studying in Vienna, he returned to Dessau, accepting the post of municipal theater conductor in Lüdenscheid, northeast of Cologne. In 1921 he was accepted into Ferruccio Busoni's class in Berlin, and he also studied counterpoint with Philipp Jarnach. Weill's period of study with Busoni and Jarnach was a critical stage in his musical development. His first notable composition, *Zaubernacht*, appeared in 1922.

In 1924 he began to collaborate with the playwright Georg Kaiser, with whom he would work until he left Germany. In 1926 he married Lotte Lenya, and in the following year he began another collaborative relationship, this one with Bertolt Brecht. The period of the late 1920's and the early 1930's was productive for Weill. Unfortunately, the ascension of fascism led to a rapid deterioration of the artistic scene, and Weill was an easy target for the Nazis. His new works were shunned by many theaters, and some productions were disrupted by protests and riots. On March 14, 1933, Weill moved to Paris. Although he began working relatively soon after his arrival, the results were disappointing. When an opportunity arose to participate in a New York endeavor, Weill traveled to the United States. When the production was delayed, Weill decided to stay in America.

When Weill started working in the New York musical-theater scene, he was essentially starting over. He initially had some mixed results, with his first notable American success being *Knickerbocker Holiday*, from which a number of Weill's songs achieved considerable popularity. The 1940's can be considered his second maturity, in that he had two major successes, *Lady in the Dark* and *One Touch of Venus*. Weill considered *Street Scene* to be his best work, and it was followed by *Love Life* and *Down in the Valley*. A string of collaborative works was envisioned, primarily to have been composed with lyricist Alan Lerner, but Weill died rather suddenly of a heart ailment before these plans could come to fruition.

The Music

Weill can be seen as two different composers: the first working in Germany and the second emerging after his immigration to the United States. Stylistically Weill's early works reveal his considerable skills and varied inspiration. Some sections of his Concerto for Violin and Wind Orchestra, for example, feature a chromatic, dissonant, and angular melodic style, while other parts seem more restrained, introspective, and lyrical. The second movement hints at his interest in American popular music styles, in particular the foxtrot. In 1924 Weill dedicated himself to composing for the theater, for which the Weimar Republic possessed an active environment. Between 1926 and 1929, Weill composed seven major works for the stage.

Kurt Weill. (AP/Wide World Photos)

The Czar Has His Photograph Taken. Weill rejected a formulaic approach to compositional design, so each of his works features a unique approach. His early output includes works considered expressionist (*Der Protagonist*) and surreal (*Royal Palace*). The 1920's was a period of considerable stylistic variety: The Second Viennese School explored atonality, and Igor Stravinsky and others embraced neoclassicism, Berlin became the center of a style particularly suited to its postwar environment. During the Weimar Republic, Berlin was a center for serious artistic endeavor (opera) as well as a bawdier cabaret. Composers such as Ernst Krenek, Paul Hindemith, and Weill composed *Zeitoper*, or opera of the time. This genre made dramatic use of contemporary technology and took a pluralistic approach to composition, which sometimes included popular music styles.

Composed in collaboration with Georg Kaiser in 1927, *The Czar Has His Photograph Taken* is Weill's only extant comic opera from the last half of the 1920's. A one-act intended by Weill to be programmed with *Der Protagonist*, *The Czar Has His Photograph Taken* focuses on the role and perceptions of individuals in society. The czar has decided to have his picture taken by a leading photographer, Angèle. Knowing this, assassins kidnap Angèle and modify her camera by adding a pistol rigged to fire when activated by the bulb. Facing a false Angèle, the czar participates in the process as planned by the conspirators until just before the photo is taken. At that point, he impulsively decides that he should take Angèle's photo first, then attempts to seduce his assassin. Ultimately, both fail—the conspirators are arrested and the czar is unable to complete the seduction.

While the bulk of the opera is composed in a free tonal style, Weill chose to focus on the perception of the czar by the two main characters. The czar wants to be seen as an ordinary person, and Weill chose the popular foxtrot dance to portray this desire. The assassin sees the czar as representing hated authority, a view supported musically with a march. Utilizing a phonograph record (for playing the tango used to accompany the seduction) is an example of the *Zeitoper* interest in technology. Weill parodies the Greek chorus by placing a male choir in the orchestra pit, from which they comment upon the action and assure the audience that the story is a farce.

Rise and Fall of the City of Mahagonny. The works resulting from his partnership with Bertolt Brecht are among the best known of Weill's output. Their first success was the *Mahagonny-Songspiel*, a work featuring six songs composed by Weill, interspersed with spoken dialogue. Mahagonny is a fictional city placed by Brecht near the gold coast of Florida. Subsequently, Weill and Brecht expanded the *Songspiel* into a much longer work, *Rise and Fall of the City of Mahagonny*, a three-act opera and one of Weill's largest works.

The six original songs are also in the opera, but the spoken dialogue was replaced by arioso and recitative. Brecht's message is political. Capitalism is portrayed as a system in which good people are taken advantage of and their financial wealth and morality siphoned off. Mahagonny can be seen as Brecht's image of Berlin, from the beginning of the twentieth century through World War I and into the Weimar Republic. Foxtrot and other popular styles are featured, and the work maintains some of the *Zeitoper* tradition through its use of projected images and onstage music resources, such as a player piano and a jazz band. While the American-style songs, such as "Alabama Song," were received enthusiastically, the free-tonal style of the remainder of the opera seems compromised by the work's long length.

The Threepenny Opera. With *The Threepenny Opera*, which was composed simultaneously with *The Rise and Fall of the City of Mahagonny*, Weill's style and philosophies coalesced into a strongly unified work. It was based upon John Gay's eighteenth century ballad opera *The Beggar's Opera* (1728), and in it Brecht once again targets capitalism. While Gay, using arrangements of popular English songs, was satirizing eighteenth century English society and Handelian opera, *The Threepenny Opera* is a parody of a parody that attacks the culture of the postwar European bourgeois and the state-supported opera system. *The Threepenny Opera* was a huge success in Germany and also enjoyed international popularity.

Weill based much of this work on popular music, finding inspiration in Tin Pan Alley songs, cabaret, tango, and recordings that collectively (although inaccurately) were labeled jazz. As in Gay's work, spoken dialogue is substituted for recitative, and bar songs sung in a non-virtuosic vocal style replace the Wagnerian arioso style. Similarly, Weill scored the work for a dance-cabaret band in lieu of an opera orchestra. Some of the songs Weill composed for *The Threepenny Opera* became popular, the most famous being "Die Moritat von Mackie Messer," better known as "Mack the Knife."

Lady in the Dark. Weill's most successful American musical represented a shift in the artistic lives of all three of its collaborators. It was the first major project for lyricist Ira Gershwin since the death of his brother George. For playwright Moss Hart, *Lady in the Dark* represented his departure from musical comedy. For Weill *Lady in the Dark* was his most significant and fulfilling venture since leaving Germany. The musical comprises three dream sequences that present the lead character's subconscious as she undergoes psychoanalysis. Weill adapted European operatic elements (recitative, arioso, colorful orchestration) to the American popular and Broadway idiom (spoken dialogue, thirty-two-measure song form), lending substance and unity to the three dream sequences. The dream sequences call upon dance idioms to evoke the emotional tenor of each scene, and the music chronicles the psychological journey of the heroine as she chooses among the three men in her life. The dances (rumba, bolero, and circus march) and their inclusion in dream sequences harkens back to some of Weill's German works, particularly *Royal Palace*. Weill was meticulous in composing for *Lady in the Dark* and regarded it as some of his best work; its rich orchestration demonstrates it was accomplished with considerable skill.

Musical Legacy

The Second Viennese School was often characterized as academic, and Igor Stravinsky's neoclassical works were seen as unemotional. It was understandable that the catchy and sentimental tunes that peppered Weill's works found a wide audience, and Weill became known as a composer who could compose jazz. Unfortunately, political events in Germany led to such radical changes in the artistic climate that following Weill's path was impossible. In America Weill had to compete in an arena dominated by standardized approaches, and although he found some success, there is little in the way of formula in his approach to composition. In the later 1940's and 1950's, however, a new generation of composers emerged. Weill's impact on these—perhaps best represented by Leonard Bernstein and Stephen Sondheim—can be seen in their rich orchestration, expressive character settings, and stylistic pluralism.

Although Weill enjoyed considerable popularity with the public, his true abilities as a composer have not been adequately recognized, and uninformed interpretations of works such as *The Threepenny Opera* tend to reinforce a view of Weill as a composer of lighter music. He should be admired for the care with which he set characters and his sophisticated harmonic vocabulary, imaginative orchestrations, and interest in integrated pluralism.

Dane O. Heuchemer

Further Reading

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Hinton, Stephen, ed. *Kurt Weill: "The Threepenny Opera."* Cambridge, England: Cambridge University Press, 1990. This collection of essays on Weill's most popular work is a combination of

primary sources and secondary-source studies. Brief articles by such Weill contemporaries as Theodor Adorno and Ernst Bloch are followed by later studies by Eric Blom, David Drew, Stephen Hinton, and others.

Kowalke, Kim, ed. *A New Orpheus: Essays on Kurt Weill*. New Haven, Conn.: Yale University Press, 1986. This anthology includes seventeen articles by many leading Weill scholars and the music of his time, including Kowalke, Susan Cook, Drew, and Hinton.

McClung, Bruce D. *"Lady in the Dark": Biography of a Musical*. Oxford, England: Oxford University Press, 2006. A detailed study of the musical that also establishes a solid cultural context for the work, this book won the 2006 Theatre Library Association's George Freedley Memorial Award.

Sanders, Ronald. *The Days Grow Short: The Life and Music of Kurt Weill*. Los Angeles: Silman-James Press, 1980. This unauthorized but substantial biography includes information on Weill's life and professional career.

See also: Bernstein, Leonard; Busoni, Ferruccio; Collins, Judy; Gershwin, Ira; Hindemith, Paul; Klemperer, Otto; Lerner, Alan Jay; Morrison, Jim; Schoenberg, Arnold; Simone, Nina; Sondheim, Stephen; Waits, Tom.

August Wenzinger

Swiss classical cellist

Wenzinger was a pioneer in reviving the viol and its repertoire, and he was instrumental in developing modern viol technique. He was one of the founders of the Schola Cantorum Basiliensis, an institution for continuing education in the field of early music.

Born: November 14, 1905; Basel, Switzerland
Died: December 25, 1996; Basel, Switzerland

Principal recordings

ALBUMS: *Brahms: Sextet for Strings No. 1 in B-flat Major, Op. 18*, 1949; *The Brandenburg Concertos No. 5 in D Major and No. 6 in B Major*, 1951; *The Brandenburg Concertos No. 2 in F Major and No. 3 in G Major*, 1953; *Monteverdi: L'Orfeo*, 1955 (as conductor); *Fifteen Fantasias, Vocal Works*, 1956; *Water Music/Music for the Royal Fireworks*, 1962; *Four Concertos*, 1963; *Anthems, Madrigals, and Fantasies*, 1964; *Great Masters of the Baroque and Classical Era*, 1966; *The Glory of Handel*, 1973; *Marais: The 250th Commemoration*, 1979; *Byrd and His Age*, 1996.

WRITINGS OF INTEREST: *Gambenübung*, 1935, 1938 (*Viol Practice*, 1977); *Gambenfibel*, 1943 (with Marianna Majer).

The Life

Born into a musical family, August Wenzinger (AW-goost VEHN-zihn-gur) began his cello studies at the age of nine. After studying philosophy and ancient languages for two years at Basel University, he transferred to the Basel Conservatory, studying cello with Willi Treichler and Hermann Beyer-Hané. He also attended the lectures of musicologist Karl Nef, who introduced him to the viola da gamba. In 1927, after graduating from the conservatory, he went to the Hochschule für Musik in Cologne, studying composition with Philippe Jarnach and cello with Paul Grümmer, who encouraged him to do research on viol manuscripts in archives and on the performance practice of the viol. In 1929 he was invited by the publishing house Bärenreiter-Verlag to teach a special course on viol playing.

Wenzinger was first cellist with the Bremen orchestra (1929-1933) and with the Basel Allgemeine Musikgesellschaft (1936-1970), and he was a member of the Basel String Quartet (1933-1947). In 1933, together with Paul Sacher and Ina Lohr, he founded the Schola Cantorum Basiliensis, where he taught viola da gamba and directed ensembles until 1970. Beginning in 1953, he was a frequent guest professor at several institutions in the United States. He was the founder and conductor of the Cappella Coloniensis in Cologne from 1954 to 1958, and he directed performances of Baroque concerts and operas at Herrenhausen in Hanover from 1958 to 1966. On December 25, 1996, at the age of ninety-one, Wenzinger died in Basel.

The Music

A pioneer in the study of music of the Renaissance and Baroque periods, Wenzinger was re-

sponsible not only for the revival of the viol and its repertoire but also for the revival of early instruments in the twentieth century. In the late 1930's, he founded a trio with flutist Gustav Scheck and keyboardist Fritz Neumeyer, and they performed on period instruments. Starting in 1945, the chamber group, with the addition of other members, toured throughout Europe and the Near East. Wenzinger recorded extensively for Deutsche Grammophone Archiv, including the viol music of Samuel Scheidt, Marin Marais, François Couperin, and Johann Sebastian Bach. In addition, he recorded orchestral concerti and suites by Bach, George Frideric Handel, Georg Philipp Telemann, and others. Together with the Consort of Viols of the Schola Cantorum Basiliensis, he toured internationally with countertenor Alfred Deller, and he recorded works by William Byrd and Orlando Gibbons.

In 1955 Wenzinger conducted the first recorded performance of Claudio Monteverdi's *L'Orfeo* (1607) using period instruments. Subsequently he had conducting engagements in Cologne, Hanover, Stockholm, London, and elsewhere. Besides early music, he also devoted considerable attention to twentieth century compositions. He premiered Frank Martin's Ballade for Cello and Orchestra (1949) and Othmar Schoeck's Cello Concerto (1948), and he performed new works with the Viola da Gamba Trio of the Schola Cantorum Basiliensis, including pieces by Rudolf Kelterborn, Conrad Beck, and David Loeb.

Viol Practice. Published by Bärenreiter-Verlag, Wenzinger's two-volume *Gambenübung* is the first modern method for the viola da gamba. With the use of illustrations and photographs, in the first volume, he discusses the fundamentals of viol playing, including hand, arm, and finger positions, as well as bowing technique. In the second volume, he discusses more advanced issues, such as "the elaboration of the bow stroke" and "the development of the left hand." Numerous exercises are included; his musical examples are drawn from the works of viol composers such as Christopher Simpson, Michael Praetorius, Matthew Locke, and Marais. In 1943 Wenzinger published a second treatise titled *Gambenfibel*, coauthored with Marianna Majer, focusing on children's viol-playing skills.

Monteverdi: L'Orfeo. One of the earliest operas, Monteverdi's *L'Orfeo* is based on the ancient Greek legend of Orpheus, who attempts to rescue his bride, Eurydice, from the underworld. First performed in Mantua in 1607, it has a prologue and five acts. One of the first conductors to revive *L'Orfeo* in the twentieth century, Wenzinger directed the first recorded performance of *L'Orfeo* using period instruments in 1955. Under his direction were Helmut Krebs singing the title role, Hanni Mack-Cosack singing Eurydice, the Choir of the Staatliche Hochschule für Musik of Hamburg, and the Hitzacker Summer Festival 1955 Orchestra. The recording was released in the same year on Deutsche Grammophone Archiv in a two-album collection. An edition of Wenzinger's realization was published by Bärenreiter-Verlag.

Marais: The 250th Commemoration. Performed by the Oberlin Baroque Ensemble under Wenzinger's direction in 1978, the program of this recording commemorated the 250th anniversary of Marin Marais's death. The Ensemble, which was composed of historical performance faculty members of the Oberlin Conservatory of Music, recorded several works by the great viol composer, including *Sonnerie de Ste. Geneviève du Mont de Paris* (1723), Suite for Three Viols in G (1717), *Allemande la Singulière* (1717), *L'Arabesque* (1717), and Pièces en Trio in E Minor (1692). In 1972 Wenzinger began a longtime affiliation with the summer Oberlin Baroque Performance Institute, where he served as musical director for eighteen years.

Musical Legacy

Wenzinger died at the age of 91, leaving a legacy of more than 100 recordings ranging from Guillaume de Machaut to Wolfgang Amadeus Mozart. He published numerous articles in German and two method books for the viola da gamba. Besides *L'Orfeo*, his early music editions include the *Six Suites for Violoncello Solo* and the *Six Brandenburg Concertos* by Bach, *Il pastor fido* by Handel, trio sonatas by Dietrich Buxtehude, and works by Johann Christoph Friedrich Bach and Joseph Haydn.

Not only did Wenzinger make notable contribution to the teaching of early music in Germanic countries, but also he influenced the development of viol playing in the United States. He was Visiting Professor at Harvard University and Brandeis University, as well as the musical director of the Baroque Performance Institute at Oberlin College.

Several of his important students were Jordi Savall, Catharina Meints, and James Caldwell. Wenzinger received honorary doctorates from Brandeis University, Schola Cantorum Basiliensis, and Oberlin College.

Sonia Lee

Further Reading

Bram, Marjorie. "An Interview with August Wenzinger." *Journal of the Viola da Gamba Society of America* 12 (1975): 77-83. This article focuses on Wenzinger's musical background and training, as well as his early performing and teaching activities on the viol.

Loeb, David. "The Lyffe and Times of a Viol Composer (Late 20th c.)" *Journal of the Viola da Gamba Society of America*, 22 (1985): 29-34. This article discusses Wenzinger's interests in modern compositions for the viol. It focuses on Loeb's works written for Wenzinger and his colleagues.

Wenzinger, August. "The Revival of the Viola da Gamba: A History." In *A Viola da Gamba Miscellany: Proceedings of the International Viola da Gamba Symposium; Utretcht 1991*, edited by Johannes Boer and Guido van Oorschot. Utrecht: STIMU, 1994. Wenzinger traces the history of the revival of the viola da gamba from the nineteenth century, and he included a discussion on his contribution to the field.

See also: Casadesus, Henri; Dolmetsch, Arnold; Harnoncourt, Nikolaus; Landowska, Wanda; Martin, Frank; Schweitzer, Albert.

Paul Whiteman

American jazz violinist and composer

A major big band leader during the 1920's and 1930's, Whiteman led the transition in musical styles from ragtime to jazz, providing music for Broadway shows and recordings.

Born: March 28, 1890; Denver, Colorado
Died: December 29, 1967; Doylestown, Pennsylvania
Also known as: King of Jazz
Member of: Paul Whiteman and His Orchestra

Principal recordings

SINGLES (solo): "It Happened in Monterey," 1930; "You Brought a New Kind of Love," 1930; "A Faded Summer Love," 1931; "Lover," 1932; "Rise 'n' Shine," 1932; "Three on a Match," 1932; "Willow, Weep for Me," 1932; "You're an Old Smoothie," 1932; "It's Only a Paper Moon," 1933; "Smoke Gets in Your Eyes," 1933; "All Through the Night," 1934; "Anything Goes," 1934; "I Get a Kick Out of You," 1934; "Love in Bloom," 1934; "Wagon Wheels," 1934; "If the Moon Turns Green," 1935; "Wah-Hoo!," 1936.

SINGLES (with Paul Whiteman and His Orchestra): "Avalon," 1920; "Japanese Sandman," 1920; "Wang-Wang Blues," 1920; "Whispering," 1920; "Cherie," 1921; "Cho-Cho-San," 1921; "My Mammy," 1921; "Say It with Music," 1921; "Song of India," 1921; "Do It Again!," 1922; "Hot Lips," 1922; "I Found a Four Leaf Clover," 1922; "I'll Build a Stairway to Paradise," 1922; "Pack Up Your Sins and Go to the Devil," 1922; "Stumbling," 1922; "Three o'Clock in the Morning," 1922; "Bambalina," 1923; "Linger a While," 1923; "Parade of the Wooden Soldiers," 1923; "Shake Your Feet," 1923; "Swanee River Blues," 1923; "All Alone," 1924; "California Here I Come," 1924; "Somebody Loves Me," 1924; "What'll I Do?," 1924; "Birth of the Blues," 1926; "In a Little Spanish Town," 1926; "Valencia," 1926; "Among My Souvenirs," 1927; "Changes," 1927; "Five Step," 1927; "It Won't Be Long Now," 1927; "Mississippi Mud," 1927; "Muddy Water," 1927; "My Blue Heaven," 1927; "Sugar," 1927; "Washboard Blues," 1927; "C. O. N. S. T. A. N. T. I. N. O. P. L. E.," 1928; "Mississippi Mud," 1928; "My Angel," 1928; "Ol' Man River," 1928; "Ramona," 1928; "Together," 1928; "Blue Hawaii," 1929; "Button Up Your Overcoat," 1929; "Great Day," 1929.

The Life

Paul Whiteman was born in Denver, Colorado, to Wilberforce and Elfrida Dallison Whiteman. His father was superintendent of music for the Denver school system, and he greatly influenced Whiteman's training on the violin and the viola and in-

stilled in his son the self-discipline to become a world-class orchestra leader. Paul played viola in the Denver Symphony Orchestra from 1907 to 1914. He studied music in New York under Henry Schradieck, a violinist and a teacher at the American Institute of Applied Music, and under Max Bendix, conductor of the Metropolitan Opera from 1911 to 1914.

Whiteman left Denver for San Francisco 1914, and he played the viola for the Panama-Pacific Exposition Orchestra in 1915. A number of visiting conductors proved good mentors—Camille Saint-Saëns, John Philip Sousa, Richard Hageman (of the Metropolitan Opera), George Georgescu, Walter Damrosch, and Victor Herbert. He played the viola with the San Francisco Symphony from 1915 to 1918, and he also played in upscale hotels and attended the city's jazz clubs. Whiteman joined the Navy in 1918, and he led a twelve-piece Mare Island Naval Training Camp Symphony Orchestra, an experience that served him well when he later formed the Whiteman Orchestra. He had four wives: Nellie Stack (1908-1914), Jimmy Smith (1917-1920), Mildred Vanderhoff (1922-1931), and Margaret Livingston (1931-1967). Whiteman died at the age of seventy-seven in Doylestown, Pennsylvania.

Paul Whiteman. (AP/Wide World Photos)

The Music

While playing with the Denver Symphony, Whiteman began "ragging" classical compositions to give them popular appeal, a skill that later interested him in the new sounds of jazz. In San Francisco's clubs, he learned the nuances of jazz, although he believed that improvisations and spontaneity should be preserved with scoring, by writing down jazz music for repeat performances. Later, he encouraged improvisations that were "off the score." Whiteman had considerable orchestral experience, and he promoted what he termed "symphonic jazz" from a solid musical background.

"Whispering" *and* "Avalon." Through jazz, Whiteman found a creative outlet for his considerable musical talent and fulfilled his dream of forming a band. He played in upscale hotels, opening at San Francisco's Fairmont Hotel after World War I with his Rainbow Lane Orchestra. It was composed of jazz musicians, including Gus Mueller (sax), Henry Busse (trumpet), and Buster Johnston (trombone), and Whiteman employed Ferde Grofé, a gifted arranger and pianist.

Whiteman's Orchestra expanded by 1920, playing at the Alexandria Hotel in Los Angeles and the Ambassador in Atlantic City. Added to Grofé, Mueller, Busse, and Johnston were Hale "Pee Wee" Byers (reeds), Mike Pingitore (banjo), Sammy Heiss (string bass and tuba), and Harold McDonald (drums and percussion). The Whiteman Orchestra played in a style referred to as Jazz Classique.

Early Whiteman sound stemmed from Grofé's arrangements, using a harmony chorus of four parts with two brass and two saxophones. Rhythm was indicated by the piano, the banjo, a soft pizzicato bass, or a whispered drum tap, and the melody was given to the first trumpet supported by two saxophones and a trombone. This new style was represented by "Whispering" and "Avalon," and it produced warm, smooth, lush danceable sounds.

The Whiteman Orchestra recorded "Whispering," "Japanese Sandman," "Avalon," and "Wang-Wang Blues" at its first Victor session in Camden,

New Jersey, in 1920. (Later, Whiteman recorded with Columbia Records, Decca Records, and Capitol Records.) "Whispering" became a national hit, selling more than two and a half million copies. Vincent Rose wrote "Avalon" based on an aria from Giacomo Puccini's opera *Tosca* (1900), and Grofé created the Whiteman arrangement, allowing for ad-libs and solos. When the records were released, the Whiteman Orchestra was playing at the café of the Palais Royal in New York.

"Cho-Cho-San" *and* "Song of India." In 1921 in New York, Whiteman played at the Metropolitan Opera House and on Broadway. He recorded "Cho-Cho-San" based on Puccini's *Madama Butterfly* (1904) and "Song of India" from the opera *Sadko* (1896) by Nikolay Rimsky-Korsakov. He formed Paul Whiteman, Inc. to develop satellite dance bands (totaling fifty-eight), performing under his name, he and became a successful entrepreneur. His orchestra toured Europe, and by 1923 he was called the King of Jazz.

"I'll Build a Stairway to Paradise." In 1922 Whiteman recorded "Hot Lips" and "Three o'Clock in the Morning," which opened with chimes like those of London's Big Ben. Whiteman popularized George Gershwin's songs from George White's *Scandals* (1922) "I Found a Four Leaf Clover" and "I'll Build a Stairway to Paradise," which featured a sax chorus with musicians Ross Gorman, Donald Clark, and Byers and a bluesy trumpet solo by Tommy Gott. Whiteman recorded and popularized Irving Berlin's song "Pack Up Your Sins and Go to the Devil" from the *Music Box Revue* (1922) and tunes from the 1923 *Ziegfeld Follies* "Shake Your Feet" and "Swanee River Blues," with Frank Siegrist's trumpet solo. Whiteman worked with Al Jolson recording "California Here I Come" in 1924.

Rhapsody in Blue. Whiteman's Experiment in Modern Music concert held February 12, 1924, at Aeolian Hall in New York featured *Rhapsody in Blue* (1924) written by Gershwin. Commissioned and premiered by Whiteman, *Rhapsody in Blue* was played by Gershwin, and it is considered one of the most beautiful songs ever written. In 1925 the Gramophone Company recorded the Whiteman Orchestra at Royal Albert Hall in London. Over the years, additional Whiteman Experiment in Modern Music concerts were played at venues such as Carnegie Hall.

"It Won't Be Long Now." Bing Crosby and Al Rinker were selected by Whiteman as vocalists in 1926. Crosby appeared as soloist on "Muddy Water" in 1927. Crosby, Rinker, and Harry Barris were featured as the Rhythm Boys in "Mississippi Mud," "Five-Step," and "It Won't Be Long Now," with the Dorsey Brothers.

"Washboard Blues." Bix Beiderbecke plays the trumpet in "Washboard Blues" from 1927, the first arrangement by Bill Challis, with Hoagy Carmichael as vocalist. Challis's "Changes" used three baritone saxes, and it allowed Bix to improvise in solo. Challis's arrangements featured hot jazz, showcasing Beiderbecke and Trumbauer. Beiderbecke began to lead a trio with Jimmy Dorsey on clarinet and Tommy Dorsey on trombone, as in "Smile." Challis arranged "Ol' Man River" for Bing Crosby, as well as "Sugar" for Beiderbecke's most famous jazz improvisation. Whiteman was able to take risks in his music, leading it in new directions.

The King of Jazz. Whiteman recorded tunes from *Show Boat* (1927), but after 1927 he allowed his hot brass trio to shine—in symphonic jazz at its best. He recorded songs for the films *The King of Jazz* (1930) and *Coquette* (1929), and vocals were usually sung by Crosby. Whiteman selected the best musicians for his band and paid the highest salaries.

Musical Legacy

A pioneer of symphonic jazz, Whiteman was an impresario in the big band and orchestra era that promoted dance music. He employed all the early jazz musicians of prominence, and he introduced eminent composers. He made more than six hundred recordings, which offered opportunities for new vocalists. Duke Ellington praised Whiteman for making jazz respectable.

Barbara Bennett Peterson

Further Reading

Berrett, Joshua. *Louis Armstrong and Paul Whiteman: Two Kings of Jazz*. New Haven, Conn.: Yale University Press, 2004. This book parallels the musical and personal lives of the "two kings of jazz."

DeLong, Thomas A. *Pops: Paul Whiteman, King of Jazz*. Piscataway, N.J.: New Century, 1983. This laudatory biography explains how Whiteman hired his musicians and vocalists.

Rayno, Don. *Paul Whiteman: Pioneer of American*

Music. Lanham, Md.: Scarecrow Press, 2003. This well-researched biographical study contains a discography, a complete chronology of Whiteman's life, and profiles of other musicians.

Whiteman, Paul, and Mary Margaret McBride. *Jazz*. New York: J. H. Sears, 1926. This resource explains the numerous classical sources for Whiteman's songs.

See also: Beiderbecke, Bix; Crosby, Bing; Ellington, Duke; Gershwin, George; Goodman, Benny; Grappelli, Stéphane; Henderson, Fletcher; Herbert, Victor; Rachmaninoff, Sergei; Sousa, John Philip; Still, William Grant.

Hank Williams

American county singer, guitarist, and songwriter

A mesmerizing performer and skilled musician, Willams had awe-inspiring songwriting abilities, and with them he defined modern country music.

Born: September 17, 1923; Georgiana, Alabama
Died: January 1, 1953; Oak Hill, West Virginia
Also known as: Hiram King Williams (full name)
Member of: The Drifting Cowboys

Principal recordings

ALBUMS (with the Drifting Cowboys): *Hank Williams Sings*, 1952; *Hank Williams as Luke the Drifter*, 1955.

SINGLES (with the Drifting Cowboys): "Move It on Over," 1947; "I'm a Long Gone Daddy," 1948; "Lovesick Blues," 1949; "Mind Your Own Business," 1949; "My Bucket's Got a Hole in It," 1949; "You're Gonna Change, or I'm Gonna Leave," 1949; "Long Gone Lonesome Blues," 1950; "Moanin' the Blues," 1950; "Why Don't You Love Me?," 1950; "Cold Cold Heart," 1951; "Hey Good Lookin'," 1951; "Half as Much," 1952; "I'll Never Get out of This World Alive," 1952; "Jambalaya (On the Bayou)," 1952; "I Won't be Home No More," 1953; "Kaw-Liga," 1953; "Take These Chains from My Heart," 1953.

The Life

Hiram King Williams was the second surviving child of the union of Lonnie and Lilly Williams, a marriage that later ended in divorce. The Williams family lived in a shack in rural Alabama, and the prospect of their son achieving any degree of fame or financial success was remote at best. His father left the family when Williams was young, and the two had little contact. His mother struggled mightily to support Williams, a beloved but sickly child, and Irene, his sister.

A skilled singer and guitarist, Williams eventually secured a radio program to promote his career, and he then signed contracts to record for Sterling Records and MGM Records. He met Audrey Shepherd Erskine at a concert in 1942, and they married in 1944. Ultimately ending in divorce, the marriage did produce Randall Hank Williams, who became known as Hank Williams, Jr. After being fired from the Grand Ole Opry (a weekly radio show and live performance of country music in Nashville, Tennessee) because of his drinking, Williams married Billie Jean Jones shortly before his death on New Year's Day, 1953.

The Music

His aunt taught Williams to play the guitar, but his primary musical influence was a local street musician named Rufus Payne, known as Tec Tot. Williams put together a backing group called the Drifting Cowboys, and by 1946 he had begun a recording career that lasted a short seven years.

Early Works. Williams's first big hit was "Move It on Over," a novelty song he wrote about an errant husband being forced to sleep in the doghouse. This song had a faster tempo than most of his later recordings, and some music observers claim it was a harbinger of rock and roll. The song that established him as a recording giant and budding country-music superstar was "Lovesick Blues," one of the few he did not write and which first had been recorded in the early 1920's. Williams remodeled the song almost beyond recognition, adding a fiddle and a steel guitar and inserting yodeling interludes. It was country in sound and feel, and it was a tremendous number-one hit for Williams. His next three number-one smashes all dated from 1950 ("Long Gone Lonesome Blues," "Why Don't You Love Me?," and "Moanin" the Blues"), and all

Hank Williams. (AP/Wide World Photos)

of them told the story of a man suffering from an ongoing tempestuous relationship with a woman.

"Cold Cold Heart." His next huge hit revolutionized the music industry. Producer and arranger Mitch Miller had heard Williams's music and believed it would appeal to markets that generally would not hear country music, so he persuaded singer Tony Bennett to record a version of the song, and it became a huge hit on the pop charts, too. From that time, Williams's compositions have been widely covered with great success by a variety of musical stylists.

"Hey Good Lookin'." His next number-one hit was "Hey Good Lookin'." This upbeat and bouncy song told the story of a man asking a woman for a date, with the usual emotions associated with that situation.

"Jambalaya (On the Bayou)." "Jambalaya" did not conform to Williams's previous musical formula. It had more than one instrumental break, and it featured Williams singing some Cajun French words and some words he apparently made up for the song. The name Yvonne is mentioned in the lyrics several times, apparently in reference to an infant. When this song was recorded, Williams's girlfriend Bobbie Jett was pregnant with a little girl they intended to call Yvonne. The baby was born after her father's death.

"I'll Never Get out of This World Alive." This song proved tragically prophetic when Williams died only two months later. Some observers point to this song and other circumstantial evidence as proof that he foresaw his death.

"Kaw-Liga." "Kaw-Liga" was a novelty song about a wooden cigar-store Indian falling in love with an Indian maid also carved from wood. The premise was original, and this is the only known Williams record to feature a drum (an underappreciated instrument in country music at that time) and to end in a fade-out (rare then, although common now).

"Your Cheatin' Heart." The song most closely associated with Williams in the years since his death is "Your Cheatin' Heart," one he almost certainly did not have the opportunity to perform live before an audience. In all likelihood the song was written about his former wife, Audrey. His final number-one song was "Take These Chains from My Heart," an upbeat tune thought to be about his relationship with Audrey.

Musical Legacy

Williams suffered from a variety of physical ailments, all made worse by his chronic drug abuse and alcoholism, and his death at twenty-nine helped create the mystique of the tortured artistic genius. His compositions were recorded by a variety of artists representing many different genres, thus universalizing the appeal of country music and solidifying his place as a giant in the field of popular music.

Thomas W. Buchanan

Further Reading

Escott, Colin, with George Merritt and William MacEwen. *Hank Williams, the Biography*. Boston: Little, Brown, 1994. Well researched and thorough, this is an excellent resource on the singer's life. Covering Williams from cradle to grave, the work also includes interesting supplementary material, such as a complete history of all his recording sessions.

Flippo, Chet. *Your Cheatin' Heart: A Biography of Hank Williams*. New York: Simon & Schuster, 1981. This work provides interesting information about Williams's personal life, especially his tortured relationships with his mother and first wife.

Jones, Tim, with Harold McAlindon and Richard Courtney. *The Essential Hank Williams*. Nashville, Tenn.: Eggman, 1996. This work is largely a pictorial history of Williams combined with facts and related memories.

Rivers, Jerry. *Hank Williams: From Life to Legend*. Denver, Colo.: Heather Enterprises, 1967. Rivers, a fiddler in the Drifting Cowboys, knew Williams intimately. A good resource, this book consists of Rivers's direct experiences with and observations of the troubled entertainer.

Williams, Jett, with Pamela Thomas. *Ain't Nothing as Sweet as My Baby*. San Diego, Calif.: Harcourt Brace Jovanovich, 1990. Williams's illegitimate daughter describes her decades-long struggle to be recognized as one of his heirs. This work contains information about Williams provided to the author by her father's relatives and associates.

See also: Acuff, Roy; Atkins, Chet; Bennett, Tony; Cash, Johnny; Frizzell, Lefty; Haggard, Merle; Harris, Emmylou; Holly, Buddy; Jones, George; Joplin, Janis; Lewis, Jerry Lee; Monroe, Bill; Morrison, Van; Orbison, Roy; Tubb, Ernest; Van Zandt, Townes; Washington, Dinah.

John Williams

American film-score composer

A celebrated and prolific film scorer, Williams exhibits in his works the influence of classical music and jazz. His scores not only reflect the action on the screen but also tie together plot elements.

Born: February 8, 1932; Flora Park, New York
Also known as: John Towner Williams (full name)

Principal works

CHAMBER WORK: Cello Concerto, 1994.

FILM SCORES: *Daddy-O*, 1958; *I Passed for White*, 1960; *The Secret Ways*, 1961; *Bachelor Flat*, 1962; *Gidget Goes to Rome*, 1963; *The Killers*, 1964; *John Goldfarb, Please Come Home*, 1965; *How to Steal a Million*, 1966; *Not with My Wife, You Don't!*, 1966; *The Rare Breed*, 1966; *A Guide for the Married Man*, 1967; *Heidi*, 1968 (television); *Goodbye, Mr. Chips*, 1969; *Jane Eyre*, 1970 (television); *Fiddler on the Roof*, 1971; *The Poseidon Adventure*, 1972; *The Long Goodbye*, 1973; *Earthquake*, 1974; *The Sugarland Express*, 1974; *The Towering Inferno*, 1974; *Jaws*, 1975; *Family Plot*, 1976; *Close Encounters of the Third Kind*, 1977; *Star Wars*, 1977; *Jaws 2*, 1978; *Superman*, 1978; *Dracula*, 1979; *The Empire Strikes Back*, 1980; *Raiders of the Lost Ark*, 1981; *E.T.: The Extraterrestrial*, 1982; *Return of the Jedi*, 1983; *The Witches of Eastwick*, 1987; *The Accidental Tourist*, 1988; *Born on the Fourth of July*, 1989; *Indiana Jones and the Last Crusade*, 1989; *Home Alone*, 1990; *Hook*, 1991; *JFK*, 1991; *Home Alone 2: Lost in New York*, 1992; *Jurassic Park*, 1993; *Schindler's List*, 1993; *Nixon*, 1995; *The Lost World: Jurassic Park*, 1997; *Seven Years in Tibet*, 1997; *Saving Private Ryan*, 1998; *Angela's Ashes*, 1999; *Star Wars Episode I: The Phantom Menace*, 1999; *Artificial Intelligence: AI*, 2001; *Harry Potter and the Sorcerer's Stone*, 2001; *Harry Potter and the Chamber of Secrets*, 2002; *Minority Report*, 2002; *Star Wars Episode II: Attack of the Clones*, 2002; *Harry Potter and the Prisoner of Azkaban*, 2004; *Memoirs of a Geisha*, 2005; *Munich*, 2005; *Star Wars Episode III: Revenge of the Sith*, 2005; *Indiana Jones and the Kingdom of the Crystal Skull*, 2008.

ORCHESTRAL WORKS: *Essay for Strings*, 1965; *Sinfonietta for Wind Ensemble*, 1968.

VOCAL WORK: *Seven for Luck*, 1998.

The Life

John Towner Williams is the son of John Williams, a jazz drummer and percussionist, and Esther, a homemaker. He studied piano from the age of six, and he learned to play the bassoon, cello, trombone, trumpet, and clarinet. In 1948 the family moved to Los Angeles, where Williams's father worked in film studio orchestras. At North Holly-

wood High School, Williams organized a small band, and he discovered that since the clarinet and piano are in different keys, they could not be played from the same music. Consequently, he studied orchestration books, and he learned to transpose music. After graduating from high school, he took courses in piano and composition at the University of California at Los Angeles and at Los Angeles City College. He also studied privately with pianist-arranger Robert Van Epps and Italian composer Mario Castelnuovo-Tedesco. Williams composed a piano sonata at age nineteen. During the Korean War, Williams joined the U.S. Air Force, orchestrating for and conducting military bands. In 1954 he returned to New York, enrolled at the Juilliard School, and studied piano with Rosina Lhévinne. To make money, he played jazz piano in nightclubs and for recording studios. In 1956 he returned to Los Angeles, and he began working as a studio pianist at Columbia and Twentieth Century-Fox, where he met Morris Stoloff and Alfred and Lionel Newman. Working with these composers and others, he became interested in writing for film. Established film scorers, such as Franz Waxman and Bernard Herrmann, observed Williams's skills in orchestration, and they invited him to orchestrate cues for their music. The composers he worked with also encouraged him to focus on his own composing.

While scoring low-budget films, Williams also worked in television. In addition to playing the piano in Henry Mancini's theme to the *Peter Gunn* series, he acted in *Johnny Staccato*, a detective series, playing a jazz musician. However, his major interest continued to be composing. Under contract to Revue Studios, a division of Universal Studios, he was writing as many as thirty-nine scores a year. Working at the intense pace required to produce fifteen to thirty minutes of original music a week, for shows such as *Playhouse 90* and the *Kraft Playhouse*, introduced him to the same time-intensive process as writing for films. He married Barbara Ruick in 1956, and they had three children. Ruick died in 1974, and he married Samantha Winslow in 1980.

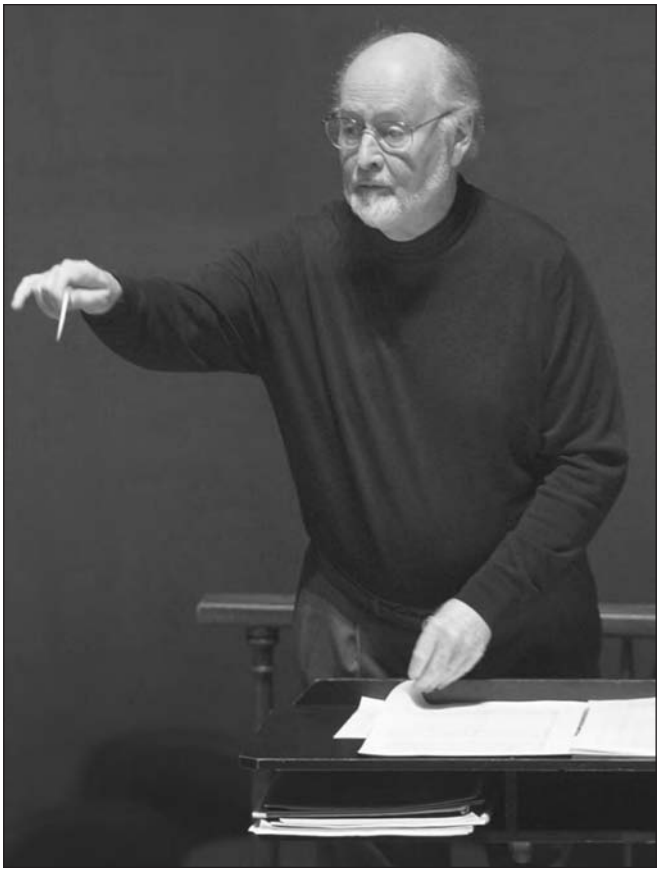
In 1958 Williams scored his first film, *Daddy-O*. During the 1960's he scored other films, generally light comedies, such as *Bachelor Flat* and *Gidget Goes to Rome*. For television, he wrote the themes to the *Gilligan's Island* and *Lost in Space* series. Although he wrote the music for several television films, winning an Emmy Award for both *Heidi* and *Jane Eyre*, the main focus of his work turned to film. By 1968 he was being nominated for Academy Awards, and he won his first as a conductor-arranger for *Fiddler on the Roof*. *The Poseidon Adventure* proclaimed his mastery of disaster film scoring; however, it was his work with Steven Spielberg in *The Sugarland Express* that led to one of the longest director-composer collaborations in Hollywood history, and it had a profound effect on Williams's success.

During this time Williams continued to compose classical music, and he developed a reputation as a conductor, resulting in his appointment as conductor of the Boston Pops Orchestra from 1980 to 1993. He has conducted for a number of orchestras, and in 1993 he was appointed artist in residence at Tanglewood, in Lenox, Massachusetts, teaching young film scorers how to develop their craft.

The Music

Early Works. Most of Williams's early work was for television. With the increasing number of television shows in the 1950's, he had plenty of opportunities. Williams's early work in film was as an orchestrator for established film composers, providing cues for films such as *The Apartment* (1960) and *The Guns of Navarone* (1961). Composing his own music, he ranged from comedies (such as *John Goldfarb, Please Come Home*), to disaster films (such as *The Towering Inferno*), to cowboy dramas (such as *The Missouri Breaks*), to Alfred Hitchcock's final film, *Family Plot*.

However, it was his work on Spielberg's film *Jaws* that brought him fame. His score is influenced by Claude Debussy's *La Mer* (1905) as well as by Igor Stravinsky's *The Rite of Spring* (1913). It is from the latter that the theme representing the great white shark grew. Years later, just a few notes of this theme are instantly recognized as the *Jaws* theme. Critic Timothy Scheurer comments that Williams's score found the emotional core of the film, a mix of romance, mystery, and terror. For *Jaws*, Williams won his second Academy Award, and it was his first for original composition. Collaborating again with Spielberg—on the mystic, otherworldly *Close Encounters of the Third Kind*—Williams developed another memorable theme: a distinctive series of five notes, played on a synthesizer.



John Williams. (AP/Wide World Photos)

Star Wars. In addition to working with Spielberg, Williams began working with director George Lucas for the *Star Wars* series of films. The music for *Star Wars* has been described as a throwback to the grand style of film music, characterized by the work of Max Steiner and Erich Wolfgang Korngold in the 1930's. Like Korngold's work, the score includes both romance and adventure. The score also uses leitmotifs to represent different characters as well as actions. For example, the Princess Leia motif signifies the love between her and Han Solo. *Star Wars* was one of the first films to utilize a full orchestra. Williams knew his score would not work with a ten-piece orchestra, so he hired the London Symphony Orchestra. Williams's score gained mainstream popularity, and it helped legitimize symphonic film music on record. The two-disc album was a commercial success, selling more than four million copies, and the film earned Williams another Academy Award.

Williams composed six scores for the *Star Wars* films. What was unusual was composing music for three prequel films after *Star Wars*. Williams had to use previous themes and create new ones, refashioning the associations and memories of the earlier films into fresh themes. In *Star Wars Episode I: The Phantom Menace*, for example, "Anakin's Theme" has hints of the earlier "Imperial March." Of particular note was the theme "Across the Stars," introduced in *Star Wars Episode II: The Attack of the Clones* and representing the love of Anakin Skywalker and Padme Amidala. *Star Wars Episode III: Revenge of the Sith* has the most powerfully emotional music of the series, particularly the "Immolation Scene," Williams's elegy for a fallen hero. The *Star Wars* series includes more than twelve hours of music, as much music as Richard Wagner's Ring cycle of operas.

Other Major Films. Over the years, other scores have brought additional awards for Williams as well as countless hours of pleasure for his listeners. Williams's score for *Raiders of the Lost Ark* is reminiscent of music for the early Hollywood Saturday-afternoon film serials, with their close calls for the hero and their musical assertions to underscore the hero vanquishing a villain or a physical obstacle. When Indiana Jones runs from the massive boulder at the beginning of the film and later successfully flees the Nazis, a brassy march theme, signifying Jones's triumph, is used. Other recurrent themes are a religious-sounding motif, referencing the Ark of the Covenant, and the love theme underscoring the relationship between Jones and Marion. In another vein, Williams's rich orchestral score for *E.T.: The Extraterrestrial*, which resulted in his fourth Academy Award, includes themes reflecting innocence, friendship, and the exhilaration of flight. The final chase and farewell sequence is unusual in film history in that the on-screen action was reedited to conform to Williams's music.

Other scores feature specific instruments, such as the elegiac violin solo, played by world-class violinist Itzhak Perlman, for *Schindler's List*. For this film, which earned Williams his fifth Academy Award, he wrote a theme reminiscent of a Hebrew lullaby. The theme is introduced halfway into the

film, then presented again at certain intervals. Toward the end of the film, the solo piano, played by Williams, reiterates the theme.

In a number of films Williams effectively employs choral music. For *Saving Private Ryan*, Williams uses humming, rather than words, to express emotion.

Classical Works. In addition to writing for film, Williams has written classical music. His *Essay for Strings* has been widely played. Many works, such as his *Sinfonietta for Wind Ensemble*, have been recorded. He has written a number of works featuring a specific instrument. In 1994 his Cello Concerto, composed for cellist Yo-Yo Ma, celebrated the opening of Ozawa Hall at Tanglewood. His song cycle *Seven for Luck*, for soprano and orchestra, based on the poetry of Rita Dove, premiered at Tanglewood in 1998, with Williams conducting the Boston Symphony Orchestra.

Conductor. In addition to guest-conducting for a number of symphony orchestras, Williams was appointed conductor for the Boston Pops in 1980, following legendary conductor Arthur Fiedler. Williams said one of the reasons for his accepting the position was to "win some respect" for film composers. When Williams left the Boston Pops, he retained his ties to the organization as Laureate Conductor. He conducts Boston Pops concerts each year, and he has used Symphony Hall in Boston to record music.

Musical Legacy

Williams brought symphonic music to film scores. More than previous film composers Steiner and Korngold, Williams contributed to increased respectability for those who compose for film. Not only did he use music to underscore the images on the screen, the dialogue, and the sound effects, but also he brought music forward as a principal ingredient in the film. He used full orchestras, and he highlighted individual instruments. His film music is distinctive for its ability to stand on its own, apart from the film. Consequently, recordings of his scores have been commercially successful.

Although he has composed for a variety of venues, including themes for several Olympics Games and for the dedication of the refurbished Statue of Liberty, it is through his music for film that Williams has made his most significant contribution. His music has reawakened the filmgoing public and studio executives to the value of traditional symphonic music as an important element in a film's success, contributing to the storytelling and to the emotional content being developed by the director.

Marcia B. Dinneen

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See also: Anderson, Leroy; Bergman, Alan; Fiedler, Arthur; Goldsmith, Jerry; Korngold, Erich Wolfgang; Ma, Yo-Yo; Newman, Alfred; Perlman, Itzhak; Segovia, Andrés; Steiner, Max; Waxman, Franz; Williams, Mary Lou.

Lucinda Williams

American country guitarist, singer, and songwriter

Dubbed America's Best Songwriter by Time *magazine in 2001, country-blues-folk songwriter Williams and her work are noted for an introspective, intense lyrical content and a roots-rock combination of electric and acoustic instrumentation.*

Born: January 26, 1953; Lake Charles, Louisiana

Principal recordings

ALBUMS: *Ramblin'*, 1979; *Happy Woman Blues*, 1980; *Lucinda Williams*, 1988; *Sweet Old World*, 1992; *Car Wheels on a Gravel Road*, 1998; *Essence*, 2001; *World Without Tears*, 2003; *West*, 2007.

The Life

Lucinda Williams was born in Lake Charles, Louisiana, on January 26, 1953, to mother Lucille and father Miller Williams, a literature professor and published poet. Williams absorbed her father's expertise in the English language and her mother's affinity for 1960's folk rock, creating her pedigree as a singer-songwriter. After she was expelled from high school for refusing to say the Pledge of Allegiance, Williams continued her education by studying books in her father's collection, and she spent time in Texas and New York throughout the 1970's and in California in the early 1980's. After that she lived in Tennessee, New York, and California.

In the 1970's Williams's demo recordings created a buzz on the folk-country music scene, and she began producing solo records in 1979. Since then, she has released critically acclaimed records on many different labels (among them Smithsonian Folkways, Rough Trade, RCA, Chameleon, American, Mercury, and Lost Highway). Many labels have found her perfectionism in the studio and her refusal to release a record until she deemed it ready for public consumption a challenge.

The Music

Ramblin'. After shopping around demo recordings in Texas, Williams recorded her first solo record for the Smithsonian Folkways label in 1979. *Ramblin'* was recorded in Jackson, Mississippi, and was an introduction to Williams's style in an assortment of blues, folk, country, and gospel cover songs. The high-quality performances on this album are somewhat overlooked because of the lack of original material.

Happy Woman Blues. Williams released her second album for Smithsonian Folkways in 1980, and it was her first with original material performed with a full band. The album began a trend in Williams's songwriting career of composing country-folk songs heavily infused with rock and blues elements. Highlights include "Lafayette," "Happy Woman Blues," and "I Lost It," the last a staple of Williams's live shows.

Lucinda Williams. A staggering eight years after *Happy Woman Blues*, Williams released her self-titled third album (and the second of original material) on the British record label Rough Trade. It received glowing reviews, many proclaiming the arrival of a skilled songwriter who had found the perfect balance of country, folk, blues, and rock. It is this same praise, however, that began a long run of strained relationships with record companies that were not sure how to market her omni-genre work. "I Just Wanted to See You So Bad," "Passionate Kisses," "Changed the Locks," and "Crescent City," while tributes to Williams's talents as a singer and songwriter, defied the mass market. Nonetheless, along with her fans, critics and musicians admired Williams and her work. Her fellow musicians began rerecording her songs: Patty Loveless recorded "The Night's Too Long"; Mary Chapin Carpenter recorded "Passionate Kisses"; Emmylou Harris recorded "Crescent City"; and Tom Petty recorded "Changed the Locks." With her third release in the course of nearly ten years, Williams had become a singer's songwriter.

Sweet Old World. Four years later, Williams released *Sweet Old World* on Chameleon Records. Hailed by critics, fans, and fellow musicians, it earned her the opportunity to tour with one of her musical heroes, Rosanne Cash. The irony of the album's title becomes clear in the haunting tales of suicide on "Pineola" and "Sweet Old World." This dark, moody record introduced Williams's audiences to her revealing and unflinching songwriting.

Car Wheels on a Gravel Road. Williams's legendary reputation for perfectionism in the studio, which resulted in several years between albums, came to a head, with Grammy Award-winning results, on *Car Wheels on a Gravel Road*. Williams recorded tracks for *Car Wheels on a Gravel Road* as early as 1995, when she signed with Rick Rubin's American Recordings. When she moved to Nashville, Tennessee, a year later, she met with fellow musician Steve Earle, and she decided to abandon her previous work and rerecord the entire album. Williams took the new tracks to ex-E Street Band member Roy Bittan to overdub the rerecorded sessions, eliminating the overproduced sound of the Earle sessions. Finally released by Mercury Records, *Car Wheels on a Gravel Road* received widespread critical praise, this time accompanied by increased sales, going all the way to gold, and a Grammy Award for Best Contemporary Folk Album.

Later Works. *Essence*, *World Without Tears*, 2005's *Live at the Fillmore*, and *West*—three studio records and one double-live release, all on Lost Highway records—continued the streak of critical praise. *Essence*, a quiet, peaceful record coproduced by Williams and Charlie Sexton, features legendary studio musicians Tony Garnier (bass) and Jim Keltner (drums). *World Without Tears* and *Live at the Fillmore* feature the longest-standing complete band of Williams's career: Doug Pettibone (guitar), Taras Prodaniuk (bass), and Jim Christie (drums). *West*, a tribute to Williams's late mother, features optimistic lyrical content.

Lucinda Williams. (AP/Wide World Photos)

Musical Legacy

Williams was a pioneering influence in the alternative-country movement, which is characterized by country artists who incorporate American roots elements (gospel, folk, blues, and especially rock) into their music. Williams's blueprint for artistic success paved the way for other female songwriters, who have written dark autobiographical material (among them Fiona Apple and Tori Amos).

Eric Novod

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Zimmerman, Keith. *Sing My Way Home: Voices of the New American Roots Rock*. San Francisco: Backbeat Books, 2004. Takes a look at roots-rock musicians in general, and one chapter, "Lucinda Williams: The Modern Day Hank," discusses her songwriting style and persona.

See also: Domino, Fats; Earle, Steve; Harris, Emmylou; Parsons, Gram; Petty, Tom.

Mary Lou Williams

American jazz singer, pianist, and songwriter

Williams adapted her style of playing and composition to such trends as ragtime, the blues, boogie-woogie, swing, and bebop, each of which she mastered and renovated. She came to view jazz as deeply spiritual music, and after her conversion to Catholicism, she composed religious works.

Born: May 8, 1910; Atlanta, Georgia
Died: May 28, 1981; Durham, North Carolina
Also known as: Mary Elfrieda Scruggs (birth name); Mary Lou Burley; Mary Winn; Queen of Jazz
Member of: Andy Kirk and His Twelve Clouds of Joy; the Mary Lou Williams Trio

Principal recordings

ALBUMS (solo): *Little Joe from Chicago*, 1944 (with Henry Wells); *Rehearsal, Vol. 1*, 1944; *Jazz Variations*, 1950; *Piano Moderns*, 1950; *Mary Lou Williams with Barbara Carroll*, 1951; *Piano Contempo*, 1952; *The First Lady of the Piano*, 1953; *Mary Lou Williams in London*, 1953; *Piano*, 1953; *Mary Lou*, 1954; *A Keyboard History*, 1955; *Messin' 'Round in Montmartre*, 1959; *Mary Lou Williams Presents Black Christ of the Andes*, 1963; *The History of Jazz*, 1970; *Music for Peace*, 1970; *From the Heart*, 1971; *Nite Life*, 1971; *Zoning*, 1974; *Free Spirits*, 1975; *Mary Lou's Mass*, 1975; *Embraced*, 1977 (with Cecil Taylor); *My Mama Pinned a Rose on Me*, 1977.

ALBUMS (with Andy Kirk and His Twelve Clouds of Joy): *Corky Stomp*, 1929; *Lotta Sax Appeal*, 1929; *Messa Stomp*, 1929; *Froggy Bottom*, 1936; *Walkin' and Swingin'*, 1936 (with Wells); *In the Groove*, 1937; *Mary's Idea*, 1938; *Instrumentally Speaking, 1936-1942*, 1942.

ALBUM (with the Mary Lou Williams Quartet): *Mary Lou Williams Quartet*, 1953 (with Don Byas).

ALBUMS (with the Mary Lou Williams Trio): *Roll 'Em*, 1944; *Zodiac Suite*, 1945; *Mary Lou Williams Trio*, 1951.

The Life

Born in Atlanta, Georgia, as Mary Elfrieda Scruggs, the daughter of Joseph Scruggs (who abandoned the family) and Virginia Riser, Mary Lou Williams grew up in Pittsburgh, Pennsylvania, where, at a very early age, she manifested a talent for playing the piano. As the "little piano girl," she played at parties, dances, and churches and for silent films. She completed elementary school, but she left high school at fifteen to tour with a vaudeville act. She met and married John Williams, a saxophonist, in 1927, and they eventually became associated with Andy Kirk's orchestra. As "The Lady Who Swings the Band," she developed into an influential soloist as well as a gifted arranger and composer. During the 1930's she supplied scores to such distinguished swing-era bands as those of Benny Goodman, Earl Hines, Jimmy Lunceford, and Tommy Dorsey.

Tired of touring and feeling creatively constrained, Williams left Kirk in 1942, when she divorced her husband. She then settled in New York City, where, with her second husband, trumpeter Harold "Shorty" Baker, she played in small groups and provided arrangements and compositions for Duke Ellington and Dizzy Gillespie. After a stay in Europe in the early 1950's and her conversion to Catholicism in 1957, she devoted herself to composing sacred works and ministering to down-and-out musicians. Under the guidance, then management, of a Jesuit priest, Father Peter O'Brien, she played at New York clubs and the Newport Jazz Festival, in addition to giving church and college concerts. Williams taught at several institutions, including Duke University in North Carolina, where she died of cancer of the spine in 1981.

The Music

Although Williams was initially identified with ragtime and stride styles, with their rhythmic chords played by the left hand, she later adopted, with her own innovations, the boogie-woogie and swing styles of the 1930's. Unlike many traditional jazz musicians, she adeptly navigated the transition to bebop or modern jazz. In her final transformation, she blended jazz and gospel music with such classic forms as the hymn and the mass. During her tenure with Kirk, from the late 1920's to the early 1940's, she achieved fame as a pianist, arranger, and composer.

From Stride to Modern Jazz. Williams's first solo piano recordings reveal the influence of Willie "the Lion" Smith and Earl "Fatha" Hines as well as her mastery of the stride style. In 1936 her compositions "Walkin' and Swingin'" and especially "Froggy Bottom" became best sellers on jukeboxes. In 1937 she created the theme "Camel Hop" for Benny Goodman's radio show, which was sponsored by Camel cigarettes. Her popular boogie-woogie composition "Little Joe from Chicago" was dedicated to her agent, Joe Glaser.

Kirk's Twelve Clouds of Joy orchestra recorded her "What's Your Story, Morning Glory?," based on an old blues tune, in 1938; Jimmy Lunceford's band later made it into a hit. In "Close to Five" and "Big Jam Blues" (from 1939), "Why Go on Pretending" (1940), and "Big Time Crip" (1941) she articulated melodies that captured a jazz sensibility that appealed to many musicians. She also arranged or composed nearly fifty pieces for Duke Ellington's orchestra, including "Trumpets No End," her imaginative take on Irving Berlin's "Blue Skies." Other small groups and big bands used her arrangements and compositions, including those of Louis Armstrong, Cab Calloway, and Glen Gray.

Through her friendship and collaboration with such innovators as Dizzy Gillespie, Bud Powell, Tadd Dameron, and Thelonious Monk, she exerted a powerful influence on the origin and development of modern jazz. For example, her composition "In the Land of Oo-bla-dee" was popular with bebop musicians.

The Zodiac Suite. During this time, Williams became intrigued by an astrology book, and she conceived the idea of creating portraits in sound of musicians she knew based on their astrological signs. Blending modern jazz techniques and her knowledge of such twentieth century composers as Béla Bartók, she composed her magnum opus, *Zodiac Suite*, parts of which she played as early as 1945. In 1946 she played excerpts of *Zodiac Suite* at Carnegie Hall with members of the New York Philharmonic Orchestra, the first time that a symphonic group played music by a jazz composer. Notable later performances include the Newport Jazz Festival in 1957 and over Vatican Radio in 1969.

Sacred Themes. From the 1950's until her death in 1981, Williams continued to play and compose in her version of the modern jazz idiom, but most of her creative energies found an outlet in her work on sacred themes. Her hymn in honor of St. Martin de Porres, a mulatto Peruvian who became the patron saint of interracial justice, was her pioneering effort to integrate jazz, Latin American rhythms, and traditional religious forms. In 1962 she premiered the piece at St. Francis Xavier Church in New York. In 1966 she premiered her first mass at Saint Paul's Cathedral in Pittsburgh, Pennsylvania. The Vatican commissioned the third and most famous of her masses. Initially entitled *Mass for Peace*, it later became known as *Mary Lou's Mass*. During the 1970's, it was performed at St. Patrick's Cathedral in New York as well as in many other churches. She also adapted it for the Alvin Ailey Dance Theater, through which her celebration of God, humanity, and peace added to the work's fame.

Musical Legacy

An influential woman in jazz, Williams was praised by such distinguished musicians as Ellington, who saw her as "perpetually contemporary" and her music as "timeless." Her achievements

Mary Lou Williams. (AP/Wide World Photos)

merited a Guggenheim Fellowship and honorary degrees, bestowed for her humanitarian and musical contributions, from such institutions as Fordham University, Manhattan College, and Loyola University of New Orleans. Her musical legacy has been extended not only by the jazz musicians she influenced but also through a publishing company (Cecilia Music), a record company (Mary Records), and a foundation (The Mary Lou Williams Foundation). Father O'Brien, who played an important role in the foundation after Williams's death, also saw it as a way of preserving and enhancing her musical legacy. Through documentaries, recordings, and many books and articles, Williams remains one of the most revered women of jazz.

Robert J. Paradowski

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See also: Armstrong, Louis; Bartók, Béla; Blakey, Art; Ellington, Duke; Gillespie, Dizzy; Goodman, Benny; McPartland, Marian; Monk, Thelonious; Presley, Elvis; Taylor, Cecil.

Sonny Boy Williamson I

American blues harmonica player, singer, and songwriter

With his catchy harmonica stylings, Williamson was noted for his roots in the rural traditions of the blues, yet his popular recordings pointed the way toward the amplified band sounds of post-World War II Chicago. His lyrics, though autobiographical, resonated with working-class African Americans of the 1930's and 1940's.

Born: March 30, 1914; Jackson, Tennessee
Died: June 1, 1948; Chicago, Illinois
Also known as: John Lee Williamson (full name)

Principal recordings

SINGLES: "Blue Bird Blues," 1937; "Early in the Morning," 1937; "Good Morning, School Girl," 1937; "Blue Bird Blues Pt. 2," 1938; "Decoration Blues," 1938; "Honey Bee Blues," 1938; "Whiskey Headed Woman Blues," 1938; "Deep Down in the Ground," 1939; "Low Down Ways," 1939; "My Little Machine," 1939; "T. B. Blues," 1939; "Tell Me Baby," 1939; "Dealing with the Devil," 1940; "Jivin' the Blues," 1940; "Ground Hog Blues," 1941; "My Black Name," 1941; "Sloppy Drunk Blues," 1941; "Western Union Man," 1941; "My Black Name Ringing," 1943; "Check Up on My Baby," 1944; "Miss Stella Brown Blues," 1944; "Mean Old Highway," 1945; "Stop Breaking Down," 1945; "Hoo-Doo Man," 1946; "Biscuit Baking Woman," 1947; "Shake That Boogie," 1947; "Better Cut That Out," 1948; "Susie Q.," 1948.

The Life

John Lee Williamson was born and raised in Jackson, Tennessee, where his grandmother gave him the "Sonny Boy" nickname. By his late teens, Williamson had become proficient enough on harmonica and confident enough as a singer to perform with mandolinist Yank Rachell and guitarist Homesick James Williamson at clubs in the Jackson area. Williamson had an uncle living in St. Louis, home of many established blues performers, and Williamson reportedly became a fixture of the St. Louis blues scene. He is believed to have visited Chicago for the first time in 1934, the year entrepreneur Lester Melrose convinced two of the era's major record labels, RCA Victor and Columbia, to record blues artists for the jukeboxes then springing up in taverns, newly opened in the wake of Prohibition's repeal. In May, 1937, Melrose summoned Williamson and guitarists Robert Lee McCoy (Robert Nighthawk) and Big Joe Williams to record at a hotel in Aurora, Illinois.

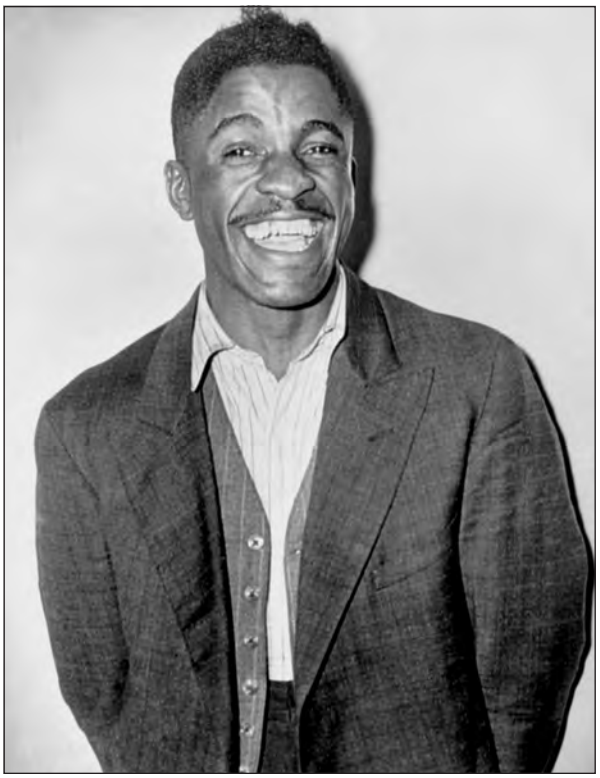
The first recording, "Good Morning, School Girl," became a hit, and between 1937 and 1947, Williamson recorded more than a hundred songs. Attacked and robbed on his way home from Chicago's Plantation Club in the early hours of June 1, 1948, Williamson succumbed to his wounds the same day.

The Music

The harmonica was the most widely disseminated free reed instrument for good reasons: It was cheap, relatively easy to play, and as portable as a pocket knife. This German instrument was adapted by rural Americans to play traditional melodies, and it was also "choked" in order to imitate train whistles and baying hounds. In the early days of recording, novelty recordings of harmonica solos were common. From the 1920's through the 1930's, the recorded stars of the blues idiom who wrote and sang original material accompanied themselves either on piano (such as Leroy Carr) or on guitar (Lonnie Johnson). The notion of a harmonica player creating songs of equal caliber was unprecedented. On May 5, 1937, during his debut recording session, twenty-three-year-old Sonny Boy Williamson changed that forever. His power as a blues lyricist and singer, along with his prowess as a harmonica player, made the harmonica player as blues group leader viable for future generations. His lyrics, populated by such ordinary folks as beauticians and insurance collectors, are well-crafted slices of his era's African American life. That made him something of a folk hero during his thirty-four years, and the popularity of his recordings inspired many young African Americans to emulate his unique strengths, both instrumental and lyrical.

"Good Morning, School Girl." This song's loping rhythm and catchy, atypical blues structure were borrowed from an earlier work ("Airplane Blues," by Sleepy John Estes, 1935). Williamson's striking lyrics, punctuated by assertive harmonica lines, were sung with a hesitant yet dynamic vocal delivery, which was destined to become his trademark. The overall effect was a sort of relaxed urgency. Williamson's first recording was an instant hit that would, over time, become a much-covered blues classic.

"Blue Bird Blues." Williamson's second recording likewise achieved commercial success, and it saw future revisions by such later blues legends as



Sonny Boy Williamson I. (Hulton Archive/Getty Images)

Howlin' Wolf. The original offers one of the most lyrically creative uses of metaphor in all recorded blues. The blue bird of its title is asked to deliver a message to Williamson's wife, Lacey Belle, often mentioned in his lyrics. The bird as messenger—especially of love—is an ancient and universal icon. However, Williamson modernized it and gave it dual meanings it by making it a blue bird: The record label for which Williamson recorded was named Bluebird, and an image of its namesake appeared on each side of its 78-rpm records. Williamson's blues became a sung letter, delivered by the medium of a commercial recording. Williamson's knack for drawing listeners into his personal world was his guileless genius, and he was aptly supported in his endeavor by the guitars of Williams and McCoy. The success of his second recording would inspire him to record "Blue Bird Blues Pt. 2" in 1938.

"Decoration Blues." The harmonica's ability to mimic the human voice and to make sounds akin to choking and crying is put to stunning use in this performance. It opens with Williamson's sobbing harmonica, answered by trilled figures on the mandolin of Rachell. Williams's guitar joins them as Sonny Boy sings a blues elegy for a dead woman he has promised to bring flowers "every Decoration Day." While death was no stranger to blues lyrics, Williamson sharpens the topic by use of details associated with observance of the holiday now called Memorial Day. The trio's playing builds to crescendos of mournful passion even as Williamson's focused lyrics drive home the theme, every verse ending with a reference to Decoration Day as its tag. This darkly emotional, lyrically crafted performance made a deep impression on listeners. It would be covered by such later blues artists as John Lee Hooker and Sonny Boy Williamson II.

Musical Legacy

Williamson inspired younger musicians to take up the harmonica, and many informally claimed the "Sonny Boy" name, as if it were a brand for blues harmonica players and singers. His untimely death cleared the way for one artist, Rice Miller, to use the name on records. Miller extended Williamson's legacy into the amplified blues sound that emerged after World War II, but, as early as 1940, Williamson had recorded with a drummer in performances that hinted at the future direction of blues. Additionally, Williamson's observational skills and natural songwriting abilities would influence not only harmonica players who fronted bands but also the entire next generation of blues songwriters, most significantly Willie Dixon.

Mark Humphrey

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See also: Cotton, James; Dixon, Willie; Hooker, John Lee; Howlin' Wolf; James, Elmore; Williamson, Sonny Boy, II.

Sonny Boy Williamson II

American blues singer, songwriter, and harmonica player

Williamson was the first blues harmonica player known to use amplification and was among the first Delta blues artists to perform live on radio.

Born: December 5, 1899; Glendora, Mississippi
Died: May 25, 1965; Helena, Arkansas
Also known as: Aleck Ford Miller (birth name); Rice Miller

Principal recordings

ALBUMS: *Down and Out Blues*, 1959; *Sonny Boy Williamson and Memphis Slim in Paris*, 1963 (with Memphis Slim); *Help Me*, 1964; *In Memorium*, 1965.

SINGLES: "Eyesight to the Blind," 1951; "Nine Below Zero," 1951; "Don't Start Me to Talkin'," 1955; "Keep It to Yourself," 1956.

Sonny Boy Williamson II. (Hulton Archive/Getty Images)

The Life

Born near Glendora in the Mississippi Delta, the son of Millie Ford and Jim Miller was given the name Aleck, though he was known by many as Rice. He probably began playing harmonica in his early teens. It ceased to be a pastime when a reported fight with his stepfather prompted him to leave home and to begin the itinerant life of a bluesman. By the early 1930's, he was becoming well known across a wide area encompassing parts of Mississippi, Arkansas, Tennessee, and Missouri. In his travels, he frequently teamed with other itinerant bluesmen, notable among them the singer-guitarists Robert Johnson, Elmore James, and Howlin' Wolf (Chester Burnett), to whom he passed some of his expertise on harmonica.

In 1935 Williamson settled briefly in Helena, Arkansas, a town to which he would return throughout his life. In the late 1930's, Robert Junior Lockwood became his partner, and they jointly explored the then-novel electrical amplification of instruments. Blues songwriter Willie Dixon vividly recalled hearing the Williamson-Lockwood team playing on the streets of Greenville in the late 1930's. By 1941 the duo was bringing a bold new blues sound to live radio broadcasts on Helena's station KFFA, sponsored by King Biscuit Flour. The daily King Biscuit Time broadcasts were heard throughout the Delta.

Williamson recorded for the first time in 1951 for the Jackson-based label Trumpet. When it folded four years later, Williamson's recording contract was sold to the Chicago-based Chess label. His first recordings for Chess featured the band of Muddy Waters, and he would later record with his old friend Lockwood and such new talents as Buddy Guy.

European tours between 1963 and 1965 introduced him to new audiences, and he recorded in England with popular rock bands the Yardbirds and the Animals. He returned to Helena in 1965, he resumed his old King Biscuit Time broadcasts, and he died there on May 25.

The Music

Williamson was a key figure in the development of blues after World War II, in which amplified ensembles were the dominant force. He had pioneered the amplification of the harmonica prior to World War II, and his live radio broadcasts in the 1940's were as influential among developing Delta-based blues players as his later recordings would be nationally. The fact that he appropriated the name of an established recording artist may simply have been a promotional convenience at a time when the media were localized, and few would have noticed that he was not the Williamson who recorded for Bluebird. This Williamson was an individual who, borrowed name aside, created a musical persona entirely distinct from the first Sonny Boy Williamson. Indeed, he was one of the great "characters" in

all American vernacular music, one never forgotten by anyone who worked with him or who saw him perform.

"Eyesight to the Blind." Williamson's first recording at his debut session in 1951 was of an original song that was one of his best and that would be closely associated with him throughout his career. Williamson's witty lyrical bragging dares his listeners to believe the magical powers he attributes to his beloved. He credits his woman with rousing a dying man to leave his deathbed to praise her beauty. This is the sort of clever fantasy in which Williamson reveled. His performance at his initial session bristles with the enthusiasm of an artist who knows he has a great song at hand and who delights in delivering it. The performance suffers only from the quality of the recording: Trumpet was a small regional label with far from first-rate equipment. Six years later, Williamson rerecorded the song at Chess with professional engineering and backing from pianist Otis Spann from Muddy Waters's band and his old friend Robert Lockwood on guitar. The song, inexplicably retitled "Born Blind," was performed in a more subdued manner and at a more relaxed pace, but the clever lyrics and assertive harmonica solo benefit from the vastly improved sound quality.

"Nine Below Zero." This song was recorded early in Williamson's career, and he returned to it later. Again, his lyrics employ exaggeration for dramatic effect: in this instance, to underline the cruelty of a woman who waits till sub-zero temperatures set in before putting him out "for another man." The 1951 Trumpet recording finds Williamson delivering vocals that are plaintive as he pleads his case against such injustice. His harmonica solo is front and center, though the badly balanced recording renders Elmore James's guitar nearly inaudible. By contrast, the 1961 Chess recording of the same song is a minor masterpiece benefiting from a radically different arrangement and vastly superior audio engineering. This time Williamson's voice sounds worn out, yet his backing musicians use their combined skills to support him musically.

Spann's piano is a steady bulwark, Luther Tucker's stinging lead guitar punctuates Williamson's litany of injuries, and Lockwood's distorted rhythm guitar frames the bass lines of Willie Dixon and the crack drumming of Fred Below. The overall impact has as strong an impact as any Chicago blues recording of its time.

"Don't Start Me to Talkin'." This was the second song Williamson recorded at his first session for Chess. It became his first single release on the Chess subsidiary label, Checker, and it became his biggest chart hit: It peaked at number seven on the rhythm-and-blues charts in 1955. Williamson's energy and the crack backing of Muddy Waters and his band in their prime demonstrate why this was Williamson's biggest hit: It represents the cream of the era's blues crop in action.

"Keep It to Yourself." This recording opens with a blaring flourish on harmonica, Williamson riveting the listener's attention to his tale of infidelity and the advice he offers in the song's title. The guitars of Lockwood and Tucker blend as a single strong instrument, Spann's piano sits this one out, and the resulting sound is a more developed version of what Delta listeners heard on the King Biscuit Time radio shows of the 1940's. Williamson's second greatest chart success, this peaked at number fourteen on the rhythm-and-blues charts in 1956.

"Help Me." Although this song appeared late in Williamson's career, it did show up on the rhythm-and-blues charts. It is essentially a groove tune built around a framework lifted from Booker T. and the MGs' 1962 hit, "Green Onions." Compared with the lyrical wit displayed in his earlier songs, this one sounds like what it is: an instrumental with words added. However, the change in instrumentation—as with Booker T., an electric organ appears instead of piano—and the evident effort to update Williamson's sound for a younger audience make this a noteworthy performance. The instrumental emphasis allows Williamson to play more harmonica than usual, and there is an urgent intimacy to his plea for help.

Musical Legacy

Williamson left three distinct legacies. First, there is the legion of harmonica players who were directly influenced by his radio performances, his live shows, and his recordings. They include Howlin' Wolf, Junior Wells, James Cotton, and Little Walter Jacobs. Stylistically, Williams was a master of economy; he was less interested in virtuosic displays than in musically punctuating a song's

stories. Second, his songs are marked by wit, imagination, sly humor, and a slightly bent worldview. The best of his seventy recordings for the Chess label rank with the finest Chicago blues recordings of the 1950's and early 1960's. Unlike such major contemporaries as Muddy Waters and Howlin' Wolf, Williamson rarely utilized the Chess house songwriter, Willie Dixon. Thus, Williamson's songs stand out in their originality. Unlike those whose music is heard evolving through their recordings, Williamson came to record fully formed as an artist. Any obvious changes reflect the musicians who accompanied him or the state of his health at the time of the recordings.

Third, performances Williamson made for European television while touring Europe between 1963 and 1965 have been unearthed. These showcase his unique talents and on-stage antics. They are a wonderful complement to his recorded legacy, and they help us understand how he made such a terrific impression on young European blues fans, especially those in England, where he recorded with such British beat groups as the Animals and the Yardbirds.

Mark Humphrey

Further Reading

Oakley, Giles. *The Devil's Music: A History of the Blues*. New York: Da Capo Press, 1997. Oakley's well-written overview of the genre includes a finely crafted description of a Williamson performance.

Palmer, Robert. *Deep Blues*. New York: Viking Press, 1981. Palmer effectively conveys the world of the King Biscuit entertainers and their audience.

Rowe, Mike. *Chicago Blues: The City and the Music*. New York: Da Capo Press, 1975. Rowe writes about Williamson's role in the richly creative blues milieu of 1950's Chicago.

Santelli, Robert. *The Big Book of Blues*. New York: Penguin, 1993. Santelli's blues encyclopedia entry on Williamson neatly encapsulates the man, his music, and the impact of both.

See also: Cotton, James; Howlin' Wolf; James, Elmore; Johnson, Robert; Waters, Muddy; Williamson, Sonny Boy, I.

Meredith Willson

American popular music, musical-theater, film-score, and classical composer

Willson is best known for his first two Broadway musicals, The Music Man *and* The Unsinkable Molly Brown, *as well as the fight songs for both the University of Iowa and the Iowa State University.*

Born: May 18, 1902; Mason City, Iowa
Died: June 15, 1984; Santa Monica, California
Also known as: Robert Meredith Reiniger (birth name)

Principal works

FILM SCORES: *The Lost Zeppelin*, 1929; *The Great Dictator*, 1940; *The Little Foxes*, 1941.

MUSICAL THEATER (music, lyrics, and libretto): *The Music Man*, 1957; *The Unsinkable Molly Brown*, 1960 (libretto by Richard Morris); *Here's Love*, 1963; *1491*, 1969 (libretto by Morris).

ORCHESTRAL WORKS: *Parade Fantastique*, 1924; Symphony No. 1 in F Minor, 1936 (*A Symphony of San Francisco*); Symphony No. 2 in E Minor, 1940 (*The Missions of California*); *The Jervis Bay*, 1942; *O. O. McIntyre Suite*, 1956.

SONGS (music and lyrics): "You and I," 1941; "May the Good Lord Bless and Keep You," 1950; "It's Beginning to Look a Lot Like Christmas," 1951; "Banners and Bonnets," 1952; "I See the Moon," 1954; "Chicken Fat," 1961.

The Life

Meredith Willson was born into a musical family, and by age ten he had joined the Mason City Municipal Band, playing the flute. Willson moved to New York in 1919, studying at the Damrosch Institute (later known as the Juilliard School), and he moonlighted in orchestras for film houses and theaters. Willson toured throughout the Americas (1921 to 1924) as flutist and piccolo soloist in the Sousa Band, which his brother Cedric joined in 1923. Between tours, Willson assisted scientist Lee deForest in experiments developing sound for motion pictures.

In 1924 Willson joined the New York Philharmonic, spending five years under the baton of such notables as Arturo Toscanini. In 1929 Willson moved to the West Coast to work for NBC Radio, becoming musical director of the Western division. In 1936 Willson conducted the San Francisco Symphony Orchestra in the premiere of his Symphony No. 1 in F Minor. His Symphony No. 2 in E Minor premiered in Los Angeles in 1940, the same year that Frank Sinatra and Glenn Miller recorded songs by Willson and that Willson composed the score for Charlie Chaplin's first "talkie," *The Great Dictator*.

During World War II, Willson headed the music division of the Armed Forces Radio Service. His most influential radio work came after the war with hits such as "May the Good Lord Bless and Keep You" and "It's Beginning to Look a Lot Like Christmas."

In 1957 Willson's career reached a new high when *The Music Man*, for which he had composed the book, lyrics, and music, premiered on Broadway. Drawing on the experience of his boyhood in Iowa, *The Music Man* was an instant hit. In 1960 Willson wrote the lyrics and composed the music for *The Unsinkable Molly Brown*, which ran for more than a year on Broadway. In 1962 *The Music Man* was made into an award-winning film. Willson's 1963 show, *Here's Love*, ran for 334 performances on Broadway. Willson's success continued in 1964, when *The Unsinkable Molly Brown* was made into an Academy Award-nominated film.

Willson spent most of the remainder of his life traveling and performing the songs he had composed. His popularity continued after his death, with a Broadway revival of *The Music Man* (2000-2001), a Disney television remake of the film in 2003, and dozens of amateur productions every year. Willson died in Santa Monica, California, at the age of eighty-two, and he is buried in Mason City, Iowa.

Meredith Willson leading the band. (Hulton Archive/Getty Images)

The Music

Although he is remembered primarily for his music for Broadway shows, Willson began his musical career composing classical music, film scores, and music for radio.

Early Works. Willson's early compositions include the Symphony No. 1 in F Minor, which he conducted at the premiere in 1936, and the Symphony No. 2 in E Minor, which the Los Angeles Symphony Orchestra premiered in 1940. Both works were for the first time by the Moscow State Symphony Orchestra in 1999. Willson's score for Chaplin's first sound film, *The Great Dictator* (1940), received an Academy Award nomination, as did his score for the 1941 film *The Little Foxes*.

Willson also had numerous successes, including number-one hits, as a composer for radio. "May the Good Lord Bless and Keep You" sold more than one million copies, and it was recorded by such diverse singers as Bing Crosby, Gene Autry, Frankie Laine, and Tammy Wynette. "It's Beginning to Look a Lot Like Christmas" became a Christmas standard, recorded by Perry Como, Dean Martin, Bing Crosby, Johnny Mathis, and numerous other artists.

The Music Man. Willson's major success, however, came with his compositions for Broadway. Willson never lived in Mason City again after leaving at age seventeen, but he considered "River City" his home, and he used it as the basis for *The Music Man*, his show about an itinerant band-instrument salesman in turn-of-the-century Iowa. Today Mason City proudly boasts Music Man Square and the Meredith Willson Museum, and the city is respected for its excellent school and municipal band programs.

After five years of development and revisions, *The Music Man* opened on Broadway in December, 1957. Willson combined his classical and popular music knowledge to create a score that pleases audiences without being trite. After a traditional overture, the audiences were surprised with a spoken chorus imitating the sound of the train on which the passengers were traveling, a clever technique based on Willson's earlier radio advertising innovation, the "Talking People"—a chorus that used rhythmic speech to tout the sponsor's products. Willson's ingenuity is also clear when he interweaves Harold Hill's brash march "Seventy-six Trombones" with Marian Paroo's gentle ballad "Goodnight My Someone," and when he composes a countermelody to the famous barbershop song, "Goodnight, Ladies," creating "Pick a Little, Talk a Little."

The Music Man won eight Tony Awards in 1958, including Best Musical, Author, Composer and Lyricist, defeating Leonard Bernstein's *West Side Story* (1957). The cast recording of *The Music Man* won the 1958 Grammy Award for Best Original Cast Album. In 1962 *The Music Man* was made into a film, which won the Academy Award for best film score, and it was nominated in several other categories. In 1963 the Beatles had a hit with Paul McCartney singing a ballad ("Till There Was You") from the film, and they included the song in their famous 1964 U.S. debut on *The Ed Sullivan Show*.

The Unsinkable Molly Brown. Willson's 1960 musical about *Titanic* survivor Margaret Brown was also a success on Broadway, running for more than a year, and it was made into a film in 1964. Still, he never surpassed the success of *The Music Man*, and his next two attempts were less successful: *Here's Love* (based on the 1947 film *Miracle on Thirty-fourth Street*) closed in less than a year, and *1491* never made it to Broadway.

Musical Legacy

The Music Man forms the foundation of Willson's legacy. One of the most often performed Broadway musicals, it also serves as a source of individual songs performed by choruses, soloists, bands, and orchestras, guaranteeing Willson's continuing popularity as a composer.

In addition to his Academy Awards, Grammy Awards, and Tony Awards, Willson received honors from Presidents John F. Kennedy, Lyndon Johnson, and Ronald Reagan. Willson was a great supporter of higher education, and he was granted honorary degrees from two Iowa colleges: Parsons College (1956) and Coe College (1960). Willson later honored Coe with a donation, used to fund an electronic music studio. His library is housed at the University of Iowa. In 1990, after his widow made a substantial donation, the Juilliard School named its only residence hall after its famous alumnus.

William S. Carson

Further Reading

Skipper, John C. *Meredith Willson, The Unsinkable Music Man*. Mason City, Iowa: Savas Woodbury, 2000. Journalist Skipper, a fellow resident of Mason City, weaves a folksy tale of Willson. Includes illustrations.

Willson, Meredith. *And I Stood There with My Piccolo*. New York: Doubleday, 1948. An amusing autobiographical sketch that precedes Willson's Broadway fame.

_____. *But He Doesn't Know the Territory*. New York: G. P. Putnam's Sons, 1959. Willson tells the story of the birth of *The Music Man* in his own words.

_____. *Eggs I Have Laid*. New York: Henry Holt, 1955. A tongue-in-cheek account of some of the less successful moments of Willson's career, with particular emphasis on his work in radio.

_____. *Who Did What to Fedalia?* New York: Doubleday, 1952. Willson's only novel, about a young Iowa girl who heads to New York to become a singer.

See also: Bernstein, Leonard; Crosby, Bing; Elliot, Cass; Loesser, Frank; McCartney, Sir Paul; Mathis, Johnny; Miller, Glenn; Sinatra, Frank; Sousa, John Philip; Toscanini, Arturo; Wynette, Tammy.

Brian Wilson

American rock bassist, pianist, singer, and songwriter

Wilson combined intricate vocal harmonies, the energy of early rock and roll, and wall-of-sound production techniques with lyrics that evoked the simple and sunny joys of youth.

Born: June 20, 1942; Hawthorne, California
Also known as: Brian Douglas Wilson (full name)
Member of: The Beach Boys

Principal recordings

ALBUMS (solo): *Brian Wilson*, 1988; *I Just Wasn't Made for These Times*, 1995; *Orange Crate Art*, 1995; *Imagination*, 1998; *Gettin' in over My Head*, 2004; *Smile*, 2004; *What I Really Want for Christmas*, 2005; *That Lucky Old Sun*, 2008.

ALBUMS (with the Beach Boys): *Surfin' Safari*, 1962; *Surfin' USA*, 1963; *Surfer Girl*, 1963; *Little Deuce Coupe*, 1963; *Shut Down, Vol. 2*, 1964; *All Summer Long*, 1964; *The Beach Boys' Christmas Album*, 1964; *The Beach Boys Christmas Special*, 1964; *Today!*, 1965; *Summer Days (And Summer Nights!!)*, 1965; *Pet Sounds*, 1966; *Smiley Smile*, 1967; *Wild Honey*, 1967; *Friends*, 1968; *Stack-O-Tracks*, 1968; *20/20*, 1969; *Sunflower*, 1970; *Surf's Up*, 1971; *Carl and the Passions—So Tough*, 1972; *Holland*, 1973; *Fifteen Big Ones*, 1976; *Love You*, 1977; *M.I.U. Album*, 1978; *L.A. (Light Album)*, 1979; *Keepin' the Summer Alive*, 1980; *The Beach Boys*, 1985; *Still Cruisin'*, 1989; *Summer in Paradise*, 1992.

SINGLES (with the Beach Boys): "Surfin' USA," 1963; "Barbara Ann," 1965; "Help Me Rhonda," 1965; "Kokomo," 1988.

WRITINGS OF INTEREST: *Wouldn't It Be Nice*, 1991.

The Life

Brian Douglas Wilson was the oldest of three musically talented sons born to Murry and Audree Wilson in Hawthorne, California. A typical middle-class child, Wilson distinguished himself at an early age with his ability to re-create the sophisticated jazzy harmonies of his favorite vocal groups. At his insistence, his younger brothers, Carl and Dennis, and his cousin, Mike Love (three-fifths of the future Beach Boys), learned to sing the rudiments of what would become Wilson's trademark Beach Boys vocal arrangements.

Wilson's outwardly gregarious nature—he was a popular high school athlete and a natural leader—masked inner turmoil, particularly a tumultuous relationship with his father. Wilson later described his formation and prolific activity on behalf of the Beach Boys as a struggle to assert his independence and to earn the approval of his father.

From 1963 to 1965, the Beach Boys placed nine songs and eight albums in the Top 10. Finding himself at twenty-two a millionaire responsible for maintaining and continuously improving the nation's top hit machine, Wilson began to manifest the symptoms of mental illness. By the time he oversaw the elaborate recording of the group's seminal *Pet Sounds* album and "Good Vibrations" single, he had quit touring and began to seek solace in drugs.

After his inability to complete the ambitious *Smile* album, Wilson withdrew from public life and became as famous for his drug- and paranoia-fueled eccentricities as he had been for his prodigious and inventive music. Although nominally a Beach Boy, his contributions to the group's music dwindled.

From 1975 to 1985, Wilson became an overweight, often incoherent caricature. Even Wilson's partial recovery, with the aid of a controversial therapist, ended when a medical board forced the therapist to surrender his license.

Wilson began a personal and professional renaissance in the mid-1990's, marrying his second wife (Melinda Ledbetter) and finding in the Los Angeles rock band the Wondermints and in musical director-guitarist Jeffrey Foskett partners with whom he could resume not only touring but also recording. With this ensemble and the help of lyricist Van Dyke Parks, Wilson released a complete version of *Smile* in 2004, to strong sales and rapturous critical acclaim.

The Music

Although his younger brother Dennis gave him the idea to write about the Southern California surfing fad, and the other Beach Boys (plus a rotating stable of lyricists) helped bring his compositions to

life, it was Wilson's inventive combination of 1950's vocal-group harmony, rock and roll, painstaking production, and, in the Beach Boys' first five years, frequent lead singing that made the Beach Boys' songs an indelible fixture in American pop culture. The California of Wilson's imagination was not a tourist attraction but a state of mind representing the transient innocence of youth and the misfortune awaiting those who cling to it. Ironically, Wilson found himself adrift for most of his adult life, depressed by his inability to match the quality or quantity of his early output and emotionally and psychologically depleted by his self-destructive attempts at coping with this failure. That he continued composing during his bleakest decades testifies to the durability of his talent. That he recovered and returned to public performing in the late 1990's, completing his long-unfinished masterpiece *Smile* in 2004, testifies to the durability of his will and to the inspirational power of his music.

Surfer Girl. The third Beach Boys album (and the second to appear in 1963) gave Wilson production credit for the first time. Although the high-energy hits "Little Deuce Coupe" and "Catch a Wave" were typical beach-crazed anthems, the title song and "In My Room" unveiled the vulnerability, introspection, and harmonic sophistication for which Wilson would ultimately become best known.

Summer Days (and Summer Nights!!). The highlight of this 1965 album was "California Girls," a song that found Wilson achieving creative heights that he would not surpass until he constructed "Good Vibrations" over a six-month period one year later.

Pet Sounds. This album, the instrumental portions of which Wilson recorded with a studio ensemble in 1966 while the rest of the Beach Boys were on tour, garnered a lot of attention. It was not truly rock and roll; in fact, some of the music nearly qualified as easy listening. The Beatles, nevertheless, found it so impressive that they recorded *Sgt. Pepper's Lonely Hearts Club Band* in an effort to compete. Although *Pet Sounds*' moody tone may have confused Beach Boys fans, it made the Top 10 on the strength of the singles "Wouldn't It Be Nice," "Sloop John B.," "Caroline No," and "God Only Knows," one of the most sophisticated and gorgeous songs in Wilson's body of work.

Smiley Smile. Released in the wake of Wilson's abandonment of *Smile*, this 1967 oddity documented the Beach Boys' collapse into disarray in general and Wilson's descent into drugs in particular. Were it not for "Good Vibrations" and "Heroes and Villains," neither of which would be available elsewhere for years, it undoubtedly would have sold even fewer copies than it did.

Fifteen Big Ones. Accompanied on its appearance in 1976 by a massive "Brian's Back" promotional campaign, this best-selling album consisted largely of covers of 1950's and 1960's hits and was actually a group Beach Boys effort, although one that included more participation from Wilson than any other Beach Boys album in a decade.

Love You. Released in 1977, this album (also known as *The Beach Boys Love You*) became a cult favorite on the strength of its playfully catchy melodies. However, Wilson's lyrics revealed that he was, as many suspected, a dysfunctional eccentric.

Brian Wilson. Lavishly produced, this album appeared in 1988 to high praise from most critics. The public, however, found the partially rehabilitated Wilson's heavily assisted attempt at recapturing his youthful glories cumbersome.

I Just Wasn't Made for These Times. This 1995 sound track to the documentary produced by Don Was represented an important step in reintroducing Wilson to serious performing and audiences to the fully rehabilitated Wilson.

Smile. By the time Wilson and his touring Foskett-led Wondermints band recorded what had been for almost forty years the most famous "lost" album in rock-and-roll history, they had already become proficient at presenting it onstage. What had in 1966 and 1967 been so difficult to construct, Wilson completed with relative ease in 2004. There was prerelease apprehension about whether *Smile* would live up to the promise of the parts of the original that had been released piecemeal over the years. Nevertheless, the work's high quality dispelled doubts among fans and critics alike. Perhaps the biggest surprise was Wilson's use of Tony Asher's original lyrics to "Good Vibrations" instead of the Mike Love lyrics with which fans had long been familiar.

Musical Legacy

Besides writing, arranging, singing, and playing on more than two dozen of the rock-and-roll era's

most popular singles and launching the surf-music craze, Wilson pioneered a technologically sophisticated style of production that would influence not only the Beatles but also a generation of post-1960's acts. Long after Wilson had retreated from public life, echoes of and homages to his style and approach could be heard in the recordings of acts as diverse as the Electric Light Orchestra, the Carpenters, Chicago, Todd Rundgren, Three Dog Night, and the Raspberries. "Bohemian Rhapsody," the six-minute signature song of the British hard-rock band Queen, an international Top 10 single in 1976 and 1991, was in many ways a direct descendant of Wilson's "Good Vibrations," consisting of several separately recorded and stylistically diverse sections edited into a dazzling whole.

Inducted as a Beach Boy into the Rock and Roll Hall of Fame in 1988, Wilson would, upon his return to mental stability and public performing in the 1990's, become the recipient of other honors as well, including inductions into the Vocal Group Hall of Fame (with the Beach Boys) in 1998 and the UK Music Hall of Fame in 2006. On December 1, 2007, he was recognized, along with Steve Martin, Leon Fleisher, Martin Scorsese, and Diana Ross, at the prestigious annual Kennedy Center Honors ceremony, for the excellence of his contribution to the culture of the United States.

Arsenio Orteza

Further Reading

Carlin, Peter Ames. *Catch a Wave: The Rise, Fall, and Redemption of the Beach Boys' Brian Wilson*. New York: Rodale, 2006. Ending on a note of optimism, this well-written and comprehensively researched biography was completed after Wilson's successful return to the stage as a touring performer and the 2004 release of *Smile*.

Gaines, Steven. *Heroes and Villains: The True Story of the Beach Boys*. New York: Da Capo, 1986. The book demythologizes the Beach Boys by detailing the band members' real-life turmoil, and its tabloid-like focus gives short shrift to the music.

Granata, Charles L. *Wouldn't It Be Nice: Brian Wilson and the Making of the Beach Boys' Pet Sounds*. Chicago: Chicago Review Press, 2003. A painstaking investigation into the making of *Pet Sounds*, what many consider to be Wilson's finest moment as a singer, a songwriter, a producer, and a pop cultural force.

Leaf, David. *The Beach Boys and the California Myth*. New York: Grosset & Dunlap, 1978. The first extensive treatment of Wilson's music as a significant cultural phenomenon.

White, Timothy. *The Nearest Faraway Place: The Beach Boys and the Southern California Experience*. New York: Henry Holt, 1996. Entertaining Wilson-Beach Boys narrative, although there may be too much emphasis on the role played by Wilson's ancestors in his artistic and temperamental development.

Williams, Paul. *Brian Wilson and the Beach Boys: How Deep Is the Ocean?* London: Omnibus Press, 2003. Several decades' worth of essays on Wilson and the Beach Boys by the rock critic and the founder of *Crawdaddy* magazine.

See also: Bacharach, Burt; Burke, Solomon; Campbell, Glen; Carpenter, Karen; Newman, Randy; Spector, Phil.

Jackie Wilson

American rhythm-and-blues singer and songwriter

An important transitional figure, Wilson led rhythm and blues toward soul, and in the process he helped music largely associated with African Americans cross over to achieve success on the pop charts. He was noted for blending an evocative voice with crowd-pleasing dance moves.

Born: June 9, 1934; Detroit, Michigan
Died: January 21, 1984; Mount Holly, New Jersey
Also known as: Jack Leroy Wilson (full name); Mr. Excitement
Member of: Billy Ward and the Dominoes

Principal recordings

ALBUMS (solo): *He's So Fine*, 1958; *Dogging Around*, 1959; *Lonely Teardrops*, 1959; *So Much*, 1959; *A Woman, a Lover, a Friend*, 1960; *Jackie Sings the Blues*, 1960; *Night*, 1960; *By Special Request*, 1961; *Try a Little Tenderness*, 1961; *You Ain't Heard Nothin' Yet*, 1961; *Body and Soul*, 1962;

Baby Workout, 1963; *Merry Christmas from Jackie Wilson*, 1963; *Shake a Hand*, 1963; *The World's Greatest Melodies*, 1963; *Somethin' Else!*, 1964; *Soul Time*, 1965; *Spotlight on Jackie Wilson*, 1965; *Whispers*, 1966; *Higher and Higher*, 1967; *Do Your Thing*, 1968; *I Get the Sweetest Feeling*, 1968; *Manufacturers of Soul*, 1968; *Two Much*, 1968 (with Count Basie); *This Love Is Real*, 1970; *It's All a Part of Love*, 1971; *You Got Me Walking*, 1971; *Beautiful Day*, 1973; *Nowstalgia*, 1974; *Nobody but You*, 1976.

ALBUMS (with Billy Ward and the Dominoes): *Billy Ward and His Dominoes*, 1954; *Billy Ward* (with Jackie Wilson and His Dominoes), 1957.

The Life

Jack Leroy Wilson was born in Detroit, Michigan, the only child of Jack and Eliza Mae Wilson. Though he began singing as a child and led a performing group—the Ever Ready Gospel Singers—as a teen, Jackie was also a member of the Shakers street gang, and he was frequently in trouble. Confined to a juvenile detention facility in Lansing, he learned to box, and later he competed in the Golden Gloves tournament as a welterweight.

In 1950 Jackie dropped out of ninth grade at Highland Park High School. The following year, he married Freda Hood, who was pregnant, and their daughter was born in March, 1951. At the time, Wilson sang with a group known as the Thrillers. In 1953 he successfully auditioned to replace Clyde McPhatter—who left to form the Drifters—as lead singer of the Dominoes. The group had several rhythm-and-blues hits before Wilson left to pursue a solo career in 1957.

As a soloist, Wilson produced a steady stream of hits until the early 1970's. Along the way he survived gunshot wounds inflicted by a jealous girlfriend in 1961 and the 1970 shooting death of his oldest son, Jackie. In 1975, while performing at a Dick Clark-produced show, Wilson suffered a heart attack, resulting in severe brain damage. He remained semi-comatose for more than eight years until his death in 1984.

The Music

Blessed with a pure tenor voice and perfect pitch, Wilson added athletic dance moves to his repertoire during live performances. His exhilarating, frankly sexual entertainment style earned him a distinctive nickname from avid fans (particularly females): Mr. Excitement. Though he had several hits with the Dominoes in the early 1950's, most of Wilson's best work was done as a solo artist, where he demonstrated a wide vocal range, from rumbling growls to soaring falsetto, and an uncanny ability to convincingly sing an incredible variety of material. Songs ranged from his forte, rhythm and blues, to doo-wop, rock and roll, love ballads, and easy-listening standards. Much of Wilson's early success came from tunes he sang by the songwriting partnership of Berry Gordy, Jr. (a former boxer, who used royalties from Wilson's hits to found Motown Records), and Roquel "Billy" Davis (who later wrote songs for Chess Records). During his prematurely curtailed career, Wilson made rhythm-and-blues and Top 40 charts more than forty-five times, released more than twenty albums, and scored six number-one hits.

Jackie Wilson. (CBS/Landov)

"Reet Petite (The Sweetest Girl in Town)." Wilson's first single as a solo performer, this Gordy-Davis composition hit the Top 100 on *Billboard*

charts in 1957, and it rose to the Top 10 in England. Nearly thirty years later, in 1986, Wilson's version was used in England for a television commercial, and it was the number-one single in England for four weeks.

"Lonely Teardrops." Another Gordy-Davis composition, this 1958 release hit number one on rhythm-and-blues charts, and it made the Top Ten on pop charts. The tune most closely identified with Wilson, and a showcase for his vocal range, it was the last song he ever sang. As he stood on stage September 29, 1975, at the Latin Casino in Cherry Hill, New Jersey, and launched into the opening lyrics, "My heart is cryin', cryin'," he was stricken with a massive heart attack and fell unconscious to the floor. Initially, the audience thought it was a gesture to dramatize the song, and spontaneously began to cheer and applaud until it became obvious something was wrong with Wilson.

"(Stop) Doggin' Around." Another 1960 number-one rhythm-and-blues hit, this was harder edged than most of Wilson's material. It was one of four double-sided singles released during 1960-1961, in which seven of eight songs—"Night"/"Doggin' Around," "All My Love"/"A Woman, a Lover, a Friend," "Alone at Last"/"Am I the Man," and "My Empty Arms"/"The Tear of the Year"—made the pop or rhythm-and-blues Top 10 charts.

"Baby Workout." Wilson cowrote this hit with Alonzo Tucker of the Midnighters. The song was an obvious attempt to capitalize on the early 1960's fad of introducing hot new dances—such as the Twist, the Mashed Potato, the Frug, and the Watusi—in the lyrics. "Baby Workout" urged listeners to "Put your hands on your hip/And let your backbone slip/And work out."

"(Your Love Keeps Lifting Me) Higher and Higher." This Motown-flavored song, written by Gary Jackson, Raynard Miner, and Carl Smith—with background vocals from the Andantes and instrument work from the Motown house band, the Funk Brothers—was recorded in Chicago and became a big hit for Wilson in 1967. It was on Top 40 charts for twelve weeks, peaking at number six. It also reached number eleven on the British charts in 1969.

"I Get the Sweetest Feeling." Following a mid-1960's slump in popularity that lasted for several years, Wilson hit the charts again in 1968 with a Van McCoy-Alicia Evelyn tune recorded with Chicago soul music producer Carl Davis that climbed to number nine in England.

Musical Legacy

A posthumous inductee into the Rock and Roll Hall of Fame in 1987, Wilson was instrumental in helping rhythm and blues grow into soul and funk. At the same time, he was a driving force in broadening the appeal of what was perceived as solely an ethnic genre of music, and he was one of the first black artists to achieve success on the mainstream pop charts. Though his abundant recordings were often overproduced and featured songs more appropriate for middle-of-the-road crooners, Wilson's distinctive voice always improved the material. A dynamic performer who enlivened shows with spins, twirls, splits, leaps, and fancy footwork, Wilson greatly influenced the performance styles of such artists as Elvis Presley, James Brown, Prince, and Michael Jackson. Jackson acknowledged Wilson's influence, dedicating 1984's Grammy Award-winning Album of the Year, *Thriller*, to Wilson.

Jack Ewing

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contains a brief biography of Wilson, plus photographs and a complete discography.

See also: Basie, Count; Brown, James; Green, Al; Jamerson, James; Jarrett, Keith; Presley, Elvis; Prince.

Julia Wolfe

American classical composer

In the late 1980's, Wolfe emerged as a leading composer in the postminimalist generation. She helped establish the Bang on a Can Festival in New York City, an important venue for new music.

Born: December 18, 1958; Philadelphia, Pennsylvania

Principal works

KEYBOARD WORKS: *my lips from speaking*, 1993; *East Broadway*, 1996; *Compassion*, 2001; *Earring*, 2001.

OPERA (music): *Carbon Copy Building*, 1999 (with Michael Gordon and David Lang; words by Ben Katchor).

ORCHESTRAL WORKS: *on seven-star-shoes*, 1985; *Song at Daybreak*, 1986; *Amber Waves of Grain*, 1988; *Girlfriend*, 1988; *The Vermeer Room*, 1989; *Four Marys*, 1991; *Window of Vulnerability*, 1991; *Arsenal of Democracy*, 1993; *Early That Summer*, 1993; *Lick*, 1994; *Tell Me Everything*, 1994; *Steam*, 1995; *Believing*, 1997; *Mink Stole*, 1997; *Close Together*, 2000; *Dark Full Ride*, 2002; *My Beautiful Scream*, 2003; *Cruel Sister*, 2004; Accordion Concerto, 2005.

The Life

Julia Wolfe studied composition at the University of Michigan in Ann Arbor, focusing on serial techniques. While there, she helped found the Wild Swan Theater with three other female students, and their productions featured folk-inspired stories for which Wolfe composed the music, often singing while accompanying herself on the dulcimer, an Appalachian folk instrument. During her stay in Ann Arbor, Wolfe met and later married fellow composer Michael Gordon in 1984. The pair subsequently enrolled at Yale University for graduate study with composer Martin Bresnick. As Wolfe confessed in an interview with arts writer David Krasnow, she found her instruction in serialism suffocating and felt a renewed freedom under Bresnick. After graduating from Yale, Wolfe and Gordon collaborated with fellow alumnus David Lang in 1987 to form the Bang on a Can festival. They intended the festival to be a haven for genre-defying music, pieces that blurred the boundaries among art, popular, and world music, much in the way their own compositions did. The festival met with great success and developed into an organization complete with its own recording label, Cantaloupe. In addition, the festival generated a critically acclaimed performing ensemble, a sextet called Bang on a Can All-Stars, and a commissioning fund to support new composers.

In 1992, a pivotal point in Wolfe's career, she received a Fulbright Fellowship to work with the Amsterdam-based Orkest de Volharding. The orchestra was founded by Louis Andriessen, a highly regarded Dutch composer who was an important influence on Wolfe's aesthetic outlook. Wolfe has continued to compose, garnering for her work praise and commissions, and she has maintained her involvement with Bang on a Can and its projects.

The Music

Wolfe's style is often labeled postminimalist or totalist, although these categories do not fully explain the variety of her music. Above all, Wolfe's style is a conglomeration of her personal musical experiences: singing show tunes at the piano with her mother; discovering composers George Crumb, György Ligeti, Steve Reich, and Ludwig van Beethoven at college; and a late exposure to Led Zeppelin and James Brown. The majority of Wolfe's compositions are cast in one movement and rarely feature soloists. Her music often displays a dense texture, rhythmic complexity, and an expert use of color. Certain works, such as *Window of Vulnerability*, *Early That Summer*, and *Arsenal of Democracy*, carry political connotations. The calm yet fiercely loud *Window of Vulnerability* combines the literal meaning of the military term with a reflection on humanity's fragility, while *Arsenal of Democracy*, commissioned by Andriessen's Orkest de Vol-

harding, is a thunderously dissonant antiwar assault. Wolfe's political orientation may well stem from her teachers, notably Bresnick and Andriessen, whose music sometimes engages in political commentary.

Carbon Copy Building. In 1999 Wolfe, Gordon, and Lang collaborated with comic-book artist Ben Katchor on the opera *Carbon Copy Building*. Dubbed a comic-book opera, the work premiered at Settembre Musica Festival in Torino, Italy. Though it received a Village Voice Obie award, given to honor excellence in Off-Broadway productions, its New York premiere was met with mixed reviews.

The Vermeer Room. Written in 1989, this one-movement piece for orchestra takes its inspiration from seventeenth century Dutch painter Jan Vermeer's *A Girl Asleep*. The work has a programmatic tinge as Wolfe depicts the girl's dreams with tumultuous sounds. Wolfe limits her pitch material, but she does not rely on strictly minimalist repetition. Rather, the piece derives its structure from the gradual layering of timbres. It begins with a drawn-out crescendo, punctuated by clanging interjections. It becomes more insistent as it restates the opening material, leading to a slow decrescendo. The work ends abruptly, like a sleeper being startled awake. Interestingly, for this work, Wolfe chose for her inspiration a painter known for his sensitivity to light and color, qualities prominent in her own works.

Four Marys. Wolfe wrote *Four Marys* for the Cassatt Quartet, which premiered it at the Bang on a Can festival of 1991. The shifting microtonal fabric of the one-movement work alludes to the dulcimer, recalling Wolfe's days at the Wild Swan Theater. Wolfe translates the dulcimer's idiomatic drone and melodic pitch-bending into the medium of the string quartet. The piece has a nearly inaudible beginning, and then it juxtaposes sections of static wailing with driving, rhythmically active ones. Three-quarters of the way through the composition, a melody emerges from a background of sirenlike glissandi. This tune is reminiscent of the Scottish folk song of the title without being a direct quotation. *Four Marys* concludes with a gradual diminuendo.

Lick. Wolfe composed *Lick* for the Bang on the Can All-Stars in 1994. The work showcases the sextet's abilities, becoming the ensemble's signature piece. Scored for soprano saxophone, cello, double bass, electric guitar, piano, and percussion, the work betrays an instrumentation with decidedly popular leanings. About *Lick*, Wolfe mentioned that her approach to its rhythm was influenced by funk artist Brown and his predilection for tugging at the beat. *Lick* also took a melodic cue from Led Zeppelin, especially the guitar riffs that evoke Jimmy Page.

Musical Legacy

Wolfe has one foot in the classical world and the other foot in the popular world, which is reflected in her compositions. As a young composer in the late 1980's, Wolfe worked outside academia, creating an outlet for her music through the Bang on a Can festival, which developed into an ongoing event. In 2003 Wolfe began to teach composition at the Manhattan School of Music, taking the new role of pedagogue. Wolfe's compositions have fared well, receiving multiple performances in an era when many new works get only one hearing. Bang on a Can and its offshoots are among her most memorable achievements.

Alyson Payne

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See also: Brown, James; Crumb, George; Ligeti, György; Page, Jimmy.

Stevie Wonder

American rhythm-and-blues singer, songwriter, and pianist

A popular recording artist for Motown Records, Wonder is a critically acclaimed singer-songwriter working in the rhythm-and-blues tradition. His songs combine complex modulations and rhythms with socially aware lyrics.

Born: May 13, 1950; Saginaw, Michigan
Also known as: Stevland Hardaway Judkins (birth name); Little Stevie Wonder

Principal recordings

ALBUMS: *The Jazz Soul of Little Stevie*, 1962; *Tribute to Uncle Ray*, 1962; *With a Song in My Heart*, 1963; *Workout Stevie, Workout*, 1963; *Stevie at the Beach*, 1964; *Stevie Wonder*, 1965; *Down to Earth*, 1966; *Uptight*, 1966; *I Was Made to Love Her*, 1967; *Someday at Christmas*, 1967; *For Once in My Life*, 1968; *My Cherie Amour*, 1969; *Signed, Sealed, and Delivered*, 1970; *Where I'm Coming From*, 1971; *Music of My Mind*, 1972; *Talking Book*, 1972; *Innervisions*, 1973; *Fulfillingness' First Finale*, 1974; *Songs in the Key of Life*, 1976; *Journey Through the Secret Life of Plants*, 1979; *Hotter than July*, 1980; *The Woman in Red*, 1984 (with Dionne Warwick and Ben Bridges); *In Square Circle*, 1985; *Characters*, 1987; *Jungle Fever*, 1991; *Conversation Peace*, 1995; *A Time to Love*, 2005.

The Life

Stevie Wonder was born Stevland Hardaway Judkins in Saginaw, Michigan, to Lula Hardaway and Calvin Judkins. Born prematurely, he became blind as an infant and never regained his sight. Growing up a musical prodigy in Detroit, the nine-year-old singer and harmonica player was signed by Motown Records' Tamla label and promoted under the name Little Stevie Wonder. At the age of thirteen, his harmonica feature "Fingertips, Pt. 2" rose to number one on the *Billboard* pop and rhythm-and-blues charts. Following this early success, Wonder went to study music at the Michigan School for the Blind in Lansing. In 1964 he returned to his recording career, minus the designation "Little," scoring the next in a string of chart-toppers for Motown with 1965's "Uptight." The song would be his first of many hit singles as a songwriter.

In 1970, Wonder married the singer Syreeta Wright, with whom he had collaborated on his song "Signed, Sealed, Delivered, I'm Yours." After demonstrating an interest in the production of his own recordings with the album *Signed, Sealed, and Delivered*, Wonder fought for and obtained artistic control over his music from Motown in 1971. The result was *Where I'm Coming From*, an album that had little commercial success but foreshadowed the direction that Wonder's later albums would take.

In 1972 Wonder's marriage to Wright ended. As Wonder's artistic voice matured, so did his progressive political identity. Over the course of his career Wonder would record a number of "issue" songs promoting social activism with regard to inner-city struggles (epitomized by 1973's "Livin' for the City"), excessive materialism (1976's "Pastime Paradise"), racial equality (1982's "Ebony and Ivory" with Paul McCartney), AIDS awareness (1985's ensemble piece "That's What Friends Are For"), world hunger (1985's ensemble piece "We Are the World"), and working for a Martin Luther King, Jr., holiday (1980's "Birthday"). Wonder's moral aspirations are summed up in his 1973 hit "Higher Ground," in which the songwriter implores his listeners to keep on doing their part to make the world a better place.

In later years, Wonder is a widely admired and recognized icon of popular culture, for both his songwriting and his political activism. He is also among the most critically acclaimed popular artists of all time, winning twenty-five Grammy Awards—including a remarkable string of Best Album awards for *Innervisions*, *Fulfillingness' First Finale*, and his masterwork, *Songs in the Key of Life*. Along with the albums *Music of My Mind* and *Talking Book*, these albums define Wonder's "classic period."

Following this period, Wonder turned his attention to writing music for the 1979 film *Journey Through the Secret Life of Plants*. He has since written film music for *The Woman in Red* and *Jungle Fever*, among others. He has remained active as a singer, songwriter, producer, and arranger.

The Music

Wonder's mature musical palette matched the progressive nature of his politics during the 1970's. After gaining artistic control over his recordings in 1971, Wonder pulled the Motown sound out of the 1960's, favoring arrangements featuring the modern electronic timbres of the Clavinet and Moog synthesizer. On many of the tracks from his classic period, Wonder would perform the parts for every instrument himself, perfectly rendering his compositional ideas in his studio recordings. Indeed, the intricately syncopated rhythmic patterns and subtle tonal inflections of Wonder's work demand a singular attention to detail. While his work on harmonica and piano continued throughout the 1970's, 1980's, and 1990's, he continually updated the style and instrumentation of his arrangements to match prevailing trends.

Motown Roots. Wonder's early recordings are characterized by their roots in the Motown tradition. Although extremely successful commercially and artistically, the record label was considered a top-down organization, allowing little freedom for its artists. Wonder nonetheless grew artistically within the Motown system, producing the 1965 hit "Uptight," with its characteristic backing vocals, reverb-laden guitar, and drum backbeat. Wonder's production work on 1970's "Signed, Sealed, Delivered I'm Yours" resulted in a single for Motown that embraced more active guitar and horn arrangements over a funk drum beat. His growing career also saw Wonder refining his craft of songwriting for other acts, resulting in a 1967 hit for Smokey Robinson and the Miracles with "Tears of a Clown," among others.

Talking Book. Wonder established the mature sound of his classic period with *Talking Book*. The album features the hit single "Superstition," on which Wonder performs a rollicking and funky ostinato on clavinet—an amplified clavichord that produces a dry, piercing tone well suited to Wonder's percussively rhythmic arrangement. The track also highlights Wonder's ability to write for a horn section, featuring both aggressively syncopated lines as well as fluid ones to evoke the message conveyed in the lyrical content. Finally, Wonder's vocals on "Superstition" feature early examples of his signature growl—an emphatic stylistic device in the rhythm-and-blues tradition that he employs throughout his oeuvre. While "Superstition" tends toward the rhythm-and-blues and funk side of Wonder's musical language, the album also features a good example of his writing in the pop ballad style on the track "You Are the Sunshine of My Life." Where Wonder uses the percussive clavinet on the up-tempo "Superstition," in "You Are the Sunshine of My Life" he uses the subdued tones of the Rhodes keyboard—another amplified acoustic instrument that uses small metal bars rather than strings to produce tone.

Stevie Wonder. (AP/Wide World Photos)

Innervisions. A broadly ambitious and emotionally stirring album, *Innervisions* features a good mix of love songs and Wonder's trademark social activism. A classic ballad, the melancholy single "All in Love Is Fair" recalls Wonder's then-recent divorce told through a spare piano and drum arrangement. "Don't You Worry 'Bout a Thing" exemplifies Wonder's ever-expanding musical palette, featuring Latin percussion such as guiro (a percussion instrument) and cowbell and the synco-

pated tumbao salsa rhythm in the piano. On the epic seven-minute "Living for the City," Wonder uses his complement of keyboards, including Moog and ARP synthesizers as well as the Rhodes, to lay improvisational contrapuntal lines that form the foundation of a musical narrative about the trials of city life. The story traces a family's move from "hard-time Mississippi" to New York, where the parents work hard to provide "just enough." The song is notable for its increasing tension developed dynamically and through Wonder's growling vocals as he describes confrontations with racial inequality and lack of opportunity. In the song's famous dramatic interlude are heard the atmospheric sounds of New York City, wherein a seemingly innocent recent arrival is arrested, sentenced to ten years in jail, and thrown into a cell by a racist policeman. Like the title of the album, the scene is evocative of Wonder's blindness, helping the listener imagine the inner turmoil caused by racial prejudice through the sonic drama. Notably, the militant tone of this track is balanced by tracks with messages of unity, such as that found in another hit from the album, "Higher Ground." The Grammy Award-winning album is thus a morally coherent social statement about the larger challenges of life.

Fulfillingness' First Finale. Wonder's second classic-period album—the alliterative *Fulfillingness' First Finale*—is a less-ambitious but well-balanced album, featuring a number of ballads and medium-tempo pop tracks. The standout ballad is "They Won't Go When I Go," a track that begins with a subdued and classically inspired piano introduction. As the introduction progresses, the trilling formality of the arpeggiated piano figures begins to give way to blues inflections. Wonder uses the stepwise harmonic progression of the piece to build slowly throughout, eventually adding contrapuntal lines with the space-age sounds of an Odyssey synthesizer and singing passionately with gospel-inspired lyrics and phrasing. The fusion of musical styles and instrumental devices is especially noteworthy, seamlessly juxtaposing classical and gospel idioms and acoustic and electric instruments. "Boogie on Reggae Woman" is a similar experiment in genre, adding his signature synthesizer funk to the syncopated rhythms of reggae. The most prominent political statement on the album comes in "You Haven't Done Nothin'," a direct and penetrating criticism of then-President Richard Nixon.

Songs in the Key of Life. Widely considered Wonder's masterpiece, *Songs in the Key of Life* is an epic recording in concept and in format, breaking from the standard of LP in favor of a double album with an added seven-inch EP, comprising a total of twenty-one tracks. Outlining his ambitious goals, Wonder begins the album with the track "Love's in Need of Love." The tracks that follow cover several issues of societal concern, from the impoverished black ghetto ("Village Ghetto Land") and the dangers of materialism and apathy ("Pastime Paradise") to utopian statements of racial and economic equality ("Saturn"). Wonder's special attention to African American concerns is especially pronounced on "Black Man" and "Sir Duke," in which the singer pays tribute to advancements made by black Americans in the fields of science, politics, and music. Notably, while ostensibly statements of black pride, both tracks make a concerted effort to be racially inclusive. Just as "Black Man" notes the contributions of Hispanic, Asian, Indian, and white Americans, the tribute to Duke Ellington and other jazz pioneers in "Sir Duke" also includes a reference to the influential white jazz musician Glenn Miller.

Wonder's musical repertoire is typically wide-ranging on this album, ranging from the jazz and reggae influences of "Sir Duke" and the vaudeville style of "Ebony Eyes" to the lyrical harp accompaniment of "If It's Magic" and distorted rock guitar of "All-Day Sucker." The strongest tracks on the album are inevitably those on which Wonder performs in his singular synthesizer-infused funk style. Of these, "I Wish" stands out for its propulsively percussive and many-layered clavinet ostinato—a definitive construction that can only be described as Wonderesque. Like his arrangement for "Superstition," Wonder again pairs the clavinet with expertly composed horn parts, at times punching through the texture and at others providing a flowing accompaniment for the lyrical foreground.

Musical Legacy

Although Wonder's career is usually connected with his work from the 1970's, his extensive musical talents and his political interests enriched the decades following that time period. With his *In*

Square Circle, Wonder reinvented himself to work in a mainstream pop style, and he redoubled his commitment to social justice, including on that album a track entitled "It's Wrong (Apartheid)." While Wonder's popularity waned over the course of the 1980's, giving way to the next generation of popular singers—such as Michael Jackson, Madonna, and Prince—his influence on popular and rhythm-and-blues music has been substantial. In his role as one of Motown's premier recording artists, he played a critical part in bridging the gap between the 1960's rhythm-and-blues style and the rhythm-and-blues-influenced popular music that came to dominate the early twenty-first century.

J. Griffith Rollefson

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See also: Babyface; Beck, Jeff; Blackwell, Otis; Ellington, Duke; Galway, Sir James; Holiday, Billie; Iglesias, Julio; Jackson, Michael; Jamerson, James; Jones, Quincy; Lewis, Jerry Lee; McCartney, Sir Paul; Makeba, Miriam; Masekela, Hugh; Miller, Glenn; Prince; Robinson, Smokey; Sting; Taylor, James.

Tammy Wynette

American country singer, songwriter, and guitarist

Wynette developed a trademark vocal style: a catch in her voice that infused her songs with great emotion. Her tunes dealt with subjects her listeners identified with—love and loss, pain and pleasure, heartbreak and triumph, and breakup and reconciliation.

Born: May 5, 1942; Itawamba County, Mississippi
Died: April 6, 1998; Nashville, Tennessee
Also known as: Virginia Wynette Pugh (birth name); First Lady of Country Music

Principal recordings

ALBUMS: *My Elusive Dreams*, 1967 (with David Houston); *Your Good Girl's Gonna Go Bad*, 1967; *D-I-V-O-R-C-E*, 1968; *Stand by Your Man*, 1968; *Inspiration*, 1969; *The Ways to Love a Man*, 1969; *Christmas with Tammy*, 1970; *The First Lady*, 1970; *Tammy Wynette*, 1970; *Tammy's Touch*, 1970; *The World of Tammy Wynette*, 1970; *It's Just a Matter of Time*, 1971; *We Go Together*, 1971 (with George Jones); *We Sure Can Love Each Other*, 1971; *Bedtime Story*, 1972; *Me and the First Lady*, 1972 (with Jones); *My Man*, 1972; *'Til I Get It Right*, 1972; *We Love to Sing About Jesus*, 1972 (with Jones); *The First Songs of the First Lady*, 1973; *Kids Say the Darndest Things*, 1973; *Let's Build a World Together*, 1973 (with Jones); *Another Lonely Song*, 1974; *We're Gonna Hold On*, 1974 (with Jones); *Woman to Woman*, 1974; *George and Tammy and Tina*, 1975 (with Jones and Tina Denise Byrd); *I Still Believe in Fairy Tales*, 1975; *Golden Ring*, 1976 (with Jones); *'Til I Can Make It on My Own*, 1976; *You and Me*, 1976; *Let's Get Together*, 1977; *One of a Kind*, 1977; *From the Bottom of My Heart*, 1978; *Womanhood*, 1978; *Just Tammy*, 1979; *Only Lonely Sometimes*, 1980; *Together Again*, 1980 (with Jones); *Encore: George Jones and Tammy Wynette*, 1981 (with Jones); *You Brought Me Back*, 1981; *Soft Touch*, 1982; *Even the Strong Get Lonely*, 1983; *Good Love and Heartbreak*, 1983; *Sometimes When We Touch*, 1985; *Higher Ground*, 1987; *Next to You*, 1989; *Heart over Mind*, 1990;

Honky Tonk Angels, 1993 (with Loretta Lynn and Dolly Parton); *Without Walls*, 1994; *One*, 1995 (with Jones).

The Life

Tammy Wynette (wi-NEHT) was born Virginia Wynette Pugh on the Mississippi-Alabama border, the only child of William Hollice Pugh and Mildred Faye Russell Pugh. Her father, a farmer and part-time musician, died when Wynette was an infant. Wynette grew up picking cotton while learning to play a variety of instruments, and she listened constantly to country music.

A basketball star at Tremont High School, Wynette married Euple Byrd and dropped out her senior year. Byrd was often unemployed, so Wynette worked menial jobs to help support a growing family of three daughters. In the early 1960's, Wynette left the shiftless Byrd. To make ends meet, she occasionally sang on television, and in 1966 she moved to Nashville, Tennessee, where she eventually signed a contract with Epic Records. There she became Tammy, because of a resemblance to Debbie Reynolds in the film *Tammy and the Bachelor* (1957). She had a succession of chart-topping country hits between 1966 and the early 1980's, and she became a major headliner.

Her personal life, however, was not as successful. She married and divorced a second husband before marrying country singing star George Jones, to whom she was wed for six tumultuous years. Following a brief fourth marriage, she wed for a fifth and final time to George Richey, remaining with him for the final two decades of her life. In 1978 she was kidnapped in a case that remains controversial. Plagued by medical problems for decades, Wynette underwent dozens of operations, and for many years she was addicted to painkillers. In failing health, she died of a blood clot at age fifty-five.

The Music

Autobiographical musical material was prominent during and after her six-year marriage to Jones, a period of great creativity and, because of Jones's alcoholism, of tremendous personal volatility. The two stars, nicknamed the President and the First Lady of Country Music, had a number of hits together. Blessed with a powerful, tremulous voice despite her petite frame, Wynette throughout her career—particularly during the 1960's and 1970's—represented the epitome of the woman who perseveres in the face of adversity.

"Your Good Girl's Gonna Go Bad." A 1967 release that rose to number three on country charts, this was Wynette's second single and first big hit. Apparently aimed at her philandering second husband, Don Chapel, to whom Wynette was married from 1967 to 1968, the song scathingly denigrates her erstwhile partner's sleazy taste in women.

"I Don't Wanna Play House." Cowritten by Billy Sherrill and Glenn Sutton, this song—which focuses on a mother eavesdropping on two kids playing house and overhearing her young daughter reflect upon the sorrow caused by her parents engaging in the adult version of the game—earned Wynette a Grammy Award in 1967 for Best Female Country Vocal Performance.

"D-I-V-O-R-C-E." Bobby Braddock and Curly Putman wrote this 1968 hit, which continued

Tammy Wynette. (AP/Wide World Photos)

Wynette's theme of examining the effects of grown-ups' problems on innocent children. In this case, the singer spells out certain words in an attempt to delay as long as possible the hurt that the dissolution of the family will cause her young son.

"Stand by Your Man." Cowritten by Wynette and Sherrill, this 1968 single remained at the top of the country charts for three weeks, made the Top 20 on the pop charts the same year, and hit number one in England in 1975. The song most identified with Wynette, it is deemed a classic, and it won the singer a Grammy Award for Best Female Vocal Performance. It has been covered by dozens of artists, including the Dixie Chicks, Tina Turner, Elton John, Lyle Lovett, Lynn Anderson, and Wendy O. Williams, and it has been featured prominently in several films, notably *The Crying Game* (1992). When it was released, feminists harshly criticized the song for its suggestion that women should overlook men's faults for the sake of keeping a marital union intact. Today, it is rated among country music's one hundred greatest hits.

Musical Legacy

A consistent, popular performer, Wynette embodied the image of the strong woman who maintains dignity and femininity in the midst of tribulation. Before medical issues and the music industry (which withheld recording contracts from female vocalists over forty) slowed her momentum in the late 1980's, Wynette scored twenty number-one singles. More than thirty million of her records sold around the world. Her lead vocals—singing esoteric lyrics about "Mu-Mu Land"—on the upbeat, dance-oriented pop tune "Justified and Ancient (Stand by the JAMS)" produced an unexpected international hit for the short-lived British band KLF, and the song rose to number one in eighteen countries.

For her work, Wynette received many honors, including two Grammy Awards (1967, 1969). She was the Country Music Association's Female Vocalist of the Year three times (1967, 1969, 1970), and in 1976 she won a similar British award. Late in life, she accepted many accolades: The Nashville Network's Living Legend (1991), the American Music Award of Merit (1996), and induction into the Country Music Hall of Fame (1998) and into the Grammy Hall of Fame (1998). Posthumous recognition includes the Academy of Country Music's Pioneer Award.

Jack Ewing

Further Reading

Daly, Jackie. *Tammy Wynette: A Daughter Recalls Her Mother's Tragic Life and Death*. New York: Putnam, 2000. Wynette's daughter provides an intimate portrait, with many photographs, of her famous mother.

Hagar, Andrew G. *Women of Country: Dolly Parton, Patsy Cline, Tammy Wynette and More*. New York: Friedman/Fairfax, 1994. This is an overview of the careers of some of country's top female vocalists. Includes photographs.

Jones, George, and Tom Carter. *I Lived to Tell It All*. New York: Dell, 1997. A companion piece to Wynette's memoir, this is Jones's autobiography.

Wynette, Tammy, and John Dew. *Stand by Your Man: An Autobiography*. New York: Simon & Shuster, 1979. Wynette's candid recollection of her rise from poverty to stardom served as a basis for a 1981 made-for-television film of her life.

See also: John, Sir Elton; Jones, George; Lovett, Lyle; Lynn, Loretta; Parton, Dolly; Turner, Tina; Willson, Meredith.

X

Iannis Xenakis

Greek classical composer

Never aligning himself with a trend or school in composition, Xenakis pursued his own vision, utilizing mathematics and probability theory as techniques with which he could control and manipulate sonic textures and organize dense masses of sound.

Born: May 29, 1922; Brăila, Romania
Died: February 4, 2001; Paris, France

Principal works

BRASS WORKS: *Keren*, 1986; *Xas*, 1987.
CHAMBER WORKS: *Nomos alpha*, 1966; *Kottos*, 1977.
CHORAL WORKS: *Nuits*, 1967; *Cendrées*, 1973; *Kassandra*, 1987.
ORCHESTRAL WORKS: *Metastasis*, 1955; *Pithoprakta*, 1957; *Achorripsis*, 1958; *Analogique B*, 1959; *Stratégie*, 1963; *Polytope de Montréal*, 1967; *Terretektorh*, 1967; *Nomos gamma*, 1968; *Anaktoria*, 1969; *Persephassa*, 1969; *Duel*, 1971; *Jonohaies*, 1977; *Shaar*, 1983; *Jalons*, 1986; *Keqrops*, 1986; *La Déesse Athéna*, 1992; *O-Mega*, 1997.
PERCUSSION WORKS: *Psappha*, 1976; *Dmaathen*, 1976; *Pléïades*, 1978; *Rebonds*, 1988.
PIANO WORKS: *Eonta*, 1963; *Herma*, 1963; *Evryali*, 1973; *Pour Maurice*, 1982.

The Life

Son of Greek importer-exporter Clearchos Xenakis and Photini Pavlou, Iannis Xenakis (YAH-nihs zeh-NAH-kihs) was born in Romania, the eldest of three boys. The family encouraged him to take music lessons. At a young age, he lost his mother, who died while giving birth to a fourth child. Xenakis was cared for by nannies until 1927, when he was sent to a boarding school in Greece, on the small island of Spetses. There he studied music, literature, and math. In 1938 Xenakis left for Athens to enroll in a prep school for the Greek university system. At the same time, he studied music theory privately with Aristotle Koundourov.

Shortly after he was accepted at the Athens Polytechnic Institute to study civil engineering in 1940, Italy declared war on Greece, and all educational institutes closed indefinitely. Xenakis joined the resistance and later the ELAS (National Popular Army), and during these years, he was imprisoned, tortured, and wounded by the Italian and the German armies. His most serious injury occurred in 1945, after the German occupation had ended, and British troops had established martial law in Athens. Xenakis was hit by shrapnel, losing his left eye and most of the left side of his face. Rescued by his father, Xenakis was nursed back to health, though he was permanently disfigured. He completed his degree at the Polytechnic Institute in 1947, despite his continuing active involvement in the civil war that followed World War II, between right-wing and communist forces. Captured and imprisoned repeatedly, he managed to flee the country after escaping from a prison camp and hiding out for six months. He decided to go to the United States, where he had relatives. When Xenakis was unable to get there, he decided to stay in Paris. At the time, he was sentenced to death in Greece. He got a job as an engineer for the architect Le Corbusier, and he was soon entrusted to create and to implement his own designs. In fact, he became an accomplished and respected architect, experimenting with new materials and construction shapes, and he worked on several important projects in France and elsewhere, most notably the Philips Pavilion for the 1958 Brussels World's Fair, the space for which Edgard Varèse's *Poème électronique* (1958) was composed, designed with surfaces derived entirely from the hyperbolic paraboloid.

Still interested in music, Xenakis had approached and had been rejected by all the important composition teachers in Paris, including Arthur Honegger, Darius Milhaud, and Nadia Boulanger. Eventually he met Olivier Messiaen, who, impressed by Xenakis's personality and originality, allowed him to audit his classes, advising him to compose music

based on what he already knew well and to use his scientific training rather than pursue musical training. Xenakis responded by applying his architectural models on music, seeing a direct link between sound and space. His first published composition, *Metastasis*, was an instant success, and it catapulted Xenakis to the top tiers of the avant-garde.

Soon after *Metastasis*, he explored assigning the complex calculations essential to his approach to computers rather than doing them manually. During the 1960's, Xenakis contributed a great deal to research and development of computer systems for electronic music. He founded, directed, and secured financing for several computer music organizations, including the Centre d'Études de Mathématiques et Automatique Musicales in Paris and the Center for Mathematical Automated Music at Indiana University. He also conceived and developed an autonomous graphic-oriented computer system for composition and sound generation (UPIC), which reflected his ideas of sound-space relationships and his concept of freely transferring structures to different domains. In this spirit, he also produced throughout his career a series of multimedia works, essentially installations of integrated music, laser, and light shows and architectural designs, presented in several international locations, such as the *Persepolis* project, set among the ruins and the mountains at Persepolis, Iran (1971); the series titled *Polytopes*, presented in Montreal (1967), at the Roman baths at the Musée de Cluny in Paris (1972), and at the ruins of Mycenae, Greece (1978); and the *Légende d'éer* (Diatope) in Paris (1978).

Iannis Xenakis. (AP/Wide World Photos)

Eventually recognized internationally, Xenakis received many honors and was invited to teach at several institutions, such as the Sorbonne (1972-1989), Indiana University (1967-1972), and City University London (1975). He married French writer Françoise Gargouil in 1953, and they had a daughter, Mâkhi, born in 1955. Xenakis remained active and innovative as a composer well into the 1990's, until Alzheimer's disease gradually deprived him of his ability to compose. His last composition, *O-Mega* (after the last letter of the Greek alphabet), premiered at the Huddersfield Contemporary Music Festival, held in Yorkshire, England, in 1997.

The Music

Xenakis referred to his method of composing through the use of probabilities as stochastic music (from the Greek word stochos, meaning goal). In general, he developed a model that described a physical system and its laws, and then he applied that model to control the elements of a construction in a specific domain: music, architecture, visuals, or a combination of them. Throughout his career, Xenakis developed and implemented several different models, based on diverse scientific research, which he applied to compositional projects, pursuing each one to its fullest potential before moving on to the next. It is important to mention, however, that Xenakis never rigidly adhered to his models. Instead, his music reveals a keen ear that constantly adjusts and modifies the elements. He claimed to have been inspired by the sounds of crowds demonstrating outside his hospital in Athens, where he was being treated for his wounds, as well as by the behavior of cicadas and flocks of birds. Despite the

rigorous formal control in its conception, his music retains an elemental energy. It's clear that Xenakis's thinking was deeply musical, and he was in complete control of his medium and fully aware of the limits of musical perception.

Equally important to his scientific approach is Xenakis's fascination with ritualism and with dramatic form, most often associated with themes from ancient Greece (as revealed in his compositions' titles). Philosophically, Xenakis found meaning by exploring continuums and their extremes: from ancient mythology to modern science, from the visceral to the cerebral, and from intimate insight to public spectacle.

Though extremely creative with the exploration and extension of conventional instrumental techniques, Xenakis also experimented widely with electronic sounds, and he used magnetic tape (and eventually computers) to realize his compositions. He was interested in sounds that did not carry the associations or limitations of conventional instruments. He used computers for calculations and handling large amounts of data rather than for algorithmic composition purposes.

Early Works. Xenakis wrote twenty-four pieces for piano or voice and piano between 1949 and 1952, which were mostly based on Greek folk material and influenced by Béla Bartók. His first completed large-scale work, an orchestral triptych titled *Anastenaria*, followed a similar approach for its two first movements: *Procession vers les eaux claires* (completed early in 1953) and *Le Sacrifice* (summer of 1953), but Xenakis broke all conventions in the third movement, *Metastasis*. (The entire work has never been performed.)

Metastasis. This work exhibits a direct transfer of the continuous displacement of a straight line—the most prominent feature in the architecture of the Philips Pavillion—to musical parameters. It is transformed to a web of glissandi, each with a different duration and trajectory, and it is scored for sixty-one individual strings.

Pithoprakta. *Pithoprakta* is scored for forty-nine musicians, and it utilizes Daniel Bernoulli's law of large numbers in conjunction with Ludwig Boltzmann's kinetic gas theory to create a model of handling a large number of elements, based on gas molecules and their velocities. Molecular speeds are translated into asynchronous pizzicato glissandi events, with the slope of each glissando proportional to the corresponding particle's speed. Xenakis used the chance operations of stochastics to represent a phenomenon that defies accurate measurement.

Achorripsis. Xenakis's third major work is an application of probability. A matrix of activity determines interaction among timbral elements and event types over time. The number of events from each timbral group per time unit is distributed according to the Poisson distribution (a probability theory).

Analogique B. Realized for electronically generated sinusoidal sounds in 1959, this piece deals with granular sounds scattered onto time grids, organized in a order-disorder continuum with Markovian chain principles.

Stratégie *and* Duel. These two pieces are based on conditional processes, where game theory (by John von Neumann and Oskar Morgenstern) is applied. The different outcomes for the piece are all precalculated and organized into rules. Two conductors play the game, choosing from the precomposed outcome possibilities.

Herma. This is Xenakis's version of set theory using Boolean algebra, where all notes of the keyboard form a referential set out of which several subsets are generated, resulting in a vast number of possibilities, organized in a coherent large form structure.

Nomos alpha. Scored for solo cello, *Nomos alpha* was composed in 1966, and its structure is determined by group theory. This was later applied to *Nomos gamma*, for orchestra.

Persephassa. Composed in 1969 for six percussionists dispersed around the audience, this piece treats space as a musical parameter, an interest of Xenakis's throughout the 1960's. The percussionists use a wide range of instruments, and they play a series of imitative passages that are passed around the space.

Légende d'éer (Diatope). A multimedia work conceived entirely by Xenakis for the opening of the Centre Pompidou in Paris in 1977-1978, it included a visual component with computer-controlled laser lights and a seven-channel electroacoustic composition with material stemming from instrumental sounds, noises, and electronically generated sounds, intended for diffusion in "Le Diatope," a curva-

ceous architectural construction designed by the composer. The work is surrounded by a compilation of five texts, reflecting or reacting to each other across time, space, and cultural distances.

Musical Legacy

While Xenakis is remembered for his use of mathematical formulas to compose music, that does not describe fully his methods of composition or the breadth of his innovation. Highly critical of serial procedures from early on, regarding them to be arbitrary and mostly inaudible, Xenakis steered musical thought toward formal constructions that are integrated, global, and cohesive, with a complexity in need of mathematical formulas for accurate expression. He conceived a new form of meta-art, which transcends individual art forms and refers to out-of-time structures that exist as entities before their implementation in a specific in-time musical construction. With his constantly curious and evolving mind, Xenakis redefined his own style several times in his career. His scientific approach offered fresh perspective on many related topics, and his ideas, many of them well ahead of their time, are actively pursued in research centers.

Yiorgos Vassilandonakis

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Matossian, Nouritza. *Xenakis*. London: Kahn & Averill, 1990. A good source for biographical and light analytical information geared toward the general reader.

Vargas, Balint. A. *Conversations with Iannis Xenakis*. London: Faber & Faber, 1996. Vargas focuses on biographical, political, conceptual, and musical topics and engages the composer in insightful conversation. This book explores Xenakis's life, from the bleak formative years living in exile in Paris to his success as an architect and modern thinker.

Xenakis, Iannis. *Formalized Music: Thought and Mathematics in Composition*. Hillsdale, N.Y.: Pendragon Press, 2001. The quintessential source for Xenakis's ideas by the composer, this collection of essays describes in depth his various approaches and theories, aesthetics, and philosophical issues, including several analyses of specific works as well as technical formulas and diagrams.

See also: Bartók, Béla; Boulanger, Nadia; Honegger, Arthur; Messiaen, Olivier; Milhaud, Darius; Nono, Luigi; Varèse, Edgard.

Y

Yanni

Greek New Age composer and keyboardist

Yanni is largely responsible for popularizing the contemporary musical style known as New Age and remains identified with that genre, even as he dissociates himself with that label, preferring the more diverse and expansive "contemporary instrumental." Furthermore, the integration of his physical appearance into his musical persona has helped make him one of the most visually recognizable and commercially successful New Age/contemporary musicians in history.

Born: November 14, 1954; Kalamata, Greece
Also known as: Yiannis Hrysomallis (birth name); Yanni Chrysomallis

Principal works

FILM SCORES: *Heart of Midnight*, 1988; *A Taste of Freedom*, 1991; *Faith*, 1998.

Principal recordings

ALBUMS: *Optimystique*, 1984; *Keys to Imagination*, 1986; *Out of Silence*, 1987; *Chameleon Days*, 1988; *Niki Nana*, 1989; *In Celebration of Life*, 1991; *Dare to Dream*, 1992; *In My Time*, 1993; *Live at the Acropolis*, 1993; *I Love You Perfect*, 1995; *Tribute*, 1997; *Steal the Sky*, 1999; *If I Could Tell You*, 2000; *Ethnicity*, 2003; *Live: The Concert Event*, 2006.

WRITINGS OF INTEREST: *Yanni in Words*, 2002.

The Life

Born Yiannis Hrysomallis in a small, picturesque coastal town in Greece, Yianni (YAH-nee) was surrounded by music from a young age. In addition to having a father who played the guitar and a mother who sang, he was influenced by the folk music of his homeland, taking an interest in both piano and accordion as a child. It was also during his youth that he proved himself an adept athlete by setting a new national record in freestyle swimming. Nevertheless, he left Greece after high school, not to return for several years, to pursue a degree in psychology from the University of Minnesota. While in college, he began experimenting with synthesizers and electronic keyboards, eventually performing for a short time with the local rock band Chameleon.

Though largely self-taught as a musician, Yanni successfully recorded his first instrumental album, *Optimystique*, in 1980, releasing it in 1984. After a brief attempt as a sound track composer, the artist organized a small band of keyboards and percussion in 1987 to promote and record his music. Numerous studio albums and associated tours followed.

Yanni performed and recorded monumental concerts during the mid-1990's at iconic outdoor venues: the Acropolis in Athens, Greece; the Taj Mahal in Agra, India; and the Forbidden City in Beijing, China. Extremely successful, these three events marked the pinnacle of the artist's career. After 2000, his output declined but he continued to work on his music and release new albums.

The Music

Complicating any discussion of Yanni's music is the challenge of determining the best descriptor of his style. Though his name has become synonymous with New Age music—due in part to the romantic, sentimental nature of some of his piano-based pieces—he personally prefers the label "contemporary instrumental." The need for such a distinction is strongly supported by Yanni's many upbeat compositions, featuring prominent orchestration and keyboard-driven rhythms, which contradict the peaceful, meditative mood usually associated with New Age music. His use on his "live" albums of full symphony orchestra—including multiple soloists, both instrumental and vocal, and heavy use of percussion—reinforces that distinction.

On the other hand, the fact that many of the artist's popular pieces are constructed using tradi-

tional song structures, employ a drum kit, and serve well as "background music" due to their lack of complex musical material would suggest the smooth jazz style. To complicate matters further, Yanni's interest in various indigenous instruments and other ethnic musical material, coupled with his stated "One World, One People" philosophy, suggests a more world-based style. For these reasons, it is difficult to assign Yanni to a particular genre; he is perhaps best described as a keyboardist and composer of short, primarily instrumental, pop-influenced and emotionally charged pieces.

Early Works. During the first twelve years of his career, Yanni recorded and released several albums, including two that basically were compilations. The albums of new material range in style from 1984's progressive-rock-influenced *Optimystique*—featuring keyboards, electric guitars, percussion, and other instruments—to the more colorful pop-oriented *Niki Nana* (1989). Several of these early albums find Yanni consciously attempting to simulate a full orchestra through the use of three keyboard players, including himself, and a drummer. Though in general not as commercially successful as his later albums, Yanni's early albums of new material nevertheless include several of the artist's most popular numbers.

Dare to Dream *and* In My Time. Two albums from the middle of Yanni's career represent the more energetic, upbeat and the overtly sentimental sides of his style, respectively. These albums garnered the artist's first Grammy nominations. *Dare to Dream* includes such popular numbers as "You Only Live Once" and "Aria," the latter being a loose arrangement of the famous "Flower Duet" from the nineteenth century opera *Lakmé* by Léo Delibes. *In My Time*, on the other hand, is perhaps the most stylistically consistent album of Yanni's career, featuring eleven romantic pieces for solo piano and small ensemble, notably "In the Morning Light," "To Take . . . to Hold," and "Until the Last Moment."

Live at the Acropolis *and* Tribute. Yanni's most commercially successful projects are his two live albums (also released as DVDs), the first being recorded live at the Acropolis and the second being recorded live at the Taj Mahal and the Forbidden City. While both albums are essentially compilations of previously released material, all of the pieces are greatly expanded to include numerous soloists (both instrumental and vocal), an enlarged band, and a full symphony orchestra. Performed live before huge audiences, the pieces on these albums are also marked by a greater sense of energy and immediacy than those captured on Yanni's studio albums, while also being focused more on the ensemble as a whole than on the individual artist.

If I Could Tell You *and* Ethnicity. Following his two monumental live projects, Yanni's career slowed considerably. *If I Could Tell You* is a fairly introspective album compared to most of his earlier projects, while *Ethnicity* is specifically focused on the artist's "One World, One People" philosophy, merging various indigenous instruments with a Western ensemble. *Ethnicity* also features Yanni's most extensive use of the human voice to date, including his rare use of full-fledged lyrics. Particularly notable is his arrangement of the Greek folk song "Jivaeri."

Yanni. (AP/Wide World Photos)

Musical Legacy

Yanni's musical legacy is to bring a unique hybrid of world, New Age, and contemporary instrumental music to a fan base committed not only to his musical style but also to his performance and style and his inclusive "One World, One People" philosophy. His popularity owes as much to his management of the way his music is presented as it does to his ability to commandeer and combine many styles and talents in a unified program that touches his audiences at many levels.

Yanni's many albums, as well as his numerous compilations and sound tracks, testify to his prodigious energy and creative ability. The fact that the majority of these albums—even those several that basically rehash previously released material—achieved impressive rankings on various *Billboard* charts speaks to Yanni's superior ability to communicate effectively with his fans. Exposure to his music through television commercials and programs—as well as through such high-publicity sports events as the Olympics, the Super Bowl, the U.S. Open, the Tour de France, and the World Figure Skating Championships—has only increased his name recognition and popularity. Also noteworthy, in addition to his Grammy Award nominations, is his Emmy Award nomination for *Live at the Acropolis* and the honorary doctorate he received from the University of Minnesota.

Frederick Key Smith

Further Reading

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Yanni and David Rensin. *Yanni in Words*. New York: Hyperion, 2002. An autobiography that focuses on the artist's life and personal relationships, as well as his career and creative philosophy.

See also: Cliff, Jimmy; Enya; Harrison, Lou; Khan, Nusrat Fateh Ali; Kitarō; Kuti, Fela; McFerrin, Bobby; Masekela, Hugh; Oldfield, Mike; Sanders, Pharoah; Shankar, Ravi; Takemitsu, Tōru; Umm Kulthum; Vangelis.

Lester Young

American jazz saxophone player and songwriter

Young revolutionized modern jazz tenor-saxophone playing, and his light, lyrical sound was featured in orchestras such as Count Basie's, in his partnering of such singers as Billie Holiday, and in his combo work with both traditional and modern jazz musicians.

Born: August 27, 1909; Woodville, Mississippi
Died: March 15, 1959; New York, New York
Also known as: Lester Willis Young (full name); the Pres

Principal recordings

ALBUMS: *Kansas City Style*, 1944; *Lester Warms Up*, 1944; *Coleman Hawkins and Lester Young*, 1946 (with Coleman Hawkins); *Lester Young: Buddy Rich Trio*, 1946 (with Buddy Rich); *Lester Young: Nat King Cole Trio*, 1946 (with Nat King Cole); *Lester Young Quartet and Count Basie Seven*, 1950 (with Count Basie); *Lester Young Swings Again*, 1950; *The Pres*, 1950; *Pres Is Blue*, 1950; *Lester Young Collates*, 1951; *Lester Young Trio*, 1951 (with Lester Young Trio); *Pres*, 1951; *It Don't Mean a Thing*, 1952; *Pres and His Cabinet*, 1952 (with others); *Pres and Teddy and Oscar*, 1952 (with Oscar Peterson and Teddy Wilson); *Lester Young with the Oscar Peterson Trio*, 1952 (with Peterson); *Battle of the Saxes*, 1953 (with others); *Just You, Just Me*, 1953; *Lester Young Collates No. 2*, 1953; *Lester Young: His Tenor Sax*, 1954; *Lester Young with the Oscar Peterson Trio, Vol. 1*, 1954 (with Peterson); *Lester Young with the Oscar Peterson Trio, Vol. 2*, 1954 (with Peterson); *Mean to Me*, 1954; *The President*, 1954; *Pres and Sweets*, 1955 (with Harry Sweets Edison); *Pres Meets Vice Pres*, 1955 (with Paul Quinichette); *The Jazz Giants '56*, 1956 (with Roy Eldridge); *Lester*

Swings Again, 1956; *Lester's Here*, 1956; *Nat King Cole: Buddy Rich Trio*, 1956 (with Cole and Buddy Rich); *Pres and Teddy*, 1956 (with Wilson); *Tops on Tenor*, 1956; *Going for Myself*, 1957; *If It Ain't Got That Swing*, 1957; *Laughin' to Keep from Cryin'*, 1958; *The Lester Young/Teddy Wilson Quartet*, 1959 (with Wilson).

The Life

The oldest of three children, Lester Willis Young grew up near New Orleans, where his father, a minstrel-show musician, instructed him on playing the trumpet, saxophone, and drums. Young toured several midwestern states with the family band, and, at age thirteen, he decided to concentrate on mastering the saxophone. Later, he often said that his distinctive sound was the result of his attempt to imitate on his tenor saxophone the C-melody saxophone timbre of his idol Frankie Trumbauer. During the late 1920's and early 1930's, Young played for various bands in Kansas, Missouri, Oklahoma, and Minnesota, including the orchestras of King Oliver, Andy Kirk, and Walter Page. His most extensive and important association was with Count Basie's big band and small groups, which led to his first recordings.

After leaving Basie in 1940, Young played in several combos led by himself and by other musicians. In 1944, when he won first place in the *Down Beat* poll for the best tenor saxophonist, he was drafted into the Army, which proved disastrous for his personal and professional life. He was court-martialed for using marijuana, and he spent several months in a Georgia military prison. When he was released at the end of 1945, he resumed playing, recording, and touring. However, the racism that he had experienced before and during the war created deep emotional distress, which was exacerbated by the breakup of his first two marriages to white women. During the 1950's, his alcoholism and his inadequate diet contributed to a precipitous decline in his health. In 1959, after returning from an engagement in Paris, he died at the Hotel Alvin, located on "the musician's crossroad" at Fifty-second Street and Broadway in New York City.

The Music

Young had a deep and lasting influence on the development of modern jazz by creating a unique improvisatory style and a new type of jazz, sometimes called cool, because of its avoidance of emotional excess. By his nonconformity in music, dress, and behavior, and through the jazz argot he helped to popularize, Young influenced not only jazz musicians but also such Beat writers as Jack Kerouac and Allen Ginsberg. In fact, his jazz solos have often been characterized in terms of poetry, since his improvisations flowed like a good conversation. He reveled in surprising combinations of sounds, the way a poet delights in a revelatory ordering of words.

Sax Style. During his early career, Young's songlike style was sometimes compared unfavorably to the robust approach of Coleman Hawkins on the tenor saxophone. Young had a light tone, whereas Hawkins had a rich, rounded tone. Young had a slow vibrato, while Hawkins's was fast. Young's phrasing was smooth, melodic, and economical, where unplayed notes often had as important a role as played ones. Hawkins, on the other hand, constructed his expressive solos with a Baroque profusion of notes. One critic called Hawkins the "Rubens of jazz," while Young was its Cézanne. Young took Hawkins's place in Fletcher Henderson's orchestra, but he was quickly let go because he refused to duplicate Hawkins's sound and style.

Young's graceful, melodic approach to tenor-saxophone playing achieved success largely through his recordings with the Count Basie Orchestra and with small groups of Basie sidemen. His solos on such big band favorites as "One o'Clock Jump" and "Jive at Five" were so admired that Young imitators memorized them note for note. Even more influential were Young's solos in Basie sextets and septets. For example, some jazz musicians view his improvisations on the 1936 version of "Lady Be Good" as the best solo he ever recorded. In 1939 his recording of "Lester Leaps In," with the Kansas City Seven, was so successful that it became his signature tune (it was supposedly named because Lester arrived late for a take on his composition).

Working with Billie Holiday. Young's recordings with the vocalist Holiday are legendary. She gave him the nickname "Pres" because he was the "President" of all saxophone players, and he affectionately nicknamed her "Lady Day." Holiday was attracted to Young's shy, sensitive personality,

and she found his melodic and conversational improvisations compatible with the way she interpreted songs. Young believed that a song's lyrics were important in his improvisations, both when he soloed and when he accompanied singers. In his improvisations he edited, reworked, and transformed the song's melody, while managing to create a unified solo or accompaniment that deepened and expanded the song's message and mood. So intimate was the rapport he achieved with Holiday on songs such as "The Man I Love" and "All of Me" that they seem to be thinking each other's thoughts. Something similar happened when Young collaborated with such talented instrumentalists as the guitarist Charlie Christian and the clarinetist Benny Goodman.

After Prison. A controversy exists among aficionados and jazz critics over the quality of Young's music after his release from prison in 1945. Some believe that emotional and physical suffering sapped his will to create, and his work in small groups and large orchestras rarely equaled, and never surpassed, the high quality of his work in the late 1930's and the early 1940's. Other critics and such jazz musicians as Sonny Rollins dispute this evaluation. They observe Young conquering the depths of his despair to achieve his greatest musical creativity. For example, these commentators view his recording of "These Foolish Things," in his first session as a free man, as a masterpiece. Furthermore, his solos on "Lester Leaps In" during the Jazz at the Philharmonic tours exhibit consistently inspiring musicianship. Even as late as 1957, when he appeared for the last time with Holiday on the CBS television show *Sound of Jazz*, the sensitivity and creativity of their collaboration on Holiday's tune "Fine and Mellow" left musicians and viewers deeply moved.

Musical Legacy

Some scholars consider Young to be the greatest tenor player of all time, whereas others pair him with Hawkins as the two most vital creators of how the tenor is used in modern jazz. Young introduced a new sensibility into improvisations by creating a rhythmic flexibility and melodic richness that was malleable enough to transform both ballads and up-tempo tunes into a new jazz style that some called cool, a term that Young may have coined. He had a major influence on many young tenor players, including Stan Getz, Zoot Sims, Al Cohn, Illinois Jacquet, and Dexter Gordon. Paul Quinichette based his style so closely on Young's that he was given the nickname "Vice Pres."

Young also had an influence on other instrumentalists, including trumpeters, trombonists, and pianists. Some have claimed that Charlie Parker's alto sound was reminiscent of Young's tenor sound, but Parker responded that, though he deeply admired Young, his (Young's) style was in an entirely different musical world. Some have described Miles Davis's *Birth of the Cool* album as an orchestration of Young's tenor sound.

Young's influence extended even into motion pictures. In the film *'Round Midnight* (1986), which some have called the best jazz film ever made, the principal character is largely based on Young. Bertrand Tavernier, the director, dedicated the film to Young and Bud Powell, and Dexter Gordon, who played the central figure, received an Academy Award nomination for his performance. In this way, through recordings and films, Lester Young's legacy lives on.

Robert J. Paradowski

Further Reading

Büchmann-Møller, Frank. *You Just Fight for Your Life: The Story of Lester Young*. New York: Praeger, 1990. Based on interviews with those who knew and worked with Young, this survey of his life and career also contains a sensitive analysis of his music. Includes helpful appendixes on Young's performances and the personnel of his recordings and live engagements.

Daniels, Douglas Henry. *Lester Leaps In: The Life and Times of Lester "Pres" Young*. Boston: Beacon Press, 2002. Douglas presents a sympathetic, revisionist account of Young seen against the background of the history of jazz and of twentieth century African American social and cultural life. Includes extensive notes, selected discography, and index.

Porter, Lewis. *Lester Young*. Ann Arbor: University of Michigan Press, 2005. This revised edition of a biography originally published in 1985 contains a new preface and updated discography. In its first publication, Porter's book was praised as "a major contribution to jazz scholarship" that illu-

minates Young's life and music. Transcribed solos of Young add to this book's value.

_____, ed. *A Lester Young Reader*. Washington, D.C.: Smithsonian Institution Press, 1991. Porter creates "a symposium of Young, the man and his music" by collecting important primary and secondary sources that he structures in three parts: biographical essays, interviews of Young, and musical analyses.

Schoenberg, Loren. "Lester Young." In *The Oxford Companion to Jazz*, edited by Bill Kirchner. New York: Oxford University Press, 2000. A good brief survey of Young's life and his contributions to jazz. This massive work has a selected bibliography as well as an index of songs and recordings and an index of names and subjects.

See also: Basie, Count; Christian, Charlie; Cole, Nat King; Coltrane, John; Goodman, Benny; Gordon, Dexter; Hawkins, Coleman; Henderson, Fletcher; Holiday, Billie; Jones, Hank; Jordan, Louis; Kirk, Rahsaan Roland; Lewis, John; Mingus, Charles; Parker, Charlie; Peterson, Oscar; Webster, Ben.

Neil Young

Canadian rock guitarist and singer-songwriter

A major voice of rock music for more than forty years, Young established himself as a restless musical spirit willing to use whatever musical genre that he found appropriate to present his message. Whether employing a blistering electric guitar or a more subdued acoustic guitar, Young has composed some of the most gripping songs in rock music.

Born: November 12, 1945; Toronto, Ontario, Canada

Also known as: Neil Percival Young (full name)

Member of: Buffalo Springfield; Crazy Horse; Crosby, Stills, and Nash; Crosby, Stills, Nash, and Young

Principal works

FILM SCORES: *Where the Buffalo Roam*, 1980; *Dead Man*, 1995; *Greendale*, 2003.

Principal recordings

ALBUMS (solo): *Neil Young*, 1969; *After the Gold Rush*, 1970; *Harvest*, 1972; *Time Fades Away*, 1973; *On the Beach*, 1974; *Tonight's the Night*, 1975; *Long May You Run*, 1976 (with the Stills-Young Band); *American Stars 'n' Bars*, 1977 (with Nicolette Larson); *Comes a Time*, 1978 (with Larson); *Hawks and Doves*, 1980; *Everybody's Rockin'*, 1983 (with the Shocking Pinks); *Trans*, 1983; *Old Ways*, 1985; *Landing on Water*, 1986; *This Note's for You*, 1988; *Freedom*, 1989; *Harvest Moon*, 1992; *Unplugged*, 1993; *Mirror Ball*, 1995 (with Pearl Jam); *Dead Man*, 1996; *Silver and Gold*, 2000; *Are You Passionate?*, 2002; *Prairie Wind*, 2005; *Living with War*, 2006; *Chrome Dreams II*, 2007; *Live at Massey Hall 1971*, 2007; *Sugar Mountain: Live at Canterbury House 1968*, 2008; *Fork in the Road*, 2009.

ALBUMS (with Buffalo Springfield): *Buffalo Springfield*, 1966; *Buffalo Springfield Again*, 1967; *Last Time Around*, 1968.

ALBUMS (with Crazy Horse): *Everybody Knows This Is Nowhere*, 1969; *Zuma*, 1975; *Live Rust*, 1979; *Rust Never Sleeps*, 1979; *Re-ac-tor*, 1981; *Life*, 1987; *Ragged Glory*, 1990; *Arc*, 1991; *Weld*, 1991; *Sleeps with Angels*, 1994; *Broken Arrow*, 1996; *Year of the Horse*, 1997; *Live at the Fillmore East*, 2006.

ALBUMS (with Crosby, Stills, and Nash): *Déjà Vu*, 1970; *So Far*, 1974; *American Dream*, 1988; *Looking Forward*, 1999.

The Life

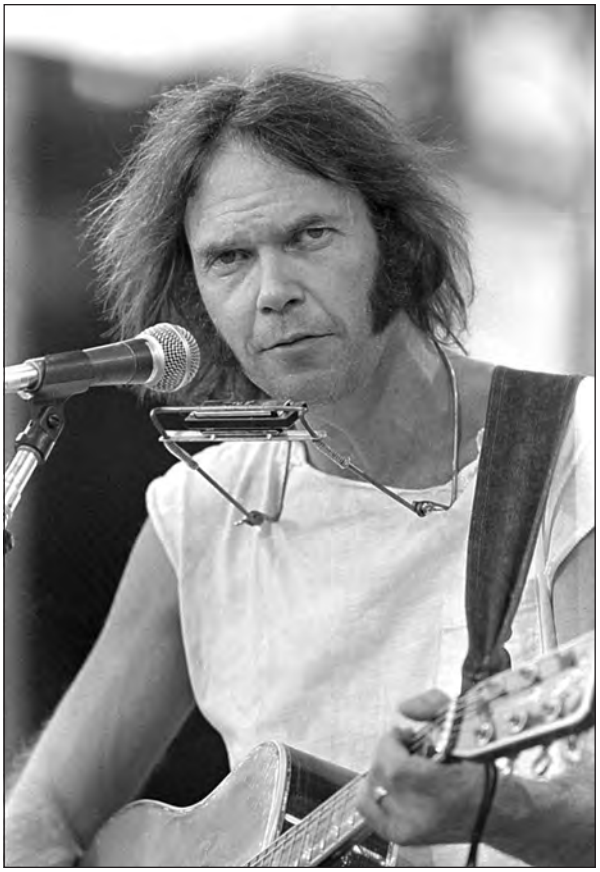
Neil Percival Young was born on November 12, 1945, in Toronto, Ontario, Canada, to Scott Young and Edna Ragland "Rassy" Young. His father, a sports reporter and author, became something of a celebrity on local television. As a child, Young lived in the small Ontario town of Omemee. He and his brother, Bob, loved to hunt, fish, and play with Lionel model trains.

Young was not a healthy child. He suffered from polio, diabetes, and epilepsy. His parents eventually divorced, and Rassy and her sons moved to Winnipeg. Young attended Kelvin High in Winni-

peg. While there, he played the guitar, banjo, and ukulele in various instrumental bands. He finally formed the Squires and with this band released the single "The Sultan," which became a hit in the immediate area. With his mother's approval, Young dropped out of high school in order to concentrate on being a musician. After leaving the Squires, Young worked as a solo performer.

In 1966, Young and Bruce Palmer drove to Los Angeles. Young married Susan Acevedo in 1968; the marriage ended in 1970. In that year, he began a relationship with the actress Carrie Snodgrass. Tragically, their son was born in 1972 with cerebral palsy. In a cruel twist of fate, another son was born with the same terrible disease in 1978 to Young and his second wife, Pegi. They founded the Bridge School, located in Hillsborough, California, in 1986. The school specializes in working with children who are challenged verbally and physically.

In March of 2005, Young had to be admitted to a New York hospital to treat a brain aneurysm. During this period, he continued to write songs. These songs were used for his 2005 album *Prairie Wind*. Young was successfully treated for his medical condition and was able to return to performing in July of that year.



Neil Young. (AP/Wide World Photos)

The Music

Young proved himself to be one of the most inventive and prolific rock songwriters of his generation. Always restless, he became a master at several music genres, including rock, country, and folk. Few performers are able to sustain the creative spark with as much fervor as Young and for such a long period of time. While frustrating fans and critics alike on occasion with some of his creative choices, Young would always remain true to his own spirit.

Early Inspiration. After settling in Southern California, Young and Palmer joined forces with Stephen Stills, Richie Furay, and Dewey Martin to form the band Buffalo Springfield. Young previously had met both Stills and Furay in Canada. The mixing of rock with folk and country helped to bring the band critical acclaim. The band's first album, *Buffalo Springfield*, was released in 1966 (rereleased in 1967) and sold repectably well. Although a second album was released toward the end of 1967, the group was showing signs of falling apart. The three songs that Young contributed to the new album—"Broken Arrow," "Mr. Soul," and "Expecting to Fly"—serve as stunning examples of the breadth of Young's songwriting skills. By May, 1968, Buffalo Springfield was no longer viable as a group. Young decided to become a solo artist. His first solo album, *Neil Young*, was released in early 1969. Although the album did not sell extremely well, it did include the moody and crackling song "The Loner." In 1969, Young joined forces with Crosby, Stills, and Nash. As Crosby, Stills, Nash, and Young, the band performed at the legendary Woodstock festival in August of 1969. In 1970, their album *Déjà Vu* was released to almost universal acclaim. One of the most gripping songs of the album was Young's song "Helpless." He also wrote the politically charged song "Ohio." The group released this song in 1970 as a single in response to the killing of four students by the Ohio National Guard on the campus of Kent State University. The single

became an anthem for student activists across the country.

The Solo Road. For his next solo album, Young gathered together a strong backing band that became known as Crazy Horse. With the release of *Everybody Knows This Is Nowhere* in the summer of 1969, Young established himself as a rising rock star. The album was a solid success both critically and commercially. It included such blistering songs as "Cinnamon Girl" and "Down by the River."

During the 1970's, Young established himself as one of the leading singer-songwriters in rock music. With the release of such albums as *After the Gold Rush* and *Harvest*, he became recognized as a major voice of his generation. Both of these albums were commercial and critical successes. *After the Gold Rush* included such poignant songs as "Only Love Can Break Your Heart," "Don't Let It Bring You Down," and "Southern Man."

On the country-flavored album *Harvest*, Young included the song "Heart of Gold," which became a number-one single for him and something of a signature tune. He released many more standout albums during the 1970's, including *On the Beach*, *Tonight's the Night*, *Zuma*, and *Rust Never Sleeps*. He had proven himself to be equally adept at producing quality acoustic material and hard-edged electric songs.

Revival and Grunge. For much of the 1980's, Young seemed to lose his musical direction. It was not until the late 1980's that he seemed to find his musical way once again. With the release of *Freedom* and *Ragged Glory*, he blazed the trail for what would be called grunge music during the 1990's. His song "Rockin' in the Free World" from the *Freedom* album must be considered one of the most politically potent songs of the period.

Young became known as the "godfather of grunge," a towering influence for several leading grunge bands. During the 1990's, he continued to wear several creative hats. While he did work again with Crosby, Stills, and Nash, it was his solo work that seemed to excite him most. In 2003, he released the conceptual album *Greendale*. A film version of the album also was made. Young entered the political fray in 2006 with the release of *Living with War*.

Musical Legacy

Never one to shy away from creative challenges, he remained relevant on the musical landscape for more than four decades and across many musical genres. In 1995, Young was inducted into the Rock and Roll Hall of Fame. He was recognized as one of rock and roll's most important performers and songwriters. Over the vast landscape of his career, he inspired numerous younger musicians, including Eddie Vedder of the band Pearl Jam. In 2005, Young was honored with the American Society of Composers, Authors, and Publishers (ASCAP) Founders Award.

Jeffry Jensen

Further Reading

Echard, William. *Neil Young and the Poetics of Energy*. Bloomington: Indiana University Press, 2005. A theoretical foray into what makes Young the artistic force that he is.

Einarson, John. *Neil Young: Don't Be Denied*. Kingston, Ont.: Quarry Press, 1992. A penetrating look at Young from his early years in Canada to his life-changing move to Los Angeles.

McDonough, Jimmy. *Shakey: Neil Young's Biography*. New York: Random House, 2002. At more than seven hundred pages, this biography can be wildly uneven, yet it offers a compelling chronicle of the life of this major rock musician and iconic figure.

Williams, Paul. *Neil Young, Love to Burn: Thirty Years of Speaking Out, 1966-1996*. New York: Omnibus Press, 1997. A striking portrait of a musician who has kept driving himself to produce music that matters.

See also: Cash, Johnny; Cohen, Leonard; Crosby, David; Domino, Fats; Dylan, Bob; Harris, Emmylou; Jansch, Bert; McGuinn, Roger; Reed, Jimmy; Robertson, Robbie; Stills, Stephen; Webb, Jimmy.

Z

Frank Zappa

American rock singer, guitarist, songwriter, and classical composer

Zappa considered all aspects of his creative life—albums, concerts, books, interviews, and television appearances—as interrelated projects within the context of his overall output. His goal was to create virtuosic music that incorporated complex rhythmic structures, angular melodic lines, and tightly coordinated ensemble work.

Born: December 21, 1940; Baltimore, Maryland
Died: December 4, 1993; Los Angeles, California
Also known as: Frank Vincent Zappa (full name); FZ
Member of: The Mothers of Invention

Principal recordings

ALBUMS (solo): *Lumpy Gravy*, 1967; *The Ark*, 1969; *Hot Rats*, 1969; *Freaks and Motherfu*#@%!*, 1970; *Two Hundred Motels*, 1971; *The Grand Wazoo*, 1972; *Just Another Band from L.A.*, 1972; *Waka/Jawaka*, 1972; *Apostrophe (')*, 1974; *Poot Face Boogie*, 1975; *Safe Muffinz*, 1975; *Zoot Allures*, 1976; *Studio Tan*, 1978; *Joe's Garage, Act I*, 1979; *Joe's Garage, Acts II and III*, 1979; *Orchestral Favorites*, 1979; *Sheik Yerbouti*, 1979; *Sleep Dirt*, 1979; *Shut Up 'n' Play Yer Guitar*, 1981; *Tinseltown Rebellion*, 1981; *You Are What You Is*, 1981; *Ship Arriving Too Late to Save a Drowning Witch*, 1982; *Baby Snakes*, 1983; *London Symphony Orchestra, Vol. 1*, 1983; *The Man from Utopia*, 1983; *Rare Meat*, 1983; *Boulez Conducts Zappa: The Perfect Stranger*, 1984; *Francesco Zappa*, 1984; *Them or Us*, 1984; *Thing-Fish*, 1984; *Frank Zappa Meets the Mothers of Prevention*, 1985; *Does Humor Belong in Music?*, 1986; *Jazz from Hell*, 1986; *London Symphony Orchestra, Vol. 2*, 1987; *Broadway the Hard Way*, 1988; *Guitar*, 1988; *As an Am*, 1991; *The Best Band You Never Heard in Your Life*, 1991; *Make a Jazz Noise Here*, 1991; *The Yellow Shark*, 1993; *Civilization, Phaze III*, 1994; *Strictly Commercial*, 1995; *Lather*, 1996; *The Lost Episodes*, 1996; *Have I Offended Someone?*, 1997; *Everything Is Healing Nicely*, 1999.

ALBUMS (with the Mothers of Invention): *Freak Out!*, 1966; *Absolutely Free*, 1967; *Cruising with Ruben and the Jets*, 1968; *We're Only in It for the Money*, 1968; *Uncle Meat*, 1969; *Burnt Weeny Sandwich*, 1970; *Chunga's Revenge*, 1970; *Weasels Ripped My Flesh*, 1970; *Over-Nite Sensation*, 1973; *Roxy and Elsewhere*, 1974; *Bongo Fury*, 1975 (with Captain Beefheart); *One Size Fits All*, 1975; *Playground Psychotics*, 1992; *Ahead of Their Time*, 1993.

WRITINGS OF INTEREST: *The Real Frank Zappa Book*, 1989 (autobiography; with Peter Occhiogrosso).

The Life

Frank Vincent Zappa (ZAP-puh) was born in Baltimore, Maryland, on December 21, 1940. As the son of immigrants (of Italian-Sicilian and Greek-Arab descent), Zappa developed a sense of being an outsider at an early age. Due to Zappa's chronic health problems, the family moved to a warmer locale, eventually ending up in California. The family continued to relocate throughout the state, moving from Monterey to the San Gabriel Valley, El Cajon, San Diego, and Lancaster in the Mojave Desert northeast of Los Angeles. These constant relocations reinforced Zappa's outsider status, and he found himself associating primarily with other marginalized members of society—namely, the African American and Hispanic families who represented the fringe elements of the Lancaster community at that time.

Following graduation from high school, Zappa attended Chaffey Junior College but dropped out after one semester. This experience no doubt contributed to his lifelong disdain for formal education. After a stint producing and composing for a number of low-budget films (which ended abruptly when he was arrested on a trumped-up pornography charge—exacerbating his cynical view of the government), Zappa joined the band the Soul Giants, which under his leadership became

the Mothers of Invention. Following a brief period in New York City during the late 1960's, Zappa spent the remainder of his life in Los Angeles, where he lived with his wife Gail and their four children, Moon Unit, Dweezil, Ahmet, and Diva.

In addition to his varied musical pursuits, Zappa was an outspoken critic of political and religious figures, and he spent much of the 1980's taking his activism beyond the realm of his music. Perhaps most notable was his appearance before the U.S. Senate Committee on Commerce, Science, and Transportation in September, 1985, when he testified against censorship and efforts by the Parents Music Resource Center to label music albums that they perceived as having offensive content. Following the collapse of the Berlin Wall in 1989, Zappa became politically active on the international stage, befriending the newly elected president of the Czech Republic, Václav Havel. Zappa's potential run for the U.S. presidency was cut short by a diagnosis of prostate cancer in 1990. He eventually succumbed to the disease at his home on December 4, 1993.

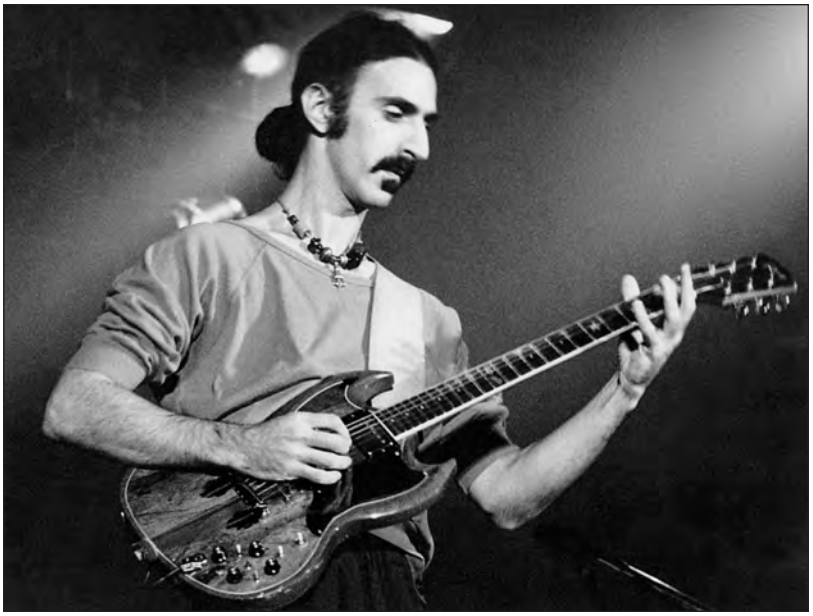
The Music

Early Years. Inspired by his growing interest in rhythm and blues, Zappa began his first serious musical pursuits at age fifteen, playing drums and later guitar in a number of ethnically and racially diverse bands. Around this same time, Zappa discovered the music of avant-garde composer Edgard Varèse—whom he later referred to as "the idol of my youth"—which eventually led him to discover works by Igor Stravinsky, Anton von Webern, Béla Bartók, and other important classical composers. Other influences were such rhythm-and-blues artists as Johnny "Guitar" Watson, Guitar Slim, and Howlin' Wolf and the relatively sanitized doo-wop style of the 1950's—most prominently parodied in the album *Cruising with Ruben and the Jets*. Extramusical influences included such pop-culture detritus as science-fiction B-movies and television commercials.

The Project/Object and Conceptual Continuity. Zappa's artistic vision was unique in that he considered all aspects of his creative life—albums, concerts, books, interviews, and television appearances—as interrelated projects within the context of his overall output, the object. This approach reflects the influence of American composer John Cage, whose own philosophy blurred the boundaries between life and art. What Zappa referred to as the "Project/Object" was unified by a web of "conceptual continuities"—an encyclopedic array of musical and cultural references spanning the gamut from the profound (religious fanaticism, political corruption, racism) to the absurd (poodles, tweezers, chrome, vacuum cleaners). The extensive use of musical quotation, from classical repertoire (Stravinsky in particular) to popular music (as in the seemingly ubiquitous "Louie, Louie"), is characteristic of a quintessentially postmodern approach to composition.

The Mothers of Invention. Knowing that there was little chance of supporting himself as a composer of avant-garde music, Zappa formed the Mothers of Invention primarily as a means to support his concert music projects. In spite of this apparent concession, Zappa managed to bring his avant-garde sensibilities to his work as a bandleader. From the beginning, the Mothers of Invention's work was unlike that of any other musical group of the time, their distinctive sound a combination of technical complexity and Cageian indeterminacy. Entire albums and even individual songs were characterized by sharp juxtapositions of unrelated musical styles, perhaps most evident in "Brown Shoes Don't Make It" (*Absolutely Free*). Their live performances were more like Dadaist happenings that incorporated audience participation and an abundant use of props. Zappa's inclusive approach to music may be summed up in his own words: "You can't always write a chord ugly enough to say what you want to say, so sometimes you have to rely on a giraffe filled with whipped cream." While not as technically proficient as later manifestations of the band, the early Mothers of Invention brought a raucous edge to Zappa's music, culminating around 1971 in the absurdist and sexually explicit vaudeville version of the band that featured front men Mark Volman and Howard Kaylan (also known as Flo and Eddie), formerly of the pop band the Turtles.

Zappa University. Throughout the 1970's, the Mothers of Invention's lineup changed constantly, because Zappa had taken sole artistic control of the band and became increasingly interested in creating virtuosic music that incorporated complex



Frank Zappa. (AP/Wide World Photos)

rhythmic structures, angular melodic lines, and tightly coordinated ensemble work. Because of the incredible demands placed on his musicians, a stint in one of Zappa's bands was often referred to as Zappa University, and many of his band members went on to lead impressive careers in their own right. Among the most notable were violinist Jean-Luc Ponty, keyboardist George Duke, guitarists Steve Vai and Adrian Belew, and drummers Terry Bozzio and Vinnie Colaiuta.

The Studio as Instrument. Zappa used the recording studio as yet another instrument in his arsenal, adopting the musique concrète techniques developed by such postwar composers as Pierre Schaeffer and later used by Varèse. These techniques included tape manipulation (reversing tape direction, overdubbing, altering tape speed) as well as a technique Zappa called xenochrony (experimental resynchronization), whereby recorded material from completely unrelated sessions was combined to form an entirely new work. Notable examples of this technique include "Friendly Little Finger" (*Zoot Allures*) and "Rubber Shirt" (*Sheik Yerbouti*).

Zappa as Guitarist. While Zappa's guitar technique does not compare to the pyrotechnic shredding of such guitarists as Yngwie Malmsteen or Vai, he considered his guitar solos as purely functional, a means to an end—namely, the unfolding of a musical composition. His sound is easily identifiable, incorporating the sharp twang of Watson's style with a propensity for long, elegantly spun lines that mimic natural speech patterns rather than following regular metrical structures.

Independence. By the end of the 1970's, Zappa exerted an increasing degree of independence as an artist and entrepreneur, eventually abandoning the name the Mothers of Invention and breaking with Warner Bros. Records to form his own company, Barking Pumpkin. In the early 1980's Zappa acquired a Synclavier, an early digital keyboard that allowed him to create complex musical structures beyond human possibility. The Grammy Award-winning album *Jazz from Hell* was almost entirely realized on this instrument. His use of the Synclavier forced Zappa to confront a paradox within his own work: While a machine was able to reproduce to perfection any degree of complexity that the composer desired, it lacked the ability to react to situations that arise in performance, the latter often resulting in transcendent musical experiences.

Later Years. During the last decade of his life, Zappa continued his prolific output with projects that included symphonic works (*London Symphony Orchestra, Vol. 1* and *London Symphony Orchestra, Vol. 2*), a musical (*Thing-Fish*), transcriptions of classical works (*Francesco Zappa*), collections of solo guitar improvisations (*Shut Up 'n' Play Yer Guitar*), a world tour with a twelve-piece big band in 1988 (ultimately canceled mid-tour because of personnel problems), and an ambitious project to digitally remaster all of his earlier albums for compact-disc release. Perhaps the culmination of his entire musical career was the collaboration, beginning in 1991, with the German-based Ensemble Modern, resulting in *The Yellow Shark*, an evening-long performance of Zappa originals and transcriptions that was eventually released as an album of the same name.

Musical Legacy

Because of his extensive musical, cultural, and political impact during his lifetime, Zappa's influence on future generations is already being felt. His contributions to popular music were recognized by a posthumous induction into the Rock and Roll Hall of Fame and a Grammy Lifetime Achievement Award. Zappa's iconoclastic persona, provocative music, and antiestablishment views continue to inspire people worldwide. He has been memorialized by a bronze bust in Bad Doberan, Germany; a monument in the town of Vilnius, Lithuania; and the dedication of Frank-Zappa-Strasse in Berlin.

Zappa's legacy would be controlled primarily by his widow Gail and the Zappa Family Trust, which would release posthumous albums from Zappa's extensive archive of recorded documents, adding to the more than sixty albums released during his lifetime. Ensembles devoted to his music include the Zappa Family Trust-sponsored Zappa Plays Zappa touring band, formed in 2006 and led by Zappa's son, Dweezil; Project/Object and Banned from Utopia, both formed exclusively to cover Zappa's works; and Ensemble Modern (Germany), the Ed Palermo Big Band (New York), and the Baroque Ensemble Ambrosius (Finland), which have released entire albums of Zappa's works. Given the continued interest in Zappa's concert music, it is conceivable that some of these works may find their way into the classical canon. With the increasing amount of scholarly research relating to Zappa's work, there is little doubt as to the significance of his contributions as a cultural icon and postmodernist composer.

Joseph Klein

Further Reading

Kostelanetz, Richard. *The Frank Zappa Companion*. New York: Schirmer Books, 1997. A collection of writings from authors as varied as Ben Watson, Nicholas Slonimsky, and Havel, this book provides an excellent introduction to Zappa's work and clearly demonstrates the breadth of his influence as a musical and cultural figure.

Lowe, Kelly Fisher. *The Words and Music of Frank Zappa*. Westport, Conn.: Praeger, 2006. A detailed study of the lyrical and musical content of Zappa's work through a chronological survey of his albums. Considers Zappa's role as a satirist and his importance as a social and cultural critic.

Miles, Barry. *Zappa: A Biography*. New York: Grove Press, 2004. While the majority of this book covers familiar ground, the author often provides a degree of detail not found in comparable books.

Sheff, David. "Playboy Interview: Frank Zappa." *Playboy* (April, 1993). One of the last interviews Zappa gave before his death later that year, including discussion of the collapse of the Soviet Union and Zappa's life following his cancer diagnosis.

Vai, Steve. *The Frank Zappa Guitar Book*. Milwaukee, Wis.: Hal Leonard, 1982. Amazingly precise transcriptions of Zappa's most significant guitar solos provide unique insight into the complexities of the composer-performer's distinctive musical language.

Watson, Ben. *Frank Zappa: The Negative Dialectics of Poodle Play*. New York: St. Martin's Press, 1993. Written by a foremost Zappa authority, this book is impressive in the depth of its coverage. Although the author's strongly held political and philosophical convictions are prominent, it is nonetheless an important and recommended source of information.

Zappa, Frank, with Peter Occhiogrosso. *The Real Frank Zappa Book*. New York: Poseidon Press, 1989. Entertaining and informative autobiography provides the composer with a platform to air his views on a wide variety of topics, including music (rock, jazz, classical, electronic), capitalism, marriage, fatherhood, politics, and religion. Also includes the obligatory chapter on crude road stories detailing the exploits of various band members and groupies.

See also: Bartók, Béla; Cage, John; Howlin' Wolf; James, Elmore; Sting; Stravinsky, Igor; Varèse, Edgard; Waits, Tom; Webern, Anton von.

Hans Zimmer

German film-score composer and keyboard player

Zimmer integrated acoustical instrumentation with electronic and rock sources in his film scores, giving his musical style a balance of traditional and contemporary elements.

Born: September 12, 1957; Frankfurt, Germany
Also known as: Hans Florian Zimmer (full name)
Member of: The Buggles; Krisma

Principal works

FILM SCORES: *The Zero Boys*, 1986; *Rain Man*, 1988; *A World Apart*, 1988; *Driving Miss Daisy*, 1989; *Twister*, 1989; *Bird on a Wire*, 1990; *Days of Thunder*, 1990; *Backdraft*, 1991; *Regarding Henry*, 1991; *Thelma and Louise*, 1991; *A League of Their Own*, 1992; *Cool Runnings*, 1993; *The Lion King*, 1994; *Crimson Tide*, 1995; *The Preacher's Wife*, 1996; *The Rock*, 1996; *As Good as It Gets*, 1997; *The Last Days*, 1998; *The Prince of Egypt*, 1998; *The Thin Red Line*, 1998; *Gladiator*, 2000; *Mission: Impossible II*, 2000; *Black Hawk Down*, 2001; *Hannibal*, 2001; *Pearl Harbor*, 2001; *The Ring*, 2002; *Spirit: Stallion of the Cimarron*, 2002; *The Last Samurai*, 2003; *Spanglish*, 2004; *The Weather Man*, 2005; *The Da Vinci Code*, 2006; *The Holiday*, 2006; *Pirates of the Caribbean: At World's End*, 2007; *The Simpsons Movie*, 2007.

Principal recordings

ALBUM (with the Buggles): *The Age of Plastic*, 1980.
ALBUM (with Krisma): *Cathode Mama*, 1981.

The Life

Though born in Germany, Hans Florian Zimmer (ZIHM-mur) received his early musical influences in England, where he was raised and educated. In London, Zimmer began composing jingles for the music company Air-Edel Associates, and he became a member of various pop bands, including Ultravox, Krisma, and the Buggles. Unable to read music and having almost no formal training, Zimmer primarily worked with a synthesizer and computers live on stage. He had his first commercial success when the Buggles' single, "Video Killed the Radio Star" (1979), became an international hit and the first music video aired on MTV in 1981.

Shortly after the Buggles' success, Zimmer met film and television composer Stanley Meyers, who mentored Zimmer in the art of film composing. They collaborated on numerous projects, combining Zimmer's extensive ability with electronic media and Meyers's knowledge of acoustic instrumentation. Realizing the benefit of blending their approaches, the composers formed Lillie Yard Studio in London, a post-production facility specifically dedicated to cutting-edge electronic music work.

Through his collaboration with Meyers, Zimmer was introduced to various Hollywood producers and directors, and in 1988 he was asked to compose the music for *A World Apart*, a small-budget, revolutionary film about South Africa. The film was a turning point in Zimmer's career. He began getting more contracts in Hollywood, and in 1989 he set up a studio in California. One of the most prolific composers in Hollywood, he has composed more than one hundred film scores.

The Music

Zimmer is a self-taught composer, having acquired most of his skills through his work. His early years playing and composing jingles, rock music, and electronic music prepared him well for his career in film, and his prolific output attests to his varied background. He has become well known for his melodic sensibilities and his ability to transform thematic material to follow the overt or the hidden implications of the dialogue. Zimmer achieves his fusion of popular, electronic, and classical elements mainly through his innovative instrumentation; for example, his scores frequently feature a percussive use of the orchestra combined with drumbeats. Zimmer also employs the orchestra atmospherically in a manner similar to soundscaping in electronic music, such as in the sound track for *The Thin Red Line*.

Early Works. Zimmer's output up to the 1980's was almost exclusively jingles and pop themes, usually written with synthesizers. Working with Meyers in the 1980's undoubtedly influenced Zimmer's compositional process, especially in combining acoustical and electronic sources. Their musical score for *My Beautiful Laundrette* (1985)

demonstrates the dramatic sensitivity and classically oriented harmonic awareness Zimmer would learn from Meyers. Unfortunately, it is difficult to ascertain among Zimmer's early work with Meyers how much each contributed to the score. Nevertheless, the musical aesthetic in terms of distinct instrumentation, harmonic language, and melodic clarity is clearly apparent in later Zimmer scores.

Rain Man. Zimmer's musical score for *A World Apart* attracted the attention of Barry Levinson, who hired Zimmer for his new film about two brothers and a road trip. Almost exclusively using synthesized sounds and percussion, the musical score for *Rain Man* demonstrates Zimmer's compositional aptitude and his technical competence in capturing complex emotions in the music, as one of the brothers in the film struggles to cope with the other's autism. Zimmer's placement of his understated music in the film reveals the film's lyrical moments, highlighting the connection between the brothers rather than their differences. This, along with an Academy Award nomination for Best Musical Score, helped establish Zimmer as a bankable, dramatic film music composer.

The Lion King. After working for Meyers, Zimmer gradually incorporated more symphonic elements into his primarily synthesizer-based scores. *The Lion King* demonstrates Zimmer's maturity as a symphonic composer and an arranger. The musical score blends electronic elements, a live orchestra and chorus, and African percussion instruments to portray the varying on-screen action. Beyond merely repeating associative themes, Zimmer develops the thematic content through orchestration and harmony, matching the film's progress. Zimmer sets the film's songs in various arrangements as part of the musical background too, showcasing not only his skill as an arranger but also his concern for homogeneity within a film score.

Gladiator. Director Ridley Scott approached Zimmer to score *Gladiator* in 1997, before production even began. Hence Zimmer was present during some of the film's shooting, and he was able to spend time working out musical ideas before the film was even in print. Collaborating on some of the melodic material with Lisa Gerrard, Zimmer created one of his most enduring scores, showcasing his full ability as a musical dramatist. Zimmer integrates a pastiche of different styles into a thematically driven, almost Wagnerian leitmotif-based work. Two prevalent themes recur in various guises throughout the work: one for Maximus, the main character, and an earth theme, referring to the ground and Maximus's work as a farmer. Throughout the film's musical score, characteristic traits of Zimmer's orchestral style are found used in innovative ways. A dissonant, tritone-based waltz sets the stage for two important battle sequences, using the orchestra in a primarily percussive manner. The dialogue between Maximus and his rival Commodus is set in a typical dramatic nineteenth century operatic recitative style, again with punctuating instrumentation. At the other extreme, the sustained strings provide an ethereal soundscape for Gerrard's voice during lyrical moments of the film. The dichotomy between these two moments is inherent in the film itself as a distinction between Rome and the afterlife. Zimmer's score is a clas-

Hans Zimmer. (AP/Wide World Photos)

sic example of how an anachronistic score can be emotionally effective.

Musical Legacy

Zimmer's innovative combination of electronic and acoustic sources has become an influential trends in Hollywood. His musical scores are frequently used as temp tracks (guide tracks) for other films and for numerous film trailers. In 2003, in recognition of his contribution to film music, Zimmer was awarded the Henry Mancini Award for Lifetime Achievement from the American Society of Composers, Authors, and Publishers (ASCAP).

Zimmer has concentrated on mentoring and promoting young composers in Hollywood, replicating his experience with Meyers. In 1989 Zimmer and his long-standing business partner Jay Rifkin founded Media Ventures, a postproduction facility specifically catering to film music. (It has since been renamed Remote Control Productions.) Having greatly expanded over the years, the facility and its services are offered by Zimmer to emerging film music composers, many of whom have gained successful careers continuing the use of Zimmer's mix of traditional and contemporary elements.

Jamshed Turel

Further Reading

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See also: Elfman, Danny; Horner, James; Williams, John.

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Glossary

a cappella: Sung without instrumental accompaniment.

A side: The side of a single (a 45-rpm record, a cassette, or a CD single) containing the song that is intended to be promoted and played on the radio. *See also* forty-five.

a tempo: Literally, "in time," or in the main tempo of the piece.

***aaba*:** The most common popular song format, consisting of thirty-two bars, where the *a* sections are usually eight bars and the *b* (or bridge) section offers a contrast to the *a* section by using a different melody, different chords, or sometimes a contrasting theme as expressed in the lyrics.

absolute pitch: *See* perfect pitch.

accelerando: A musical notation directing musicians to quicken the tempo gradually.

accent: Stress; emphasis of one tone or beat over others.

accentato: A musical notation meaning "with emphasis."

accompaniment: The music or instrumental part played with the main or more important part; may be harmonic or rhythmic or both.

accordion: A musical instrument in the reed-organ family that combines wind and keyboard to produce sound, strapped to the front of the player. *See also* harmonica.

acousmatic reduction: The mental isolation of sounds from the sources that produce them, in an attempt to concentrate on their inherent characteristics as opposed to their relationships to objects and situations. Coined by Pierre Schaeffer.

acoustic: Generally used to mean "nonamplified" or "nonelectric." Originally used to refer to instruments that produce sound without electronic modification ("acoustic guitar") but expanded to include performances played on nonelectric instruments. In actuality, most "acoustic" performances rely on amplification through microphones and electronic "pickups" on acoustic instruments.

acoustics: The study of sound, its physical properties, and how it interacts with materials in the environment, as in musical instruments and music halls.

ad libitum: From the Latin for "at liberty," a musical notation directing the performer to use his or her own discretion and emotion to dictate speed and manner of execution.

adagio: A musical notation indicating a slow, restful, leisurely tempo.

additive and divisive time systems: Two ways of thinking about and executing musical rhythm that highlight the differences in Western, Euro-American approaches to music (divisive, or subdivided into fractions of a whole, and additive, adding beats in a twelve-beat line).

adult contemporary (AC): A term for a radio format that is similar to the older term "easy listening." Aimed at an older and more conservative audience than the rock-and-roll audience, it includes artists whose work is pleasant and nonthreatening. It overlaps with Top 40 and light rock. The music of the Carpenters, Anne Murray, and Peter Cetera could be termed adult contemporary.

affrettando: A musical notation directing performers to play in a hurrying manner.

agile: A musical notation directing performers to play swiftly.

agitato: A musical notation directing performers to play in an agitated manner.

album: A collection of songs or musical works in one recording, normally performed by one singer, band, orchestra, or other group. The term originally referred to the long-playing (33 rpm) vinyl record format and later compact discs. Albums may be simple compilations of unrelated pieces or tied by a theme or concept (hence the term "concept album"). The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and the Who's *Tommy* (a "rock opera") were early concept albums. *See also* compact disc; digital versatile disc; long-playing (LP) album.

album cut: A song (or track) recorded to be part of an album, not intended for release as a single.

aleatoricism: The practice of leaving sounds to the

performer (that is, to chance); often referred to as aleatory music.

alla breve: A musical notation directing performers to play in cut time, that is, two beats per measure or the equivalent.

alla marcia: A musical notation directing performers to play in the style of a march.

allargando: A musical notation directing performers to play more slowly or broadly.

allegretto: A musical notation directing performers to play in a somewhat lively manner (more quickly than andante but more slowly than allegro).

allegrissimo: A musical notation directing performers to play very quickly, but not as quickly as presto.

allegro: A musical notation directing performers to play rapidly, in a lively manner.

alteration: The raising (augmenting) or lowering (diminishing) of a tone by a half step.

alternative: A term that began to be used in the early 1990's for an approach to rock music that avoided mainstream rock's commercialism and show-business aspects. The term has been applied to a wide range of styles and artists, from R.E.M. to the Replacements, Jane's Addiction, Nirvana, and Nine Inch Nails. Many so-called alternative artists experienced mass-market success, so the line dividing alternative and mainstream artists has become somewhat blurred.

alto: Literally, "high," used to refer to a voice range higher than tenor but lower than soprano.

AM radio: "AM" stands for "amplitude modulation," a technical term for a type of radio transmission. The first commercial AM radio station, KDKA in Pittsburgh, began broadcasting in 1920. AM radio was the standard type of radio transmission until the late 1960's, when FM began to be widely used for music programming. The Top 40 radio format developed as an AM format. *See also* FM radio; Top 40.

American Society of Composers, Authors, and Publishers (ASCAP): A professional association of U.S. composers, songwriters, lyricists, and music publishers that licenses and distributes royalties earned by its members' copyrighted works and works to advance its members' interests.

amplifier: "Amp" for short, an electrical device that makes an audio signal louder. Guitar amplifiers color the sound of the electric guitar in distinctive ways, whereas the amplifiers used in sound reinforcement ("PA systems," short for "public-address systems") are intended to reproduce sound as accurately as possible.

andante: A musical notation directing performers to play moderately slowly, literally "at walking speed."

anthem: Originally a hymn of praise or loyalty, as in "The Star-Spangled Banner," the U.S. national anthem. The term "rock anthem" has been applied to rock songs that have inspirational and, usually, sing-along qualities. For example, Queen's "We Will Rock You" and "We Are the Champions" are frequently heard at sporting events.

antiphon: A call-and-response format, often found in liturgical compositions and consisting of choral responses.

appassionato: A musical notation directing performers to play passionately.

aria: A well-developed solo vocal piece performed in an operatic work; in this context, arias form a genre with many specialized subgenres. More generally, any elaborate song or melody for solo voice.

arioso: A musical notation directing performers to play in the manner of an aria or melodiously.

arpeggio: Literally, "like a harp"; a musical notation directing performers to play the notes of a chord in quick succession rather than simultaneously.

arrangement: The way a song is structured or orchestrated. "Arranging" a song involves deciding such things as what instruments will be included, whether there will be an instrumental solo, whether there will be harmonies, and how many sections the song will have. *See also* instrumentation; orchestration.

arranger: A musician who specializes in the arrangement of musical instruments, voices, notes, and other elements, whether human or technological, for the performance of a particular musical work.

art rock: *See* progressive rock.

artists and repertoire (A&R): The department of a record company in charge of artists and material. The A&R person may discover new artists,

guide artists' careers, influence album content, and approve single releases.

ASCAP: *See* American Society of Composers, Authors, and Publishers.

atonal: Not organized according to a qualitative distinction between consonance and dissonance or around a central pitch; not structured according to a particular key or mode. Characterizes the music of Arnold Schoenberg and his followers as well as other avant-garde composers. *See also* Second Viennese School; serial music; twelve-tone music.

augmented: A tone that is raised by a half step. *See also* alteration.

augmented seventh chord: A dominant seventh chord with a raised fifth added to it.

avant-garde music: Generally, any musical form that is recognized as new, experimental, or otherwise unclassified in a genre. Often identified with so-called serious music rather than popular music, avant-garde may combine musical genres and sometimes other media and may be used to refer to any of a broad variety of movements.

axe: Musical jargon used to refer to one's instrument, including the voice. Most often connected with jazz and other popular musical forms.

B section: *See* bridge.

B side: The side of a single that contains a song not intended for single release; also called the "flip side." Sometimes the B side is a track that is not available elsewhere, intended to encourage purchase by fans who already have the album.

backbeat: Either the second or the fourth beat in 4/4 time, often used in rock and roll, in which those beats are routinely accented.

balalaika: A three-stringed instrument, commonly called a Russian guitar based on its prominence in Eastern European folk music.

ballad: A slow, melodic tune typically accompanied by lyrics telling a story, usually of love or other personal circumstances.

ballet: In the classical sense, a dance and musical performance with dancers often on point, developed in the sixteenth and seventeenth centuries in Western Europe, particularly France and Italy, and spreading from there. Ballet is perhaps the most rigorous and disciplined form of dance, displaying difficult, controlled, and highly expressionistic movement by solo, paired, or group performers, and as theater it often tells a story supported by program music composed specifically for it. Ballet may also, however, include more abstract, avant-garde works, as initiated in the twentieth century by choreographers such as Isadora Duncan, for whose work Aaron Copland composed music. Hence "ballet" has proved to be a flexible and evolving concept, denoting any extended, spectacular combined dance-and-music program considered "high" or "serious" art.

bandleader: The conductor of a band, often its founder and a coperformer.

bandoneón: A type of large accordion, often used in Latin American bands. *See also* accordion.

banjo: An instrument with a fretted neck and drumlike body and four or five strings that can be strummed or plucked, characteristically used in performances of country and folk music.

bar: *See* measure.

Baroque: A style of music arising during the seventeenth and early eighteenth centuries, grand in style, elaborate in design, heavily ornamented, written to strict formulas, and emotional in effect. The term is borrowed from the art and architectural forms that exhibited similar characteristics.

bass: The lowest register or line in a piece of music, whether performed by an instrument or the voice, often supporting the main melodic line but in some forms (such as the fugue) taking over the dominant line. Also refers to various musical instruments designed to perform in this range, such as bass violin and bass guitar, as well as to the lowest voice range.

beat: The primary unit of musical rhythm. In divisive (Western) time systems, several beats form a measure, depending on the signature: four beats in 4/4 time, two in 2/4 time, three in 3/4 time, and so on. In additive musical systems, such as much traditional African music, beats may be added to form a line, as in a twelve-beat line.

bebop: A style of jazz that emerged in the mid-twentieth century from the performances of Thelonious Monk, Dizzy Gillespie, Kenny Clarke, Charlie Christian, Bud Powell, and others and influenced jazz well into the twenty-first century. The style uses the chord progressions of

standard tunes as the springboard for lively improvisations with long, irregular, syncopated phrasing, augmented chords, and an emphasis on instrumental virtuosity over melodic expression.

bel canto: Literally referring to "beautiful singing," a style of operatic singing that emerged in the seventeenth century, saw its heyday in the nineteenth, and was revived in the mid-twentieth by such divas as Maria Callas. Often associated with sopranos, this form is characterized by rich melodies, florid vocal ornamentation, fast cadenzas and scales, and an emphasis on virtuosic technique over volume.

big band era: The period from the late 1920's to the early 1940's when popular music was dominated by large, orchestra-like bands playing swing music. Bandleaders such as Louis Armstrong and Tommy Dorsey epitomized the genre.

Billboard: A weekly music industry publication that contains information about record contracts and new releases and that maintains a series of charts reflecting sales and airplay for single and album releases. For example, the "Hot 100," launched in 1958, lists the week's one hundred most popular mainstream single recordings based on retail sales.

blocked-key technique: A style of playing chords and melody in parallel, alternating between diatonic and diminished chords. Also known as "locked hands" technique.

blue-eyed soul: Bluesy or soulful material performed by artists of European descent. The term has been applied to the music of the Righteous Brothers, the Rascals, Mitch Ryder, Hall and Oates, and others.

blue note: A flatted (lowered or minor) third, fifth, or seventh chord or tone between the traditional major and minor scales of Western music.

bluegrass: A country music subgenre featuring unamplified stringed instruments, close-pitched harmonies, and rapid improvisation. The violin ("fiddle") and mandolin are generally featured instruments. Bill Monroe (of Bill Monroe and the Blue Grass Boys) is considered the father of bluegrass music.

blues: A form of African American folk music that evolved in the late nineteenth century. Blues songs are usually songs of lamentation. The blues refers to both a feeling and a specific song structure. The verse of a blues song generally sings the same phrase twice, then adds a third phrase to complete or answer the thought. Musically, the blues verse is usually a set length (twelve measures, or bars) and has particular chord changes. The blues is central to both rock and roll and jazz. *See also* jazz.

blues rock: A style of music that emerged in the late 1960's as artists reconnected rock and roll with its rhythm-and-blues roots. Influential artists include Eric Clapton, Stevie Ray Vaughan, and the Allman Brothers.

bluesman: A blues musician.

bolero: A type of music, in 3/4 time, based on the Spanish dance of the same name. Maurice Ravel's *Bolero* exhibits some of the characteristics in its accelerating tempo, repetitive measures, and sharp and deliberate movement.

bomba: A musical genre originating in Puerto Rico with African roots, played for the dance of the same name by bands using low-pitched drums for the base beat, higher-pitched drums for synchronization, and maracas. "Bomba" refers to a dancer who, through physically demanding dance moves, challenges the drummer to keep up.

boogaloo: A blend of Caribbean rhythms and African American soul music with both Latin and rhythm-and-blues flavors.

boogie-woogie: A style of piano playing that arose in the 1930's, using steady, repeated eighth notes in the left hand and percussive blues figures and melodic variations in the right hand. *See also* stride.

bootleg: An unauthorized recording of a concert or studio performance that is copied and distributed without the artist's or record company's approval. Recordings may be made by fans smuggling tape recorders or digital devices into concerts, from stolen demo or studio tapes, or by the illegal copying of legitimate releases, with no revenues going to the artist. Bootlegs are often sold and traded among fans, a process expedited with the advent of the Internet.

bop: A rapid-tempo form of jazz that employs percussive, sometimes jerky, shifting stress and convoluted melodic lines. *See also* bebop; hard bop.

bossa nova: A Brazilian musical form, similar to samba but with greater harmonic complexity.

bottleneck guitar playing: A style of playing the guitar by using a bottle, knife, or other object to slide along the strings in order to generate a glissando effect.

boxed set: A collection of two or more vinyl discs, cassettes, or compact discs, intended to provide an overview of an artist's or group's recording career. Boxed sets may include demos, live recordings, alternate versions of songs, and soundtrack material not otherwise readily available.

brass family: An extended family of wind instruments made of brass (or formerly made of brass), such as saxophones, trumpets, cornets, tubas, and other members of the horn family. *See also* horn family.

bravura: A musical notation directing performers to play boldly.

break: A point in a musical piece when a performer plays or improvises solo, usually for only a few bars.

bridge: A passage in a musical piece that connects two major sections of the composition and often is in a different key. In the *aaba* pattern typical of popular songs, the bridge is labeled *b*; hence it is also known as the B section.

brio: *See* con brio.

British Invasion: A nickname for the wave of British bands that became hugely popular in the United States in the mid-1960's. The invasion began with the Beatles' arrival on the U.S. music scene in January, 1964. Many of these British bands were heavily influenced by American rhythm and blues. They adapted it to their own style, evolving partly from British "skiffle" music. The new British style—and the long-haired look and snappy clothes of the bands—had an immense influence on American popular music. British Invasion bands other than the Beatles included the Rolling Stones, the Animals, the Dave Clark Five, the Yardbirds, Chad and Jeremy, Herman's Hermits, the Kinks, Manfred Mann, and the Who.

broken chord: A chord whose notes are played in sequence rather than simultaneously; unlike the notes of an arpeggio, some of the notes in a broken chord may be played together. *See also* arpeggio.

broken time: The playing of a passage of music without an explicit time signature but in an improvised, irregular manner. Often used by drums and basses.

bubblegum: A simple, prepackaged form of music that appeared in the late 1960's, aimed at young teens and subteens—bubblegum chewers. Artists included the Ohio Express ("Yummy Yummy Yummy"), the 1910 Fruitgum Co., and the Archies.

bugalú: *See* boogaloo.

cabaret: A European-style nightclub and related form of musical theater popular in the mid-twentieth century, especially in the period between the two world wars. The type of music featured was generally upbeat, sometimes with an "oompah" rhythm, and focused on mildly taboo or decadent subject matter and emphasizing escapism and entertainment.

cadence: A sequence of chords that can form a turnaround, a section of a tune, or the end of a phrase, section, or the entire composition.

cadenza: A passage of an aria or concerto that highlights the technical virtuosity of an instrumental soloist or solo vocalist.

caesura: A full stop of sound within a musical composition.

call and response: A musical technique, typically used in choral performances, in which a soloist performs a part that invites an answer from the main chorus. This also occurs in jazz combos when performers improvise, playing off one another. *See also* gospel.

calpyso: A type of music indigenous to the Caribbean characterized by a lively double meter and satirical lyrics; popularized in the United States (in a milder form) by Harry Belafonte during the 1950's.

canon: A genre of music in which a melody is played or sung and then imitated by other performers entering at regular intervals, often before the completion of the first melody, and sometimes inverted or at a different tempo. *See also* counterpoint; fugue; round.

cantabile: A musical notation directing performers to play in a flowing (literally, "singing") style.

cantando: *See* cantabile.

cantata: Originally (in the seventeenth century)

used to denote an extended work, of a religious nature, for solo voice. As of the nineteenth century, a term for a short work combining several soloists with chorus and possibly other accompaniment, on either a sacred or a secular subject. *See also* oratorio.

cantor: Literally, a singer; a musical director in a church or the leading singer in a synagogue.

capriccio: A quick, improvisational, spirited piece of music.

capriccioso: A musical notation directing performers to play capriciously, that is, in a lively, unpredictable, whimsical manner.

carol: A song that celebrates Christmas, often with lyrics that tell the story of the birth of Jesus.

cassette: A self-contained plastic cartridge enclosing magnetic recording tape that passes from one reel to another, introduced in 1965. (Previously, anyone wanting to play or record music on tape had to use individual reels of tape.) Prerecorded cassettes were a less expensive, more portable alternative to the vinyl record. Both were replaced by compact discs, which in turn were superseded by digital downloads.

CD: *See* compact disc.

cello: Properly "violincello," a string instrument in the violin family that occupies the tenor position in the strings.

Celtic music: A general term used to refer to both traditional and popularized, commercial music originating in the folk traditions of Scotland, Ireland, Wales, and sometimes Cornwall and Brittany.

cha-cha *or* cha-cha-cha: Music, usually in a brisk tempo, with a rhythm designed to accompany the dance of the same name, three quick steps followed by two in a shuffle.

chamber music: Music (generally classical) for between two and ten solo instruments, such as members of the violin family or combinations of strings, winds, and other instruments, each of whose importance is of equal weight.

chanson: French for "song," a genre from mid-twentieth century France notable for its sentimental, nostalgic lyrics that are more important than the melody.

chant: The singing in unison of texts, often liturgical, in a free rhythm similar to that of speech.

charanga music: A style of music originating in Cuba, in which a violin section plays melodic parts with homophonic textures while the piano, bass, and percussion play tightly interlocked ostinato patterns, often with a flute adding another melodic line.

chart: Generally, any musical score, but narrowly a musical score used by jazz musicians in which only the melody, chord symbols, and lyrics appear, leaving the musicians to improvise and elaborate using their instrumental skills and musicianship.

charts: Regularly published rankings of single and album releases, generally based on sales, radio airplay, or a combination. See also *Billboard*.

choir: A chorus, or group of singers who perform together, often broken into different voice-range sections that sing different harmonic parts. "Choir" often appears in church or other religious contexts.

chorale: A hymn designed to be sung by a choir and a church congregation together.

chord: Three or more notes that, when played simultaneously, work together in harmony. *See also* arpeggio; broken chord; chord progression; triad.

chord progression: Several chords played in succession.

chorus: A group of singers who sing together, often broken into different voice-range sections that sing different harmonic parts. Also, a stanza repeated throughout the course of a song as a refrain. Many pop and rock songs have an alternating verse-chorus structure: The words of each verse are different, but the words of the chorus are repeated identically each time. See also *aaba*.

Christian music: Music written specifically for the Christian liturgy or to form part of a church service or other Christian ritual; more recently, any music, whether popular or classical, that invokes Christian themes, relates parts of the Christian story, identifies or celebrates Jesus Christ and biblical icons, or is generally devoted to the advancement of Christianity and its beliefs.

chromatic scale: The twelve tones of the octave, including all letter-named notes in the octave and all half tones between. A scale, in other words, composed completely of half notes. *See also* diatonic.

chromaticism: The quality of using not only whole tones but half tones between. Often used in reference to jazz's blue notes.

clarinet: Any of a family of single-reed wind instruments constructed using a cylindrical metal tube.

classic rock: A nostalgia-based radio format that relies heavily on the same kind of rock and roll music that its listeners, in the thirty-to-fifty age group, listened to when they were teenagers. Among the bands that fit into the classic rock format are Led Zeppelin, the Doors, the Rolling Stones, and the Who.

classical: Refers in a narrow sense to Western music composed in the late eighteenth century that, unlike the Romantic music that followed it, emphasized emotional objectivity, restraint, simple harmonies, and rhythmic and structural symmetry. In the broad sense, used to characterize "serious" music that is considered high art, is performed in established music halls, and falls into a long-standing repertoire of an accepted, mainly Western and European-based canon comprising narrower subgenres from Baroque and classical through Romantic to new music styles. Such bounds are constantly being breached by evolving crossover genres such as jazz, world music, classical repertoires of non-Western cultures, and experimental projects.

clavecin: A French term for harpsichord.

claves: Finger-operated clappers used percussively in Latin American styles of music.

clavichord: An early, rectangular, boxlike keyboard instrument, sometimes with legs and sometimes to be placed atop a table, with strings running parallel to the long side. Tones were produced by pieces of metal called tangets (rather than the hammers of a harpsichord or piano), which would stop a string from beneath, at a point that would result in production of a certain pitch, similar to the way a violinist uses the fingers to hold a string against the neck of the violin.

clavier: The keyboard of a stringed instrument.

clef: The symbol in printed musical notation that appears at the beginning of the staff (the lines on and between which notes are marked) to indicate the pitch range of the notes. The treble (higher-register) clef somewhat resembles an ampersand, while the bass (lower-register) clef resembles a coil followed by a colon.

coda: The end of a section of an entire composition, used only once (that is, not subject to notation instructing repetition of a section). The "ta-dah" sense of some codas has been exaggerrated deliberately by some composers (including Beethoven) to deliberately dramatic or even comic effect.

coloratura: Literally, coloration; used typically to refer to a soprano who employs complex ornamentation in elaborating a vocal line.

combo: A small jazz ensemble composed of different instruments—such as a trio, quartet, or quintet—in which only one instrument plays each part.

common time: A time signature of 4/4 (four beats per measure), notated with a symbol that looks like a capital C. *See also* cut time.

compact disc (CD): Introduced in 1982, the CD is a plastic-coated optical disc on which sound is digitally recorded, to be read and reproduced by a laser. CDs revolutionized the recording industry because they offered better sound reproduction, were more durable, and could hold more music than vinyl LPs or cassettes. The rapid acceptance of CDs in the 1980's and early 1990's surprised even the music industry itself. By the 2000's, other digital formats, including digital downloads from the Internet to portable media players, were beginning to supersede CDs. *See also* album; digital versatile disc; long-playing (LP) album.

comping: Developed during the swing era of the mid-twentieth century, the use of irregularly spaced chords to punctuate a solo jazz improvisation.

con brio: A musical notation directing performers to play with vigor, in a spirited manner.

con dolore: A musical notation directing performers to play with sadness.

con forza: A musical notation directing performers to play with force.

con moto: A musical notation directing performers to play with motion.

con sordina: A musical notation directing performers to play with a mute; also commonly spelled con sordino and con sordini.

concept album: *See* album.

concertmaster: The first violin in an orchestra, who functions as the leader of the first violins and traditionally functions as the conductor's assistant.

concerto: A composition written for a solo instrument, such as the piano or the violin, in which an orchestra provides the accompaniment.

conductor: The director of an orchestra, chorus, or other group of musicians who uses head and arm movements and facial expressions to direct tempo, phrasing, and dynamics during a performance.

conjunto: A genre of traditional Mexican polka music.

consonance: The simultaneous sounding of notes by all instruments in concord or harmony, resulting in a sense that there is no need for further resolution. *See also* dissonance.

contralto: The lowest female singing range, below soprano and alto.

cool jazz: A jazz style of the early 1950's, originated most notably by Miles Davis, that was based on bebop but in which fast tempos were avoided in favor of more subdued forms. The style was adopted by white vocalists and tended to popularize jazz into the dominant white culture of the time. *See also* hard bop.

cornet: A brass wind instrument, with a cup-shaped mouthpiece, keys, and sound emanating from a horn, similar to a trumpet.

counterpoint: A device of musical composition in which two or more melodic lines are executed simultaneously and harmonically intertwine, playing off each other. *See also* polyphony.

counting off: The communication of tempo and meter by counting aloud, often done to initiate a jazz or rock performance.

country: A broad musical genre that evolved from music descended from the folk songs of the southern and western United States. This folk music ultimately came from the musical traditions of America's early English and Scottish settlers. Around the 1930's, country began to evolve from string-band and "hillbilly" music. It was generally called "country and western" from the 1940's to the mid-1960's. Influential figures include Jimmie Rodgers, Roy Acuff, Hank Williams, Chet Atkins, and Marty Robbins. Country went through various evolutions in the 1970's and 1980's, including "outlaw country" and the arrival of the "new traditionalists." By the 1990's, country, rock and roll, and pop had strongly influenced each other, yet major artists such as Garth Brooks and Reba McEntire were still clearly, instantly identifiable as country artists. *See also* Grand Ole Opry.

country and western music: *See* country.

country rock: A style of music that combines elements of country with rock and roll. The term came into use in the late 1960's and early 1970's, when rock artists began to retreat from psychedelic music to a basic, more roots-oriented sound. Influential artists include the Byrds, Gram Parsons, Linda Ronstadt, and the Eagles.

cover: The recording by one artist of a song already recorded by another artist. The term was first used when white performers in the 1950's "covered" songs of black artists, making them more acceptable to white audiences of the time. (Pat Boone's bland cover version of Little Richard's "Tutti Frutti" is often cited.) The term is now widely applied to any artist's re-recording of an old song, either to interpret it differently or simply to capitalize on the song's familiarity.

crescendo: A musical notation directing performers to play gradually louder.

cross-fade: A technique in which one voice or instrument increases in volume while another fades.

crossover: A "crossover" hit is a song that transcends its original genre, reaching new listeners for an artist. It has been most often used to describe songs or artists that are successful on the pop charts in addition to the soul chart or the country chart. For example, many Motown artists had crossover hits on the pop charts during the late 1960's and early 1970's. Country artists such as Kenny Rogers and Dolly Parton have also appeared on the pop charts.

cross-rhythm: The use of more than one time signature (rhythm, such as 4/4 and 3/4) at once in a passage of music, characteristic of jazz.

cut time: The 2/2 time signature, with two half-note beats per measure. In printed music, cut time is denoted on the clef by a broken circle with a line vertically through it, resembling a cents sign and denoting half of "common time," which is notated with a symbol that looks like a capital C. *See also* common time.

da capo: A musical notation directing performers to play from the beginning (literally, "from the head").

debut: The first performance of a musician or a musical composition.

decrescendo: Gradually decreasing in volume. *See also* crescendo.

Delta blues: Named for the Mississippi Delta region where it originated, an early style of blues that came to prominence during the 1930's and 1940's and was instrumentally dominated by guitar and harmonica players. Epitomized by bluesmen such as Charley Patton and Robert Johnson, this style is directly linked to Chicago blues, Detroit blues, and the Memphis soul music and rhythm and blues of the 1960's and later.

demo: Abbreviation of "demonstration." A demo recording, or demo tape, is made by an artist or group to demonstrate its songs and performing style. The goal is usually to catch the attention of a recording company or producer in the hope of signing a recording contract.

diamond: A term applied to record sales by the Recording Industry Association of America (RIAA) to denote more than ten million records sold. *See also* gold; multiplatinum; platinum.

diatonic: The opposite of "chromatic," referring to a melody or harmony that uses an unaltered major or minor scale. *See also* chromatic scale; chromaticism; diminished scale.

digital download: A computer file formatted for music and capable of being transmitted over the Internet.

digital versatile disc (DVD): An optical storage disc with a higher capacity than a compact disc, which can be used to store digital data, including video files as well as audio files. *See also* compact disc.

diminished: Lowered by a half tone.

diminished scale: One of three scales with eighth notes in alternating whole steps and half steps.

diminished seventh: A four-note chord of minor thirds.

disc jockey (DJ): A person who introduces and plays recordings on the radio or in nightclubs. The term came into use in the 1940's. Originally, radio disc jockeys had considerable influence as to what records they played. By the mid-1980's, however, such "playlist" decisions were often being made by professional programming consultants hired by corporations. Club DJs, particularly those in New York City, were instrumental in the development of rap, hip-hop, and various types of electronic music.

disco: Originally a shortened form of the word "discotheque." Disco refers both to a type of dance club and to a style of dance music that became tremendously popular in the second half of the 1970's. A disco is a nightclub where people dance to recorded music, often accompanied by elaborate, computer-controlled lighting effects. The musical genre emerged from these clubs, as did a showy style of dancing, epitomized in the film *Saturday Night Fever* (with music by the Gibb brothers as the Bee Gees).

dissonance: The simultaneous sounding of clashing notes resulting in tension and a sense that there is need for resolution. *See also* consonance.

divisive time system: *See* additive and divisive time systems.

Dixieland: An early style of jazz developed in New Orleans and featuring the combination of trombone, clarinet, and trumpet. A Dixieland band also has a drummer and often a piano player. Dixieland was named for the Original Dixieland Jazz Band, founded in 1912.

DJ: *See* disc jockey.

dolce: A musical notation directing performers to play sweetly.

dolcissimo: A musical notation directing performers to play very sweetly.

dolore: *See* con dolore.

doloroso: A musical notation directing performers to play sorrowfully, plaintively.

doo-wop: A rhythm-and-blues style popular in the 1950's and early 1960's. Doo-wop features male harmonies and nonsense sounds (such as "doo-wop" and "sh-boom, sh-boom") sung in the background vocals. Influential doo-wop artists include Frankie Lymon and the Teenagers, Dion and the Belmonts, and the Marcels.

dotted rhythm: Rhythm that employs dotted beats (which last half again as long as the note indicates) to create syncopation. In musical notation, these beats are indicated by a dot beside the note, to its right.

double time: The effect of doubling the speed of the tempo by dividing each beat in half. In 4/4 time,

for example, double time includes eight eighth notes as beats in one measure, rather than four quarter notes.

***Down Beat*:** An influential monthly jazz publication that contains artist interviews and profiles, music reviews, and information for aspiring musicians. *Down Beat* is known for its annual polls naming the top jazz players of the year.

downbeat: The downstroke of a conductor or bandleader to indicate the first stressed beat in a measure; or, the first beat in a measure.

drum machine: A type of synthesizer that produces and repeats drum sounds and patterns. Drum machines were crucial to the development of rap and hip-hop, and they have become widely used in nearly all types of recordings. They are also used in live performances.

dubbing: Recording of new sound to replace or be added to an existing recording. *See also* overdubbing.

duet: A song or other composition written for two vocalists or two instrumentalists.

DVD: *See* digital versatile disc.

dynamics: The loudness, softness, variations in tempo, and other devices a performer uses to interpret music and/or execute the instructions in written music (such as forte, pianissimo, crescendo, decrescendo, allegro, passionato, rubato); also, the same types of interpretations applied to unnotated or unwritten music.

écossaise: A type of counter dance (from the French for "Scottish" but unrelated to Scottish dance), and the two-in-a-measure music written for it.

eight to the bar: Continuous eighth-note rhythm, familiar from the bass (left-hand) piano playing in boogie-woogie.

eighth note: A beat with half the value or duration of a quarter note.

electroacoustic music: Acoustic music that is modified electronically.

electronica: Most often used as a collective term for a variety of electronic-based styles, including house, ambient house, techno, and even industrial. Electronica is derived from dance-music forms, with their heavy use of sampling and computerized rhythm and sound-texture tracks.

elegy: A work, such as a poem or musical composition, written on the occasion of a death for the purpose for memorializing, lamenting, and praising the dead.

encore: As a musical notation, the direction to repeat a section of music; in a concert or musical recital, an extra, often unplanned, piece of music played at the end of the concert in response to the enthusiasm of the audience.

engineer: A music engineer is responsible for the technical aspects of a recording session and works under the supervision of the producer. The engineer places microphones properly, adjusts sound levels and effects, interconnects electronic devices, and troubleshoots problems. Many producers (and some musicians) are also engineers, but some are not. *See also* mixing; record producer.

ethnomusicology: The study of music as a social and cultural phenomenon, as it arises from traditional folk or tribal origins, and the role it plays in daily life, politics, and other social contexts.

étude: Originally, a musical composition written as an exercise solely to improve technique and therefore tending to be short, with emphasis on particular types of passages. Many études, such as the piano études of Frédéric Chopin, have become part of the classical repertoire; eventually, many works intended for performance rather than practice included "étude" in their titles.

experimental music: Any music that does not easily fit into established genres and self-consciously attempts to breach previous generic, technical, or other definitions by a variety of means, such as unconventional uses of instruments (for example, plucking the strings of a piano rather than striking them with keys); using everyday objects, nonmusical media, and other sound sources as traditional instruments; or using unusual time signatures.

exposition: The first section of a multiple-movement composition (notably the sonata), which introduces the work's melodies and themes.

expressionism: In general, a characteristic of any art form in which the emphasis is on the representation of internal, emotional states and responses rather than the external world. Expressionistic music is often atonal, suggesting extreme emotional states.

extended-play single (EP): An EP contains more songs than a standard two-song single but fewer

songs than an album—usually between three and six. Sometimes an EP includes an extended remix, or dance mix, of a song on one side. Other EPs are essentially mini-albums; new groups sometimes release an EP independently, since this is much less expensive and time-consuming than recording an album.

falsetto: A male singer's use of his vocal chords to reach the high, female ranges.

fermata: The discretionary holding of a note, or a rest, beyond the value of the beat, often for dramatic effect.

fifth: An interval between two notes consisting of three whole tones and one half tone; for example, the interval from middle C to G above middle C.

film score: All the music that forms the sound track of a film, excluding songs composed for or used within the film. The film score typically includes music that accompanies and signals the emotional response to the action, background music, and music that bridges scenes, and it may be arranged from other compositions as well as the original work of the film-score composer. *See also* sound track; television score.

finale: The section that closes a musical composition; the term often connotes a spectacular or emotional high note.

fingerstyle: A style of guitar playing in which the performer uses the fingers to pick a repeated arpeggio pattern with alternating bass notes to outline the chords.

flat: A note that is diminished by one semitone; also, in musical notation the symbol, resembling a lowercased letter *b*, that follows the note to be flatted.

flat-picking, flat-pick guitar: Introduced by Doc Watson in the 1950's, a strictly alternating plectrum or flat-pick motion allowing transposition of fiddle and banjo tunes to the guitar. This style begat a worldwide fraternity of flat-pick guitarists and enthusiasts.

flattened interval: An interval in which the final scale degree is lowered by one half step; in a flattened fifth, for example, the fifth scale degree is lowered by a half step. Often used in jazz.

flip side: *See* B side.

Fluxus movement: An avant-garde art movement of the 1960's that advocated blending different artistic media. *See also* performance artists.

FM radio: "FM" stands for "frequency modulation," a technical term for a type of radio transmission. AM ("amplitude modulation") radio was the standard type of radio transmission until the late 1960's. The earliest FM stations were classical stations taking advantage of the greater sound quality of FM. Pop music began to be broadcast on FM radio in the late 1960's, when "underground" rock stations emerged. Because of the clearer sound of FM and the fact that FM signals could easily be broadcast in stereo, by the mid-1970's FM had taken over as the standard pop-music broadcast media. *See also* AM radio.

folk music: Folk music is traditionally sung and played in a simple, direct style and performed on acoustic instruments—primarily guitar, but also violin, banjo, and other instruments. The style descended from European and southern American story songs, or ballads. Woody Guthrie, in the 1930's and 1940's, was one of the first American folk artists to compose his own songs containing social and political commentary. Other influential folk artists include Pete Seeger, Bob Dylan, and Joan Baez. Since the 1960's, the term folk music has sometimes been used in a broader sense that includes the use of electric instruments and the work of singer-songwriters such as Joni Mitchell and Jackson Browne.

folk revival: From the 1930's to the 1950's, the revival of interest in and performance of traditional folk, blues, and country music, often in service of social and political causes, was promulgated by such key figures as Alan Lomax, the Seeger family, and Woody Guthrie, who influenced musicians of the 1960's and 1970's such as Bob Dylan, Judy Collins, and Joan Baez.

folk rock: Music that combines folk-oriented lyrics with rock accompaniment. Bob Dylan's switch from acoustic to electric accompaniment in 1965 horrified folk traditionalists but also defined the folk-rock genre. Other early influential folk-rock artists include the Byrds, Simon and Garfunkel, and the Mamas and the Papas.

form: The overall structure or organization of a musical composition.

forte: In full, fortepiano; a musical notation directing performers to play loudly and forcefully.

fortissimo: A musical notation directing performers to play as loudly as possible.

forty-five (45): A seven-inch vinyl phonograph record. It is called a 45 because it plays at a speed of 45 revolutions per minute (rpm). In the 1950's and 1960's, the terms "single" and "45" were used interchangeably; a single was simply a 45-rpm record containing two songs, the A side and the B (or flip) side. The format was superseded by cassette singles in the 1970's, CD singles in the 1980's, and digital downloads in the early 2000's.

forza: *See* con forza.

forzando: *See* sforzando.

fourth: An interval consisting of two whole tones and one half tone.

free jazz: Emerging during the early 1960's, a style of large-group jazz improvisation, introduced by Ornette Coleman, that was rooted in black cultural nationalism. Coleman's 1960 album *Free Jazz* featured a double quartet (two groups each containing bass, drums, trumpet, and bass clarinet or saxophone) that performed for thirty-seven minutes (both sides of the album), giving space for all eight of the musicians to solo. Still not abandoning a steady beat, "Free Jazz" (the title of the single piece on the album) featured composed unison melodies played by the horns alternating with one of the four horns soloing over the two bassists and two drummers. Occasionally other horns would join the soloist, providing the model for large group improvisation that developed later in the decade. Some free jazz was brilliant, much was mediocre, and in the long run it was not popular, but it did influence later jazz stylings.

front line: In a combo, the horn players; generally, those performers not in the rhythm section.

fugue: A composition written for three to six parts (vocal or instrumental) in counterpoint. After the exposition of the first part, subsequent imitative parts are introduced in a layering that results in increasingly complex counterpoint. *See also* canon; counterpoint; round.

funk: Urban music characterized by a strong, percussive beat and particularly by an emphasis on the bass. Funk combines elements of African music, jazz, rhythm and blues, and rock. Influential funk artists include James Brown, Sly and the Family Stone, and George Clinton.

fusion: Jazz fusion, or simply "fusion," includes characteristics of both jazz and rock. The term came into use in the late 1960's and early 1970's. Fusion employs some of the instruments and techniques (particularly improvisation) associated with jazz while retaining the heavy beat, rhythm, and volume of rock. Influential artists include Miles Davis, Weather Report, John McLaughlin's Mahavishnu Orchestra, Herbie Hancock, and Frank Zappa.

fuzz tone: A sound created by a fuzzbox, a device that distorts the inputted sound signal, making it come out with a fuzzy, "rough around the edges" sound. Used by rock and other popular musicians, especially with guitars, to create special effects.

gamelan: A traditional Indonesian (especially Balinese or Javanese) orchestra that includes gongs, drums, xylophones, and other percussive instruments.

gangsta rap: A form of rap music whose lyrics emphasize gang culture, celebrating resistance against authority, criminal activities, violent lifestyles, sexual promiscuity, and the use of drugs and alcohol.

gaudioso: To be played literally "with joy."

Gebrauchsmusik: German for "useful music," any music that is written to be pedagogically useful to amateur musicians or practically useful to performing ensembles. The notion grew out of a philosophy on the part of musicians in pre-Nazi Germany (such as Paul Hindemith and Kurt Weill) that music should not be composed simply for its own sake but should perform a function useful in daily life or to society as a whole, with emphasis on the masses and subject matter that reflects common needs and concerns.

gentile: A musical notation directing performers to play gently.

gig: The engagement of a musician or musical group to perform, usually for payment. Most often used by jazz, rock, or other popular musicians.

girl group: A pop act composed of female vocalists, usually a lead and two background singers. These groups were often assembled by record companies or producers in the early 1960's to fit

a certain sound. Influential girl groups include the Ronettes, the Shangri-Las, the Chiffons, and the Shirelles.

giusto: A musical notation directing performers to play in strict tempo as written.

glam rock: Also known as "glitter rock," glam is a rock-and-roll subgenre that emerged in the 1970's. The artists, both male and female, wore striking makeup and glittering, colorful costumes. David Bowie's look for *The Rise and Fall of Ziggy Stardust* is sometimes considered the epitome of glam rock. A new generation of glam rockers, such as Poison, appeared in the 1980's; they were nicknamed the "hair bands."

glee: Music for three or more solo parts, often to be sung a capella. Groups formed to sing these compositions are known as glee clubs. *See also* a capella.

glissando: A musical notation directing the performer or vocalist to play in a sliding manner from one tone or pitch to another.

glitter rock: *See* glam rock.

gold: A term applied to record sales by the Recording Industry Association of America (RIAA) to denote more than 500,000 records sold. *See also* diamond; multiplatinum; platinum.

golden oldie: The term originated in the 1960's when Top 40 stations would sometimes play an old song—a golden oldie—among current hits. Oldies radio is a radio format that plays songs from the 1950's and 1960's.

gospel: An African American form of religious choral music. Gospel celebrates the joy of spiritual devotion and is believed to have evolved from the call-and-response speaking and singing between the pastor and the congregation in southern black churches. Many great soul singers began their careers as gospel singers, including Wilson Pickett and Aretha Franklin. Mahalia Jackson is often cited as one of the greatest gospel singers of all time.

Grammy Awards: The annual awards presented by the National Academy of Recording Arts and Sciences (NARAS) for particular achievements in the recording industry. Awards are given in a wide array of categories. Major awards include record of the year, album of the year, and song of the year. Winners receive a gold-plated replica of a gramophone.

Grand Ole Opry: Broadcast from Nashville, Tennessee, and founded in 1925, the oldest continuous radio program in the United States, initially featuring exclusively country music but conservatively branching out to include country subgenres. Also, the stage show that grew out of the program, based in Nashville's Grand Ole Opry House and Ryman Auditorium. The Grand Ole Opry's strict generic standards precluded such artists as Elvis Presley, whose rockabilly style proved offensive, and even those who used electronic amplifiers; these conservative standards helped shape the definition of country music in America. Eventually, the relaxing of restrictions on instrumentation solidified the institution's importance and contributed to the revival of country and western music in the United States during the 1990's and beyond. *See also* country.

grand staff: *See* great staff.

grandioso: A musical notation directing performers to play grandly.

grazioso: A musical notation directing performers to play gracefully.

great staff: In musical notation, the full eleven-line staff incorporating the treble, alto, tenor, and bass staffs.

grunge: An "alternative" subgenre that emerged from the Seattle, Washington, music scene, a fusion of punk and metal made popular by bands such as Nirvana and Soundgarden. *See also* alternative.

guaguancó: A type of rhumba music, for the dance of the same name, performed by conga drums, claves, palits (a percussive instrument using wooden sticks to strike a block), a solo vocalist, and a choir to accompany the male and female dancers.

guaracha: A traditional Cuban song, typically in 6/8 or 2/4 time, whose lyrics are slangy and satirical, referencing current events. Popular with big bands and conjunto bands of the mid-twentieth century.

guitar: A family of fretted, stringed instruments played by strumming and picking usually with fingers rather than a plectrum. Related to the lute, it has a flat rather than rounded back and usually six strings. It has many relatives in different ranges, as well as both acoustic and electric forms—the latter dominant in popular and rock

music and the former more typical of classical and folk music.

half tone: Also called a half step or semitone, the interval between two tones in the chromatic scale; for example, the interval between C and C-sharp (on a piano, the white key middle C and the black key immediately to its right).

hard bop: In jazz, a subgenre of bebop with emphasis on a driving beat, "street" or urban blues, and rhythm and blues, and admitting more original composition in comparison with the standards favored in bebop. A more urgent delivery than the "cool jazz" favored by white performers and audiences, and in part reacting against it. *See also* cool jazz.

harmonic rhythm: A notion that combines tempo with harmony, referring to the speed with which harmonic chords progress through a piece of music or a performance.

harmonica: A musical instrument in the reed-organ family held in the hands and played by breathing through it, both in and out; also known as a mouth organ.

harmony: Two or more pitches played together (or in quick succession) to accompany a melody or dominant line. Generally these tones are heard as consonant (requiring no further resolution). *See also* consonance; dissonance.

harpsichord: A keyboard instrument, physically resembling the piano, developed in the sixteenth century and eventually superseded by the pianoforte in the eighteenth century. The distinction between the two in effect is that the harpsichord has two keyboards with two strings for each note, and the notes are plucked by plectra rather than struck. However, harpsichords are now being manufactured again and are used not only in the performance of older music but also in new composition.

heavy metal: A form of rock music popular during the 1970's and 1980's, basic in form and characterized by a hard-driving beat, fast and distorted guitar solos, repetitive rhythms, and high volume levels through electronic amplification. Influential artists include Led Zeppelin, Deep Purple, Black Sabbath, and Blue Cheer. Later metal bands include Mötley Crüe, AC/DC, and Metallica.

heldentenor: A tenor who specializes in Wagnerian roles.

heterophony: The personalization of the melody—through the addition of dynamics, variations in tempi, and individual ornamentation—by one or more of the musicians playing a group performance.

hillbilly: The term "hillbilly music" dates back to the 1920's, when it emerged from the mountain regions of Appalachia and the American South. Hillbilly is the primary ancestor of country music. *See also* country.

hip: Also "hep" (an older term), the notion of being "in the know," up to date in one's awareness of, knowledge of, and subscription to current trends, events, and attitudes, especially as these apply to the arts and social culture.

hip-hop: Nearly synonymous with rap music, hip-hop is both a music genre and a cultural phenomenon, born in the late 1980's and coming into its own in the early 2000's. Heavily influenced by funk, rhythm and blues, break dancing, urban street culture, and technical innovations such as turntable manipulation and boomboxes, it has spawned a number of subgenres and typically emphasizes a steady beat on top of which improvised street poetry is spoken, mixed with instrumentals. *See also* rap.

hit: A successful single or album—one that many people buy, which usually means that it is widely played on the radio. In addition, since the mid-1980's, this typically means that videos of the song are shown on television. The definition of "hit" varies from artist to artist; for someone just starting out, reaching the *Billboard* Top 40 is an accomplishment. For an established artist, anything less than a Top 10 song might be considered unsuccessful.

hocket: Based on the Latin for "hiccup," the sharing or division of a melody or a rhythmic line between performers or instruments or sections of a chorus or orchestra, as one hands off the part to another; when the group performs the piece, these parts form an interlocking whole.

homophony: Music sung or performed in unison, created by melody and accompaniment.

honky-tonk: A honky-tonk is a disreputable nightclub or other place of cheap entertainment. As a country-music subgenre, honky-tonk music was

very popular in the 1950's and 1960's (Lefty Frizzell, Loretta Lynn, George Jones, Merle Haggard).

hook: A brief but memorable portion of a song, either lyric or instrumental. It is supposed to grab or "hook" the listener into liking and remembering a song.

horn family: A family of wind instruments, made of brass or another metal, featuring a bell at the sounding end and a coiled tube receding to the mouthpiece at the other end, with keyed valves to control pitch (although more primitive one-pitch "natural" horns are included with valve horns in some definitions). The French horn is a prominent example. *See also* brass family.

house band: A band with a steady engagement playing at a particular nightclub. The Doors were the house band at the Whisky-a-Go-Go in Hollywood before beginning their recording career.

house music: A style of dance music that became popular in the late 1980's, named for the Warehouse Club in Chicago, where the style originated. The sound is heavily electronic and repetitive, with heavy, deep bass and drums.

hymn: A song of religious praise and glorification, usually with a simple melody designed to be sung by church congregations and repeated several times with different verses and the same refrain.

imperioso: A musical notation directing performers to play imperiously.

impetuoso: A musical notation directing performers to play impetuously.

impressionism: A general term referring to any type of art that seeks to record the perceiver's fleeting impression of a scene or other sensory perception, rather than provide a detailed representation of reality. In music, this characterization is particularly associated with the work of composer Claude Debussy and those whom he influenced, because his music conveyed a certain dreaminess and his descriptions of some of his own works evoke the work of French Impressionist painters.

impromptu: Any short piano work that is improvised or is composed to give the impression of improvisation, intimacy, and immediacy.

improvisation: The creation of music during a performance as opposed to the playing of written music, often connected with jazz but familiar in other genres as well. The effect is that of unleashing spontaneity, freshness, emotion, and drama in witnessing the onstage "composition" of music and musicality. In group performances, particularly in jazz combos, this type of performance is a regular occurrence, as each player takes a turn at solo performance, springboarding off the main melodic line to depart into variations and related riffs. Bebop jazz groups and rock groups such as the Grateful Dead and Phish are noted for collective improvisation.

indie: An abbreviation for "independent," used to refer to groups, often popular bands, that have not contracted with music producers.

industrial: A variation of house music, dubbed "industrial" because of its machine-like rhythms, use of sounds such as clanking metal pipes, and distorted "metal" guitar.

inner voice: Any submelody that emerges between the main melody and the bass line.

instrumentation: An arranger's choice of instruments, assignment of parts to them, decisions on how many instruments will play, and combinations of them in the performance of a musical work. *See also* arrangement; orchestration.

interlude: Traditionally, a short instrumental work performed between the acts of a play or opera; in an extended sense, a section added to a musical work that is played between solo parts.

intermezzo: A short movement or interlude connecting the main parts of a composition.

interpretation: The expression a performer brings when playing an instrument.

interval: The distance in pitch between two notes.

intonation: The quality of the pitch as it is played or sung, usually with the goal of hitting the pitch accurately but at times with the deliberate intention of approaching it chromatically or with a microtone (a tone slightly off the main pitch). *See also* chromaticism; pitch; tone.

intro: Short for "introduction." A section of music, usually brief, before the main body of the song begins.

inversion: A chord whose root note is not in the base or a voicing with the root note moved up by an octave.

isorhythm: A repeated rhythmic phrase against a changing pitch sequence.

jam, jam session: Slang for an improvised music session, originally referring to jazz rehearsals. "Jam" is also used as a verb, meaning to play hard, often improvising.

jamband: A band that jams, or improvises, during a concert or performance. Early examples include the Grateful Dead; later examples include Phish.

jazz: A type of popular music originating in New Orleans from the African American folk music prevalent in that area. Heavily influenced by blues, the main characteristics of jazz are syncopation, a strong rhythmic beat, and improvisation. Early jazz emphasized melodic improvisation by trumpet, clarinet, and trombone. By the 1950's the saxophone had largely replaced the clarinet, and the roles of the drummer, bassist, and pianist had all expanded. The history of jazz goes back to the early years of the twentieth century, and Dixieland, big-band swing music, bebop, cool jazz, hard bop, and free jazz are among its many subgenres.

jazz fusion: *See* fusion.

jazz standard: A tune that has become part of the standard jazz repertoire, such as "Love for Sale" or "Nights in Tunisia."

jukebox: A machine designed to play any of a variety of records (often in the vinyl 45-rpm format), usually after coins are deposited. Most popular in the 1950's, these machines were often located in soda shops, diners, and other public places where teenagers gathered.

jump or jumping beat: A rapid 4/4 tempo, designed for dancing.

key: The scale and mode in which a work is designed to be played, based on a root note, which in most Western scales both begins and ends the scale. Examples include the key of C major and the key of E minor. *See also* mode.

key signature: In musical notation, the markings at the beginning of the staff, following the clef, that indicate the key in which the piece is to be played, including flats and sharps that define the scale.

keyboardist: A musician who specializes in keyboard instruments, such as the piano; often used to refer specifically to musicians who focus on electronic keyboard instruments played in popular recordings.

Klangfarbenmelodie: German for "tone-color-melody," a somewhat vague term coined by Arnold Schoenberg to denote melodies using timbre the way ordinary melodies use pitch. *See also* timbre.

klezmer music: Traditional Jewish melodies performed on the klezmer clarinet.

komabue: A small transverse bamboo flute, indigenous to Japan.

koto: A thirteen-stringed Japanese type of zither.

label: Usually used to mean "record company," as in signing a recording contract with a label. Most labels are parts of huge corporations, but there are also small independent labels. Large record companies often have different labels for different genres, and some highly successful artists establish their own labels, as the Beatles did with Apple Records and Prince did with Paisley Park.

lacrimoso: A musical notation directing performers to play sadly (literally, "tearfully").

lamentando: A musical notation directing performers to play mournfully; synonymous with lamentoso.

larghetto: A musical notation directing performers to play slowly, but not as slowly as indicated by largo.

larghissimo: A musical notation directing performers to play very slowly, more slowly than largo.

largo: A common musical notation directing performers to play broadly, slowly, in a stately manner.

Latin jazz: Jazz that incorporates rhythms, instrumentation, and other elements of traditional Afro-Cuban, Brazilian, and other Latin American genres and stylings, such as bossa nova, samba, conga, or salsa.

lead guitarist: The guitarist providing the guitar melodies and solos for a recording session or live performance. The term came into use to distinguish the lead player from the rhythm guitarist. The term is now sometimes used even if there is only one guitarist in the band. It is sometimes shortened to "playing lead."

legato: A musical notation directing performers to play contiguous notes in a "joined" fashion, smoothly, without breaks or rests between them.

leggiero: A musical notation directing performers to play lightly and delicately.

leitmotif: From German *Leitmotiv* (leading motive), a musical theme that is attached to, and signals to the audience the presence of, a particular character, set of circumstances, or idea, especially in opera.

liberamente: A musical notation meaning freely; synonymous with libero.

libretto: A book of text containing the words of an opera.

lied (*pl.* lieder): From the German for "song," this term has come to be associated with art songs that emerged from the Romantic movement in music during the late eighteenth and early nineteenth centuries, as well as later works for solo vocalists inspired by them.

ligature: In musical notation, a curved line that arches over or under several notes to indicate that they should be played or sung as a phrase. *See also* phrase; slur.

liner notes: The descriptions of the music or recording processes that sometimes appear on the back or inside cover of an album or in a CD booklet.

live recording: A recording made while an artist is performing in front of an audience at a club or concert hall.

long-playing (LP) album: A vinyl record album that plays at 33 rotations per minute (rpm), the primary format for storing and marketing music from the late 1940's to the mid-1980's. *See also* album; compact disc; digital versatile disc.

lute: A stringed instrument with a vaulted or rounded back, a head angled back from the neck, a fretted fingerboard, and a pear-shaped body. A very old instrument, the lute appears in many varieties in different cultures.

luthier: A maker of violins and other stringed instruments.

Lydian mode: A major scale or chord with a raised fourth, the basic jazz scale according to theorist George Russell.

lyrics: The words written for a song.

ma non troppo: A musical notation directing performers to play in whatever way is indicated, "but not too much," that is, not overdone.

madrigal: A contrapuntal song written for at least three voices, usually without accompaniment.

maestoso: A musical notation directing performers to play majestically, in a stately fashion.

maestro: A general term of respect for a musician regarded as a great composer, conductor, or teacher of music.

mainstream: A verb used to characterize the metamorphosis of any formerly specialized genre, popular with a limited group, for the main or dominant population, often in a modified form. Also, a noun used to refer to the main population or market.

major key: One of two major tonal modes, a key or scale in which the third tone of the scale is four half tones above the root key. *See also* minor key.

marcato: A musical notation directing performers to play in a marked, or accented and deliberate, manner.

march: A form of music written for marching in two-step time. Originally the march was used for military processions and eventually it became associated with patriotic music. The premier composer of marches in the United States is John Philip Sousa.

mariachi music: The music performed by a traditional Mexican mariachi band, performed by a variety of guitars, fiddles, and horns.

marimba: A type of portable xylophone originating in Africa and used in Latin American music. It consists of parallel wooden strips with resonators, mounted on a frame and strapped to the front of the performer. These wooden strips are struck with drum sticks to produce the sound. *See also* vibraphone, xylophone.

measure: Also called more informally a bar, a unit of music consisting of all the beats in one full measure, such as four beats in 4/4 time; in musical notation, these units are divided by vertical "bar lines."

medley: Often used in overtures, a composition that incorporates passages from other movements of the composition in its entirety.

melisma: A shift of one or more tones during the singing of a single syllable in a song.

melody: The meaningful and generally pleasing sequence of pitches that form a theme in a song or other musical composition, consisting of an arrangement of single, dominant notes rather than accompanying chords and harmonies.

meter: The arrangement of strong and weak beats

and groups of beats in a musical work, generally denoted by the time signature, such as 4/4, 3/4, or 6/8.

mezza voce: Sung or played with moderation or a subdued (literally, "half") voice.

mezzo forte: Sung or played moderately loudly, or in a fairly strong but not overpoweringly loud voice.

mezzo piano: Sung moderately softly but not as soft as possible.

mezzo-soprano: The voice range falling between soprano and alto.

middle of the road (MOR): Mellow pop music that appeals to a broad audience. *See also* adult contemporary.

minimalism: A style of serious music developed in the 1970's and 1980's by composers such as Philip Glass and Steve Reich, characterized by a devotion to pulse, repetition, and sustained diatonic harmony, often using electronic sounds.

minor key: One of two major tonal modes, a key or scale in which the third, sixth, and seventh tones are diminished by a half tone from the major scale with the same root key. *See also* major key.

minuet: Slow and stately dance in triple time, introduced in the seventeenth century and eliciting many musical works since.

Mississippi Delta: *See* Delta blues.

misterioso: A musical notation directing performers to play in a manner that evokes a sense of mystery.

mixing: The process of combining all the instruments and singing produced during recording sessions into the final version of the song. In the recording process, twenty-four or more tracks of playing and singing are usually recorded. At its simplest, mixing involves setting all the sounds at the right volume levels, adjusting tone, and adding appropriate effects (such as reverb and delay). Mixing is supervised by the record's producer; engineers do much of the hands-on work. *See also* engineer; record producer.

modal jazz: An approach to jazz, developed by Miles Davis, Herbie Hancock, and others, that employs modes such as Dorian and Lydian.

mode: Generally, a reference to either of the two major modes of musical scales, major or minor. More specifically, there are many modes or scales used throughout the ages and in different cultures. Some of the major modes include the Ionian, Dorian, Phrygian, Lydian, Mixolydian, Aeolian, and Locrian, for example. A mode differs from a key in that it describes the progression of tones but does not stipulate the root note. *See also* key.

moderato: A musical notation directing performers to play moderately in a certain way, such as allegro moderato.

modulation: A harmonic progression from one musical key to another.

molto: Italian for "very," often combined with another direction, such as molto vivace.

monophony: One line of sound performed by a single musician or by a group of musicians who are all playing in unison together.

monotone: The repetition of one pitch.

montuno: A portion of a piece during which extended improvisation takes place over a background of repeated interlocking musical figures, with the number of repetitions left open.

MOR: *See* middle of the road.

motif: A primary musical theme developed throughout a work.

moto: *See* con moto.

Motown: A record label founded in Detroit by Barry Gordy, Jr., in 1959. Motown is credited with revitalizing (even reinventing) rhythm and blues in the 1960's and early 1970's. Once the largest African American-owned business in the United States, Motown Records was home to such artists as the Supremes, the Four Tops, Smokey Robinson, Marvin Gaye, and the Jackson 5.

mouth organ: *See* harmonica.

movement: A separate section of a larger composition.

MTV: A cable television network that began broadcasting in 1981, featuring youth-oriented music videos, news, and other specialty programming. MTV (Music Television) revolutionized the music industry by adding a visual element to what had been almost exclusively an audio art form. The first video broadcast on MTV was "Video Killed the Radio Star," by the Buggles. MTV was early accused of racism for showing few videos of black artists; that situation changed when Michael Jackson's videos from *Thriller* were shown extensively.

multimedia artist: An artist who combines media, such as music, film, video, and visual arts, into one work or artistic event.

multiplatinum: A term applied to record sales by the Recording Industry Association of America (RIAA) to denote more than two million records sold. *See also* diamond; gold; platinum.

musical theater: Theater in which music helps drive the narrative forward, usually associated with Broadway and Off-Broadway productions but also encompassing opera and its offshoots.

musicology: The study of all aspects of music, from its genres and forms to its history, science, methodologies, techniques, and technologies.

musique concrète: Introduced by Pierre Schaeffer, music that highlights the musical potential in sounds recorded from the everyday world.

mute: A device that a brass player inserts into the bell of a horn or brass instrument to soften or otherwise alter the timbre.

natural: A symbol in sheet music that directs the performer to play the note unflatted or unsharped where the key signature would normally call for a flat or sharp.

neo-bop: A bebop style employed by trumpeter Roy Hargrove and other jazz instrumentalists of the 1990's that basically returns to bebop.

neoclassicism: Inspired by eighteenth century classical music, musicians of the interwar period (c. 1920-1940) returned to a sparer, more rational (vs. emotional), symmetrically structured music, in part as a reaction to the emotional fervor of World War I. The key composers were Igor Stravinsky, Paul Hindemith, Sergei Prokofiev, and Béla Bartók.

neo-Romanticism: A reaction against the atonal serial music of the early and mid-twentieth century, neo-Romantic music arose in the late twentieth century, reintroducing melody and emphasizing emotion. Neo-Romantic music includes works by David Del Tredici, Ellen Taaffe Zwilich, Nicholas Maw, James MacMillan, György Ligeti, and Krysztof Penderecki.

New Age: A lyrically emotional and primarily acoustic fusion of folk, jazz, and classical music that is intended to accompany meditation and has a relaxed, spiritual quality. The term was coined during the 1980's and the genre—really more a commercial classification—is associated with names as diverse as Will Ackerman, Mike Oldfield, Enya, and Yanni. *See also* adult contemporary; middle of the road; world music.

new music: A loose term, originating in the late 1970's, for new or recently composed serious concert music in the classical vein.

new wave: A late 1970's term for new rock music that was different from 1970's mainstream rock but was not punk, generally being more melodic and less angry. The term was used so vaguely and widely that it had little real meaning. Artists considered to be affiliated with this genre include Elvis Costello, the Talking Heads, Blondie, and the Pretenders.

No.: *See* opus.

nocturne: A musical composition, usually a short work for piano, intended to evoke the evening and night; often it has a pensive, dreamy quality.

nonet: A work for nine instruments.

notation: The notes, staffs, clefs, dynamics notations, and other printed elements that form written music.

note: A tone, pitch, or printed note in sheet music. All these definitions have been used, but in American usage the term most often refers to the symbols printed on a page of sheet music (such as a whole note, half note, quarter note, eighth note, or sixteenth note). *See also* pitch; tone.

number: *See* opus.

obbligato: An extended instrumental solo that accompanies a vocal part, such as an aria.

oboe: A double-reed wind instrument consisting of a cylindrical tube with keyed valves, having a range of about two and one-half octaves starting at B-flat below middle C.

ocarina: About the size of a harmonica, a wind instrument with an oval or potato-shaped body, finger holds, and a mouthpiece.

octave: Eight full tones above the root note, ending on the root pitch, or the distance between one key (for example, middle C) and the next higher same key (C above middle C).

octet: A work for eight instruments.

oldie: *See* golden oldie.

opera: An extended classical music drama of sev-

eral acts and scenes that advances a story, either tragic or comic, in which all or most of the dialogue is sung.

operetta: A musical drama, shorter than an opera and with a lighter theme or story.

opus: A term used to refer to one of a classical composer's works, which may in turn contain subworks listed with numbers (No.); for example, Beethoven's Sonata in E-flat, Op. 31, No. 3.

oratorio: A work on a religious subject including arias, recitatives, and choral music, but without plot or scenery.

orchestra: A large group of instrumentalists playing together.

orchestration: The arrangement of a musical work not originally composed for orchestra for orchestral performance. *See also* arrangement; instrumentation.

organ: A wind instrument operated by a console resembling a piano but with two keyboards, which works by forcing compressed air through pipes of different lengths in order to produce different pitches and timbres.

ornaments: Tones and figures that do not always appear in written music, used to embellish the principal melodic tone. Examples include grace notes, turns, portamento, vibrato, and modifications of tempo.

ostinato: Literally, "obstinate"; a rhythmic or melodic fragment or theme that repeats throughout a work.

outside: In the standard *aaba* structure of a song, the *a* sections (not the bridge).

overdubbing: To record sound over an earlier recording in order to give the effect of combined sounds. *See also* dubbing.

overture: The introduction to an opera, musical, or symphonic work, often incorporating themes that receive full exposition later in the work.

parlando: Delivered like speech.

part: A line in a contrapuntal work performed by an individual voice or instrument.

partial: A harmonic given off by a note when it is played.

partitioning: Coined by Milton Babbitt, the splitting of musical material into different voices, so that each voice exhibits a certain character as determined by other musical parameters.

passionato: A musical notation directing performers to play passionately.

pastoral: Idyllic, evocative of the countryside or peaceful nature.

pattern: A melodic figure that is repeated throughout a work, often in different keys or using different pitches.

pausa: A rest, when no notes are played.

pedal: A bass line that remains on one note; also, one of several foot-operated levers in a piano or organ used to sustain a note.

pentatonic scale: A major scale, but consisting of only five notes (the fourth and seventh are omitted from the octave), which characterizes many indigenous musical traditions as well as much of jazz.

percussion instruments: Any instrument used in the making of music that is sounded through striking, scraping, or shaking. Includes drums, cymbals, xylophones, maracas, and many other instruments.

perfect pitch: Also known as absolute pitch, the ability to produce or identify a particular note without reference to other notes; also, the production of that note by means of a tuning fork that vibrates at the note's frequency.

performance artists: Artists who combine many traditional arts, both visual and musical, to present an event that forms the artwork, typically related to current events or social issues and often occurring in unusual or public spaces. *See also* Fluxus movement.

phrase: Similar to a phrase or sentence in speech, a short section of music, normally consisting of a few notes or bars, intended to be played as a unit of musical "language." *See also* ligature.

pianissimo: A musical notation directing musicians to play very softly and gently, more softly than "piano."

piano: A musical notation directing musicians to play softly.

piano-vocal score: A score showing vocal parts along with piano arrangement.

pianoforte: A keyboard-operated instrument, commonly called a piano, originally named for its capacity to produce sounds of varying timbres from loud to soft. Arising in the eighteenth century, it physically resembled the harpsichord but

with a different acoustical action, with steel-wire strings struck by felt hammers.

pick-up: In a musical work, a note or phrase that opens the piece prior to the first bar.

pitch: The frequency of a note, which determines how high or low it sounds. *See also* note; tone.

pizzicato: Literally "pinched" or "plucked"; a musical notation directing string players such as violinists to pluck the strings rather than bow them.

platinum: A term applied to record sales by the Recording Industry Association of America (RIAA) to denote more than one million records sold. *See also* diamond; gold; multiplatinum.

player piano: A mechanically operated piano that automatically plays music from scrolls.

playlist: The list of songs to be played by a radio station. Station managers or consultants hired by the station's owners generally determine the playlist, which is tailored to the station's format and audience (country, classic rock, and so on).

pocket: Refers to the center or zone of perfect rhythm; "in the pocket" means in perfect time.

poco: A musical notation meaning "a little" and combined with other notations, as in "poco più allegro," a little faster.

polyphony: Music in which two or more different melodies are played at the same time. *See also* counterpoint.

polyrhythms: Several different rhythms employed at the same time.

polytonality: Several different tones or keys played at the same time, often not in harmony. *See also* dissonance.

pop: Derived from the word "popular," the phrase "pop music" originally referred to any style of music popular with a variety of listeners. It also separated "popular" music from serious classical music. As the term evolved, "pop music" has come to mean music intended for mass consumption, with inoffensive, easy-to-remember melodies and lyrics. A Top 40 radio station generally plays pop music. "Pop" is also used to differentiate this type of music from genres such as country, rap, rock and roll, and soul—although they are certainly popular, they are usually differentiated from mainstream pop. *See also* crossover.

pop-rock music: Popular music with an emphasis on rock devices and stylings.

portamento: A mild glissando between two notes for an expressive effect, or approaching a pitch from just above or below it. On stringed instruments (where it is often used), executed by sliding the fingers on the strings.

prelude: Originally, a short piece preceding a more substantial work, or an orchestral introduction to opera that is shorter than an overture. Also, a discrete work for piano or orchestra based on a short theme.

prestissimo: A musical notation directing musicians to play extremely quickly, as fast as possible, faster than presto.

presto: A musical notation directing musicians to play quickly.

producer: *See* record producer.

program music: Music intended to evoke a series of images, a scene, or a narrative, often associated with Romantic music.

progression: The movement of chords in succession.

progressive rock: A style of rock music that was particularly popular in the early 1970's. Progressive rock bands wrote long, complex songs—sometimes entire album sides—that drew on both psychedelic rock and classical music for inspiration. The most successful progressive bands were British, and they included King Crimson; Yes; Genesis; Emerson, Lake, and Palmer; and Gentle Giant. Some recordings by Jethro Tull, the Moody Blues, and Pink Floyd have also been called progressive. The term "art rock" is also sometimes used, but its meaning is somewhat less focused; art rock includes artists such as Roxy Music and Brian Eno.

promotional record: A recording that a record company distributes free to radio stations and reviewers, hoping to generate advance publicity and favorable reviews. Some "promos" contain interviews and nonalbum material and are widely sought after by collectors.

psychedelic rock: A style of rock music popular in the mid- to late 1960's that was intended to be "mind-expanding" and to emulate the effects of hallucinogenic drugs. It used feedback, distortion, unusual instrumentation such as Middle Eastern instruments, and sound effects. Among influential psychedelic bands were the Jefferson Airplane, the Grateful Dead, the Jimi Hendrix

Experience, and early Pink Floyd. The Beatles' *Sgt. Pepper's Lonely Hearts Club Band* and *Magical Mystery Tour* also include psychedelic effects and arrangements.

punk rock: Marked by extreme expressions of anger and social discontent, punk originated in New York, then evolved in working-class London in the mid- to late 1970's. Punk rock was loud, fast, and generally so untrained as to sound sloppy. Punk is credited with reinvigorating rock and roll in the time of disco and heavily produced but bland rock records. Influential artists include the Sex Pistols, the Clash, and the Ramones. Other punk acts included the Germs, the Slits, and Siouxsie and the Banshees.

quartal: Referring to chords based on fourths, associated with jazz greats McCoy Tyner and John Coltrane.

quarter note: The most common musical note, denoting one-quarter of a measure as the primary beat in music written in the 4/4, 3/4, and 2/4 time signatures.

quartet: Four musicians, either vocalists or instrumentalists, who perform together.

quintet: Five musicians, either vocalists or instrumentalists, who perform together.

quote: Within a musical work, a phrase or piece of another work, often by another composer or from traditional folk tunes. Examples include the Shaker hymn "Simple Gifts" in Aaron Copland's *Appalachian Spring*.

R&B: *See* rhythm and blues.

race music: A name for African American popular music—blues and rhythm and blues—that was in use from the 1920's to the early 1950's. The name implied that only African Americans, not white audiences, would be interested in it. Gradually, beginning in the 1950's, white audiences began to hear and enjoy "black music," and the term rhythm and blues (soon supplemented by rock and roll) replaced "race music."

raga music: A traditional mode in Indian music.

ragtime: A genre of music with syncopated rhythms, upbeat tempos, and often catchy lyrics popular at the beginning of the twentieth century. The tunes (called "rags") were performed by such popular musicians as Eubie Blake and were transformed by the likes of Louis Armstrong into later forms of jazz.

rallentando: A musical notation directing the performer to broaden the tempo. *See also* ritardando.

rap: A genre in which the vocalists are talkers and rhymers, or "rappers," rather than singers. Rap originated in New York in the 1970's. It was heard in nightclubs long before it found its way onto widely distributed recordings. Club disc jockeys, "spinners," teamed with rappers to develop the genre. The Sugarhill Gang's novelty track "Rapper's Delight" is sometimes cited as the first widely popular rap song. Other influential early performers include Grandmaster Flash, then Run-D. M. C. and LL Cool J. By the 1980's rap had become widely popular, and the 1990's and 2000's saw dozens of major rap stars. *See also* hip-hop.

rave: A large, overnight party involving all-night dancing to techno music and extreme light displays, often located in a warehouse or remote, rural location.

rave-up: An extended improvisation based on a twelve-bar blues progression, developed by Eric Clapton.

recapitulation: A reprise.

recital: A concert performed by a soloist, either a vocalist or an instrumentalist.

recitative: In operas and oratorios, a form of singing in a rhythmically free pattern that mimics speech, characteristically used in dialogue to advance the narrative.

record producer: A person in the music business who is charged with creating the sound of an album or single. The producer's duties vary depending on the artist. Producers review the material and suggest modifications, make budget decisions, select session musicians, and generally determine the best way to realize the artist's vision. Among the many well-known producers who have contributed immensely to the sounds of recordings are Phil Spector (who created the "wall of sound") and George Martin (who produced the Beatles). *See also* engineer; mixing.

Recording Industry Association of America (RIAA): The main trade association of the recording industry. The RIAA sets the standard for gold, platinum, and diamond records and serves as a lobbying body for the interests of the industry.

refrain: A phrase or section of a song that is repeated after each of the song's verses. Also called the chorus.

reggae: A Jamaican music form based on repetitive bass, drum, and percussion patterns. Tempos are slow to midtempo, and reggae has a hypnotic effect because of its simple, interlocking instrumental parts and rocking rhythms. In Jamaica it is culturally intertwined with the Rastafarian religion. By the 1970's reggae was popular worldwide but never achieved major success in the United States. Major artists include Bob Marley, Jimmy Cliff, Peter Tosh, and Burning Spear. *See also* rocksteady; ska.

register: Part of the range of an instrument or voice.

relative major and minor keys: The major and minor keys that share the same notes in that key, such as C major and A minor.

relative pitch: The ability, shared by most musicians and singers, to identify pitch as it relates to the other notes around it. *See also* perfect pitch.

repertoire: The collected works mastered and performed by a group or individual musician. Also, the group of works considered to be part of any standard set, such as the classical repertoire or opera repertoire.

reprise: To repeat a portion of a piece after other sections have been played.

requiem: Narrowly, a musical work composed for the occasion of a mass for the dead. More generally, any piece of music composed for a funeral or memorial service, with the qualities of a dirge or hymn.

resonance: The vibration of all notes or strings, after only one is struck, when they have been tuned to frequencies that are in harmony with one another.

responsorial: *See* call and response.

retrograde: Referring to the backward playing, or inversion, of a melody or series.

reverb: An echo produced electronically, or the device that produces this effect.

rhythm: The beats, tempi, and meter of a piece of music, as denoted by its time signature and other musical notation in written music.

rhythm and blues (R&B): A style of African American popular music of the 1940's and 1950's with roots in jazz, blues, and big-band music. R&B was an important precursor to rock and roll. Early R&B artists include the Orioles, Hank Ballard and the Midnighters, Louis Jordan, and Fats Domino. The term R&B came into vogue again in the 1980's and 1990's; this music is a smooth blend of pop, urban contemporary, and soul, and it generally emphasizes elaborate, skillful singing. *See also* Motown; soul music.

rhythm changes: The chords to "I Got Rhythm" (Gershwin), somewhat modified and simplified. Many jazz tunes use these changes, and every player must know them. There are several variations.

rhythm guitarist: The guitarist providing the rhythmic accompaniment, rather than solo parts, for a recording or performance.

rhythm section: The part of a jazz ensemble that is keeping time. May be the bass, piano, drums, or guitar (or banjo).

riff: A repeated musical phrase. A riff can serve as the rhythmic basis for a song or can support or play against the melody.

ritardando: Gradually growing slower, decelerating.

rock: The terms "rock music" and "rock and roll" are often used interchangeably. However, "rock" sometimes is used to separate the early "rock and roll" of the 1950's and early 1960's from the evolving "rock" music of the late 1960's and after.

rock and roll: A style of music that evolved from rhythm and blues, mixed with country and, to a lesser degree, gospel, big-band, jazz, and even Afro-Cuban music. As big bands went out of style in the late 1940's, smaller groups filled the void with amplified guitars, shouted vocals, and a rapid beat. The music called "rock and roll" (or "rock 'n' roll") began developing clearly in the early 1950's, but the term itself was a sexual slang term in use among African Americans for many years. Among the characteristics of early rock and roll were driving drumming, saxophone solos, electric guitars, and intense, sometimes shouted or screamed, vocals. Early influential artists include Muddy Waters, Chuck Berry, Little Richard, Bo Diddley, Elvis Presley, and Jerry Lee Lewis. *See also* rhythm and blues; rockabilly.

rockabilly: A link between country (or "hillbilly") music and rock and roll. Rockabilly was the first

form of rock performed by white musicians. Influential artists include Elvis Presley, Bill Haley and His Comets, Carl Perkins, and Buddy Holly.

rocksteady: A successor to ska and an immediate predecessor of reggae music in Jamaica in the mid-1960's. Like ska, rocksteady emphasizes the offbeat, but unlike ska, it is characterized by vocal harmony groups and dances in a tempo that is slower and more relaxed as well as more syncopated. *See also* reggae; ska.

rolled chord: *See* arpeggio.

***Rolling Stone*:** An entertainment magazine founded by Jann Wenner in 1967. It was originally a weekly on newsprint paper that focused on rock music. For a few years it was very important to rock recording artists and record companies because it was the only mass-market publication that took late 1960's music and the counterculture seriously. *Rolling Stone* later branched out to include all forms of entertainment, fashion, and social commentary.

Romantic: Referring to music that is emotional, expressive, impressionistic, subjective, harmonically lush, and evocative, as opposed to neoclassical or atonal music.

rondo: In classical works, especially sonatas, a repeated principal theme.

root: The first note of a scale or the first note of a triad chord.

round: A type of canon in which the melody is begun by one voice, started again by another voice several measures after the first voice, and perhaps started after another interval by a third voice. Each voice repeats the melody in its own turn, resulting in harmony throughout. *See also* canon; counterpoint; fugue.

rpm: A reference to the number of times a vinyl record makes a full revolution or rotation within one minute when it is being played.

rubato: Literally, "robbed"; a musical notation directing performers to modify strict tempo to emphasize emotion, often a feature of Romantic composition.

run: A rapid, sequential execution of notes up or down a scale.

salsa: Literally meaning "sauce," a genre of dance that combines styles from Cuba, Puerto Rico, Latin America, and North America, including mambo, danzón, guaguancó, cha-cha, and son. The music written for this dance form is highly syncopated, using conga, trumpets, trombones, guitars, claves, and xylophones. It rose to prominence in the 1970's in New York as part of the Puerto Rican and Cuban immigrant culture there and soon spread across both North and Latin America. The genre is a major component of Latin jazz and is often loosely used to refer to Latin jazz. Names associated with salsa include Willie Colón, Celia Cruz, Ray Barretto, Rubén Blades, and Tito Puente.

samba: A Brazilian musical form, based on the dance of the same name, with African origins.

sample, sampling: An electronic process in which a sound or piece of music is digitally recorded. A sample is a sound or bit of music so recorded. Sampling has produced numerous lawsuits by artists whose work has been sampled and reused without their permission—and without their receiving any royalties on the new record sales. Sampling was first widely heard on rap and hip-hop recordings, and it has spread to nearly all genres of pop music.

sarabande: A steady, dignified musical form based on a dance of the same name, developed in Spain.

sarod: A lutelike instrument originating in India.

saxophone: A family of brass single-reed wind instruments with keyed valves. The main forms are alto, soprano, tenor, and bass saxophones. Associated most often with jazz and popular music, although some classical saxophone works have been composed.

scale: A series of tones arranged in a specified order, including major, minor, chromatic, and other scales. *See also* mode.

scat singing: Jazz singing that uses nonsense syllables, usually with rapid-fire phrasing. In scat singing the voice is treated purely as an instrument. Influential artists include Ella Fitzgerald and Louis Armstrong.

scherzo: Literally "joke" or "jest"; a movement in a sonata that is characterized by its light mood, written in triple time. Some scherzi have been written especially as set pieces for piano.

scoring: A virtual synonym for orchestration, but connoting an emphasis on the arrangement of instruments. *See also* orchestration.

Second Viennese School: The group of composers—Arnold Schoenberg, Anton Webern, and Alban Berg—and their pupils who dominated classical music in and around Vienna during the first two decades of the twentieth century. They promulgated theories of music that emphasized atonal, serial, twelve-tone music. *See also* atonal; serial music; twelve-tone music.

segue: A musical notation directing performers to play on, without pausing.

semitone: *See* half tone.

septet: Seven musicians, either vocalists or instrumentalists, who perform together.

sequence: The transposition and repetition of a phrase at different pitches.

serenade: A multiple-movement, light composition written for a small group of instruments designed to soothe or to accompany social events. Also, a song composed to be sung to court a woman.

serial music: Music organized according to specific orderings of the possible values of one or more types of features (such as pitch, rhythm, dynamic [loudness], or articulation). *See also* atonal; Second Viennese School; twelve-tone music.

seventy-eight (78): A ten-inch phonographic record designed to be played at a speed of 78 revolutions per minute (rpm), the standard speed for gramophones. These records were brittle and broke easily, but they were the only medium widely available until LPs were introduced in the mid-1940's.

sextet: Six musicians, either vocalists or instrumentalists, who perform together.

sforzando: A musical notation directing performers to play forcefully or explosively.

shakuhachi: A traditional Japanese flute.

sharp: A symbol in sheet music, resembling a hatch or number mark, informing the performer that the note is to be raised by one semitone.

shed: *See* woodshedding.

sideman: A musician hired to work with a group of which he or she is not a regular member.

singer-songwriter: An artist who writes and performs his or her own music. Before the mid-1950's, it was virtually unheard of for a songwriter to perform his or her compositions publicly: Songwriters wrote songs, and singers sang them. Some early rock and rollers began to write their own songs, however, as did the bands of the 1960's, led by the Beatles and other British Invasion bands. Bob Dylan, with his intense, lyric-driven folk rock, is probably the archetypal singer-songwriter. The label is now widely applied to artists from James Taylor and Jackson Browne to Melissa Etheridge and Beck.

single: A song intended for radio airplay and for individual sale, as opposed to an album cut. A single was originally a forty-five (45) vinyl record, but the term was subsequently applied to cassette singles and CD singles. Having a "hit single" is still the measure of success for many recording artists, but it was most important in the 1950's and 1960's, before albums and album sales became more profitable. *See also* A side; album; compact disc; digital versatile disc; forty-five.

sitar: A three-stringed lute, indigenous to India.

sixteenth note: A beat with one-quarter the value or duration of a quarter note.

ska: A Jamaican form of dance music in 4/4 time with a drumbeat on the second and fourth beats and with a guitar sounding on the second, third, and fourth beats. Ska bands use bass, drums, guitars, keyboards, saxophones, trombones, and trumpets. A predecessor to rocksteady and reggae music. *See also* reggae; rocksteady.

skiffle: A type of folk music with jazz and blues influences, similar to jug band music, that became popular in the 1960's. Skiffle bands were notable for their use of improvised or folk instruments such as acoustic guitars, banjos, kazoos, and washboards.

slide: A glissando or portamento. Also, the moving part of a trombone. *See also* glissando; portamento.

slur: A curved line drawn over two or more notes of different pitches, indicating that they are to be executed in a smoothly connected manner, without a break. *See also* ligature; slur.

solo: A part in a musical piece during which a single instrumentalist or vocalist performs a section designed for an individual role or featuring the performer's instrument. Also, the act of executing such a performance.

sonata: A highly structured musical form for orchestra that classically consists of three or four movements—including an exposition, a devel-

opment section, and a recapitulation—each with a different tempo, rhythm, and melody. Often the final movement is in the same key or mode as the first.

sonatina: A short sonata, often a piano piece.

song: Generally, any short, melodic work designed to be sung, most often with words, or lyrics. As a musical form, a song often takes the *aaba* form, with *a* constituting the verse and *b* constituting the melodically contrasting refrain or chorus. Songs may also take an *abab'* form.

song cycle: A series of songs that are unified by a theme or narrative or a series of poems that form the lyrics to the songs.

soprano: The highest of the voice ranges (bass, baritone, tenor, contralto, alto, soprano).

sordina: *See* con sordina.

sostenuto: Literally, "sustained"; a musical notation directing performers to play in an extended or lengthened manner.

sotto voce: A musical notation meaning quietly.

soul music: A gospel-influenced genre that evolved from 1950's rhythm-and-blues artists such as Ray Charles and Sam Cooke. James Brown, "soul brother number one," was an early star, and Otis Redding and Aretha Franklin, the "queen of soul," popularized the style in the 1960's. *See also* funk; gospel; rhythm and blues.

sound track: The recorded sounds and music used in a film, from beginning to end. *See also* film score; television score.

southern rock: A country-tinged version of blues rock, but with more metal. Influential artists include the Allman Brothers and Lynyrd Skynyrd. *See also* blues rock.

spirito: A musical notation directing performers to play in a spirited manner.

Sprechstimme: A method of vocalization that is a cross between singing and speech.

staccato: The execution of notes, either by the voice or by a musical instrument, in a very quick, sharp, shortened, and pronounced manner, detached from the next note. In musical notation, the direction to play a note staccato is indicated by a dot beneath the note.

staff: The parallel lines on and between which notes are marked in written music.

standard: *See* jazz standard.

stanza: One verse of a song or poem.

stop time: A type of meter that replaces a note with a rest, as in 4/4 time where the final beat is a rest (1 2 3 rest, 1 2 3 rest).

stride: A jazz piano style of the 1930's, evolved from ragtime, in which the left hand alternates between a low bass note and much higher chords and the right hand plays virtuosic runs, arpeggios, and chords. Epitomized by the performances of Fats Waller, James P. Johnson, Earl Hines, and Count Basie.

string quartet: A chamber group consisting of four stringed instruments: two violins, a viola, and a cello.

subito: A musical notation meaning "suddenly."

substitution: A chord put in the place of a different chord.

suite: A collection of instrumental compositions.

swamp pop: A popular genre in the American South, particularly East Texas and Louisiana, that blends Cajun and rock-and-roll music in romantic, plaintive songs.

swing music: A big-band, jazz-related style that developed in the 1930's, with a prominent beat on counts one and three, resulting in a swinging feel. Associated with Louis Armstrong, Count Basie, Ella Fitzgerald, Glenn Miller, and many others.

symphony: A broad genre, referring to a work composed for orchestra of three or four movements, often in sonata form. *See also* sonata.

syncopation: The placing of emphasis, or stress, on beats that are not usually stressed for the meter used. For example, in 4/4 time, placing the stress on the second and fourth beats (rather than the expected first and third). Also, the displacement of a beat by half a beat before or after to inject spontaneity, ambiguity, or a swinging rhythm.

synthesizer: Any electronic device designed to produce or control music or sound.

tabla: A pair of hand drums indigenous to India.

tablature: A system of musical notation designed to show finger positions rather than notes to be played, used mainly for guitars, violins, and other stringed instruments.

tape work: Any musical composition designed to be performed using a tape recording or incorporating taped sounds.

techno: A dance-music genre that relies on comput-

erized rhythms and sampled sounds ranging from music to noise, said to have originated in Detroit with Derrick May. Originally relatively anonymous dance-club music, techno was eventually popularized by groups such as the Orb.

Tejano: A type of Mexican American, or Tex-Mex, pop music that incorporates elements of folk, country, and rock music. Tejano bands often include an accordion, horns, and guitars.

television score: The music that forms the sound track for a television episode, excluding songs composed for or used within the program (for example, as part of the drama). *See also* film score; sound track.

television theme: A musical composition, usually an instrumental work, designed to introduce and bridge portions of a television program from week to week.

tempo (*pl.* tempi): The rate of speed at which a musical composition is performed.

tenor: The second lowest of the standard four voice ranges (bass, tenor, alto, soprano), typically sung by a man.

texture: A loose and subjective term that describes the combined effects of a musical work's harmonies, rhythms, tones, timbres, and other elements.

theme: A musical "idea" or pattern of melody or harmony that may be restated, developed, built upon, and modified throughout a musical composition.

theremin: A electronic instrument, invented by Léon Theremin, originally called the Etherphon. Constructed with vacuum tubes and antennae, it creates a sirenlike pitch whose frequencies are controlled by moving a hand around the antennae while the other hand operates the volume control. Used to create the eery sound effects accompanying suspenseful scenes in horror and science-fiction movies of the 1950's and early 1960's.

Third Stream music: A term coined by Gunther Schuller in the early 1950's to characterize a supposed confluence of jazz and classical music, developed by musicians such as Eric Dolphy and John Lewis.

timbre: Sometimes called "tone color," for the shading that a performer can apply to pitch by the characterstic tones and vibrations of different instruments or the voice. For example, the difference between the way a middle C sounds on a piano and from a trumpet, or the difference between and the vocalizations of an open-mouth middle C and a closed-mouth, or hummed, middle C constitute differences in timbre.

time signature: The numeric symbol in sheet music that indicates the number of beats to a measure. Basic time signatures include 4/4 (four quarter notes to a measure), 3/4 (waltz or triple time, with three quarter notes to a measure), 6/8 (six eighth notes to a measure), and 2/4 (two quarter notes to a measure).

tonality: The tonal characteristics determined by the relationship of the notes to the tone.

tone: A musical sound or the quality of that sound. Also, a sound of a definite pitch. *See also* note; pitch.

tone cluster: Adjacent notes deliberately sounded together. *See also* dissonance; polytonality.

tone color: *See* timbre.

tonic: Also called the keynote, the first tone of a scale.

Top 10: The top ten records or songs on a sales chart or playlist, as on *Billboard* magazine's Hot 100 chart. A Top 10 record is a hit.

Top 40: The top forty records or songs on a sales chart or playlist, as on *Billboard* magazine's Hot 100 chart. A Top 40 record is successful, but it may or may not be considered a true hit.

transpose: To arrange, write, or perform a musical work in a key different from the one for which it was originally written.

treble: The upper vocal range, or the upper clef in sheet music.

tremolo: The rapid alternation between two notes to create a trembling sound, similar to but more deliberate, somewhat slower, and more pronounced than the undulations in a singing voice known as vibrato. *See also* portamento; trill; vibrato.

triad: A three-note chord formed by the root note, the third, and the fifth, such as middle C, E, and G.

trill: Also called a "shake," the very rapid and deliberate alternation between notes, in singing or in playing an instrument, that are either a half tone or a whole tone apart. *See also* tremolo; vibrato.

trio: Three musicians, either vocalists or instrumentalists, who perform together.
triple time: A time signature of 3/4 (three beats per measure); waltz time.
triplet: The playing of three notes in the same amount of time occupied by one or two beats, with the duration of each note of the triplet equal to that of the others, resulting in a deliberate disturbance of the steadiness of the time signature.
tritone: A chord formed by three whole steps.
trombone: A brass wind instrument formed by a narrow cylinder, with two turns or bends, and ending in a bell. Tones are controlled by means of valves and a movable slide, and the instrument's range is an octave below that of the trumpet.
trumpet: Any of a family of brass wind instruments formed by a narrow cylinder with several turns, ending in a bell, and with pitch controlled by keyed valves. Several different types exist. *See also* cornet.
tune: A rhythmic succession of musical tones forming a melody or song; a term preferred by jazz musicians over "song."
tuning: The manipulation of parts of an instrument (such as tightening or loosening the strings of a piano, guitar, or violin) to make them produce the frequencies that result in the correct pitches.
twelve-tone music: A particular type of atonal music in which all the pitches of a composition are derived from a specific ordering of the twelve pitches created for that composition. This was the first type of serial composition, first used by Arnold Schoenberg. *See also* Second Viennese School; atonal; serial music.

unison: The practice of singing or playing at the same time on the same notes.
up-tempo: A fast tempo.

vamp: A simple section like a riff, designed to be repeated as often as necessary, especially one at the beginning of a tune. Also, a constantly repeated bass line over which a solo is played.
variation: A tune or melody played or expanded upon using different rhythms, ornaments, or keys.
veloce: A musical notation meaning "play with velocity," or quickly.
verse: Often the first section of a song; the section of a song that is not the refrain or chorus; in an *aaba* song, the *a* sections. See also *aaba*.
vibraphone: Similar to a xylophone, a percussion instrument with metal bars that is struck, but with the addition of motorized resonators to sustain tone.
vibrato: The rapid alteration between close tones, used as an ornament especially by singers; often deplored as a singing vice when overused.
viol family: A family of stringed instruments related to the violin family, which superseded it. Differences between the two families are mainly in the construction of the instruments. Viols have rounded (vs. flat) backs and hence deeper bodies, more sloped shoulders, fretted necks, c- rather than f-shaped sound holes, and six rather than four strings; the bow and bowing techniques are also different. Members of this family include the treble or descant viol, alto viol, tenor viol, and the bass viol or "viola da gamba."
viola: A string instrument in the violin family that occupies the alto position in the strings.
violin: A string instrument in the violin family that occupies the soprano (first violin) and second-soprano (second violin) positions in the strings. Other members of this family of instruments include the viola in the alto range, the violincello (cello) in the tenor range, and the double-bass in the bass range. *See also* viol family.
violincello: *See* cello.
virtuoso: A musician known for his or her technical skill with voice or an instrument.
vivace: A musical notation directing performers to play briskly, with spirit.
vocalist: A singer or musician who uses the voice to create sound for music.
voice: The human voice; also, a melodic line.

wah-wah pedal: A type of pedal used with electric guitars that alters the signal, creating the effect of a human voice.
waltz: A dance in triple meter (usually 3/4 time) that enjoyed its heyday in the nineteenth century, along with any of the many musical works written to accompany it.
West Coast school: A subgenre of jazz developed in the early 1950's that appealed mostly to white

performers, including musicians such as Dave Brubeck, Gerry Mulligan, and Chet Baker. Musical stylings were those of cool jazz, coupled with complex experimental figures, time signatures, and counterpoint.

western music. *See* country music.

whammy bar: A lever attached to the bridge of a guitar that makes it possible for the performer to change or bend pitch and create effects such as vibrato and portamento.

whole note: Any note whose value is that of a full measure, which varies by time signature. A whole note in 4/4 time occupies four beats, whereas a whole note in 3/4 time occupies three.

whole tone: A tone consisting of two half steps.

whole-tone scale: A musical scale consisting only of six whole-tone notes.

woodshedding: Jazz jargon referring to long, sustained solo practicing to master technique.

world music: Originating mainly as a commercial classification for marketing purposes, generally any non-Western music that is either indigenous to those cultures or uses the instrumentation, orchestration, performance techniques, modes and scales, and vocals of those cultures or ethnicities. Also, commercial music that fuses these elements with Western technology and harmonies for appeal to a mainstream audience. Examples include Japanese koto music, Indonesian gamelan music, African *isicathamiya* music, and Indian raga music. *See also* adult contemporary; New Age.

xylophone: A percussion instrument constructed of wooden bars placed parallel to each other, graduating in length from long to short (corresponding to lower and higher notes), and played with two handheld beaters.

yodeling: A type of fast singing characterized by changing back and forth from a natural voice to a falsetto.

Zeitoper tradition: A style of opera that focused on relevant, everyday subjects that would appeal to a diverse audience. Composers such as Ernst Krenek, Paul Hindemith, and Kurt Weill composed in this genre.

zydeco: Popular dance music, based in Louisiana, that grew out of a combination of Cajun and Caribbean music and is played by bands using guitars, accordions, and washboards.

Chronological List of Musicians

The arrangement of 614 personages in this list is chronological on the basis of birth years. All personages appearing in this list are the subjects of the 608 essays in *Musicians and Composers of the 20th Century*. Subjects of multiperson essays are listed separately and include the Everly brothers (Don and Phil), the Gibb brothers (Barry, Robin, and Maurice), the Broadway team of Adolph Green and Betty Comden, the Holland brothers (Eddie and Brian), and the rap team Salt (Cheryl James) and Pepa (Sandra Denton).

1851-1860

Leoš Janáček (July 3, 1854-August 12, 1928)
John Philip Sousa (November 6, 1854-March 6, 1932)
Sir Edward Elgar (June 2, 1857-February 23, 1934)
Arnold Dolmetsch (February 24, 1858-February 28, 1940)
Giacomo Puccini (December 22, 1858-November 29, 1924)
Victor Herbert (February 1, 1859-May 26, 1924)
Gustav Mahler (July 7, 1860-May 18, 1911)
Ignace Jan Paderewski (November 18, 1860-June 29, 1941)

1861-1870

Dame Nellie Melba (May 19, 1861-February 23, 1931)
Claude Debussy (August 22, 1862-March 25, 1918)
Richard Strauss (June 11, 1864-September 8, 1949)
Carl Nielsen (June 9, 1865-October 3, 1931)
Jean Sibelius (December 8, 1865-September 20, 1957)
Ferruccio Busoni (April 1, 1866-July 27, 1924)
Erik Satie (May 17, 1866-July 1, 1925)
Arturo Toscanini (March 25, 1867-January 16, 1957)
Amy Beach (September 5, 1867-December 27, 1944)
Scott Joplin (November 24, 1868-April 1, 1917)

1871-1880

Aleksandr Scriabin (January 6, 1872-April 27, 1915)
Ralph Vaughan Williams (October 12, 1872-August 26, 1958)
Enrico Caruso (February 25, 1873-August 2, 1921)
Sergei Rachmaninoff (April 1, 1873-March 28, 1943)
W. C. Handy (November 16, 1873-March 28, 1958)
Serge Koussevitzky (July 26, 1874-June 4, 1951)
Arnold Schoenberg (September 13, 1874-July 13, 1951)
Gustav Holst (September 21, 1874-May 25, 1934)
Charles Ives (October 20, 1874-May 19, 1954)
Albert Schweitzer (January 14, 1875-September 4, 1965)
Fritz Kreisler (February 2, 1875-January 29, 1962)
Maurice Ravel (March 7, 1875-December 28, 1937)
Bruno Walter (September 15, 1876-February 17, 1962)
Pablo Casals (December 29, 1876-October 22, 1973)
Carl Sandburg (January 6, 1878-July 22, 1967)
Franz Schreker (March 23, 1878-March 21, 1934)
George M. Cohan (July 3, 1878-November 5, 1942)
Sir Thomas Beecham (April 29, 1879-March 8, 1961)
Wanda Landowska (July 5, 1879-August 16, 1959)
Ottorino Respighi (July 9, 1879-April 18, 1936)
Henri Casadesus (September 30, 1879-May 31, 1947)

1881-1890

Béla Bartók (March 25, 1881-September 26, 1945)
Artur Schnabel (April 17, 1882-August 15, 1951)
Leopold Stokowski (April 18, 1882-September 13, 1977)
Igor Stravinsky (June 17, 1882-April 6, 1971)
Percy Aldridge Grainger (July 8, 1882-February 20, 1961)
Karol Szymanowski (October 6, 1882-March 28, 1937)
Zoltán Kodály (December 16, 1882-March 6, 1967)
Mamie Smith (May 26, 1883-August 16, 1946)
Anton von Webern (December 3, 1883-September 15, 1945)
Edgard Varèse (December 22, 1883-November 6, 1965)
Jerome Kern (January 27, 1885-November 11, 1945)

Leadbelly (January 29, 1885-December 6, 1949)
Alban Berg (February 9, 1885-December 24, 1935)
Otto Klemperer (May 14, 1885-July 6, 1973)
Ma Rainey (April 26, 1886-December 22, 1939)
Charles Seeger (December 14, 1886-February 7, 1979)
Artur Rubinstein (January 28, 1887-December 20, 1982)
Eubie Blake (February 7, 1887-February 12, 1983)
Heitor Villa-Lobos (March 5, 1887-November 17, 1959)
Sigmund Romberg (July 29, 1887-November 9, 1951)
Nadia Boulanger (September 16, 1887-October 22, 1979)
Lotte Lehmann (February 27, 1888-August 26, 1976)
Max Steiner (May 10, 1888-December 28, 1971)
Irving Berlin (May 11, 1888-September 22, 1989)
Maurice Chevalier (September 12, 1888-January 1, 1972)
Lauritz Melchior (March 20, 1890-March 18, 1973)
Paul Whiteman (March 28, 1890-December 29, 1967)
Frank Martin (September 15, 1890-November 21, 1974)
Jelly Roll Morton (October 20, 1890-July 10, 1941)
Bohuslav Martinů (December 8, 1890-August 28, 1959)

1891-1900

Charley Patton (April, 1891-April 28, 1934)
Sergei Prokofiev (April 23, 1891-March 5, 1953)
Cole Porter (June 9, 1891-October 15, 1964)
Adolf Busch (August 8, 1891-June 9, 1952)
Arthur Honegger (March 10, 1892-November 27, 1955)
Darius Milhaud (September 4, 1892-June 22, 1974)
Joseph Szigeti (September 5, 1892-February 19, 1973)
Andrés Segovia (February 21, 1893-June 2, 1987)
Mississippi John Hurt (March 8, 1893-November 2, 1966)
Bessie Smith (April 15, 1894-September 26, 1937)
Dimitri Tiomkin (May 10, 1894-November 11, 1979)
Arthur Fiedler (December 17, 1894-July 10, 1979)
Alberta Hunter (April 1, 1895-October 17, 1984)
Lorenz Hart (May 2, 1895-November 22, 1943)
William Grant Still (May 11, 1895-December 3, 1978)
Carl Orff (July 10, 1895-March 29, 1982)
Oscar Hammerstein II (July 12, 1895-August 23, 1960)
Kirsten Flagstad (July 12, 1895-December 7, 1962)
Paul Hindemith (November 16, 1895-December 28, 1963)
Léon Theremin (August 15, 1896-November 3, 1993)
Virgil Thomson (November 25, 1896-September 30, 1989)
Ira Gershwin (December 6, 1896-August 17, 1983)
Marian Anderson (February 27, 1897-April 8, 1993)
Henry Cowell (March 11, 1897-December 10, 1965)
Sidney Bechet (May 14, 1897-May 14, 1959)
Erich Wolfgang Korngold (May 29, 1897-November 29, 1957)
Memphis Minnie (June 3, 1897-August 6, 1973)
George Szell (June 7, 1897-July 30, 1970)
Blind Lemon Jefferson (July 11, 1897-December, 1929)
Jimmie Rodgers (September 8, 1897-May 26, 1933)
Fletcher Henderson (December 18, 1897-December 29, 1952)
Paul Robeson (April 9, 1898-January 23, 1976)
George Gershwin (September 26, 1898-July 11, 1937)
Shin'ichi Suzuki (October 17, 1898-January 26, 1998)
Umm Kulthum (December 31, 1898-February 3, 1975)
Francis Poulenc (January 7, 1899-January 30, 1963)
Lonnie Johnson (February 8, 1899-June 16, 1970)
Duke Ellington (April 29, 1899-May 24, 1974)
Carlos Chávez (June 13, 1899-August 2, 1978)
Thomas A. Dorsey (July 1, 1899-January 23, 1993)
Sonny Boy Williamson II (December 5, 1899-May 25, 1965)
Sir Noël Coward (December 16, 1899-March 26, 1973)
Silvestre Revueltas (December 31, 1899-October 5, 1940)
Xavier Cugat (January 1, 1900-October 27, 1990)
Kurt Weill (March 2, 1900-April 3, 1950)
Alfred Newman (March 17, 1900-February 17, 1970)

Aaron Copland (November 14, 1900-December 2, 1990)

1901-1910

Jascha Heifetz (February 2, 1901-December 10, 1987)
Frederick Loewe (June 10, 1901-February 14, 1988)
Harry Partch (June 24, 1901-September 3, 1974)
Ruth Crawford Seeger (July 3, 1901-November 18, 1953)
Louis Armstrong (August 4, 1901-July 6, 1971)
Marlene Dietrich (December 27, 1901-May 6, 1992)
Son House (March 21, 1902-October 19, 1988)
Sir William Walton (March 29, 1902-March 8, 1983)
Meredith Willson (May 18, 1902-June 15, 1984)
Sammy Fain (June 17, 1902-December 6, 1989)
Richard Rodgers (June 28, 1902-December 30, 1979)
Bix Beiderbecke (March 10, 1903-August 6, 1931)
Rudolf Serkin (March 28, 1903-May 8, 1991)
Bing Crosby (May 3, 1903-October 14, 1977)
Aram Khachaturian (June 6, 1903-May 1, 1978)
Roy Acuff (September 15, 1903-November 23, 1992)
Vladimir Horowitz (October 1, 1903-November 5, 1989)
Glenn Miller (March 1, 1904-December 15, 1944)
Fats Waller (May 21, 1904-December 15, 1943)
Count Basie (August 21, 1904-April 26, 1984)
Coleman Hawkins (November 21, 1904-May 19, 1969)
Sir Michael Tippett (January 2, 1905-January 8, 1998)
Tex Ritter (January 12, 1905-January 2, 1974)
Harold Arlen (February 15, 1905-April 23, 1986)
Red Nichols (May 8, 1905-June 28, 1965)
Dorothy Fields (July 15, 1905-May 28, 1974)
August Wenzinger (November 14, 1905-December 25, 1996)
Jule Styne (December 31, 1905-September 20, 1994)
Dmitri Shostakovich (September 12, 1906-August 9, 1975)
Franz Waxman (December 24, 1906-February 24, 1967)
Miklós Rózsa (April 18, 1907-July 27, 1995)
Kate Smith (May 1, 1907-June 17, 1986)
Blind Boy Fuller (July 10, 1907-February 13, 1941)
Benny Carter (August 8, 1907-July 12, 2003)
Ethel Merman (January 16, 1908-February 18, 1984)
Stéphane Grappelli (January 26, 1908-December 1, 1997)
Herbert von Karajan (April 5, 1908-July 16, 1989)
Lionel Hampton (April 20, 1908-August 31, 2002)
Leroy Anderson (June 29, 1908-May 18, 1975)
Louis Jordan (July 8, 1908-February 4, 1975)
David Oistrakh (September 30, 1908-October 24, 1974)
Johnny Burke (October 3, 1908-February 25, 1964)
Olivier Messiaen (December 10, 1908-April 28, 1992)
Elliott Carter (b. December 11, 1908)
Ben Webster (March 27, 1909-September 20, 1973)
Maybelle Carter (May 10, 1909-October 23, 1978)
Benny Goodman (May 30, 1909-June 13, 1986)
Burl Ives (June 14, 1909-April 14, 1995)
Lester Young (August 27, 1909-March 15, 1959)
Art Tatum (October 13, 1909-November 5, 1956)
Johnny Mercer (November 18, 1909-June 25, 1976)
Django Reinhardt (January 23, 1910-May 16, 1953)
Samuel Barber (March 9, 1910-January 23, 1981)
Mary Lou Williams (May 8, 1910-May 28, 1981)
Artie Shaw (May 23, 1910-December 30, 2004)
T-Bone Walker (May 26, 1910-March 16, 1975)
Howlin' Wolf (June 10, 1910-January 10, 1976)
Frank Loesser (June 29, 1910-July 28, 1969)
Pierre Schaeffer (August 14, 1910-August 19, 1995)

1911-1920

Jussi Björling (February 2, 1911-September 9, 1960)
Robert Johnson (May 8, 1911-August 16, 1938)
Big Joe Turner (May 18, 1911-November 24, 1985)
Bernard Herrmann (June 29, 1911-December 24, 1975)
Gian Carlo Menotti (July 7, 1911-February 1, 2007)
Bill Monroe (September 13, 1911-September 9, 1996)
Sonny Terry (October 24, 1911-March 11, 1986)
Mahalia Jackson (October 26, 1911-January 27, 1972)
Nino Rota (December 3, 1911-April 10, 1979)
Lightnin' Hopkins (March 15, 1912-January 30, 1982)

Woody Guthrie (July 14, 1912-October 3, 1967)
John Cage (September 5, 1912-August 12, 1992)
Sir Georg Solti (October 12, 1912-September 5, 1997)
Conlon Nancarrow (October 27, 1912-August 10, 1997)
Witold Lutosławski (January 25, 1913-February 7, 1994)
Jimmy Van Heusen (January 26, 1913-February 7, 1990)
Sammy Cahn (June 18, 1913-January 15, 1993)
Benjamin Britten (November 22, 1913-December 4, 1976)
Ernest Tubb (February 9, 1914-September 6, 1984)
Sonny Boy Williamson I (March 30, 1914-June 1, 1948)
Sun Ra (May 22, 1914-May 30, 1993)
Lester Flatt (June 19, 1914-May 11, 1979)
Adolph Green (December 2, 1914-October 23, 2002)
Pops Staples (December 28, 1914-December 19, 2000)
Alan Lomax (January 31, 1915-July 19, 2002)
Muddy Waters (April 4, 1915-April 30, 1983)
Billie Holiday (April 7, 1915-July 17, 1959)
Les Paul (b. June 9, 1915)
Willie Dixon (July 1, 1915-January 29, 1992)
Billy Strayhorn (November 29, 1915-May 31, 1967)
Frank Sinatra (December 12, 1915-May 14, 1998)
Édith Piaf (December 19, 1915-October 11, 1963)
Sir Yehudi Menuhin (April 22, 1916-March 12, 1999)
Milton Babbitt (b. May 10, 1916)
Charlie Christian (July 29, 1916-March 2, 1942)
Pérez Prado (December 11, 1916-September 14, 1989)
Ella Fitzgerald (April 25, 1917-June 15, 1996)
Betty Comden (May 3, 1917-November 23, 2006)
Lou Harrison (May 14, 1917-February 2, 2003)
Robert Merrill (June 4, 1917-October 23, 2004)
Lena Horne (b. June 30, 1917)
John Lee Hooker (August 22, 1917-June 21, 2001)
Thelonious Monk (October 10, 1917-February 17, 1982)
Dizzy Gillespie (October 21, 1917-January 6, 1993)
Merle Travis (November 29, 1917-October 20, 1983)
Elmore James (January 27, 1918-May 24, 1963)
Marian McPartland (b. March 20, 1918)
Eddy Arnold (May 15, 1918-May 8, 2008)
Hank Jones (b. July 31, 1918)
Leonard Bernstein (August 25, 1918-October 14, 1990)
Alan Jay Lerner (August 31, 1918-June 14, 1986)
Professor Longhair (December 19, 1918-January 30, 1980)
Nat King Cole (March 17, 1919-February 15, 1965)
Pete Seeger (b. May 3, 1919)
Art Blakey (October 11, 1919-October 16, 1990)
Ravi Shankar (b. April 7, 1920)
John Lewis (May 3, 1920-March 29, 2001)
Peggy Lee (May 26, 1920-January 21, 2002)
Isaac Stern (July 21, 1920-September 22, 2001)
Charlie Parker (August 29, 1920-March 12, 1955)
Dave Brubeck (b. December 6, 1920)

1921-1930

Astor Piazzolla (March 11, 1921-July 4, 1992)
Hal David (b. May 25, 1921)
Erroll Garner (June 15, 1921-January 7, 1977)
Johnny Otis (b. December 28, 1921)
Jean-Pierre Rampal (January 7, 1922-May 20, 2000)
Renata Tebaldi (February 1, 1922-December 19, 2004)
Elmer Bernstein (April 4, 1922-August 18, 2004)
Ali Akbar Khan (b. April 14, 1922)
Charles Mingus (April 22, 1922-January 5, 1979)
Iannis Xenakis (May 29, 1922-February 4, 2001)
Judy Garland (June 10, 1922-June 22, 1969)
Jean Ritchie (b. December 8, 1922)
Dexter Gordon (February 27, 1923-April 25, 1990)
Doc Watson (b. March 2, 1923)
Tito Puente (April 20, 1923-May 31, 2000)
Albert King (April 25, 1923-December 21, 1992)
György Ligeti (May 28, 1923-June 12, 2006)
Hank Williams (September 17, 1923-January 1, 1953)
Fats Navarro (September 24, 1923-July 7, 1950)
Maria Callas (December 2, 1923-September 16, 1977)
Earl Scruggs (b. January 6, 1924)
Max Roach (January 10, 1924-August 16, 2007)
Luigi Nono (January 29, 1924-May 8, 1990)
Sarah Vaughan (March 27, 1924-April 3, 1990)
Henry Mancini (April 16, 1924-June 14, 1994)
Charles Aznavour (b. May 22, 1924)
Chet Atkins (June 20, 1924-June 30, 2001)

Clara Ward (August 21, 1924-January 16, 1973)
Dinah Washington (August 29, 1924-December 14, 1963)
Bud Powell (September 27, 1924-July 31, 1966)
Celia Cruz (October 21, 1924-July 16, 2003)
Paul Desmond (November 25, 1924-May 30, 1977)
Wes Montgomery (March 6, 1925-June 15, 1968)
Pierre Boulez (b. March 26, 1925)
Dietrich Fischer-Dieskau (b. May 28, 1925)
Bill Haley (July 6, 1925-February 9, 1981)
Oscar Peterson (August 15, 1925-December 23, 2007)
Jimmy Reed (September 6, 1925-August 29, 1976)
Roy Brown (September 10, 1925-May 25, 1981)
Alan Bergman (b. September 11, 1925)
Mel Tormé (September 13, 1925-June 5, 1999)
B. B. King (b. September 16, 1925)
Luciano Berio (October 24, 1925-May 27, 2003)
Sammy Davis, Jr. (December 8, 1925-May 16, 1990)
Sir George Martin (b. January 3, 1926)
Morton Feldman (January 12, 1926-September 3, 1987)
Miles Davis (May 26, 1926-September 28, 1991)
Tony Bennett (b. August 13, 1926)
John Coltrane (September 23, 1926-July 17, 1967)
Chuck Berry (b. October 18, 1926)
Dame Joan Sutherland (b. November 7, 1926)
Antônio Carlos Jobim (January 25, 1927-December 8, 1994)
Stan Getz (February 2, 1927-June 6, 1991)
Leontyne Price (b. February 10, 1927)
Ralph Stanley (b. February 25, 1927)
Harry Belafonte (b. March 1, 1927)
John Kander (b. March 18, 1927)
Mstislav Rostropovich (March 27, 1927-April 27, 2007)
Elvin Jones (September 9, 1927-May 18, 2004)
Fats Domino (b. February 26, 1928)
Lefty Frizzell (March 31, 1928-July 19, 1975)
Tom Lehrer (b. April 9, 1928)
Burt Bacharach (b. May 12, 1928)
Gustav Leonhardt (b. May 30, 1928)
Eric Dolphy (June 20, 1928-June 29, 1964)
Karlheinz Stockhausen (August 22, 1928-December 5, 2007)
Cannonball Adderley (September 15, 1928-August 8, 1975)
Ennio Morricone (b. November 10, 1928)
Bo Diddley (December 30, 1928-June 2, 2008)
Jerry Goldsmith (February 10, 1929-July 21, 2004)
Cecil Taylor (b. March 25, 1929)
Sir André Previn (b. April 6, 1929)
Jacques Brel (April 8, 1929-October 9, 1978)
Ray Barretto (April 29, 1929-February 17, 2006)
Beverly Sills (May 25, 1929-July 2, 2007)
Cy Coleman (June 14, 1929-November 18, 2004)
Bill Evans (August 16, 1929-September 15, 1980)
George Crumb (b. October 24, 1929)
Nikolaus Harnoncourt (b. December 6, 1929)
Toshiko Akiyoshi (b. December 12, 1929)
Ornette Coleman (b. March 19, 1930)
Stephen Sondheim (b. March 22, 1930)
Sonny Rollins (b. September 7, 1930)
Ray Charles (September 23, 1930-June 10, 2004)
Tōru Takemitsu (October 8, 1930-February 20, 1996)
Clifford Brown (October 30, 1930-June 26, 1956)
Odetta (December 31, 1930-December 2, 2008)

1931-1940

Sam Cooke (January 22, 1931-December 11, 1964)
Alvin Lucier (b. May 14, 1931)
João Gilberto (b. June 10, 1931)
George Jones (b. September 12, 1931)
Anthony Newley (September 24, 1931-April 14, 1999)
Sofia Gubaidulina (b. October 24, 1931)
John Williams (b. February 8, 1932)
Otis Blackwell (February 16, 1932-May 6, 2002)
Michel Legrand (b. February 24, 1932)
Johnny Cash (February 26, 1932-September 12, 2003)
Miriam Makeba (March 4, 1932-November 10, 2008)
Carl Perkins (April 9, 1932-January 19, 1998)
Pauline Oliveros (b. May 30, 1932)
Patsy Cline (September 8, 1932-March 5, 1963)
Glenn Gould (September 25, 1932-October 4, 1982)
James Cleveland (December 5, 1932-February 9, 1991)
Little Richard (b. December 5, 1932)
Nina Simone (February 21, 1933-April 21, 2003)
Mile Stoller (b. March 13, 1933)
Quincy Jones (b. March 14, 1933)
Fred Ebb (April 8, 1933-September 11, 2004)
Jerry Leiber (b. April 25, 1933)

Willie Nelson (b. April 30, 1933)
James Brown (May 3, 1933-December 25, 2006)
Mike Seeger (b. August 15, 1933)
Wayne Shorter (b. August 25, 1933)
Conway Twitty (September 1, 1933-June 5, 1993)
Otis Rush (b. April 29, 1934)
Jackie Wilson (June 9, 1934-January 21, 1984)
Dave Grusin (b. June 26, 1934)
Van Cliburn (b. July 12, 1934)
Leonard Cohen (b. September 21, 1934)
Alfred Schnittke (November 24, 1934-August 3, 1998)
Elvis Presley (January 8, 1935-August 16, 1977)
Gene Vincent (February 11, 1935-October 12, 1971)
Herb Alpert (b. March 31, 1935)
Loretta Lynn (b. April 14, 1935)
Peggy Seeger (b. June 17, 1935)
James Cotton (b. July 1, 1935)
Arvo Pärt (b. September 11, 1935)
Jerry Lee Lewis (b. September 29, 1935)
Johnny Mathis (b. September 30, 1935)
Dame Julie Andrews (b. October 1, 1935)
Luciano Pavarotti (October 12, 1935-September 6, 2007)
Roger Miller (January 2, 1936-October 25, 1992)
James Jamerson (January 29, 1936-August 2, 1983)
Glen Campbell (b. April 22, 1936)
Roy Orbison (April 23, 1936-December 6, 1988)
Kris Kristofferson (b. June 22, 1936)
Dave Van Ronk (June 30, 1936-February 10, 2002)
Buddy Guy (b. July 30, 1936)
Rahsaan Roland Kirk (August 7, 1936-December 5, 1977)
Buddy Holly (September 7, 1936-February 3, 1959)
Steve Reich (b. October 3, 1936)
Eddie Palmieri (b. December 15, 1936)
Philip Glass (b. January 31, 1937)
Don Everly (b. February 1, 1937)
Merle Haggard (b. April 6, 1937)
Freddy Fender (June 4, 1937-October 14, 2006)
Waylon Jennings (June 15, 1937-February 13, 2002)
Vladimir Ashkenazy (b. July 6, 1937)
Tom Paxton (b. October 31, 1937)
Etta James (b. James 25, 1938)
Charley Pride (b. March 18, 1938)
Hoyt Axton (March 25, 1938-October 26, 1999)
Frederic Rzewski (b. April 13, 1938)
Duane Eddy (b. April 26, 1938)
Fela Kuti (October 15, 1938-August 2, 1997)
Gordon Lightfoot (b. November 17, 1938)
McCoy Tyner (b. December 11, 1938)
Phil Everly (b. January 19, 1939)
Gerry Goffin (b. February 11, 1939)
Marvin Gaye (April 2, 1939-April 1, 1984)
Hugh Masekela (b. April 4, 1939)
Judy Collins (b. May 1, 1939)
Eddie Holland (b. October 30, 1939)
Grace Slick (b. October 30, 1939)
Wendy Carlos (b. November 14, 1939)
Tina Turner (b. November 26, 1939)
Sir James Galway (b. December 8, 1939)
Phil Spector (b. December 26, 1939)
Smokey Robinson (b. February 19, 1940)
Solomon Burke (b. March 21, 1940)
Herbie Hancock (b. April 12, 1940)
Ricky Nelson (May 8, 1940-December 31, 1985)
John Lennon (October 9, 1940-December 8, 1980)
Pharoah Sanders (b. October 13, 1940)
Dionne Warwick (b. December 12, 1940)
Frank Zappa (December 21, 1940-December 4, 1993)

1941-1950

Joan Baez (b. January 9, 1941)
Plácido Domingo (b. January 21, 1941)
Neil Diamond (b. January 24, 1941)
Aaron Neville (b. January 24, 1941)
Brian Holland (b. February 15, 1941)
Tom Rush (b. February 8, 1941)
Wilson Pickett (March 18, 1941-January 19, 2006)
Ritchie Valens (May 13, 1941-February 3, 1959)
Bob Dylan (b. May 24, 1941)
Martha Argerich (b. June 5, 1941)
Chick Corea (b. June 12, 1941)
Lamont Dozier (b. June 16, 1941)
David Crosby (b. August 14, 1941)
Joseph Shabalala (b. August 28, 1941)
Otis Redding (September 9, 1941-December 10, 1967)
Christopher Hogwood (b. September 10, 1941)
Cass Elliot (September 19, 1941-July 29, 1974)
Paul Simon (b. October 13, 1941)
Art Garfunkel (b. November 5, 1941)
Carole King (b. February 9, 1942)
Buffy Sainte-Marie (b. February 20, 1942)

Lou Reed (b. March 2, 1942)
Aretha Franklin (b. March 25, 1942)
Barbra Streisand (b. April 24, 1942)
Tammy Wynette (May 5, 1942-April 6, 1998)
Curtis Mayfield (June 3, 1942-December 26, 1999)
Charles Dodge (b. June 5, 1942)
Sir Paul McCartney (b. June 18, 1942)
Brian Wilson (b. June 20, 1942)
Gilberto Gil (b. June 29, 1942)
Andraé Crouch (b. July 1, 1942)
Roger McGuinn (b. July 13, 1942)
Jerry Garcia (August 1, 1942-August 9, 1995)
Isaac Hayes (August 20, 1942-August 10, 2008)
Milton Nascimento (b. October 26, 1942)
Daniel Barenboim (b. November 15, 1942)
Jimi Hendrix (November 27, 1942-September 18, 1970)
Paul Butterfield (December 17, 1942-May 4, 1987)
Janis Joplin (January 19, 1943-October 4, 1970)
Gary Burton (b. January 23, 1943)
George Harrison (February 25, 1943-November 29, 2001)
Sly Stone (b. March 15, 1943)
Vangelis (b. March 29, 1943)
James Levine (b. June 23, 1943)
Robbie Robertson (b. July 5, 1943)
Sir Mick Jagger (b. July 26, 1943)
Roger Waters (b. September 6, 1943)
Julio Iglesias (b. September 23, 1943)
Bert Jansch (b. November 3, 1943)
Joni Mitchell (b. November 7, 1943)
Randy Newman (b. November 28, 1943)
Jim Morrison (December 8, 1943-July 3, 1971)
Keith Richards (b. December 18, 1943)
John Denver (December 31, 1943-October 12, 1997)
Jimmy Page (b. January 9, 1944)
Ronnie Milsap (b. January 16, 1944)
Sir John Tavener (b. January 28, 1944)
Roger Daltrey (b. March 1, 1944)
Townes Van Zandt (March 7, 1944-January 1, 1997)
Diana Ross (b. March 26, 1944)
Patti LaBelle (b. May 24, 1944)
Marvin Hamlisch (b. June 2, 1944)
Ray Davies (b. June 21, 1944)
Jeff Beck (b. June 24, 1944)
Peter Tosh (October 19, 1944-September 11, 1987)
Sir Tim Rice (b. November 10, 1944)
Michael Tilson Thomas (b. December 21, 1944)
Stephen Stills (b. January 3, 1945)
Rod Stewart (b. January 10, 1945)
Jacqueline du Pré (January 26, 1945-October 19, 1987)
Bob Marley (February 6, 1945-May 11, 1981)
Eric Clapton (b. March 30, 1945)
Bob Seger (b. May 6, 1945)
Keith Jarrett (b. May 8, 1945)
Pete Townshend (b. May 19, 1945)
John Fogerty (b. May 28, 1945)
Carly Simon (b. June 25, 1945)
Deborah Harry (b. July 1, 1945)
Van Morrison (b. August 31, 1945)
Itzhak Perlman (b. August 31, 1945)
Jessye Norman (b. September 15, 1945)
John Rutter (b. September 24, 1945)
Neil Young (b. November 12, 1945)
Dolly Parton (b. January 19, 1946)
Al Green (b. April 13, 1946)
André Watts (b. June 20, 1946)
Linda Ronstadt (b. July 15, 1946)
Jimmy Webb (b. August 15, 1946)
Barry Gibb (b. September 1, 1946)
John Prine (b. October 10, 1946)
Gram Parsons (November 5, 1946-September 19, 1973)
Jimmy Buffett (b. December 25, 1946)
Patti Smith (b. December 30, 1946)
David Bowie (b. January 8, 1947)
John Adams (b. February 15, 1947)
Sir Elton John (b. March 25, 1947)
Emmylou Harris (b. April 2, 1947)
Laurie Anderson (b. June 5, 1947)
Arlo Guthrie (b. July 10, 1947)
Carlos Santana (b. July 20, 1947)
Sandy Denny (January 6, 1948-April 21, 1978)
James Taylor (b. March 12, 1948)
Sir Andrew Lloyd Webber (b. March 22, 1948)
Kyung-Wha Chung (b. March 26, 1948)
Jimmy Cliff (b. April 1, 1948)
Brian Eno (b. May 15, 1948)
Stevie Nicks (b. May 26, 1948)
Rubén Blades (b. July 16, 1948)
Cat Stevens (b. July 21, 1948)
Robert Plant (b. August 20, 1948)
Jackson Browne (b. October 9, 1948)
Nusrat Fateh Ali Khan (October 13, 1948-August 16, 1997)

Donna Summer (b. December 31, 1948)
Gil Scott-Heron (b. April 1, 1949)
Billy Joel (b. May 9, 1949)
Bruce Springsteen (b. September 23, 1949)
Will Ackerman (b. November 1, 1949)
Bonnie Raitt (b. November 8, 1949)
Tom Waits (b. December 7, 1949)
Maurice Gibb (December 22, 1949-January 12, 2003)
Robin Gibb (b. December 22, 1949)
Peter Gabriel (b. February 13, 1950)
Karen Carpenter (March 2, 1950-February 4, 1983)
Bobby McFerrin (b. March 11, 1950)
Willie Colón (b. April 28, 1950)
Stevie Wonder (b. May 13, 1950)
Tom Petty (b. October 20, 1950)

1951-1960
Phil Collins (b. January 30, 1951)
Joey Ramone (May 19, 1951-April 15, 2001)
Chrissie Hynde (b. September 7, 1951)
Sting (b. October 2, 1951)
David Byrne (b. May 14, 1952)
George Strait (b. May 18, 1952)
Joe Strummer (August 21, 1952-December 22, 2002)
Lucinda Williams (b. January 26, 1953)
Kitarō (b. February 4, 1953)
Mike Oldfield (b. May 15, 1953)
Danny Elfman (b. May 29, 1953)
James Horner (b. August 14, 1953)
Pat Metheny (b. August 12, 1954)
Elvis Costello (b. August 25, 1954)
Stevie Ray Vaughan (October 3, 1954-August 27, 1990)
Yanni (b. November 14, 1954)
Steve Earle (b. January 17, 1955)
Eddie Van Halen (b. January 26, 1955)
Kool DJ Herc (b. April 16, 1955)
Yo-Yo Ma (b. October 7, 1955)
Tan Dun (b. August 18, 1957)
Hans Zimmer (b. September 12, 1957)
Michael W. Smith (b. October 7, 1957)
Lyle Lovett (b. November 1, 1957)
Grandmaster Flash (b. January 1, 1958)
Ice-T (b. February 16, 1958)
Babyface (b. April 10, 1958)
Prince (b. June 7, 1958)
Esa-Pekka Salonen (b. June 30, 1958)
Béla Fleck (b. July 10, 1958)
Madonna (b. August 16, 1958)
Michael Jackson (b. August 29, 1958)
Joan Jett (b. September 22, 1958)
Julia Wolfe (b. December 18, 1958)
Morrissey (b. May 22, 1959)
Suzanne Vega (b. July 11, 1959)
Kurtis Blow (b. August 9, 1959)
Bono (b. May 10, 1960)
Chuck D (b. August 1, 1960)
Amy Grant (b. November 25, 1960)
Osvaldo Golijov (b. December 5, 1960)

1961-1970
Enya (b. May 17, 1961)
Melissa Etheridge (b. May 29, 1961)
Wynton Marsalis (b. October 18, 1961)
K. D. Lang (b. November 2, 1961)
Pepa (b. November 9, 1961)
Garth Brooks (b. February 7, 1962)
M. C. Hammer (b. March 30, 1962)
Anne-Sophie Mutter (b. June 29, 1963)
Salt (b. March 28, 1964)
D. M. C. (b. May 31, 1964)
Trey Anastasio (b. September 30, 1964)
Joseph "Run" Simmons (b. November 14, 1964)
Dr. Dre (b. February 18, 1965)
Janet Jackson (b. May 16, 1966)
Dave Matthews (b. January 9, 1967)
Kurt Cobain (February 20, 1967-April 5, 1994)
Jeff Tweedy (b. August 25, 1967)
Harry Connick, Jr. (b. September 11, 1967)
LL Cool J (b. January 14, 1968)
Ice Cube (b. June 15, 1969)
Sean Combs (b. November 4, 1969)
Jay-Z (b. December 4, 1969)
Queen Latifah (b. March 18, 1970)
Mariah Carey (b. March 27, 1970)
Beck (b. July 8, 1970)

1971-1980
Mary J. Blige (b. January 11, 1971)
Erykah Badu (b. February 26, 1971)
Tupac Shakur (June 16, 1971-September 13, 1996)
Missy Elliott (b. July 1, 1971)
Alison Krauss (b. July 23, 1971)
Notorious B.I.G. (May 21, 1972-March 9, 1997)
Eminem (b. October 17, 1972)
Snoop Dogg (b. October 20, 1972)
50 Cent (b. July 6, 1975)

Electronic Resources

The following sites were visited by the editors of Salem Press in 2008. Because URLs frequently change, the accuracy of these addresses cannot be guaranteed; however, long-standing sites, such as those of colleges and universities, national organizations, and museums, generally maintain links when sites are moved or updated.

These electronic resources provide information about twentieth century composers, as well as specific genres of music; music museums and societies; music awards and halls of fame; and lists of Web sites and other resources created by music libraries. Many of the sites contain audio clips and video clips, so users can hear and view radio and television shows, musical performances, film excerpts, and interviews.

The majority of the sites are free Web pages, available online for anyone's use. However, a few Web sites, as well as the Oxford Music Online *electronic database, are available only to paying subscribers. Many public, college, and university libraries subscribe to* Oxford Music Online*, or to its predecessor,* Grove Music Online*; readers can consult library Web sites or ask reference librarians about availability.*

The Aaron Copland Collection

http://memory.loc.gov/ammem/collections/copland/

As part of its American Memory project, the Library of Congress has digitized numerous items in its Aaron Copland collection and placed them on the World Wide Web. The first release of the online collection contains about one thousand items, with about five thousand images, dating from 1899 to 1981. The majority of the items in the digitized collection are from the 1920's through the 1950's and were selected from Copland's music sketches, correspondence, writings, and photographs.

African-American Sheet Music, 1850-1920

http://memory.loc.gov/ammem/collections/sheetmusic/brown/

The Library of Congress has digitized 1,305 pieces from Brown University's collection of African American sheet music, dating from 1850 through 1920. Users can browse the collection and access sheet music by song title, subject, or name of composer.

All About Jazz

http://www.allaboutjazz.com/

All About Jazz describes itself as "a site produced by jazz fans for jazz fans," which in this definition includes jazz "newbies" as well as veteran "hipsters." Its contents include a time line outlining significant events in jazz history, news articles and columns, interviews with musicians, photographs, forums where users can express their opinions about jazz, and reviews of new and reissued compact discs. The Musicians section has a search engine that enables users to locate information about a specific musician, including a biography, news articles, and Web links. Users also can retrieve data via a list of instruments or a list of jazz styles, such as blues, big band, Latin/world, and Brazilian, among others.

All Music

http://www.allmusic.com/

This site's title best describes its contents: *All Music* is a comprehensive, easy-to-use, one-stop source of information about every conceivable genre of music. Users can access pages about specific genres, such as jazz, rock, rhythm and blues, rap, country, blues, world, electronica, and classical; these pages describe the genre and its subgenres and feature links to additional information about top performers and artists, albums, and songs. The search engine enables users to retrieve data about specific artists or groups, albums, songs, and classical works; information about each artist or group includes a biography, discography, and a list of songs or classical compositions.

American Classical Hall of Fame

http://www.americanclassicalmusic.org/intro.html

The hall of fame, located in Cincinnati, Ohio, honors musicians who have made significant contributions to American classical music. Its Web site contains an alphabetical list of inductees, with birth and death dates and audio clips of selected performances for each one.

American Jazz Museum
http://www.americanjazzmuseum.com/

"The premiere jazz museum in the United States," is how this Kansas City, Missouri, museum describes itself on its Web site. In addition to information about the museum itself, the site features video clips of jazz on film and a memorial to Charlie Parker, with a video clip of him and Dizzy Gillespie performing "Hot House."

The American Society of Composers, Authors, and Publishers (ASCAP)
http://www.ascap.com/index.html

ASCAP's Web site contains several informative features for users desiring to learn more about composers. The Audio Portraits series contains interviews in which songwriters discuss the creative process. There also are separate sections that provide news items, biographies, and other information about concerts, film and television music, jazz, musical theater, music from Nashville, pop/rock, and rhythm and soul.

Billboard
http://www.billboard.com

The online version of the music industry trade magazine contains news items, information about artists and the *Billboard* Music Awards, and music videos. The site also provides current and former charts of the top-selling songs and albums in a wide variety of genres.

BMI (Broadcast Music Inc.)
http://bmi.com/

BMI, a performing rights organization that collects and distributes royalties, features a range of music-related content on its Web site. In addition to news items, there is information about recent music awards and data about specific musical genres, including urban, country, jazz, Latin, film and television, musical theater, classical, rock, and singer-songwriters. The site also features audio and video podcasts of interviews with BMI members.

Bossa Nova
http://www.bossanova-web.tv/

A simple and informative overview of Brazilian bossa nova music, with text available in Portuguese and French as well as English. The site contains a time line of bossa nova-related events from 1956 through 1966, audio samples of many well-known bossa nova songs, and video clips of performances by Antônio Carlos (Tom) Jobim, Stan Getz, João Gilberto, and other musicians and composers.

Broadway: The American Musical
http://www.pbs.org/wnet/broadway/hello/elements.html

Included on the Web site for the Public Broadcasting System (PBS), *Broadway: The American Musical* was created to accompany a series of programs with that title. The site allows users to view the series. It also contains text describing the history of the Broadway musical play; a time line outlining major musical theater events during the century from 1904 to 2004; and descriptions of notable musicals. The Stars over Broadway section contains biographies of composers, lyricists, and writers, among other figures; these pages feature video interviews and audio clips of songs.

Classical Archives (subscription Web site)
http://www.classicalarchives.com/

Subscribers to this site can listen to recordings and audio files of music written by almost 2,100 composers, including many from the twentieth century. Its biographies, lists of major works, and selected musical definitions are available free of charge.

Classical.com (subscription Web site)
http://www.classical.com/

The name of this subscription site is somewhat misleading; it features music and information about some jazz and world music artists, as well as data about classical composers and musicians. Subscribers have access to more than 120,000 recordings of works by artists in these genres, and many of the recordings can be downloaded. *Classical.com* also provides biographies, program notes, and more than twelve thousand composer images.

The Classical MIDI Connection: The Twentieth Century
http://www.classicalmidiconnection.com

This site offers music MIDI files. MIDI, or musical instrument digital interface, is a digital technology that allows electronic musical instruments and

computers to communicate with one another and makes that music available via the Web. The site has an alphabetized list of composers with links to MIDI files of their music. The twentieth century period page contains links and MIDI files for Richard Rodgers, Leonard Bernstein, Samuel Barber, Benjamin Britten, and other composers.

The Classical Music Pages
http://w3.rz-berlin.mpg.de/cmp/classmus.html

Orchestra conductor Matthew Boynick has compiled this site providing, in his words, "everything you need about classical music—its history, biographical information about composers (with portraits and short sound examples), explanations of the various musical forms and a dictionary of musical terminologies." Some of the site's content comes from the respected *Grove Concise Dictionary of Music*, edited by Stanley Sadie. The Musical Epochs page allows users to retrieve information about several twentieth century composers, including Gustav Mahler, Richard Strauss, Claude Debussy, Arnold Schoenberg, Alban Berg, Anton Webern, Belá Bartók, Igor Stravinsky, John Cage, Luigi Nono, and Witold Lutoslawski. Composer information is also retrievable from the Composers Index, which features a separate list of Women Composers.

CMT (County Music Television)
http://www.cmt.com/

CMT's Web site is a comprehensive resource for information about country music. It features news items and audio files of selected country songs. It also contains information about artists and groups that can be accessed via a search engine or by an alphabetical listing; the data about each artist or group includes a biography, discography, news items, lyrics to some of the performers' songs, information about related artists, and links to related Web sites.

Country Music Hall of Fame
http://www.countrymusichalloffame.com/site/

The Web site for the Nashville, Tennessee-based museum contains a brief history of both country music and the Grand Ole Opry. The museum's Country Music Hall of Fame is a veritable "who's who" of the genre, and users can obtain biographical information about the many musicians who have been inducted.

Delta Blues Museum
http://www.deltabluesmuseum.org/high/index.asp

As explained in its Web site, the Delta Blues Museum is located in the "land where blues began"—Clarksdale, Mississippi, in the Mississippi Delta. In addition to information about the museum's exhibits and activities, the site enables users to view or listen to *Delta Blues Museum's Uncensored Blues Podcast*, a look at the early history of recorded blues. Each show in the podcast includes a series of rare prewar blues tracks and some discussion of those songs.

DownBeat Magazine
http://www.downbeat.com/

The online version of the venerable jazz magazine contains news items, reprints of some of the magazine's articles, and other information about jazz musicians and composers.

The Film Music Society
http://www.filmmusicsociety.org/

The society's Web page includes a page called Resources and Links, which provides links to the Web sites of many film composers and songwriters. Harold Arlen, Burt Bacharach, Henry Mancini, Ennio Morricone, and Randy Newman are among the composers included in the list of links.

Folk Music Home Page
http://www.jg.org/folk/folkhome.html

A great deal of material is gathered in this site, including links to Web pages by and about artists and groups, organizations devoted to folk music, folk music festivals, and specific instruments. The page entitled By Location provides links to information about folk music in the United States, Mexico, South and Central America, Europe, Canada, Australia, New Zealand, Morocco, India, and Iran.

Grammy.com
http://www.grammy.com/

Grammy.com, the Web site of The Recording Academy, contains information about the academy's Grammy Awards, including an archive of

past winners. With the help of a search engine, users can retrieve information about winners for a specific year or genre, or for a specific artist or song title. The site also contains information about the Latin Academy of Recording Arts and Sciences, including the organization's Latin Grammy Awards.

Hip Hop Galaxy: Hip Hop and Rap Music Culture
http://www.hiphopgalaxy.com/

Hip Hop Galaxy contains news items, blogs, reviews of newly released compact discs, and the lyrics of some rap and hip-hop songs. The Artists, Rap and R&B Divas, and Groups sections provide biographical information about many rap and hip-hop musicians, including Tupac Shakur and Notorious B.I.G.

International Alliance for Women in Music
http://www.iawm.org/index.htm

The alliance aims to increase awareness of women's contributions to music. Some of the pages in the alliance's Web site were still being developed as of June, 2008, but the site eventually will contain information about its members' music and samples of music by women composers.

International Bluegrass Music Museum
http://www.bluegrassmuseum.org/index.htm

The International Bluegrass Music Museum, located in Owensboro, Kentucky, includes information about bluegrass music on its Web site. In addition to an historic overview of bluegrass music, there are brief biographies about musicians who have been elected to the museum's Hall of Honor, such as Bill Monroe, Earl Scruggs, and Lester Flatt.

International Rockabilly Hall of Fame
http://rockabillyhall.org/

Users can take a virtual tour of the museum, located in Jackson, Tennessee, and see some of the memorabilia housed there. They also can listen to samples of early rock and roll/rockabilly music.

Jammin' Reggae Archives
http://niceup.com/index.html

Everything anyone has wanted to know about reggae—in one convenient place. Among its contents, the site features a group of pages outlining the history of reggae and other types of Jamaican music; numerous pages about reggae icon Bob Marley; links to other Web sites about a vast range of reggae artists; and links to sites with MP3 reggae content that can be legally downloaded for free.

The Leonard Bernstein Collection
http://memory.loc.gov/ammem/lbhtml/lbhome.html

The Library of Congress has digitized some of its huge collection of Bernstein-related memorabilia as part of its American Memory project, a series of digitized collections available on the World Wide Web. The online Leonard Bernstein Collection makes available 85 photographs; 177 scripts from his television program, *Young People's Concerts;* 74 scripts from his *Thursday Evening Previews*, the lectures he delivered before conducting concerts of the New York Philharmonic Orchestra; and more than 1,100 pieces of correspondence.

Marion Anderson: A Life in Song
http://www.library.upenn.edu/exhibits/rbm/anderson/index.html

The Annenberg Rare Book and Manuscript Library at the University of Pennsylvania, which maintains Marion Anderon's personal papers, including letters, music scores, programs, photographs, and sound recordings, has digitized some of this collection and mounted it on its Web site. The site provides a biography; audio and video excerpts of performances, interviews, recordings, and home movies; scores from Anderson's music collection; and photographs.

Memphis Rock 'n' Soul Museum
http://www.memphisrocknsoul.org/home.htm

The museum features an exhibition about the birth of rock and soul music, created by the Smithsonian Institution, which tells the story of pioneering rock and soul musicians. Additional information about the music of Memphis, Tennessee, can be found on the Web site for the Stax Museum of American Soul Music (see below).

Motown Historical Museum
http://www.motownmuseum.com/

The history of the Motown Record Corporation is explored in this museum, located in Detroit, Michigan, the original home of the record label. The

museum's Web site provides an overview of the company's history and biographies of some of its artists, among them Stevie Wonder, Diana Ross, and Smokey Robinson.

Movie Music Dot Com
http://www.moviemusic.com/

In addition to selling compact discs of film soundtracks, *Movie Music Dot Com* provides information about film music, film composers, and reviews of soundtracks. With the help of the search engine, users can pull down a list of composers and find links to information about the films they have scored. The site's directory at http://www.moviemusic.com/directory/ contains links to related Web sites, including official and unofficial composer sites.

MTV (Music Television)
http://www.mtv.com/

Along with information about the network's programs, MTV's Web site features music videos. Users can select the name of an artist or group from an alphabetized list to retrieve these music videos, as well as biographies, photographs, and news items about that individual or group.

The National Jazz Museum in Harlem
http://www.jazzmuseuminharlem.org/

The National Jazz Museum in Harlem seeks to preserve the legacy of jazz in this New York City neighborhood. As described in the museum's Web site, "Outside of its native New Orleans, no community has nurtured jazz more than Harlem. Duke Ellington, Benny Carter, Thelonious Monk, Charlie Parker, Charles Mingus, Count Basie, John Coltrane, Billie Holiday—all of their unique sounds reverberated throughout these fabled streets." The site offers an overview of the museum's exhibits and activities.

National Music Museum
http://www.usd.edu/smm/

Located on the campus of the University of South Dakota in Vermillion, the National Music Museum and Center for Study of the History of Musical Instruments maintains numerous collections with more than 13,500 American, European, and non-Western instruments from a range of historical periods and cultures. These instruments include several twentieth century electric guitars and a group of five hundred instruments made in the late nineteenth and early twentieth centuries by the C. C. Conn Company of Elkhart, Indiana.

New Orleans Jazz National Historic Park
http://www.nps.gov/jazz/

The national park aims to educate people about the history, culture, and people that "helped shape the development and progression of jazz in New Orleans." Its Web site contains information about local musicians, most notably Louis Armstrong; places in the city that played significant roles in jazz history; and an historical overview of New Orleans jazz and the city's early band leaders.

Opera Glass
http://opera.stanford.edu/

Stanford University has created this site about all things opera. The site includes an index of more than 3,500 opera composers and the operas they have written. For some composers, such as Richard Strauss and Leoš Janáč, there are individual pages, with lists of the composer's operas and other dramatic music, links to related Web pages, and bibliographies.

Oxford Music Online (subscription electronic database)
http://www.oxfordmusiconline.com/public/

In March, 2008, the highly regarded *Grove Music Online* electronic database was redesigned, expanded, enhanced, and renamed *Oxford Music Online*. The new database serves as a gateway not only to the former *Grove Music Online* but also to numerous reference subscription products created by Oxford University Press. The redesigned site contains 50,000 subject articles and biographies; links to databases of recorded music and biographies, including the *Oxford Dictionary of National Biography*; and 500 audible musical examples. The full texts of *The Oxford Companion to Music* and *The Oxford Dictionary of Music* have also been added, as has the full text of *Encyclopedia of Popular Music*, which covers popular musicians, genres, record companies, music festivals, and songs for rock music and other genres in the twentieth and twenty-first centuries. The site's searching features have been improved,

with all of the articles on a single subject grouped together and retrievable via a single query. The first article for each subject is the primary article from *Grove Music Online*, and will be regularly updated; the remaining articles derive from more specialized directories, including *The New Grove Dictionary of Opera* and *The New Grove Dictionary of Jazz.*

Piero Scaruffi
http://www.scaruffi.com/

Piero Scaruffi, a cognitive scientist and music historian, has compiled several Web sites about rock, jazz, classical, and new music. This page provides shortcuts so users can readily access these sites by the specific musical genre. The information on the site is written in both English and Italian, and some of the Italian pages lack English translations. However, the English-language pages contain a wealth of data about the history of blues, jazz, rock, and new music; biographies of composers; chronologies; and discographies.

Public Domain Music
http://www.pdmusic.org/

This collection of MIDI and text files of lyrics for American music in the public domain contains a separate page featuring American popular songs from 1900 through 1922, with compositions by Harry von Tilzer, George M. Cohan, Irving Berlin, and other composers of popular music. The page about the blues features a number of selections from the early twentieth century, and the page about ragtime piano music includes compositions written between 1897 and 1923 by Scott Joplin and other composers.

The Red Hot Jazz Archive: A History of Jazz Before 1930
http://www.redhotjazz.com/index.htm

The name of this site is something of a misnomer, as this multimedia collection of essays, film clips, and sound files contains not only voluminous information about early American jazz but also features information about blues music. Users can access data about bands led by Louis Armstrong, Duke Ellington, Eubie Blake, Jelly Roll Morton, Paul Whiteman, Tommy Dorsey, and other bandleaders. The site also provides pages of information about individual musicians.

Rock and Roll Hall of Fame Museum
http://www.rockhall.com/

The Cleveland-based facility hosts the annual Rock and Roll Hall of Fame induction and features numerous exhibits dedicated to the history of rock and roll. Its Web site contains a list of five hundred songs that shaped rock and roll; an overview of the music of Ohio; and information about some of the architects of rock music, such as Les Paul. There also is a biography of each musician or group that has been inducted into the Rock and Roll Hall of Fame, as well as a time line, bibliography, and list of essential songs for each inductee.

Rolling Stone
http://www.rollingstone.com

Rolling Stone magazine's Web site features an encyclopedic collection of materials about rock and roll, rap, and other popular genres of music. Users can click on the word "Artists" to retrieve a page that allows them to search for artists by name, or they can obtain information by accessing an alphabetized list of artists. Searching is a bit tricky: Artists are listed alphabetically by their first names, so David Bowie, for example, is listed under "D," while Tupac Shakur is listed under "T." In addition, many rock groups, like the Beatles or the Rolling Stones, are listed with the word "the" in front of their name and alphabetized under "T." Once users figure this out, they will be rewarded with a wide range of information, including a biography of each artist or group, an archive of *Rolling Stone* articles about the artist, album reviews, photographs, discographies, and links to other Web sites. The site also allows users to watch videos and listen to some of the artists' most popular songs.

Society of Composers, Inc.
http://www.societyofcomposers.org/

The society, as explained on its Web site, is "an independent organization concerned with the fellowship, collaboration, career goals, and objectives of new and contemporary music composers and those interested in topics related to composition." The site offers information about the society's annual Student Competition and its other activities.

Songwriters Hall of Fame
http://www.songwritershalloffame.org/

As of 2007, about 350 composers were inducted into the hall of fame. Inductees represent three different musical eras: early American song, 1600-1879; Tin Pan Alley, 1880-1953; and rock and roll, 1953-present. The institution's Web site provides an historical overview of these eras, and it offers biographies, photographs, lists of songs, and recommended recordings for each inductee. In addition, the Songwriters Friends section contains biographies and audio clips of numerous singers.

Soul Tracks
http://www.soultracks.com/

Since its inception in 2003, this Web site has, in its own words, "been designed to provide useful information and updates on the greatest classic soul artists and to introduce readers to the next generation of soul music singers." It features news items, reviews of newly released compact discs, and artist biographies.

Stax Museum of American Soul Music
http://www.soulsvilleusa.com/

The museum is housed in the original site of Stax Records in the heart of "Soulsville U.S.A."—otherwise known as Memphis, Tennessee. In addition to information about the museum and its exhibits, the site features a brief history of Soulsville, describing the importance of Memphis in soul music history, and information about Stax Records, including some of the label's artists, such as Otis Redding, Isaac Hayes, and Booker T. and the M.G.'s. Additional information about Memphis music can be found on the site for the Memphis Rock 'n' Soul Museum (see above).

The Twentieth Century Composers
http://www.wwnorton.com/college/music/enj9/shorter/20century/composers.htm

This no-frills site features some of the text contained in *The Enjoyment of Music*, the title of several editions of books published by W. W. Norton & Company. The five-page site contains photographs of about thirty-five twentieth century composers, and it allows users to retrieve biographies, lists of major works, and links to related Web sites. Some of the pages also feature audio clips of the composers' works. John Adams, Pierre Boulez, Leonard Bernstein, Aaron Copland, George Gershwin, and Sergei Prokofiev are among the featured composers.

William P. Gottlieb: Photographs from the Golden Age of Jazz
http://memory.loc.gov/ammem/wghtml/wghome.html

Gottlieb was a writer and photographer for *DownBeat* magazine. This Web site contains some of his photographs from the magazine, documenting the jazz scene from 1938 to 1948, primarily in New York City and Washington, D.C. It features several thousand photographs of jazz musicians, including Louis Armstrong, Duke Ellington, Charlie Parker, Billie Holiday, Dizzy Gillespie, Thelonious Monk, Benny Goodman, Coleman Hawkins, Ella Fitzgerald, and Benny Carter.

Woody Guthrie and the Archive of American Folk Song: Correspondence, 1940-1950
http://memory.loc.gov/ammem/wwghtml/wwghome.html

The Library of Congress has digitized some of the letters between Woody Guthrie and the staff of the Archive of American Folk Song (now the Archive of Folk Culture, American Folklife Center) at the Library of Congress. Most of these fifty-three letters were written in the early 1940's, not long after Guthrie had moved to New York City and met Alan Lomax, the assistant in charge of the archive. The Web site also features a biography of Guthrie and a time line of significant events in his life.

World Music Central
http://worldmusiccentral.org/

Like most music genre sites, *World Music Central* provides news items, reviews of compact discs and concerts, and articles about its subject. However, there are probably few, if any, sites with information about artists who play the zongura (a Transylvanian guitar), or who specialize in yodeling. Biographies of musicians, along with discographies and links to data about artists who perform similar music, are accessible via a search engine or via alphabetical lists of artists, countries, geographical regions, genres, and instruments.

Worldwide Internet Music Resources

http://library.music.indiana.edu/music_resources/

The William and Gayle Cook Library at the Indiana University School of Music has compiled this extensive list of Web sites related to music. The site's Web links are organized by the following categories: individual musicians (all genres) and popular groups, with a separate section for classical performers; composers and composition, including Web sites about specific composers; groups and ensembles (except popular music); other sites related to performance, including sites about awards, festivals, competitions, and instruments; genres and types of music; research and study; journals and magazines; the commercial world of music; and general and miscellaneous sites.

Year of the Blues 2003

http://www.yearoftheblues.org/index.asp

On February 1, 2003, Experience Music Project, in association with The Blues Foundation, initiated a yearlong program of events aimed at celebrating one hundred years of blues music. Several features of the program's Web site were still available to users in 2008, including information about Chicago blues music from 1946 through 1966, British blues artists, and the history of blues music originating in Memphis, Tennessee, the Mississippi Delta, and the Piedmont. Users also can listen to *The Blues: The Radio Series*, a thirteen-episode program that was broadcast by Public Radio International in September, 2003.

Rebecca Kuzins

Indexes

Category Index

List of Categories

Accordion Players 1744
Arrangers 1744
Avant-Garde Musicians 1744
Bandleaders 1744
Banjoists 1744
Bassists 1744
Bebop Musicians 1744
Bluegrass Musicians 1744
Blues Musicians 1744
Boogie-Woogie Musicians 1744
Cabaret Singers 1745
Calpyso Singers 1745
Cellists 1745
Celtic Singers 1745
Choral Directors 1745
Christian Musicians 1745
Clarinetists 1745
Classical Composers 1745
Classical Musicians 1746
Conductors 1746
Cornetists 1746
Country and Country-Western Musicians . . . 1746
Disco Musicians 1747
Drummers and Percussionists 1747
Dulcimer Players 1747
Electronic and Electroacoustic Musicians 1747
Experimental Musicians 1747
Film Composers 1747
Flutists 1747
Folk-Rock Musicians 1747
Folksingers 1747
Funk Musicians 1748
Glam-Rock Musicians . . . 1748
Gospel Musicians 1748
Grunge-Rock Musicians 1748
Guitarists 1748
Hard-Bop Musicans 1749
Harmonica Players 1749
Harpsichordists 1749
Hip-Hop Musicians 1749
Instrument Makers 1749
Jamband Musicians 1749
Jazz Composers 1749
Jazz Musicians 1750
Keyboardists 1750
Latin Jazz Musicians 1750
Latin Popular Musicians 1750
Librettists 1750
Lute Players 1750
Lyricists 1750
Mandolinists 1751
Mariachi Musicians 1751
Minimalist Composers . . . 1751
Multimedia Artists 1751
Music Educators 1751
Musical-Theater Composers 1751
Musical-Theater Singers . . 1751
Musicologists 1751
New Age Musicians 1751
New Wave Musicians . . . 1751
Opera Composers 1751
Opera Singers 1752
Organists 1752
Percussionists 1752
Performance Artists 1752
Pianists 1752
Pop-Rock Musicians 1753
Popular Composers 1753
Popular Musicians 1753
Popular Singers 1753
Punk-Rock Musicians . . . 1753
Ragtime Musicians 1753
Rappers 1753
Record Producers 1754
Reggae Musicians 1754
Rhythm-And-Blues Musicians 1754
Rock Musicians 1754
Rockabilly Musicians 1755
Salsa Musicians 1755
Sarod Musicians 1755
Saxophonists 1755
Serial, Atonal, and Twelve-Tone Musicians 1755
Singer-Songwriters 1755
Sitar Players 1757
Ska Musicians 1757
Songwriters 1757
Soul Singers 1757
Swing Musicians 1757
Synthesizer Musicians . . . 1757
Television Composers . . . 1757
Trombonists 1757
Trumpeters 1757
Vibraphonists 1757
Viol Players 1757
Violinists 1757
World Musicians 1758

Accordion Players
Astor Piazzolla, 1109

Arrangers
Leroy Anderson, 21
Burt Bacharach, 60
Sir Thomas Beecham, 93
Harry Belafonte, 98
Wendy Carlos, 206
Henri Casadesus, 221
Dave Grusin, 543
Marvin Hamlisch, 565
Isaac Hayes, 604
Fletcher Henderson, 610
Buddy Holly, 637
Keith Jarrett, 708
Quincy Jones, 744
Sir George Martin, 925
Ruth Crawford Seeger, 1315
Billy Strayhorn, 1439

Avant-Garde Musicians
Laurie Anderson, 18
John Cage, 193
Henry Cowell, 311
Philip Glass, 507
Alvin Lucier, 881
Pauline Oliveros, 1052
Steve Reich, 1185
Pierre Schaeffer, 1278
Julia Wolfe, 1641
Iannis Xenakis, 1649

Bandleaders
Toshiko Akiyoshi, 11
Herb Alpert, 13
Ray Barretto, 72
Dave Brubeck, 170
Paul Butterfield, 188
Xavier Cugat, 328
Dizzy Gillespie, 502
Benny Goodman, 518
Lionel Hampton, 573
Elmore James, 697
Louis Jordan, 752
Glenn Miller, 967
John Philip Sousa, 1385
Ernest Tubb, 1515
Paul Whiteman, 1615

Banjoists
Béla Fleck, 454
Earl Scruggs, 1301
Mike Seeger, 1307
Peggy Seeger, 1309
Pete Seeger, 1311
Ralph Stanley, 1394
Doc Watson, 1593

Bassists
Willie Dixon, 363
James Jamerson, 695
Sir Paul McCartney, 894
Charles Mingus, 973
Mike Oldfield, 1049
Roger Waters, 1591
Brian Wilson, 1636

Bebop Musicians
Ray Barretto, 72
Freddy Fender, 434
Dizzy Gillespie, 502
Dexter Gordon, 521
Elvin Jones, 735
Hank Jones, 740
Thelonious Monk, 980
Fats Navarro, 1011
Charlie Parker, 1071
Bud Powell, 1125
Max Roach, 1205
Sonny Rollins, 1225
Mel Tormé, 1501
Sarah Vaughan, 1551
Gene Vincent, 1566
Mary Lou Williams, 1626

Bluegrass Musicians
Lester Flatt, 452
Béla Fleck, 454
Emmylou Harris, 585
Alison Krauss, 798
Bill Monroe, 984
Ralph Stanley, 1394
Doc Watson, 1593

Blues Musicians
Sidney Bechet, 85
Otis Blackwell, 128
Paul Butterfield, 188
Eric Clapton, 245
James Cotton, 305
Willie Dixon, 363
Blind Boy Fuller, 464
Buddy Guy, 556
W. C. Handy, 580
Billie Holiday, 630
John Lee Hooker, 645
Lightnin' Hopkins, 648
Son House, 657
Howlin' Wolf, 660
Alberta Hunter, 663
Mississippi John Hurt, 665
Elmore James, 697
Etta James, 700
Blind Lemon Jefferson, 713
Lonnie Johnson, 729
Robert Johnson, 732
Albert King, 772
B. B. King, 774
Leadbelly, 820
Memphis Minnie, 943
Jelly Roll Morton, 999
Charley Patton, 1086
Ma Rainey, 1164
Jimmy Reed, 1180
Otis Rush, 1251
Bessie Smith, 1366
Mamie Smith, 1371
Sonny Terry, 1486
Big Joe Turner, 1517
Dave Van Ronk, 1543
T-Bone Walker, 1571
Muddy Waters, 1587
Ben Webster, 1607
Sonny Boy Williamson I, 1628
Sonny Boy Williamson II, 1630

Boogie-Woogie Musicians
Bill Evans, 423
Lionel Hampton, 573
Louis Jordan, 752
Jerry Lee Lewis, 848
Professor Longhair, 1147
Big Joe Turner, 1517
Mary Lou Williams, 1626

Cabaret Singers
Charles Aznavour, 51
Jacques Brel, 153
Marlene Dietrich, 361

Calpyso Singers
Harry Belafonte, 98

Cellists
Pablo Casals, 223
Jacqueline du Pré, 386
Nikolaus Harnoncourt, 583
Victor Herbert, 616
Yo-Yo Ma, 891
Mstislav Rostropovich, 1236
August Wenzinger, 1613

Celtic Singers
Enya, 419

Choral Directors
James Cleveland, 248
Thomas A. Dorsey, 380
John Rutter, 1255
Joseph Shabalala, 1326

Christian Musicians
James Cleveland, 248
Andraé Crouch, 320
Thomas A. Dorsey, 380
Amy Grant, 533
John Rutter, 1255
Michael W. Smith, 1374

Clarinetists
Sidney Bechet, 85
Eric Dolphy, 372
Benny Goodman, 518
Artie Shaw, 1335

Classical Composers
John Adams, 5
Leroy Anderson, 21
Vladimir Ashkenazy, 44
Milton Babbitt, 54
Samuel Barber, 67
Béla Bartók, 74
Amy Beach, 83
Alban Berg, 104
Luciano Berio, 109
Leonard Bernstein, 120
Nadia Boulanger, 145
Pierre Boulez, 147
Benjamin Britten, 155
Ferruccio Busoni, 184
John Cage, 193
Wendy Carlos, 206
Elliott Carter, 213
Henri Casadesus, 221
Pablo Casals, 223
Carlos Chávez, 233
Aaron Copland, 294
Henry Cowell, 311
George Crumb, 322
Claude Debussy, 346
Charles Dodge, 368
Sir Edward Elgar, 402
Morton Feldman, 432
George Gershwin, 486
Philip Glass, 507
Osvaldo Golijov, 515
Glenn Gould, 524
Percy Aldridge Grainger, 528
Sofia Gubaidulina, 546
Lou Harrison, 591
Bernard Herrmann, 620
Paul Hindemith, 624
Gustav Holst, 639
Arthur Honegger, 642
Charles Ives, 679
Leoš Janáček, 703
Aram Khachaturian, 765
Ali Akbar Khan, 768
Zoltán Kodály, 788
Erich Wolfgang Korngold, 793
Fritz Kreisler, 800
György Ligeti, 855
Witold Lutosławski, 884
Gustav Mahler, 907
Frank Martin, 923
Bohuslav Martinů, 927
Gian Carlo Menotti, 945
Sir Yehudi Menuhin, 948
Olivier Messiaen, 958
Darius Milhaud, 964
Ennio Morricone, 989
Conlon Nancarrow, 1006
Carl Nielsen, 1033
Luigi Nono, 1037
Pauline Oliveros, 1052
Carl Orff, 1058
Ignace Jan Paderewski, 1063
Arvo Pärt, 1077
Harry Partch, 1080
Francis Poulenc, 1121
Sir André Previn, 1134
Sergei Prokofiev, 1149
Giacomo Puccini, 1153
Sergei Rachmaninoff, 1161
Maurice Ravel, 1174
Steve Reich, 1185
Ottorino Respighi, 1191
Silvestre Revueltas, 1193
Nino Rota, 1240
Miklós Rózsa, 1244
John Rutter, 1255
Frederic Rzewski, 1258
Esa-Pekka Salonen, 1263
Erik Satie, 1275
Artur Schnabel, 1281
Alfred Schnittke, 1284
Arnold Schoenberg, 1287
Franz Schreker, 1291
Aleksandr Scriabin, 1298
Ruth Crawford Seeger, 1315
Dmitri Shostakovich, 1340
Jean Sibelius, 1344
John Philip Sousa, 1385
Max Steiner, 1398
William Grant Still, 1409
Karlheinz Stockhausen, 1418
Richard Strauss, 1430
Igor Stravinsky, 1435
Karol Szymanowski, 1463
Tōru Takemitsu, 1467
Tan Dun, 1471
Sir John Tavener, 1475
Virgil Thomson, 1493
Sir Michael Tippett, 1499
Edgard Varèse, 1547
Ralph Vaughan Williams, 1556
Heitor Villa-Lobos, 1562
Bruno Walter, 1575
Sir William Walton, 1578
Anton von Webern, 1603

Kurt Weill, 1609
John Williams, 1620
Meredith Willson, 1633
Julia Wolfe, 1641
Iannis Xenakis, 1649
Frank Zappa, 1661

Classical Musicians
Marian Anderson, 24
Martha Argerich, 32
Daniel Barenboim, 70
Sir Thomas Beecham, 93
Jussi Björling, 126
Adolf Busch, 182
Maria Callas, 198
Enrico Caruso, 219
Kyung-Wha Chung, 242
Van Cliburn, 251
Arnold Dolmetsch, 370
Plácido Domingo, 374
Jacqueline du Pré, 386
Arthur Fiedler, 437
Dietrich Fischer-Dieskau, 443
Kirsten Flagstad, 450
Sir James Galway, 470
Nikolaus Harnoncourt, 583
Jascha Heifetz, 606
Christopher Hogwood, 628
Vladimir Horowitz, 654
Herbert von Karajan, 758
Otto Klemperer, 784
Serge Koussevitzky, 796
Wanda Landowska, 811
Lotte Lehmann, 829
James Levine, 846
Yo-Yo Ma, 891
Dame Nellie Melba, 938
Lauritz Melchior, 940
Robert Merrill, 956
Anne-Sophie Mutter, 1002
Jessye Norman, 1039
David Oistrakh, 1047
Luciano Pavarotti, 1091
Itzhak Perlman, 1097
Leontyne Price, 1138
Jean-Pierre Rampal, 1172
Mstislav Rostropovich, 1236
Arthur Rubinstein, 1248
Pierre Schaeffer, 1278
Andrés Segovia, 1320
Rudolf Serkin, 1323
Beverly Sills, 1348
Sir Georg Solti, 1379
Isaac Stern, 1401
Leopold Stokowski, 1420
Dame Joan Sutherland, 1453
Shin'ichi Suzuki, 1456
George Szell, 1458
Joseph Szigeti, 1461
Renata Tebaldi, 1483
Léon Theremin, 1488
Michael Tilson Thomas, 1490
Arturo Toscanini, 1503
André Watts, 1597
August Wenzinger, 1613

Conductors
John Adams, 5
Vladimir Ashkenazy, 44
Daniel Barenboim, 70
Sir Thomas Beecham, 93
Elmer Bernstein, 118
Leonard Bernstein, 120
Nadia Boulanger, 145
Pierre Boulez, 147
Ferruccio Busoni, 184
Pablo Casals, 223
Arthur Fiedler, 437
Glenn Gould, 524
Percy Aldridge Grainger, 528
Nikolaus Harnoncourt, 583
Bernard Herrmann, 620
Christopher Hogwood, 628
Leoš Janáček, 703
Herbert von Karajan, 758
Otto Klemperer, 784
Serge Koussevitzky, 796
Gustav Leonhardt, 840
James Levine, 846
Sir Yehudi Menuhin, 948
Alfred Newman, 1023
Sir André Previn, 1134
Sergei Rachmaninoff, 1161
Mstislav Rostropovich, 1236
John Rutter, 1255
Esa-Pekka Salonen, 1263
Sir Georg Solti, 1379
Leopold Stokowski, 1420
George Szell, 1458
Léon Theremin, 1488
Michael Tilson Thomas, 1490
Arturo Toscanini, 1503
Bruno Walter, 1575

Cornetists
Bix Beiderbecke, 96
W. C. Handy, 580
Red Nichols, 1029

Country and Country-Western Musicians
Roy Acuff, 2
Eddy Arnold, 42
Chet Atkins, 46
Hoyt Axton, 49
Garth Brooks, 159
Jimmy Buffett, 173
Glen Campbell, 202
Maybelle Carter, 216
Johnny Cash, 226
Patsy Cline, 255
John Denver, 352
Steve Earle, 393
Melissa Etheridge, 421
Don Everly, 426
Phil Everly, 426
Freddy Fender, 434
Lester Flatt, 452
Lefty Frizzell, 462
Merle Haggard, 559
Emmylou Harris, 585
Lightnin' Hopkins, 648
Waylon Jennings, 715
George Jones, 737
Alison Krauss, 798
Kris Kristofferson, 803
K. D. Lang, 814
Lyle Lovett, 879
Loretta Lynn, 887
Roger Miller, 969
Ronnie Milsap, 971
Bill Monroe, 984
Willie Nelson, 1015
Dolly Parton, 1082
Carl Perkins, 1095
Charley Pride, 1140
Bonnie Raitt, 1166

Tex Ritter, 1202
Jimmie Rodgers, 1216
Linda Ronstadt, 1231
Earl Scruggs, 1301
Mike Seeger, 1307
George Strait, 1428
Merle Travis, 1513
Ernest Tubb, 1515
Jeff Tweedy, 1522
Conway Twitty, 1525
Townes Van Zandt, 1545
Doc Watson, 1593
Jimmy Webb, 1601
Hank Williams, 1618
Lucinda Williams, 1624
Tammy Wynette, 1646

Disco Musicians
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
Donna Summer, 1449

Drummers and Percussionists
Art Blakey, 136
Karen Carpenter, 208
Phil Collins, 278
Lionel Hampton, 573
Elvin Jones, 735
Kitarō, 782
Mike Oldfield, 1049
Johnny Otis, 1060
Tito Puente, 1157
Max Roach, 1205
Mel Tormé, 1501

Dulcimer Players
Jean Ritchie, 1200

Electronic and Electroacoustic Musicians
Milton Babbitt, 54
Luciano Berio, 109
Wendy Carlos, 206
Charles Dodge, 368
György Ligeti, 855
Alvin Lucier, 881
Luigi Nono, 1037
Pauline Oliveros, 1052
Pierre Schaeffer, 1278
Karlheinz Stockhausen, 1418
Léon Theremin, 1488
Iannis Xenakis, 1649
Hans Zimmer, 1665

Experimental Musicians
Laurie Anderson, 18
John Cage, 193
Henry Cowell, 311
Charles Dodge, 368
Alvin Lucier, 881
Pierre Schaeffer, 1278
Iannis Xenakis, 1649
Frank Zappa, 1661

Film Composers
Charles Aznavour, 51
Burt Bacharach, 60
Alan Bergman, 107
Elmer Bernstein, 118
Leonard Bernstein, 120
Jacques Brel, 153
Sir Noël Coward, 307
Hal David, 336
Danny Elfman, 399
Sammy Fain, 430
Philip Glass, 507
Jerry Goldsmith, 513
Dave Grusin, 543
Marvin Hamlisch, 565
Lou Harrison, 591
Bernard Herrmann, 620
James Horner, 652
Quincy Jones, 744
John Kander, 756
Jerome Kern, 761
Erich Wolfgang Korngold, 793
Michel Legrand, 826
Sir Andrew Lloyd Webber, 866
Henry Mancini, 913
Ennio Morricone, 989
Alfred Newman, 1023
Randy Newman, 1026
Sir André Previn, 1134
Django Reinhardt, 1188
Nino Rota, 1240
Miklós Rózsa, 1244
Pierre Schaeffer, 1278
Max Steiner, 1398
William Grant Still, 1409
Tōru Takemitsu, 1467
Tan Dun, 1471
Virgil Thomson, 1493
Dimitri Tiomkin, 1496
Tom Waits, 1569
Sir William Walton, 1578
Franz Waxman, 1599
Jimmy Webb, 1601
John Williams, 1620
Meredith Willson, 1633
Hans Zimmer, 1665

Flutists
Eric Dolphy, 372
Sir James Galway, 470
Rahsaan Roland Kirk, 780
Jean-Pierre Rampal, 1172

Folk-Rock Musicians
Sandy Denny, 350
Bob Dylan, 388
Art Garfunkel, 475
Roger McGuinn, 901
Tom Rush, 1253
Paul Simon, 1355
Stephen Stills, 1412
James Taylor, 1481

Folksingers
Joan Baez, 65
Harry Belafonte, 98
Maybelle Carter, 216
Judy Collins, 276
David Crosby, 317
Sandy Denny, 350
Bob Dylan, 388
Freddy Fender, 434
Art Garfunkel, 475
Arlo Guthrie, 550
Woody Guthrie, 552
Burl Ives, 677
Bert Jansch, 707
Leadbelly, 820
Tom Lehrer, 831
Gordon Lightfoot, 859

Miriam Makeba, 911
Odetta, 1044
Tom Paxton, 1093
John Prine, 1145
Bonnie Raitt, 1166
Jean Ritchie, 1200
Paul Robeson, 1211
Linda Ronstadt, 1231
Tom Rush, 1253
Buffy Sainte-Marie, 1261
Carl Sandburg, 1267
Mike Seeger, 1307
Peggy Seeger, 1309
Pete Seeger, 1311
Cat Stevens, 1405
Dave Van Ronk, 1543
Townes Van Zandt, 1545
Suzanne Vega, 1560
Doc Watson, 1593

Funk Musicians
Babyface, 57
Erykah Badu, 63
James Brown, 163
Harry Connick, Jr., 290
Dr. Dre, 365
Herbie Hancock, 577
James Jamerson, 695
Rahsaan Roland Kirk, 780
Aaron Neville, 1019
Prince, 1143
Otis Redding, 1178
Gil Scott-Heron, 1296
Snoop Dogg, 1377
Pops Staples, 1396
Sly Stone, 1426
Stevie Wonder, 1643

Glam-Rock Musicians
David Bowie, 151
Brian Eno, 416
Joan Jett, 718
Morrissey, 997
Lou Reed, 1182

Gospel Musicians
James Cleveland, 248
Sam Cooke, 292
Andraé Crouch, 320
Thomas A. Dorsey, 380
Amy Grant, 533
Mahalia Jackson, 685
Michael W. Smith, 1374
Pops Staples, 1396
Clara Ward, 1580

Grunge-Rock Musicians
Kurt Cobain, 257
Neil Young, 1658

Guitarists
Will Ackerman, 1
Trey Anastasio, 16
Eddy Arnold, 42
Chet Atkins, 46
Hoyt Axton, 49
Babyface, 57
Beck, 89
Jeff Beck, 91
Chuck Berry, 123
Rubén Blades, 130
Garth Brooks, 159
Jackson Browne, 168
Jimmy Buffett, 173
David Byrne, 190
Glen Campbell, 202
Maybelle Carter, 216
Johnny Cash, 226
Charlie Christian, 239
Eric Clapton, 245
Kurt Cobain, 257
Elvis Costello, 302
David Crosby, 317
Ray Davies, 338
Neil Diamond, 357
Bo Diddley, 359
Steve Earle, 393
Duane Eddy, 397
Melissa Etheridge, 421
Don Everly, 426
Phil Everly, 426
Freddy Fender, 434
Lester Flatt, 452
John Fogerty, 456
Blind Boy Fuller, 464
Jerry Garcia, 472
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
Gilberto Gil, 498
João Gilberto, 501
Arlo Guthrie, 550
Woody Guthrie, 552
Buddy Guy, 556
Merle Haggard, 559
Bill Haley, 562
Herbie Hancock, 577
Emmylou Harris, 585
George Harrison, 589
Jimi Hendrix, 613
Buddy Holly, 637
John Lee Hooker, 645
Lightnin' Hopkins, 648
Son House, 657
Howlin' Wolf, 660
Mississippi John Hurt, 665
Chrissie Hynde, 667
Elmore James, 697
Bert Jansch, 707
Waylon Jennings, 715
Joan Jett, 718
Lonnie Johnson, 729
Robert Johnson, 732
George Jones, 737
Albert King, 772
B. B. King, 774
Kitarō, 782
Kris Kristofferson, 803
Fela Kuti, 805
Leadbelly, 820
John Lennon, 836
Gordon Lightfoot, 859
Lyle Lovett, 879
Sir Paul McCartney, 894
Roger McGuinn, 901
Bob Marley, 917
Dave Matthews, 934
Curtis Mayfield, 936
Memphis Minnie, 943
Pat Metheny, 962
Roger Miller, 969
Joni Mitchell, 977
Bill Monroe, 984
Wes Montgomery, 987
Ricky Nelson, 1013
Willie Nelson, 1015
Mike Oldfield, 1049

Roy Orbison, 1054
Jimmy Page, 1065
Gram Parsons, 1075
Charley Patton, 1086
Les Paul, 1088
Tom Paxton, 1093
Carl Perkins, 1095
Tom Petty, 1103
Charley Pride, 1140
Prince, 1143
John Prine, 1145
Otis Redding, 1178
Lou Reed, 1182
Django Reinhardt, 1188
Keith Richards, 1197
Jean Ritchie, 1200
Tex Ritter, 1202
Robbie Robertson, 1209
Jimmie Rodgers, 1216
Otis Rush, 1251
Tom Rush, 1253
Buffy Sainte-Marie, 1261
Carl Sandburg, 1267
Carlos Santana, 1272
Earl Scruggs, 1301
Bob Seger, 1318
Andrés Segovia, 1320
Carly Simon, 1353
Paul Simon, 1355
Bruce Springsteen, 1391
Pops Staples, 1396
Cat Stevens, 1405
Stephen Stills, 1412
Sting, 1415
Sly Stone, 1426
George Strait, 1428
Joe Strummer, 1445
Peter Tosh, 1507
Pete Townshend, 1510
Merle Travis, 1513
Ernest Tubb, 1515
Jeff Tweedy, 1522
Ritchie Valens, 1534
Eddie Van Halen, 1538
Dave Van Ronk, 1543
Townes Van Zandt, 1545
Stevie Ray Vaughan, 1554
Suzanne Vega, 1560
Gene Vincent, 1566
Tom Waits, 1569
T-Bone Walker, 1571
Muddy Waters, 1587
Roger Waters, 1591
Doc Watson, 1593
Hank Williams, 1618
Lucinda Williams, 1624
Tammy Wynette, 1646
Neil Young, 1658
Frank Zappa, 1661

Hard-Bop Musicians
Cannonball Adderley, 8
Ray Barretto, 72
Art Blakey, 136
Clifford Brown, 161
John Coltrane, 283
Miles Davis, 341
Max Roach, 1205
Sonny Rollins, 1225

Harmonica Players
Paul Butterfield, 188
James Cotton, 305
Howlin' Wolf, 660
Sonny Terry, 1486
Sonny Boy Williamson I, 1628
Sonny Boy Williamson II, 1630

Harpsichordists
Arnold Dolmetsch, 370
Wanda Landowska, 811
Gustav Leonhardt, 840

Hip-Hop Musicians
Erykah Badu, 63
Mary J. Blige, 139
Sean Combs, 287
D. M. C., 332
Grandmaster Flash, 531
M. C. Hammer, 567
Ice Cube, 670
Ice-T, 672
Jay-Z, 711
Kool DJ Herc, 791
Queen Latifah, 817
LL Cool J, 864
Notorious B.I.G., 1041
Pepa, 1266
Salt, 1266
Gil Scott-Heron, 1296
Tupac Shakur, 1328
Joseph "Run" Simmons, 1351
Snoop Dogg, 1377

Instrument Makers
Laurie Anderson, 18
Arnold Dolmetsch, 370
Harry Partch, 1080

Jamband Musicians
Trey Anastasio, 16

Jazz Composers
Toshiko Akiyoshi, 11
Trey Anastasio, 16
Sidney Bechet, 85
Eubie Blake, 134
Dave Brubeck, 170
Ornette Coleman, 272
John Coltrane, 283
Chick Corea, 298
Miles Davis, 341
Paul Desmond, 355
Duke Ellington, 405
Bill Evans, 423
Erroll Garner, 481
Stan Getz, 492
Benny Goodman, 518
Dexter Gordon, 521
Dave Grusin, 543
Lionel Hampton, 573
Fletcher Henderson, 610
Keith Jarrett, 708
Antônio Carlos Jobim, 721
Robert Johnson, 732
Elvin Jones, 735
Hank Jones, 740
Quincy Jones, 744
Scott Joplin, 749
Rahsaan Roland Kirk, 780
Michel Legrand, 826
John Lewis, 851
Marian McPartland, 903
Henry Mancini, 913
Wynton Marsalis, 920

Hugh Masekela, 929
Pat Metheny, 962
Glenn Miller, 967
Charles Mingus, 973
Thelonious Monk, 980
Wes Montgomery, 987
Jelly Roll Morton, 999
Fats Navarro, 1011
Red Nichols, 1029
Johnny Otis, 1060
Charlie Parker, 1071
Oscar Peterson, 1100
Bud Powell, 1125
Django Reinhardt, 1188
Max Roach, 1205
Sonny Rollins, 1225
Pharoah Sanders, 1270
Artie Shaw, 1335
Wayne Shorter, 1337
Nina Simone, 1358
Billy Strayhorn, 1439
Sun Ra, 1451
Art Tatum, 1473
Cecil Taylor, 1478
McCoy Tyner, 1528
Fats Waller, 1573
Ben Webster, 1607

Jazz Musicians
Cannonball Adderley, 8
Toshiko Akiyoshi, 11
Herb Alpert, 13
Trey Anastasio, 16
Louis Armstrong, 38
Erykah Badu, 63
Ray Barretto, 72
Count Basie, 79
Sidney Bechet, 85
Bix Beiderbecke, 96
Tony Bennett, 101
Eubie Blake, 134
Art Blakey, 136
Clifford Brown, 161
Dave Brubeck, 170
Gary Burton, 180
Benny Carter, 210
Charlie Christian, 239
Nat King Cole, 267
Cy Coleman, 270
Ornette Coleman, 272
John Coltrane, 283
Harry Connick, Jr., 290
Chick Corea, 298
Bing Crosby, 314
Miles Davis, 341
Sammy Davis, Jr., 344
Paul Desmond, 355
Eric Dolphy, 372
Duke Ellington, 405
Bill Evans, 423
Ella Fitzgerald, 446
Dizzy Gillespie, 502
Stéphane Grappelli, 535
Herbie Hancock, 577
Coleman Hawkins, 600
Billie Holiday, 630
Lena Horne, 649
Alberta Hunter, 663
Lonnie Johnson, 729
Louis Jordan, 752
K. D. Lang, 814
Leadbelly, 820
Peggy Lee, 823
Bobby McFerrin, 898
Marian McPartland, 903
Les Paul, 1088
Professor Longhair, 1147
Tito Puente, 1157
Bessie Smith, 1366
Mel Tormé, 1501
Sarah Vaughan, 1551
Dinah Washington, 1585
Paul Whiteman, 1615
Mary Lou Williams, 1626
Lester Young, 1655

Keyboardists
Babyface, 57
Kurtis Blow, 141
Jackson Browne, 168
Wendy Carlos, 206
Brian Eno, 416
Dave Grusin, 543
Herbie Hancock, 577
Keith Jarrett, 708
Ronnie Milsap, 971
Mike Oldfield, 1049
Vangelis, 1536
Yanni, 1653
Hans Zimmer, 1665

Latin Jazz Musicians
Ray Barretto, 72
Rubén Blades, 130
Willie Colón, 281
Chick Corea, 298
Celia Cruz, 325
Xavier Cugat, 328
João Gilberto, 501
Antônio Carlos Jobim, 721
Milton Nascimento, 1008
Eddie Palmieri, 1067
Pérez Prado, 1129
Tito Puente, 1157
Carlos Santana, 1272

Latin Popular Musicians
Freddy Fender, 434
Gilberto Gil, 498
Julio Iglesias, 674
Astor Piazzolla, 1109
Linda Ronstadt, 1231

Librettists
Betty Comden, 538
Dorothy Fields, 439
Adolph Green, 538
Oscar Hammerstein II , 569
Alan Jay Lerner, 843
Sir Tim Rice, 1196

Lute Players
Arnold Dolmetsch, 370
Ali Akbar Khan, 768
Sting, 1415

Lyricists
Alan Bergman, 107
Irving Berlin, 114
Bono, 142
Johnny Burke, 175
Sammy Cahn, 196
George M. Cohan, 260
Leonard Cohen, 264
Betty Comden, 538
Sir Noël Coward, 307
Hal David, 336

Fred Ebb, 395
Sammy Fain, 430
Dorothy Fields, 439
50 Cent, 441
Ira Gershwin, 490
Adolph Green, 538
Marvin Hamlisch, 565
Oscar Hammerstein II, 569
Lorenz Hart, 598
Brian Holland, 634
Eddie Holland, 634
John Kander, 756
Jerome Kern, 761
Carole King, 777
Tom Lehrer, 831
Alan Jay Lerner, 843
Frank Loesser, 869
Johnny Mercer, 951
Anthony Newley, 1021
Robert Plant, 1114
Cole Porter, 1118
Sir Tim Rice, 1196
Sigmund Romberg, 1228
Paul Simon, 1355
Stephen Sondheim, 1382
Jule Styne, 1446

Mandolinists
Bill Monroe, 984

Mariachi Musicians
Herb Alpert, 13
Linda Ronstadt, 1231

Minimalist Composers
Philip Glass, 507
Arvo Pärt, 1077
Steve Reich, 1185
Erik Satie, 1275

Multimedia Artists
Laurie Anderson, 18

Music Educators
Leonard Bernstein, 120
Nadia Boulanger, 145
Paul Hindemith, 624
Alan Lomax, 875
Franz Schreker, 1291
Albert Schweitzer, 1294
Charles Seeger, 1303
Virgil Thomson, 1493

Musical-Theater Composers
Harold Arlen, 34
Alan Bergman, 107
Irving Berlin, 114
Elmer Bernstein, 118
Leonard Bernstein, 120
Johnny Burke, 175
Sammy Cahn, 196
George M. Cohan, 260
Cy Coleman, 270
Betty Comden, 538
Sir Noël Coward, 307
Hal David, 336
Fred Ebb, 395
Dorothy Fields, 439
George Gershwin, 486
Ira Gershwin, 490
Adolph Green, 538
Marvin Hamlisch, 565
Oscar Hammerstein II, 569
Lorenz Hart, 598
Victor Herbert, 616
John Kander, 756
Jerome Kern, 761
Fritz Kreisler, 800
Michel Legrand, 826
Tom Lehrer, 831
Alan Jay Lerner, 843
Sir Andrew Lloyd Webber, 866
Frank Loesser, 869
Frederick Loewe, 872
Johnny Mercer, 951
Anthony Newley, 1021
Cole Porter, 1118
Sir André Previn, 1134
Sir Tim Rice, 1196
Richard Rodgers, 1220
Sigmund Romberg, 1228
Stephen Sondheim, 1382
Jule Styne, 1446
Jimmy Van Heusen, 1541
Kurt Weill, 1609
Meredith Willson, 1633

Musical-Theater Singers
Dame Julie Andrews, 28
Maurice Chevalier, 237
Sammy Davis, Jr., 344
Marlene Dietrich, 361
Judy Garland, 477
Peggy Lee, 823
Ethel Merman, 953
Robert Merrill, 956
Paul Robeson, 1211
Frank Sinatra, 1361
Kate Smith, 1369
Barbara Streisand, 1441

Musicologists
Béla Bartók, 74
Arnold Dolmetsch, 370
Gustav Holst, 639
Zoltán Kodály, 788
Alan Lomax, 875
Albert Schweitzer, 1294
Charles Seeger, 1303

New Age Musicians
Will Ackerman, 1
Enya, 419
Kitarō, 782
Bobby McFerrin, 898
Pat Metheny, 962
Mike Oldfield, 1049
Vangelis, 1536
Yanni, 1653

New Wave Musicians
David Byrne, 190
Deborah Harry, 596
Chrissie Hynde, 667

Opera Composers
John Adams, 5
Samuel Barber, 67
Béla Bartók, 74
Amy Beach, 83
Alban Berg, 104
Luciano Berio, 109
Leonard Bernstein, 120
Benjamin Britten, 155
Elliott Carter, 213
Carlos Chávez, 233

Aaron Copland, 294
Claude Debussy, 346
Sir Edward Elgar, 402
George Gershwin, 486
Philip Glass, 507
Lou Harrison, 591
Paul Hindemith, 624
Gustav Holst, 639
Arthur Honegger, 642
Leoš Janáček, 703
Scott Joplin, 749
Zoltán Kodály, 788
Erich Wolfgang Korngold, 793
György Ligeti, 855
Frank Martin, 923
Bohuslav Martinů, 927
Gian Carlo Menotti, 945
Darius Milhaud, 964
Carl Nielsen, 1033
Luigi Nono, 1037
Carl Orff, 1058
Ignace Jan Paderewski, 1063
Francis Poulenc, 1121
Sergei Prokofiev, 1149
Giacomo Puccini, 1153
Sergei Rachmaninoff, 1161
Maurice Ravel, 1174
Ottorino Respighi, 1191
Nino Rota, 1240
John Rutter, 1255
Erik Satie, 1275
Alfred Schnittke, 1284
Arnold Schoenberg, 1287
Dmitri Shostakovich, 1340
William Grant Still, 1409
Karlheinz Stockhausen, 1418
Richard Strauss, 1430
Igor Stravinsky, 1435
Tan Dun, 1471
Sir John Tavener, 1475
Virgil Thomson, 1493
Sir Michael Tippett, 1499
Ralph Vaughan Williams, 1556
Heitor Villa-Lobos, 1562
Sir William Walton, 1578
Kurt Weill, 1609
Julia Wolfe, 1641

Opera Singers
Marian Anderson, 24
Jussi Björling, 126
Maria Callas, 198
Enrico Caruso, 219
Plácido Domingo, 374
Dietrich Fischer-Dieskau, 443
Kirsten Flagstad, 450
Lotte Lehmann, 829
Dame Nellie Melba, 938
Lauritz Melchior, 940
Robert Merrill, 956
Jessye Norman, 1039
Luciano Pavarotti, 1091
Leontyne Price, 1138
Beverly Sills, 1348
Dame Joan Sutherland, 1453
Renata Tebaldi, 1483

Organists
Gustav Leonhardt, 840
Albert Schweitzer, 1294

Percussionists
Ray Barretto, 72

Performance Artists
Laurie Anderson, 18
Fela Kuti, 805

Pianists
Toshiko Akiyoshi, 11
Martha Argerich, 32
Harold Arlen, 34
Vladimir Ashkenazy, 44
Burt Bacharach, 60
Daniel Barenboim, 70
Count Basie, 79
Amy Beach, 83
Elmer Bernstein, 118
Leonard Bernstein, 120
Otis Blackwell, 128
Eubie Blake, 134
James Brown, 163
Jackson Browne, 168
Dave Brubeck, 170
Ferruccio Busoni, 184
Ray Charles, 230
James Cleveland, 248
Van Cliburn, 251
Nat King Cole, 267
Cy Coleman, 270
Harry Connick, Jr., 290
Chick Corea, 298
Andraé Crouch, 320
Arnold Dolmetsch, 370
Fats Domino, 378
Thomas A. Dorsey, 380
Duke Ellington, 405
Bill Evans, 423
Erroll Garner, 481
Glenn Gould, 524
Percy Aldridge Grainger, 528
Dave Grusin, 543
Marvin Hamlisch, 565
Lionel Hampton, 573
Herbie Hancock, 577
Lou Harrison, 591
Isaac Hayes, 604
Fletcher Henderson, 610
Christopher Hogwood, 628
Vladimir Horowitz, 654
Keith Jarrett, 708
Billy Joel, 723
Sir Elton John, 727
Hank Jones, 740
Scott Joplin, 749
Wanda Landowska, 811
Jerry Lee Lewis, 848
John Lewis, 851
Little Richard, 861
Marian McPartland, 903
Sir George Martin, 925
Ronnie Milsap, 971
Joni Mitchell, 977
Thelonious Monk, 980
Jelly Roll Morton, 999
Randy Newman, 1026
Johnny Otis, 1060
Ignace Jan Paderewski, 1063
Eddie Palmieri, 1067
Oscar Peterson, 1100
Bud Powell, 1125
Pérez Prado, 1129
Sir André Previn, 1134
Professor Longhair, 1147
Sergei Rachmaninoff, 1161
Arthur Rubinstein, 1248

Frederic Rzewski, 1258
Artur Schnabel, 1281
Gil Scott-Heron, 1296
Rudolf Serkin, 1323
Dmitri Shostakovich, 1340
Nina Simone, 1358
Michael W. Smith, 1374
Billy Strayhorn, 1439
Sun Ra, 1451
George Szell, 1458
Art Tatum, 1473
Cecil Taylor, 1478
McCoy Tyner, 1528
Fats Waller, 1573
André Watts, 1597
Jimmy Webb, 1601
Mary Lou Williams, 1626
Brian Wilson, 1636
Stevie Wonder, 1643

Pop-Rock Musicians
Babyface, 57
David Bowie, 151
Mariah Carey, 204
David Crosby, 317
Michael Jackson, 688
Billy Joel, 723
Sir Elton John, 727
Jerry Leiber, 834
John Lennon, 836
Madonna, 905
Roy Orbison, 1054
Elvis Presley, 1131
Paul Simon, 1355

Popular Composers
Will Ackerman, 1
Béla Fleck, 454
Lorenz Hart, 598
Victor Herbert, 616
Tom Lehrer, 831
Henry Mancini, 913
Johnny Mercer, 951
Randy Newman, 1026
Cole Porter, 1118
Sigmund Romberg, 1228
John Philip Sousa, 1385
Jule Styne, 1446
Jimmy Van Heusen, 1541

Popular Musicians
Sammy Davis, Jr., 344
John Denver, 352
Arthur Fiedler, 437
Dorothy Fields, 439
Sir Paul McCartney, 894
Bobby McFerrin, 898
Glenn Miller, 967
Anthony Newley, 1021
Phil Spector, 1389

Popular Singers
Dame Julie Andrews, 28
Louis Armstrong, 38
Eddy Arnold, 42
Charles Aznavour, 51
Burt Bacharach, 60
Harry Belafonte, 98
Tony Bennett, 101
Jacques Brel, 153
Garth Brooks, 159
Jackson Browne, 168
Glen Campbell, 202
Mariah Carey, 204
Karen Carpenter, 208
Maurice Chevalier, 237
Patsy Cline, 255
Judy Collins, 276
Harry Connick, Jr., 290
Sam Cooke, 292
Elvis Costello, 302
Bing Crosby, 314
Celia Cruz, 325
Neil Diamond, 357
Marlene Dietrich, 361
Ella Fitzgerald, 446
Judy Garland, 477
Amy Grant, 533
Billie Holiday, 630
Lena Horne, 649
Julio Iglesias, 674
Burl Ives, 677
Janet Jackson, 683
Billy Joel, 723
Sir Elton John, 727
Patti LaBelle, 809
K. D. Lang, 814
Peggy Lee, 823
Jerry Leiber, 834
Gordon Lightfoot, 859
Loretta Lynn, 887
Madonna, 905
Johnny Mathis, 932
Memphis Minnie, 943
Ethel Merman, 953
Édith Piaf, 1105
Prince, 1143
Ma Rainey, 1164
Diana Ross, 1233
Bob Seger, 1318
Carly Simon, 1353
Frank Sinatra, 1361
Kate Smith, 1369
Rod Stewart, 1407
Barbara Streisand, 1441
James Taylor, 1481
Mel Tormé, 1501
Umm Kulthum, 1531
Dionne Warwick, 1583
Dinah Washington, 1585
Jimmy Webb, 1601

Punk-Rock Musicians
Elvis Costello, 302
Deborah Harry, 596
Joey Ramone, 1169
Lou Reed, 1182
Patti Smith, 1375
Joe Strummer, 1445
Jeff Tweedy, 1522

Ragtime Musicians
Louis Armstrong, 38
Sidney Bechet, 85
Irving Berlin, 114
Eubie Blake, 134
Fats Domino, 378
Mississippi John Hurt, 665
Scott Joplin, 749

Rappers
Erykah Badu, 63
Mary J. Blige, 139
Kurtis Blow, 141
Chuck D, 240
Sean Combs, 287
D. M. C., 332
Dr. Dre, 365

Missy Elliott, 410
Eminem, 413
50 Cent, 441
Grandmaster Flash, 531
M. C. Hammer, 567
Ice Cube, 670
Ice-T, 672
Jay-Z, 711
Kool DJ Herc, 791
Queen Latifah, 817
LL Cool J, 864
Notorious B.I.G., 1041
Pepa, 1266
Salt, 1266
Gil Scott-Heron, 1296
Tupac Shakur, 1328
Joseph "Run" Simmons, 1351
Snoop Dogg, 1377

Record Producers
Herb Alpert, 13
Sean Combs, 287
Isaac Hayes, 604
Quincy Jones, 744
Alan Lomax, 875
Sir George Martin, 925
Phil Spector, 1389
Mike Stoller, 1423

Reggae Musicians
Jimmy Cliff, 253
Bob Marley, 917
Peter Tosh, 1507

Rhythm-and-Blues Musicians
Babyface, 57
Erykah Badu, 63
Mary J. Blige, 139
James Brown, 163
Roy Brown, 166
Solomon Burke, 178
Mariah Carey, 204
Ray Charles, 230
Sean Combs, 287
Sam Cooke, 292
Bo Diddley, 359
Fats Domino, 378
Lamont Dozier, 383
Aretha Franklin, 459
Marvin Gaye, 483
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
Al Green, 541
Isaac Hayes, 604
Brian Holland, 634
Eddie Holland, 634
Janet Jackson, 683
Michael Jackson, 688
James Jamerson, 695
Etta James, 700
Louis Jordan, 752
Patti LaBelle, 809
Jerry Leiber, 834
Aaron Neville, 1019
Johnny Otis, 1060
Wilson Pickett, 1112
Prince, 1143
Professor Longhair, 1147
Smokey Robinson, 1213
Diana Ross, 1233
Bob Seger, 1318
Nina Simone, 1358
Donna Summer, 1449
Tina Turner, 1519
Dionne Warwick, 1583
Dinah Washington, 1585
Jackie Wilson, 1638
Stevie Wonder, 1643

Rock Musicians
Trey Anastasio, 16
Beck, 89
Jeff Beck, 91
Chuck Berry, 123
Otis Blackwell, 128
Bono, 142
David Bowie, 151
Jackson Browne, 168
Jimmy Buffett, 173
David Byrne, 190
Eric Clapton, 245
Kurt Cobain, 257
Elvis Costello, 302
David Crosby, 317
Roger Daltrey, 334
Ray Davies, 338
Neil Diamond, 357
Bo Diddley, 359
Fats Domino, 378
Duane Eddy, 397
Cass Elliot, 408
Brian Eno, 416
Melissa Etheridge, 421
Don Everly, 426
Phil Everly, 426
Freddy Fender, 434
Peter Gabriel, 467
Jerry Garcia, 472
Art Garfunkel, 475
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
Gerry Goffin, 511
Bill Haley, 562
Emmylou Harris, 585
George Harrison, 589
Deborah Harry, 596
Jimi Hendrix, 613
Buddy Holly, 637
Chrissie Hynde, 667
Sir Mick Jagger, 691
Joan Jett, 718
Billy Joel, 723
Janis Joplin, 747
Carole King, 777
Jerry Leiber, 834
John Lennon, 836
Jerry Lee Lewis, 848
Little Richard, 861
Sir Paul McCartney, 894
Sir George Martin, 925
Dave Matthews, 934
Jim Morrison, 991
Van Morrison, 994
Morrissey, 997
Ricky Nelson, 1013
Randy Newman, 1026
Stevie Nicks, 1031
Roy Orbison, 1054
Jimmy Page, 1065
Gram Parsons, 1075
Tom Petty, 1103
Robert Plant, 1114
Elvis Presley, 1131
Joey Ramone, 1169
Lou Reed, 1182

Keith Richards, 1197
Robbie Robertson, 1209
Carlos Santana, 1272
Bob Seger, 1318
Carly Simon, 1353
Grace Slick, 1364
Patti Smith, 1375
Phil Spector, 1389
Bruce Springsteen, 1391
Cat Stevens, 1405
Rod Stewart, 1407
Stephen Stills, 1412
Sting, 1415
Mike Stoller, 1423
Joe Strummer, 1445
Pete Townshend, 1510
Tina Turner, 1519
Jeff Tweedy, 1522
Ritchie Valens, 1534
Eddie Van Halen, 1538
Stevie Ray Vaughan, 1554
Gene Vincent, 1566
Tom Waits, 1569
Roger Waters, 1591
Brian Wilson, 1636
Neil Young, 1658
Frank Zappa, 1661

Rockabilly Musicians
K. D. Lang, 814
Ricky Nelson, 1013
Roy Orbison, 1054
Carl Perkins, 1095
Robbie Robertson, 1209
Joe Strummer, 1445
Conway Twitty, 1525
Ritchie Valens, 1534
Gene Vincent, 1566

Salsa Musicians
Herb Alpert, 13
Ray Barretto, 72
Rubén Blades, 130
Willie Colón, 281
Celia Cruz, 325
Tito Puente, 1157

Sarod Musicians
Ali Akbar Khan, 768

Saxophonists
Cannonball Adderley, 8
Sidney Bechet, 85
Benny Carter, 210
Ornette Coleman, 272
John Coltrane, 283
Paul Desmond, 355
Eric Dolphy, 372
Stan Getz, 492
Dexter Gordon, 521
Coleman Hawkins, 600
Isaac Hayes, 604
Fletcher Henderson, 610
Louis Jordan, 752
Rahsaan Roland Kirk, 780
Fela Kuti, 805
Charlie Parker, 1071
Sonny Rollins, 1225
Pharoah Sanders, 1270
Wayne Shorter, 1337
Ben Webster, 1607
Lester Young, 1655

Serial, Atonal, and Twelve-Tone Musicians
Milton Babbitt, 54
Alban Berg, 104
Pierre Boulez, 147
Charles Dodge, 368
Frank Martin, 923
Arvo Pärt, 1077
Steve Reich, 1185
Arnold Schoenberg, 1287
Karlheinz Stockhausen, 1418
Anton von Webern, 1603

Singer-Songwriters
Roy Acuff, 2
Laurie Anderson, 18
Harold Arlen, 34
Eddy Arnold, 42
Chet Atkins, 46
Hoyt Axton, 49
Babyface, 57
Burt Bacharach, 60
Joan Baez, 65
Beck, 89
Chuck Berry, 123
Otis Blackwell, 128
Rubén Blades, 130
Kurtis Blow, 141
Bono, 142
David Bowie, 151
Jacques Brel, 153
Garth Brooks, 159
James Brown, 163
Roy Brown, 166
Jimmy Buffett, 173
Solomon Burke, 178
David Byrne, 190
Mariah Carey, 204
Johnny Cash, 226
Ray Charles, 230
Chuck D, 240
Eric Clapton, 245
Jimmy Cliff, 253
Kurt Cobain, 257
Leonard Cohen, 264
Nat King Cole, 267
Judy Collins, 276
Phil Collins, 278
Willie Colón, 281
Sean Combs, 287
Elvis Costello, 302
James Cotton, 305
David Crosby, 317
Andraé Crouch, 320
Roger Daltrey, 334
Ray Davies, 338
Sandy Denny, 350
John Denver, 352
Neil Diamond, 357
Bo Diddley, 359
Fats Domino, 378
Lamont Dozier, 383
Bob Dylan, 388
Steve Earle, 393
Danny Elfman, 399
Cass Elliot, 408
Missy Elliott, 410
Brian Eno, 416
Enya, 419
Melissa Etheridge, 421
Don Everly, 426
Phil Everly, 426
Sammy Fain, 430
Freddy Fender, 434
John Fogerty, 456

Lefty Frizzell, 462
Peter Gabriel, 467
Jerry Garcia, 472
Art Garfunkel, 475
Marvin Gaye, 483
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
Gilberto Gil, 498
João Gilberto, 501
Dizzy Gillespie, 502
Gerry Goffin, 511
Grandmaster Flash, 531
Amy Grant, 533
Al Green, 541
Arlo Guthrie, 550
Woody Guthrie, 552
Buddy Guy, 556
Merle Haggard, 559
Bill Haley, 562
Emmylou Harris, 585
George Harrison, 589
Deborah Harry, 596
Isaac Hayes, 604
Jimi Hendrix, 613
Buddy Holly, 637
John Lee Hooker, 645
Lightnin' Hopkins, 648
Son House, 657
Alberta Hunter, 663
Mississippi John Hurt, 665
Chrissie Hynde, 667
Janet Jackson, 683
Michael Jackson, 688
Sir Mick Jagger, 691
Elmore James, 697
Etta James, 700
Bert Jansch, 707
Blind Lemon Jefferson, 713
Waylon Jennings, 715
Joan Jett, 718
Billy Joel, 723
Sir Elton John, 727
Lonnie Johnson, 729
Robert Johnson, 732
George Jones, 737
Janis Joplin, 747
Louis Jordan, 752
Nusrat Fateh Ali Khan, 770
Albert King, 772
B. B. King, 774
Carole King, 777
Alison Krauss, 798
Kris Kristofferson, 803
Patti LaBelle, 809
K. D. Lang, 814
Leadbelly, 820
John Lennon, 836
Jerry Lee Lewis, 848
Gordon Lightfoot, 859
Little Richard, 861
Lyle Lovett, 879
Loretta Lynn, 887
Sir Paul McCartney, 894
Roger McGuinn, 901
Madonna, 905
Miriam Makeba, 911
Bob Marley, 917
Johnny Mathis, 932
Dave Matthews, 934
Curtis Mayfield, 936
Roger Miller, 969
Ronnie Milsap, 971
Joni Mitchell, 977
Bill Monroe, 984
Jim Morrison, 991
Van Morrison, 994
Morrissey, 997
Milton Nascimento, 1008
Ricky Nelson, 1013
Willie Nelson, 1015
Aaron Neville, 1019
Randy Newman, 1026
Stevie Nicks, 1031
Roy Orbison, 1054
Gram Parsons, 1075
Dolly Parton, 1082
Charley Patton, 1086
Tom Paxton, 1093
Pepa, 1266
Carl Perkins, 1095
Oscar Peterson, 1100
Tom Petty, 1103
Wilson Pickett, 1112
Robert Plant, 1114
Charley Pride, 1140
Prince, 1143
John Prine, 1145
Bonnie Raitt, 1166
Joey Ramone, 1169
Jimmy Reed, 1180
Lou Reed, 1182
Keith Richards, 1197
Jean Ritchie, 1200
Tex Ritter, 1202
Robbie Robertson, 1209
Smokey Robinson, 1213
Jimmie Rodgers, 1216
Otis Rush, 1251
Tom Rush, 1253
Buffy Sainte-Marie, 1261
Salt, 1266
Carl Sandburg, 1267
Carlos Santana, 1272
Gil Scott-Heron, 1296
Earl Scruggs, 1301
Mike Seeger, 1307
Peggy Seeger, 1309
Pete Seeger, 1311
Bob Seger, 1318
Joseph Shabalala, 1326
Carly Simon, 1353
Paul Simon, 1355
Nina Simone, 1358
Grace Slick, 1364
Mamie Smith, 1371
Michael W. Smith, 1374
Patti Smith, 1375
Bruce Springsteen, 1391
Ralph Stanley, 1394
Pops Staples, 1396
Cat Stevens, 1405
Rod Stewart, 1407
Stephen Stills, 1412
Sting, 1415
Mike Stoller, 1423
Sly Stone, 1426
George Strait, 1428
Barbara Streisand, 1441
Joe Strummer, 1445
James Taylor, 1481
Sonny Terry, 1486
Peter Tosh, 1507
Pete Townshend, 1510
Merle Travis, 1513
Big Joe Turner, 1517
Jeff Tweedy, 1522

Conway Twitty, 1525
Ritchie Valens, 1534
Dave Van Ronk, 1543
Townes Van Zandt, 1545
Stevie Ray Vaughan, 1554
Suzanne Vega, 1560
Tom Waits, 1569
T-Bone Walker, 1571
Dionne Warwick, 1583
Muddy Waters, 1587
Roger Waters, 1591
Jimmy Webb, 1601
Hank Williams, 1618
Lucinda Williams, 1624
Mary Lou Williams, 1626
Sonny Boy Williamson I, 1628
Sonny Boy Williamson II, 1630
Brian Wilson, 1636
Jackie Wilson, 1638
Stevie Wonder, 1643
Tammy Wynette, 1646
Neil Young, 1658

Sitar Players
Ravi Shankar, 1331

Ska Musicians
Jimmy Cliff, 253
Peter Tosh, 1507

Songwriters
Trey Anastasio, 16
Jeff Beck, 91
Alan Bergman, 107
Irving Berlin, 114
Johnny Burke, 175
Gary Burton, 180
Sammy Cahn, 196
Charlie Christian, 239
George M. Cohan, 260
Cy Coleman, 270
Xavier Cugat, 328
D. M. C., 332
Willie Dixon, 363
Thomas A. Dorsey, 380
Duane Eddy, 397
Eminem, 413
W. C. Handy, 580
Brian Holland, 634
Eddie Holland, 634
Howlin' Wolf, 660
Quincy Jones, 744
Scott Joplin, 749
Frank Loesser, 869
Johnny Mercer, 951
Mike Oldfield, 1049
Jimmy Page, 1065
Eddie Palmieri, 1067
Eddie Van Halen, 1538

Soul Singers
Harold Arlen, 34
Babyface, 57
Erykah Badu, 63
Mary J. Blige, 139
Solomon Burke, 178
Mariah Carey, 204
Sam Cooke, 292
Aretha Franklin, 459
Marvin Gaye, 483
Michael Jackson, 688
Curtis Mayfield, 936
Van Morrison, 994
Aaron Neville, 1019
Prince, 1143
Bonnie Raitt, 1166
Otis Redding, 1178
Smokey Robinson, 1213
Diana Ross, 1233
Sly Stone, 1426
Donna Summer, 1449
Tina Turner, 1519
Jackie Wilson, 1638

Swing Musicians
Count Basie, 79
Dorothy Fields, 439
Ella Fitzgerald, 446
Erroll Garner, 481
Dizzy Gillespie, 502
Benny Goodman, 518
Dexter Gordon, 521
Stéphane Grappelli, 535
Bill Haley, 562
Lionel Hampton, 573
Coleman Hawkins, 600
Fletcher Henderson, 610
Lena Horne, 649
Glenn Miller, 967
Les Paul, 1088
Django Reinhardt, 1188
Sonny Rollins, 1225
Artie Shaw, 1335

Synthesizer Musicians
Wendy Carlos, 206
Charles Dodge, 368
Herbie Hancock, 577
Kitarō, 782
Vangelis, 1536

Television Composers
Jerry Goldsmith, 513
Dave Grusin, 543
James Horner, 652

Trombonists
James Cleveland, 248
Willie Colón, 281
Glenn Miller, 967

Trumpeters
Herb Alpert, 13
Louis Armstrong, 38
Clifford Brown, 161
Miles Davis, 341
Dizzy Gillespie, 502
Wynton Marsalis, 920
Hugh Masekela, 929
Fats Navarro, 1011

Vibraphonists
Gary Burton, 180
Lionel Hampton, 573

Viol Players
Arnold Dolmetsch, 370
Nikolaus Harnoncourt, 583
August Wenzinger, 1613

Violinists
Roy Acuff, 2
Laurie Anderson, 18
Adolf Busch, 182
Kyung-Wha Chung, 242
Xavier Cugat, 328

Arnold Dolmetsch, 370
Stéphane Grappelli, 535
Jascha Heifetz, 606
Alison Krauss, 798
Fritz Kreisler, 800
Marian McPartland, 903
Sir Yehudi Menuhin, 948
Anne-Sophie Mutter, 1002
David Oistrakh, 1047
Itzhak Perlman, 1097
Isaac Stern, 1401
Shin'ichi Suzuki, 1456
Joseph Szigeti, 1461
Paul Whiteman, 1615

World Musicians

Lou Harrison, 591
Ali Akbar Khan, 768
Nusrat Fateh Ali Khan, 770
Kitarō, 782
Fela Kuti, 805
Bobby McFerrin, 898
Miriam Makeba, 911
Bob Marley, 917
Hugh Masekela, 929
Milton Nascimento, 1008
Mike Oldfield, 1049
Tito Puente, 1157
Pharoah Sanders, 1270
Joseph Shabalala, 1326
Ravi Shankar, 1331
Tōru Takemitsu, 1467
Umm Kulthum, 1531
Julia Wolfe, 1641
Yanni, 1653

Geographical Index

List of Geographical Regions

Africa 1759
Argentina 1759
Australia 1759
Austria 1759
Bangladesh 1759
Belgium 1759
Brazil 1759
Canada 1759
Canada: African Americans 1760
Canada: Native Canadians 1760
China 1760
Cuba 1760
Czech Republic 1760
Denmark 1760
Egypt 1760
England 1760
Estonia 1760
Finland 1760
France 1760
Germany 1760
Greece 1760
Hungary 1761
Iceland 1761
India 1761
Ireland 1761
Israel 1761
Italy 1761
Jamaica 1761
Japan 1761
Korea 1761
Lithuania 1761
Mexico 1761
Middle East 1761
Netherlands 1761
Nigeria 1761
Northern Ireland 1761
Norway 1761
Pakistan 1761
Panama 1761
Poland 1761
Puerto Rico 1761
Romania 1761
Russia 1761
Scotland 1761
South Africa 1761
Spain 1761
Sweden 1761
Switzerland 1761
Ukraine 1761
United Kingdom 1762
United States 1762
United States: African Americans 1763
United States: Asian Americans 1764
United States: Euro-African Americans 1764
United States: Jewish Americans 1764
United States: Latino Americans 1765
West Indies and Caribbean 1765

Africa
- Fela Kuti, 805
- Miriam Makeba, 911
- Hugh Masekela, 929
- Joseph Shabalala, 1326
- Umm Kulthum, 1531

Argentina
- Martha Argerich, 32
- Daniel Barenboim, 70
- Osvaldo Golijov, 515
- Astor Piazzolla, 1109

Australia
- Percy Aldridge Grainger, 528
- Dame Nellie Melba, 938
- Dame Joan Sutherland, 1453

Austria
- Alban Berg, 104
- Nikolaus Harnoncourt, 583
- Herbert von Karajan, 758
- Fritz Kreisler, 800
- György Ligeti, 855
- Gustav Mahler, 907
- Artur Schnabel, 1281
- Arnold Schoenberg, 1287
- Franz Schreker, 1291
- Max Steiner, 1398
- Anton von Webern, 1603

Bangladesh
- Ali Akbar Khan, 768

Belgium
- Jacques Brel, 153
- Django Reinhardt, 1188

Brazil
- Gilberto Gil, 498
- João Gilberto, 501
- Antônio Carlos Jobim, 721
- Milton Nascimento, 1008
- Heitor Villa-Lobos, 1562

Canada
- Leonard Cohen, 264

Glenn Gould, 524
K. D. Lang, 814
Gordon Lightfoot, 859
Joni Mitchell, 977
Neil Young, 1658

Canada: African Americans
Oscar Peterson, 1100

Canada: Native Canadians
Robbie Robertson, 1209
Buffy Sainte-Marie, 1261

China
Toshiko Akiyoshi, 11
Tan Dun, 1471

Cuba
Celia Cruz, 325
Xavier Cugat, 328
Eddie Palmieri, 1067
Pérez Prado, 1129

Czech Republic
Leoš Janáček, 703
Erich Wolfgang Korngold, 793
Bohuslav Martinů, 927
Rudolf Serkin, 1323

Denmark
Lauritz Melchior, 940
Carl Nielsen, 1033

Egypt
Umm Kulthum, 1531

England
Dame Julie Andrews, 28
Jeff Beck, 91
Sir Thomas Beecham, 93
David Bowie, 151
Benjamin Britten, 155
Eric Clapton, 245
Phil Collins, 278
Elvis Costello, 302
Sir Noël Coward, 307
Roger Daltrey, 334
Ray Davies, 338
Sandy Denny, 350
Arnold Dolmetsch, 370
Jacqueline du Pré, 386
Sir Edward Elgar, 402
Brian Eno, 416
Peter Gabriel, 467
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
George Harrison, 589
Christopher Hogwood, 628
Gustav Holst, 639
Sir Mick Jagger, 691
Sir Elton John, 727
John Lennon, 836
Sir Andrew Lloyd Webber, 866
Sir Paul McCartney, 894
Marian McPartland, 903
Sir George Martin, 925
Morrissey, 997
Anthony Newley, 1021
Mike Oldfield, 1049
Jimmy Page, 1065
Robert Plant, 1114
Sir Tim Rice, 1196
Keith Richards, 1197
John Rutter, 1255
Cat Stevens, 1405
Rod Stewart, 1407
Sting, 1415
Leopold Stokowski, 1420
Joe Strummer, 1445
Sir John Tavener, 1475
Sir Michael Tippett, 1499
Pete Townshend, 1510
Ralph Vaughan Williams, 1556
Sir William Walton, 1578
Roger Waters, 1591

Estonia
Arvo Pärt, 1077

Finland
Esa-Pekka Salonen, 1263
Jean Sibelius, 1344

France
Charles Aznavour, 51
Nadia Boulanger, 145
Pierre Boulez, 147
Jacques Brel, 153
Henri Casadesus, 221
Maurice Chevalier, 237
Claude Debussy, 346
Arnold Dolmetsch, 370
Stéphane Grappelli, 535
Arthur Honegger, 642
Michel Legrand, 826
Olivier Messiaen, 958
Darius Milhaud, 964
Édith Piaf, 1105
Francis Poulenc, 1121
Jean-Pierre Rampal, 1172
Maurice Ravel, 1174
Erik Satie, 1275
Pierre Schaeffer, 1278
Edgard Varèse, 1547

Germany
Will Ackerman, 1
Adolf Busch, 182
Ferruccio Busoni, 184
Marlene Dietrich, 361
Dietrich Fischer-Dieskau, 443
Paul Hindemith, 624
Otto Klemperer, 784
Lotte Lehmann, 829
Frederick Loewe, 872
Anne-Sophie Mutter, 1002
Carl Orff, 1058
Sir André Previn, 1134
Albert Schweitzer, 1294
Karlheinz Stockhausen, 1418
Richard Strauss, 1430
Bruno Walter, 1575
Franz Waxman, 1599
Kurt Weill, 1609
Hans Zimmer, 1665

Greece
Vangelis, 1536
Iannis Xenakis, 1649
Yanni, 1653

Hungary
Béla Bartók, 74
Zoltán Kodály, 788
Sigmund Romberg, 1228
Miklós Rózsa, 1244
Sir Georg Solti, 1379
George Szell, 1458
Joseph Szigeti, 1461

Iceland
Vladimir Ashkenazy, 44

India
Ali Akbar Khan, 768
Ravi Shankar, 1331

Ireland
Bono, 142
Enya, 419

Israel
Daniel Barenboim, 70
Itzhak Perlman, 1097
Arthur Rubinstein, 1248

Italy
Luciano Berio, 109
Ferruccio Busoni, 184
Enrico Caruso, 219
Gian Carlo Menotti, 945
Ennio Morricone, 989
Luigi Nono, 1037
Luciano Pavarotti, 1091
Giacomo Puccini, 1153
Ottorino Respighi, 1191
Nino Rota, 1240
Renata Tebaldi, 1483
Arturo Toscanini, 1503

Jamaica
Jimmy Cliff, 253
Kool DJ Herc, 791
Bob Marley, 917
Peter Tosh, 1507

Japan
Kitarō, 782
Shin'ichi Suzuki, 1456
Tōru Takemitsu, 1467

Korea
Kyung-Wha Chung, 242

Lithuania
Jascha Heifetz, 606

Mexico
Carlos Chávez, 233
Conlon Nancarrow, 1006
Silvestre Revueltas, 1193
Carlos Santana, 1272
Charles Seeger, 1303

Middle East
Daniel Barenboim, 70
Itzhak Perlman, 1097
Arthur Rubinstein, 1248
Umm Kulthum, 1531

Netherlands
Gustav Leonhardt, 840
Frank Martin, 923

Nigeria
Fela Kuti, 805

Northern Ireland
Sir James Galway, 470
Van Morrison, 994

Norway
Kirsten Flagstad, 450

Pakistan
Nusrat Fateh Ali Khan, 770

Panama
Rubén Blades, 130

Poland
Wanda Landowska, 811
Witold Lutosławski, 884
Ignace Jan Paderewski, 1063
Arthur Rubinstein, 1248
Karol Szymanowski, 1463

Puerto Rico
Ray Barretto, 72
Tito Puente, 1157

Romania
György Ligeti, 855
Iannis Xenakis, 1649

Russia
Vladimir Ashkenazy, 44
Irving Berlin, 114
Sofia Gubaidulina, 546
Vladimir Horowitz, 654
Aram Khachaturian, 765
Serge Koussevitzky, 796
Sergei Prokofiev, 1149
Sergei Rachmaninoff, 1161
Mstislav Rostropovich, 1236
Alfred Schnittke, 1284
Aleksandr Scriabin, 1298
Dmitri Shostakovich, 1340
Isaac Stern, 1401
Igor Stravinsky, 1435
Léon Theremin, 1488

Scotland
David Byrne, 190
Bert Jansch, 707

South Africa
Miriam Makeba, 911
Hugh Masekela, 929
Joseph Shabalala, 1326

Spain
Pablo Casals, 223
Plácido Domingo, 374
Julio Iglesias, 674
Andrés Segovia, 1320

Sweden
Jussi Björling, 126

Switzerland
Frank Martin, 923
August Wenzinger, 1613

Ukraine
David Oistrakh, 1047
Dimitri Tiomkin, 1496

United Kingdom
Dame Julie Andrews, 28
Jeff Beck, 91
Sir Thomas Beecham, 93
David Bowie, 151
Benjamin Britten, 155
David Byrne, 190
Eric Clapton, 245
Phil Collins, 278
Elvis Costello, 302
Sir Noël Coward, 307
Roger Daltrey, 334
Ray Davies, 338
Sandy Denny, 350
Arnold Dolmetsch, 370
Jacqueline du Pré, 386
Sir Edward Elgar, 402
Brian Eno, 416
Peter Gabriel, 467
Sir James Galway, 470
Barry Gibb, 495
Maurice Gibb, 495
Robin Gibb, 495
George Harrison, 589
Christopher Hogwood, 628
Gustav Holst, 639
Sir Mick Jagger, 691
Bert Jansch, 707
Sir Elton John, 727
John Lennon, 836
Sir Andrew Lloyd Webber, 866
Sir Paul McCartney, 894
Marian McPartland, 903
Sir George Martin, 925
Van Morrison, 994
Morrissey, 997
Anthony Newley, 1021
Mike Oldfield, 1049
Jimmy Page, 1065
Robert Plant, 1114
Sir Tim Rice, 1196
Keith Richards, 1197
John Rutter, 1255
Cat Stevens, 1405
Rod Stewart, 1407
Sting, 1415
Leopold Stokowski, 1420
Joe Strummer, 1445
Sir John Tavener, 1475
Sir Michael Tippett, 1499
Pete Townshend, 1510
Ralph Vaughan Williams, 1556
Sir William Walton, 1578
Roger Waters, 1591

United States
Will Ackerman, 1
Roy Acuff, 2
John Adams, 5
Herb Alpert, 13
Trey Anastasio, 16
Laurie Anderson, 18
Leroy Anderson, 21
Eddy Arnold, 42
Chet Atkins, 46
Hoyt Axton, 49
Milton Babbitt, 54
Samuel Barber, 67
Amy Beach, 83
Beck, 89
Bix Beiderbecke, 96
Tony Bennett, 101
Garth Brooks, 159
Jackson Browne, 168
Dave Brubeck, 170
Jimmy Buffett, 173
Johnny Burke, 175
Gary Burton, 180
Paul Butterfield, 188
David Byrne, 190
John Cage, 193
Maria Callas, 198
Glen Campbell, 202
Wendy Carlos, 206
Karen Carpenter, 208
Elliott Carter, 213
Maybelle Carter, 216
Johnny Cash, 226
Van Cliburn, 251
Kurt Cobain, 257
George M. Cohan, 260
Judy Collins, 276
Harry Connick, Jr., 290
Henry Cowell, 311
Bing Crosby, 314
David Crosby, 317
George Crumb, 322
John Denver, 352
Paul Desmond, 355
Charles Dodge, 368
Steve Earle, 393
Duane Eddy, 397
Danny Elfman, 399
Eminem, 413
Melissa Etheridge, 421
Bill Evans, 423
Don Everly, 426
Phil Everly, 426
Dorothy Fields, 439
Lester Flatt, 452
John Fogerty, 456
Lefty Frizzell, 462
Jerry Garcia, 472
Judy Garland, 477
Gerry Goffin, 511
Percy Aldridge Grainger, 528
Amy Grant, 533
Arlo Guthrie, 550
Woody Guthrie, 552
Merle Haggard, 559
Bill Haley, 562
Emmylou Harris, 585
Lou Harrison, 591
Deborah Harry, 596
Victor Herbert, 616
Buddy Holly, 637
James Horner, 652
Chrissie Hynde, 667
Burl Ives, 677
Charles Ives, 679
Keith Jarrett, 708
Waylon Jennings, 715
Joan Jett, 718
Billy Joel, 723
George Jones, 737
Janis Joplin, 747
Alison Krauss, 798
Kris Kristofferson, 803
Peggy Lee, 823
Tom Lehrer, 831
Jerry Lee Lewis, 848
Alan Lomax, 875
Lyle Lovett, 879
Alvin Lucier, 881
Loretta Lynn, 887

Roger McGuinn, 901
Madonna, 905
Henry Mancini, 913
Dave Matthews, 934
Johnny Mercer, 951
Pat Metheny, 962
Glenn Miller, 967
Roger Miller, 969
Ronnie Milsap, 971
Bill Monroe, 984
Jim Morrison, 991
Conlon Nancarrow, 1006
Ricky Nelson, 1013
Willie Nelson, 1015
Red Nichols, 1029
Stevie Nicks, 1031
Pauline Oliveros, 1052
Roy Orbison, 1054
Johnny Otis, 1060
Gram Parsons, 1075
Harry Partch, 1080
Dolly Parton, 1082
Les Paul, 1088
Tom Paxton, 1093
Carl Perkins, 1095
Tom Petty, 1103
Cole Porter, 1118
Elvis Presley, 1131
John Prine, 1145
Sergei Rachmaninoff, 1161
Bonnie Raitt, 1166
Jean Ritchie, 1200
Tex Ritter, 1202
Jimmie Rodgers, 1216
Tom Rush, 1253
Frederic Rzewski, 1258
Carl Sandburg, 1267
Earl Scruggs, 1301
Charles Seeger, 1303
Mike Seeger, 1307
Peggy Seeger, 1309
Pete Seeger, 1311
Ruth Crawford Seeger, 1315
Bob Seger, 1318
Beverly Sills, 1348
Frank Sinatra, 1361
Grace Slick, 1364
Kate Smith, 1369
Michael W. Smith, 1374
Patti Smith, 1375
John Philip Sousa, 1385
Bruce Springsteen, 1391
Ralph Stanley, 1394
Stephen Stills, 1412
George Strait, 1428
Igor Stravinsky, 1435
James Taylor, 1481
Virgil Thomson, 1493
Merle Travis, 1513
Ernest Tubb, 1515
Jeff Tweedy, 1522
Conway Twitty, 1525
Eddie Van Halen, 1538
Jimmy Van Heusen, 1541
Dave Van Ronk, 1543
Townes Van Zandt, 1545
Stevie Ray Vaughan, 1554
Suzanne Vega, 1560
Gene Vincent, 1566
Tom Waits, 1569
Doc Watson, 1593
Jimmy Webb, 1601
Paul Whiteman, 1615
Hank Williams, 1618
John Williams, 1620
Lucinda Williams, 1624
Meredith Willson, 1633
Brian Wilson, 1636
Julia Wolfe, 1641
Tammy Wynette, 1646
Frank Zappa, 1661

United States: African Americans

Cannonball Adderley, 8
Marian Anderson, 24
Louis Armstrong, 38
Babyface, 57
Erykah Badu, 63
Count Basie, 79
Sidney Bechet, 85
Harry Belafonte, 98
Chuck Berry, 123
Otis Blackwell, 128
Eubie Blake, 134
Art Blakey, 136
Mary J. Blige, 139
Kurtis Blow, 141
Clifford Brown, 161
James Brown, 163
Roy Brown, 166
Solomon Burke, 178
Benny Carter, 210
Ray Charles, 230
Chuck D, 240
James Cleveland, 248
Patsy Cline, 255
Nat King Cole, 267
Ornette Coleman, 272
John Coltrane, 283
Sean Combs, 287
Sam Cooke, 292
James Cotton, 305
Andraé Crouch, 320
D. M. C., 332
Miles Davis, 341
Sammy Davis, Jr., 344
Bo Diddley, 359
Willie Dixon, 363
Dr. Dre, 365
Eric Dolphy, 372
Fats Domino, 378
Thomas A. Dorsey, 380
Lamont Dozier, 383
Duke Ellington, 405
Missy Elliott, 410
50 Cent, 441
Ella Fitzgerald, 446
Aretha Franklin, 459
Blind Boy Fuller, 464
Erroll Garner, 481
Marvin Gaye, 483
Dizzy Gillespie, 502
Dexter Gordon, 521
Grandmaster Flash, 531
Al Green, 541
Buddy Guy, 556
M. C. Hammer, 567
Lionel Hampton, 573
Herbie Hancock, 577
W. C. Handy, 580
Coleman Hawkins, 600
Isaac Hayes, 604
Fletcher Henderson, 610
Jimi Hendrix, 613
Billie Holiday, 630
Brian Holland, 634

Eddie Holland, 634
John Lee Hooker, 645
Lightnin' Hopkins, 648
Lena Horne, 649
Son House, 657
Howlin' Wolf, 660
Alberta Hunter, 663
Mississippi John Hurt, 665
Ice Cube, 670
Ice-T, 672
Janet Jackson, 683
Mahalia Jackson, 685
Michael Jackson, 688
James Jamerson, 695
Elmore James, 697
Etta James, 700
Jay-Z, 711
Blind Lemon Jefferson, 713
Lonnie Johnson, 729
Robert Johnson, 732
Elvin Jones, 735
Hank Jones, 740
Quincy Jones, 744
Scott Joplin, 749
Louis Jordan, 752
Albert King, 772
B. B. King, 774
Rahsaan Roland Kirk, 780
Kool DJ Herc, 791
Patti LaBelle, 809
Queen Latifah, 817
Leadbelly, 820
John Lewis, 851
Little Richard, 861
LL Cool J, 864
Bobby McFerrin, 898
Bob Marley, 917
Wynton Marsalis, 920
Johnny Mathis, 932
Curtis Mayfield, 936
Memphis Minnie, 943
Charles Mingus, 973
Thelonious Monk, 980
Wes Montgomery, 987
Jelly Roll Morton, 999
Fats Navarro, 1011
Aaron Neville, 1019
Jessye Norman, 1039
Notorious B.I.G., 1041
Odetta, 1044
Charlie Parker, 1071
Charley Patton, 1086
Pepa, 1266
Wilson Pickett, 1112
Bud Powell, 1125
Leontyne Price, 1138
Charley Pride, 1140
Prince, 1143
Professor Longhair, 1147
Ma Rainey, 1164
Otis Redding, 1178
Jimmy Reed, 1180
Max Roach, 1205
Paul Robeson, 1211
Smokey Robinson, 1213
Sonny Rollins, 1225
Diana Ross, 1233
Otis Rush, 1251
Salt, 1266
Pharoah Sanders, 1270
Gil Scott-Heron, 1296
Tupac Shakur, 1328
Wayne Shorter, 1337
Joseph "Run" Simmons, 1351
Nina Simone, 1358
Bessie Smith, 1366
Mamie Smith, 1371
Snoop Dogg, 1377
Pops Staples, 1396
William Grant Still, 1409
Sly Stone, 1426
Billy Strayhorn, 1439
Donna Summer, 1449
Sun Ra, 1451
Art Tatum, 1473
Cecil Taylor, 1478
Sonny Terry, 1486
Big Joe Turner, 1517
Tina Turner, 1519
McCoy Tyner, 1528
Sarah Vaughan, 1551
T-Bone Walker, 1571
Fats Waller, 1573
Clara Ward, 1580
Dionne Warwick, 1583
Dinah Washington, 1585
Muddy Waters, 1587
André Watts, 1597
Ben Webster, 1607
Mary Lou Williams, 1626
Sonny Boy Williamson I, 1628
Sonny Boy Williamson II, 1630
Jackie Wilson, 1638
Stevie Wonder, 1643
Lester Young, 1655

United States: Asian Americans
Toshiko Akiyoshi, 11
Yo-Yo Ma, 891
Tan Dun, 1471

United States: Euro-African Americans
Mariah Carey, 204

United States: Jewish Americans
Harold Arlen, 34
Burt Bacharach, 60
Alan Bergman, 107
Irving Berlin, 114
Elmer Bernstein, 118
Leonard Bernstein, 120
Sammy Cahn, 196
Cy Coleman, 270
Betty Comden, 538
Aaron Copland, 294
Hal David, 336
Neil Diamond, 357
Bob Dylan, 388
Fred Ebb, 395
Cass Elliot, 408
Sammy Fain, 430
Morton Feldman, 432
Arthur Fiedler, 437
Béla Fleck, 454
Art Garfunkel, 475
George Gershwin, 486
Ira Gershwin, 490
Stan Getz, 492
Philip Glass, 507
Jerry Goldsmith, 513
Benny Goodman, 518
Adolph Green, 538
Dave Grusin, 543
Marvin Hamlisch, 565

Oscar Hammerstein II, 569
Lorenz Hart, 598
Jascha Heifetz, 606
Bernard Herrmann, 620
John Kander, 756
Jerome Kern, 761
Carole King, 777
Erich Wolfgang Korngold, 793
Jerry Leiber, 834
Alan Jay Lerner, 843
James Levine, 846
Frank Loesser, 869
Frederick Loewe, 872
Sir Yehudi Menuhin, 948
Ethel Merman, 953
Robert Merrill, 956
Alfred Newman, 1023
Randy Newman, 1026
Itzhak Perlman, 1097
Sir André Previn, 1134
Joey Ramone, 1169
Lou Reed, 1182
Steve Reich, 1185
Richard Rodgers, 1220
Arthur Rubinstein, 1248
Artur Schnabel, 1281
Arnold Schoenberg, 1287
Rudolf Serkin, 1323
Artie Shaw, 1335
Carly Simon, 1353
Paul Simon, 1355
Stephen Sondheim, 1382
Phil Spector, 1389
Max Steiner, 1398
Isaac Stern, 1401
Mike Stoller, 1423
Barbara Streisand, 1441
Jule Styne, 1446
George Szell, 1458
Joseph Szigeti, 1461
Michael Tilson Thomas, 1490
Mel Tormé, 1501
Kurt Weill, 1609

United States: Latino Americans
Joan Baez, 65
Ray Barretto, 72
Charlie Christian, 239
Willie Colón, 281
Chick Corea, 298
Celia Cruz, 325
Xavier Cugat, 328
Freddy Fender, 434
Eddie Palmieri, 1067
Tito Puente, 1157
Linda Ronstadt, 1231
Carlos Santana, 1272
Ritchie Valens, 1534

West Indies and Caribbean
Ray Barretto, 72
Jimmy Cliff, 253
Celia Cruz, 325
Kool DJ Herc, 791
Bob Marley, 917
Eddie Palmieri, 1067
Pérez Prado, 1129
Tito Puente, 1157
Peter Tosh, 1507

Personages and Groups Index

Aardvarks, the, 1196
Academy of Ancient Music, 628
Ace in the Hole Band, 1428
Ackerman, Will, 1-2
Acuff, Roy, 2-4
Adams, John, 5-8
Adderley, Cannonball, 8-11
Addington, Maybelle. *See* Carter, Maybelle
Africa 70, 806
Akiyoshi, Toshiko, 11-13
Akoustic Band, 299
Albéniz, Isaac, 224
Alberta Prime. *See* Hunter, Alberta
Aldeburgh, Baron Britten of. *See* Britten, Benjamin
Alix, May. *See* Hunter, Alberta
Allen, Fulton. *See* Fuller, Blind Boy
Almanac Singers, 552, 1311
Alpert, Herb, 13-15
Ambassador. *See* Armstrong, Louis
Anastasio, Trey, 16-17
Anderson, Charles Edward. *See* Berry, Chuck
Anderson, Laurie, 18-21
Anderson, Leroy, 21-24, 437
Anderson, Marian, 24-28
Anderson, Roberta Joan. *See* Mitchell, Joni
Andraé Crouch and the Disciples, 320
Andrews, Dame Julie, 28-32
Andy Kirk and His Twelve Clouds of Joy, 1626
Angel Band, 585
Angelic Choir, 248
Anthony, Lamont. *See* Dozier, Lamont
Aphrodite's Child, 1536
Aras, 454
Argerich, Martha, 32-34
Arlen, Harold, 34-38
Armstrong, Louis, 38-42
Arnold, Eddy, 42-44
Arshawsky, Arthur Jacob. *See* Shaw, Artie
Art Blakey and the Jazz Messengers, 136, 162, 920, 1337
Art Neville and the Neville Sounds, 1019
Artist Formerly Known as Prince. *See* Prince
Ashkenazy, Vladimir, 44-46
Atkins, Chet, 46-49, 427
Attila, 723
Auden, W. H., 156
Axton, Hoyt, 49-51
Aznavour, Charles, 51-53, 1108
Aznavourian, Shahnour Varenagh. *See* Aznavour, Charles

Babbitt, Milton, 54-57, 369
Babcock, Edward Chester. *See* Van Heusen, Jimmy
Babyface, 57-59
Bach, Johann Sebastian, 225
Bacharach, Burt, 60-63, 337, 1583
Badu, Erykah, 63-64
Baez, Joan, 65-67
Baline, Israel. *See* Berlin, Irving
Band, the, 1209
Band of Gypsys, 613
Bar-Kays, the, 1178
Barber, Samuel, 67-70, 946
Barenboim, Daniel, 70-72, 386
Bari, Joe. *See* Bennett, Tony
Barons of Rhythm, 79
Barrel House Tome. *See* Dorsey, Thomas A.
Barretto, Ray, 72-74
Bartók, Béla, 74-78, 508
Basie, Count, 79-83
Bates, Deacon L. J. *See* Jefferson, Blind Lemon
Bates, Ellas Otha. *See* Diddley, Bo
Beach, Amy, 83-85
Beach Boys, 1636
Bean. *See* Hawkins, Coleman
Beatles, the, 589, 837, 894
Beatty, Josephine. *See* Hunter, Alberta
Bechet, Sidney, 85-89
Beck, 89-91
Beck, Jeff, 91-92
Bee Gees, 495
Beecham, Sir Thomas, 93-96
Beiderbecke, Bix, 96-98
Belafonte, Harry, 98-101
Benedetto, Anthony Dominick. *See* Bennett, Tony
Bennett, Tony, 101-104, 425
Benny Goodman Sextet, 239
Berg, Alban, 104-107, 148
Bergman, Alan, 107-109
Bergman, Marilyn, 545
Berio, Luciano, 109-113
Berlin, Irving, 114-118
Berman, Marilyn, 108-109
Bernstein, Elmer, 118-120
Bernstein, Lenny. *See* Bernstein, Leonard
Bernstein, Leonard, 120-123, 1383, 1597
Berry, Chuck, 123-126, 365
Bhraonáin, Eithne Patricia Ní. *See* Enya
Bielecki, Bob, 18
Big Brother and the Holding Company, 747
Big Three, 408
Biggie Grand. *See* Grandmaster Flash
Biggie Smalls. *See* Notorious B.I.G.
Bill Evans Trio, 423
Bill Haley and His Comets, 562
Billy Strayhorn All-Stars, 1439
Billy Ward and the Dominoes, 1638
Bird. *See* Parker, Charlie
Birmingham Sam. *See* Hooker, John Lee
Bituca. *See* Nascimento, Milton
Björling, Jussi, 126-128
Black, Man in. *See* Cash, Johnny
Blackwell, Otis, 128-130
Blades, Rubén, 130-133
Blake, Eubie, 134-136
Blakey, Art, 136-139
Blige, Mary J., 139-141

Blind Boy Grunt. *See* Dylan, Bob
Blind Faith, 245
Blind Willie Dunn and His Gin Bottle Four, 730
Blondie, 596
Blount, Herman Poole. *See* Sun Ra
Blount, Sonny. *See* Sun Ra
Blow, Kurtis, 141-142
Bluegrass Boys, 984
Bob Marley and the Wailers, 917, 1507
Bob Seger System, 1318
Body Count, 672
Bolesławowicz, Antoni Stanlisław. *See* Stokowski, Leopold
Bono, 142-144
Boogie Man. *See* Hooker, John Lee
Booker, John Lee. *See* Hooker, John Lee
Boss. *See* Springsteen, Bruce
Boston Sinfonietta, 437
Boulanger, Nadia, 145-147, 214, 295
Boulez, Pierre, 147-151
Bowie, David, 151-153
Boy from Beale Street. *See* King, B. B.
Brand X, 278
Breitenfeld, Paul Emil. *See* Desmond, Paul
Brel, Jacques, 153-155
Brennan, Eithne. *See* Enya
Bricusse, Leslie, 1022
Britten, Benjamin, 155-159, 444
Broadus, Cordozar Calvin, Jr. *See* Snoop Dogg
Brooks, Elmore. *See* James, Elmore
Brooks, Garth, 159-161
Broomdusters, 697
Brown, Clifford, 161-163, 1206
Brown, James, 163-166, 303
Brown, Roy, 166-168
Browne, Jackson, 168-170
Brownie. *See* Brown, Clifford
Brubeck, Dave, 170-173, 355
Bruce Springsteen and the E Street Band, 1391
Bryant, Boudleaux, 427
Bryant, Felice, 427
Bubbles. *See* Sills, Beverly
Buckingham, Lindsey, 1031
Buddy Holly and the Crickets, 637
Buddy Holly and the Three Tunes, 637
Buffalo Springfield, 1412, 1658
Buffett, Jimmy, 173-175
Buggles, the, 1665
Bullock, Anna Mae. *See* Turner, Tina
Bunch, 350
Burke, Johnny, 175-178, 1541
Burke, Solomon, 178-180
Burley, Mary Lou. *See* Williams, Mary Lou
Burnett, Chester Arthur. *See* Howlin' Wolf
Burrell, Stanley Kirk. *See* Hammer, M. C.
Burton, Gary, 180-182
Busch, Adolf, 182-184
Busch Chamber Players, 182
Busch Quartet, 182
Busoni, Ferruccio, 184-187
Butterfield, Paul, 188-190
Byrd, Charlie, 493
Byrd, Henry Roeland. *See* Professor Longhair
Byrds, the, 318, 1075
Byrne, David, 190-192

Cage, John, 193-196
Cagney, James, 263
Cahn, Sammy, 196-198, 1541
Callas, Maria, 198-202
Campbell, Clive. *See* Kool DJ Herc
Campbell, Glen, 202-204, 1601
Carey, Mariah, 204-206
Carlos, Walter. *See* Carlos, Wendy
Carlos, Wendy, 206-208
Carpenter, Karen, 208-210
Carpenters, 208
Carreras, José, 375, 1093
Carson, Kris. *See* Kristofferson, Kris
Carter, Benny, 210-213
Carter, Elliott, 213-216
Carter, Maybelle, 216-219
Carter, Shawn Corey. *See* Jay-Z
Carter Family, 216
Carter Sisters and Mother Maybelle, 216
Caruso, Enrico, 219-221
Casadesus, Henri, 221-223
Casals, Pablo, 223-226
Cash, Johnny, 226-230
Cass, Mama. *See* Elliot, Cass
Chad Mitchell Trio, 352, 1093
Chairman of the Board. *See* Sinatra, Frank
Chambers, James. *See* Cliff, Jimmy
Chan, Charlie. *See* Parker, Charlie
Chaplin, Saul, 197
Charles, Ray, 229-233, 303
Charles Fold Singers, 248
Charles Lloyd Quartet, 708
Chávez, Carlos, 233-237
Chess, Leonard, 360
Chevalier, Maurice, 237-239
Chowdhury, Robindro Shankar. *See* Shankar, Ravi
Christian, Charlie, 239-240
Chrysomallis, Yanni. *See* Yanni
Chuck, Mista. *See* Chuck D
Chuck D, 240-242
Chuckie D. *See* Chuck D
Chung, Kyung-Wha, 242-245
Ciccone, Madonna Louise Veronica. *See* Madonna
Circle, 299
City, the, 777
Clannad, 419
Clapton, Eric, 245-248
Clara Ward Singers, 1580
Clash, 1445
Clayton, Buck, 81
Cleveland, James, 248-251
Cleveland, Reverend Dr. James. *See* Cleveland, James
Cleveland Singers, 248
Cliburn, Van, 251-253
Cliff, Jimmy, 253-255, 500
Clifford Brown-Max Roach Quintet, 1205
Clinch Mountain Boys, 1394
Cline, Patsy, 255-257
Clube da Esquina, 1008
Cluster, 416
Cobain, Kurt, 257-259
Cocteau, Jean, 510
Cohan, George M., 260-264
Cohen, Basya. *See* Comden, Betty

Cohen, Ellen Naomi. *See* Elliot, Cass
Cohen, Leonard, 264-267
Cohen, Samuel. *See* Cahn, Sammy
Cole, Nat King, 267-270
Cole, Natalie, 269
Coleman, Cy, 270-272, 440
Coleman, Ornette, 272-276
Coles, Nathaniel Adams. *See* Cole, Nat King
Collins, Judy, 264, 276-278
Collins, Phil, 278-281, 467
Colón, Willie, 131, 281-283
Colter, Jessi, 398
Coltrane, John, 283-287, 1528
Combs, Sean, 287-289
Comden, Betty, 271, 538-540
Confrontation Camp, 241
Connick, Harry, Jr., 290-292
Connor, Ingram Cecil, III. *See* Parsons, Gram
Cook, Samuel. *See* Cooke, Sam
Cooke, Dale. *See* Cooke, Sam
Cooke, Sam, 292-294
Cooker, John Lee. *See* Hooker, John Lee
Copland, Aaron, 147, 294-298, 492
Corea, Chick, 298-302
Costello, Elvis, 302-305
Cotton, James, 305-307
Coward, Sir Noël, 307-311
Cowell, Henry, 311-314
Craddock, Vincent Eugene. *See* Vincent, Gene
Crazy Horse, 1658
Cream, 245
Creedence Clearwater Revival, 456
Critics Group, 1309
Crooks, Lesane Parish. *See* Shakur, Tupac
Crosby, Bing, 176, 314-317
Crosby, David, 317-320, 978
Crosby, Stills, and Nash, 318, 1412, 1658
Crosby, Stills, Nash, and Young, 318, 1412, 1658
Crouch, Andraé, 320-322
Crown Prince of Country Music. *See* Jones, George
Crumb, George, 322-325, 516
Cruz, Celia, 325-328
Cry of Love, 613
Cugat, Xavier, 328-331

D. M. C., 332-333
D12, 413
Daltrey, Roger, 334-336, 1510
Damrosch, Walter, 488
Dave Brubeck Quartet, 170
Dave Matthews Band, 934
David, Hal, 61, 336-338, 1583
Davies, Ray, 338-341, 668
Davis, Miles, 9-10, 284, 299, 341-344
Davis, Sammy, Jr., 344-346
Debussy, Claude, 346-350
Deele, 57
Delius, Frederick, 94-95
Delta John. *See* Hooker, John Lee
Deltones, 91
Denny, Sandy, 350-352
Denton, Sandra. *See* Pepa
Denver, John, 352-354, 471
Derek and the Dominos, 245
Desmond, Paul, 355-357
Deutschendorf, Henry John, Jr. *See* Denver, John
Devadip. *See* Santana, Carlos
Diamond, Neil, 357-359
Diana Ross and the Supremes, 1233
Diddley, Bo, 359-361
Diddy, P. *See* Combs, Sean
Dietrich, Marlene, 361-363
Digital Underground, 1328
Divine One. *See* Vaughan, Sarah
Dixon, Willie, 363-365
DJ Kool Herc. *See* Kool DJ Herc
DMcD. *See* D. M. C.
Doc Watson Family, 1593
Dr. Dre, 365-368, 670, 1377
Dodge, Charles, 368-370
Dolmetsch, Arnold, 370-372
Dolphy, Eric, 372-374
Domingo, Plácido, 374-378, 1093
Domino, Fats, 378-380
Donald Byrd-Pepper Adams Quintet, 577
Doors, the, 991
Dorsey, Thomas A., 249, 380-383, 685
Douglas, Elizabeth. *See* Memphis Minnie
Douglas, Kid. *See* Memphis Minnie
Douglas, Lizzie. *See* Memphis Minnie
Downhomers, the, 562
Dozier, Lamont, 383-386, 634
Drifting Cowboys, 1618
du Pré, Jacqueline, 386-388
Dvořák, Antonín, 704
Dwight, Reginald Kenneth. *See* John, Sir Elton
Dylan, Bob, 229, 388-392, 1104

Earl Scruggs Revue, 1301
Earle, Diane Ernestine. *See* Ross, Diana
Earle, Steve, 393-394
Early Music Consort, 628
Easy D. *See* D. M. C.
Eazy-E, 365
Ebb, Fred, 395-397, 756
Eckstine, Billy, 504
Eddie con los Shades. *See* Fender, Freddy
Eddy, Duane, 397-399
Edmonds, Kenneth Brian. *See* Babyface
Edwards, Julie. *See* Andrews, Dame Julie
Egstrom, Norma Deloris. *See* Lee, Peggy
Egypt 80, 806
El Bebop Kid. *See* Fender, Freddy
El Rey, Ernest. *See* Puente, Tito
Elbeltagi, Umm Kulthum Ebrahim. *See* Umm Kulthum
Elektric Band, 299
Elfman, Danny, 399-402
Elgar, Sir Edward, 402-405
Ellington, Duke, 405-408
Elliot, Cass, 408-410
Elliott, Missy, 410-412
Elvin Jones Jazz Machine, 735
Elvis Costello and the Attractions, 302
Elvis Costello and the Imposters, 302
Eminem, 366, 413-415

Empress of the Blues. *See* Smith, Bessie
Eno, Brian, 191, 416-419
Entwhistle, John, 334
Enya, 419-421
Eric Patrick Clapp. *See* Clapton, Eric
Etheridge, Melissa, 318, 421-422
Evans, Bill, 423-426
Evans, Gil, 342
Evans, Hershel, 81
Everly, Don, 426-429
Everly, Phil, 426-429
Everly Brothers, 426
Excitment, Mr. *See* Wilson, Jackie

Faces, the, 1407
Fagan, Eleanora. *See* Holiday, Billie
Fain, Sammy, 430-432
Fairport Convention, 350
Falcons, the, 1112
Famous Hokum Boys, 380
Famous Ward Singers, 1580
Fania All Stars, 72, 281
Far East Family Band, 782
Farrell, Joe, 300
Father of Bluegrass. *See* Monroe, Bill
Father of the Blues. *See* Handy, W. C.
Feinberg, Samuel. *See* Fain, Sammy
Feldman, Morton, 432-434
Felious, Odetta. *See* Odetta
Fender, Freddy, 434-436
Fess. *See* Professor Longhair
Fiedler, Arthur, 22-23, 437-438
Fields, Dorothy, 271, 439-441
50 Cent, 441-443
Fine Arts Militia, 241
Firm, the, 1065
First Lady of Country Music. *See* Wynette, Tammy
First Lady of Rock. *See* Ronstadt, Linda
First Lady of Song. *See* Fitzgerald, Ella
Fischer-Dieskau, Dietrich, 443-446
Fitzgerald, Ella, 446-450
Flagstad, Kirsten, 450-452
Flatt, Lester, 452-454, 985, 1302
Flatt and Scruggs, 452, 1301
Fleck, Béla, 454-456
Flecktones, the, 454
Fleetwood Mac, 1031
Fletcher Henderson All Stars, 610
Fletcher Henderson's Sextet, 610
Flying Burrito Brothers, 1075
Fogerty, John, 456-459
Foggy Mountain Boys, 452, 1301
Foley, Red, 382
Formynx, the, 1536
Fotheringay, 350
Four Aces of Western Swing, 562
Francis, Arthur. *See* Gershwin, Ira
Franklin, Aretha, 459-462
Franz Wachsmann. *See* Waxman, Franz
Fried, Barbara, 271
Fripp and Eno, 416
Frizzell, Lefty, 462-464
Full Tilt Boogie Band, 747
Fuller, Blind Boy, 464-466, 1487
Funk Brothers, 695
Furious Five, 531
FZ. *See* Zappa, Frank

G-Unit, 441
Gabriel, Peter, 279, 467-470
Gade, Jacob, 438
Gaines, LaDonna Adrian. *See* Summer, Donna
Galway, Sir James, 470-472
Garcia, Jerry, 472-475
Garfunkel, Art, 475-477, 1355
Garland, Judy, 477-480
Garner, Erroll, 481-483
Garr, Artie. *See* Garfunkel, Art
Garrison, Jimmy, 286
Gassion, Édith Giovanna. *See* Piaf, Édith
Gates, Reverend J. M. *See* Patton, Charley
Gay, Marvin Pentz, Jr. *See* Gaye, Marvin
Gaye, Marvin, 483-486
Gayetzky, Stanley. *See* Getz, Stan
Gene Vincent and His Blue Caps, 1566
Genesis, 278, 467
Georgia Tom. *See* Dorsey, Thomas A.
Georgiou, Steven Demetre. *See* Stevens, Cat
Gershvin, Israel. *See* Gershwin, Ira
Gershvin, Jacob. *See* Gershwin, George
Gershwin, George, 447, 486-489, 1617
Gershwin, Ira, 488, 490-492
Getz, Stan, 492-495, 722
Gibb, Barry, 495-498
Gibb, Maurice, 495-497
Gibb, Robin, 495-497
Gil, Gilberto, 498-500
Gilberto, João, 493, 501-502
Gillespie, Dizzy, 161, 502-506
Glands, 245
Glaser, Joe, 39
Glass, Philip, 507-511
Goffin, Gerry, 511-512, 778
Golden Latin Jazz All Stars, 1157
Golden Smog, 1522
Goldsmith, Jerry, 513-515
Golijov, Osvaldo, 515-517
Gone, Mr. *See* Shorter, Wayne
Goodman, Benny, 448, 518-521
Gordon, Dexter, 521-524
Gospel, Crown Prince of. *See* Cleveland, James
Gospelaires, the, 1583
Gould, Glenn, 524-527
Graham, Martha, 297
Grainger, Percy Aldridge, 528-531
Grandmaster Flash, 531-533
Grandmaster Get High. *See* D. M. C.
Grant, Amy, 533-535
Granz, Norman, 447
Grappelli, Stéphane, 535-538
Grateful Dead, 472
Great Jazz Trio, 740
Great Society, 1364
Green, Adolph, 271, 538-541
Green, Al, 541-543
Greene, Albert. *See* Green, Al
Grusin, Dave, 543-546
Gubaidulina, Sofia, 546-550
Gumm, Frances Ethel. *See* Garland, Judy
Gunn, Elston. *See* Dylan, Bob

Guthrie, Arlo, 550-552
Guthrie, Woody, 389, 550, 552-556
Guy, Buddy, 556-558
Gypsy Sons and Rainbows, 613

Hadley, Elder J. J. *See* Patton, Charley
Haggard, Merle, 559-562
Haley, Bill, 562-564
Hall, Than. *See* Ritchie, Jean
Hamlisch, Marvin, 565-566
Hammer. *See* Hammer, M. C.
Hammer, Jan, 91-92
Hammer, M. C., 366, 567-568
Hammerstein, Oscar, II, 569-573, 1222, 1382
Hammond, John, 239
Hampton, Lionel, 493, 573-576
Hancock, Herbie, 577-580
Handy, W. C., 269, 580-583
Harburg, E. Y. "Yip," 36-37
Harlem Footwarmers, 405
Harmonia 76, 416
Harnoncourt, Nikolaus, 583-585, 841
Harris, Emmylou, 585-589
Harrison, George, 589-591, 1332
Harrison, Lou, 591-596
Harry, Debbie. *See* Harry, Deborah
Harry, Deborah, 596-597
Hart, Lorenz, 598-600, 1221
Hart, Moss, 29
Hassles, the, 723
Hawk. *See* Hawkins, Coleman
Hawkins, Coleman, 211, 600-604
Hawkins, Jamesetta. *See* James, Etta
Hayes, Isaac, 604-606
Hazlewood, Lee, 397
Heartbreakers, the, 1103
Heifetz, Jascha, 606-610
Henderson, Fletcher, 519, 610-613
Hendrix, Jimi, 613-616
Hennagin, J. Michael. *See* Goldsmith, Jerry
Hensley, Virginia Patterson. *See* Cline, Patsy
Herb Alpert and the Tijuana Brass, 14
Herbert, Victor, 616-620
Herbie Hancock Quartet, 577
Herbie Hancock Trio, 577
Herc, Hercules Kool. *See* Kool DJ Herc
Herrmann, Bernard, 620-623
High Priest of Country Music. *See* Twitty, Conway
High Priestess of Soul. *See* Simone, Nina
Highwaymen, the, 226, 715, 803, 1015
Hindemith, Paul, 624-628
Hogwood, Christopher, 628-630
Holiday, Billie, 630-633, 1656
Holland, Brian, 634-636
Holland, Eddie, 634-637
Holland-Dozier-Holland, 634
Holley, Charles Hardin. *See* Holly, Buddy
Holly, Buddy, 637-639, 1534
Holmes, Odetta. *See* Odetta
Holst, Gustav, 639-642, 1557
Holt, Patricia Louise. *See* LaBelle, Patti
Honegger, Arthur, 642-645, 965
Honeydrippers, the, 1065, 1114
Hooker, John Lee, 645-647, 995
Hopkins, Lightnin', 648-649
Horne, Lena, 649-652
Horner, James, 652-654
Horowitz, Vladimir, 654-657
Horowitz, Vladimir Samoylovich. *See* Horowitz, Vladimir
Hot Band, 585
House, Son, 657-660
Howlin' Wolf, 660-663
Hrysomallis, Yiannis. *See* Yanni
Huerta, Baldemar Garza. *See* Fender, Freddy
Hunter, Alberta, 663-665
Hurt, Mississippi John, 665-667
Hyman, Jeffrey. *See* Ramone, Joey
Hynde, Chrissie, 667-669

Ice Cube, 670-671
Ice-T, 672-673
Iglesias, Julio, 674-677
Ike. *See* Hayes, Isaac
Ike and Tina Turner, 1519
Impressions, 936
International Submarine Band, 1075
Ives, Burl, 677-679
Ives, Charles, 214, 679-682

Jack Frost. *See* Dylan, Bob
Jackson, Curtis James, III. *See* 50 Cent
Jackson, Janet, 683-684
Jackson, Mahalia, 685-688
Jackson, Michael, 688-691
Jackson, O'Shea. *See* Ice Cube
Jackson Five, 688
Jacksons, the, 688
Jagger, Sir Mick, 691-695, 1198
Jamerson, James, 695-696
James, Cheryl. *See* Salt
James, Elmore, 697-700
James, Etta, 700-703
James, Jimmy. *See* Hendrix, Jimi
James Cotton Blues Band, 305
Janáček, Leoš, 703-706
Jansch, Bert, 707-708
Jarrett, Keith, 708-711
Jay-Z, 711-713
Jazz Epistles, 930
Jazz Passengers, 596
Jeff Beck Group, 1407
Jefferson, Blind Lemon, 713-715
Jefferson Airplane, 1364
Jefferson Starship, 1364
Jenkins, Harold Lloyd. *See* Twitty, Conway
Jennings, Waylon, 398, 715-718
Jerry Garcia Band, 472
Jett, Joan, 718-720
Jimi Hendrix Experience, 613
Joan Jett and the Blackhearts, 718
Jobim, Antônio Carlos, 499, 721-723
Joel, Billy, 723-726
John, Sir Elton, 727-729, 1197
John Coltrane Quartet, 735, 1528
John Mayall and the Bluesbreakers, 245
Johnny Cash and the Tennessee Three, 226
Johnny Cash and the Tennessee Two, 226
Johnny Otis and His Orchestra, 1060

Johnson, James P., 481
Johnson, Lonnie, 729-732
Johnson, Robert, 245, 732-735
Jon and Vangelis, 1536
Jones, David Robert. *See* Bowie, David
Jones, Elvin, 286, 735-737
Jones, George, 737-740, 1647
Jones, Hank, 740-743
Jones, John Paul, 427
Jones, Quincy, 744-747
Jones, Ruth Lee. *See* Washington, Dinah
Jones Boys, 744
Joplin, Janis, 306, 747-749
Joplin, Scott, 482, 749-752
Jordan, Louis, 752-755
Judkins, Stevland Hardaway. *See* Wonder, Stevie
Jungle Band, 405

K. D. Lang and the Reclines, 814
Kalogeropoulos, Maria Cecilia Sophia Anna. *See* Callas, Maria
Kalthoum, Oum. *See* Umm Kulthum
Kander, John, 395, 756-758
Kaplan, Aaron. *See* Copland, Aaron
Karajan, Herbert von, 444, 758-761, 1003
Kaufman, Seymour. *See* Coleman, Cy
Kenton, Stan, 493
Kern, Jerome, 439, 761-765
Kevin Ayers and the Whole World, 1049
Khachaturian, Aram, 765-768
Khan, Ali Akbar, 768-770
Khan, Nusrat Fateh Ali, 770-772
Khansahib, Ali Akbar. *See* Khan, Ali Akbar
Killer. *See* Lewis, Jerry Lee
King, Albert, 772-774
King, B. B., 247, 774-777
King, Carole, 511, 777-779
King of Country Music. *See* Acuff, Roy
King of Jazz. *See* Whiteman, Paul
King of Pop. *See* Jackson, Michael
King of Rock and Roll. *See* Presley, Elvis
King of Swing. *See* Goodman, Benny; Shaw, Artie
King of the Blues. *See* King, B. B.
King of the High C's. *See* Pavarotti, Luciano
King of the Jukeboxes. *See* Jordan, Louis
King of the Twelve-String Guitar. *See* Leadbelly
Kinks, 338
Kirby, Pete, 4
Kirk, Rahsaan Roland, 780-782
Kitarō, 782-784
Klein, Carol. *See* King, Carole
Klemperer, Otto, 784-788
Knight, Suge, 365
Knopfler, Mark, 48
Kodály, Zoltán, 788-791
Kool DJ Herc, 791-793
Kool DJ Kurt. *See* Blow, Kurtis
Koola Lobitos, 806
Korngold, Erich Wolfgang, 793-795
Koussevitzky, Serge, 796-798, 1299
Kozmic Blues Band, 747
Krauss, Alison, 798-800
Kreisler, Fritz, 222, 800-803
Krisma, 1665
Kristofferson, Kris, 748, 803-805
Kusevitskii, Sergei Aleksandrovich. *See* Koussevitzky, Serge
Kuti, Fela, 805-808
Kyle, Betty. *See* Comden, Betty

La Perfecta, 1067
La Sonora Mantancera, 325
La Stupenda. *See* Sutherland, Dame Joan
LaBelle, Patti, 809-811
Lady Day. *See* Holiday, Billie
Ladysmith Black Mambazo, 1326
Lamothe, Ferdinand Joseph. *See* Morton, Jelly Roll
Landis, Jerry. *See* Simon, Paul
Landowska, Wanda, 811-814
Lang, K. D., 814-817
Larkin, Joan Marie. *See* Jett, Joan
Larry Hart. *See* Hart, Lorenz
Latifah, Queen, 817-820
Latin Percussion Jazz Ensemble, 1157
Latino Rockabilly War, 1445
Lavoe, Héctor, 282
Lawlars, Minnie. *See* Memphis Minnie
Le Sony'r Ra. *See* Sun Ra
Leadbelly, 714, 820-823
Led Zeppelin, 1065, 1114
Ledbetter, Hudson William. *See* Leadbelly
Lee, Johnny. *See* Hooker, John Lee
Lee, Peggy, 823-826
Legal Aliens, 281
Legion of Mary, 472
Legrand, Michel, 826-829
Lehmann, Lotte, 829-831
Lehrer, Tom, 831-834
Leiber, Jerry, 834-836, 1424
Leibowitz, René, 148
Leigh, Carolyn, 271
Lennon, John, 589, 836-840
Lennon, John Ono. *See* Lennon, John
Leonhardt, Gustav, 584, 840-843
Lerner, Alan Jay, 843-846, 873
Les Paul and His Trio, 1088
Levine, James, 846-848
Lewis, Jerry Lee, 130, 848-850
Lewis, John, 851-855
Ligeti, György, 855-859
Lightfoot, Gordon, 859-861
Little Clara. *See* Ward, Clara
Little Otis. *See* Rush, Otis
Little Richard, 861-864
Little Stevie Wonder. *See* Wonder, Stevie
Livingston, Neville, 1507
Lizard King. *See* Morrison, Jim
LL Cool J, 864-866
Lloyd Webber, Sir Andrew, 866-869, 1196
Loesser, Frank, 869-872
Loewe, Frederick, 844, 872-875
Lomax, Alan, 554, 875-879
Lomax, John, 821
Loose Fur, 1522
Los Super Seven, 434
Louis Armstrong and His Hot Five, 730

Louis Armstrong and His Savoy Ballroom Five, 730
Love, Courtney, 258
Lovelace, Darryl. *See* D. M. C.
Lovett, Lyle, 879-881
Lucier, Alvin, 881-883
Lutosławski, Witold, 884-887
Lyle Lovett and His Large Band, 879
Lynn, Loretta, 887-890, 1527

M&M. *See* Eminem
Ma, Yo-Yo, 891-894
McCartney, Sir Paul, 589, 894-897
McCoy, Lizzie. *See* Memphis Minnie
McCoy, Minnie. *See* Memphis Minnie
McDaniels, Darryl Matthews. *See* D. M. C.
McFarien, Robert. *See* McFerrin, Bobby
McFerrin, Bobby, 898-900
McGuinn, Roger, 901-903
McHugh, Jimmy, 439
McIntosh, Peter, 918
McIntosh, Winston Hubert. *See* Tosh, Peter
Mack, Craig, 287
McManus, Declan Patrick. *See* Costello, Elvis
McPartland, Marian, 903-905
Madonna, 905-907
Mahler, Gustav, 907-911
Makaveli. *See* Shakur, Tupac
Makeba, Miriam, 911-913, 930
Malo, El. *See* Colón, Willie
Mama Africa. *See* Makeba, Miriam
Mamas and the Papas, 408
Mambo King. *See* Prado, Pérez
Mamie Smith and Her Jazz Hounds, 1371
Mamie Smith and the Harlem Trio, 1371
Man with the Golden Flute. *See* Rampal, Jean-Pierre
Manassas, 1412
Manchild, 57
Mancini, Hank. *See* Mancini, Henry
Mancini, Henry, 913-917
Mar-Keys, the, 604
March King. *See* Sousa, John Philip
Mariano, Charlie, 11
Mariano, Toshiko. *See* Akiyoshi, Toshiko
Marley, Bob, 917-920, 1507
Marrow, Tracy Lauren. *See* Ice-T
Marsalis, Wynton, 920-923
Marshall, Tom, 16
Martin, Frank, 923-925
Martin, Sir George, 925-927
Martin, Roberta, 249
Martinů, Bohuslav, 927-929
Mary Lou Williams Trio, 1626
Masekela, Hugh, 912, 929-932
Masked Marvel. *See* Patton, Charley
Mathers, Marshall Bruce. *See* Eminem
Mathis, Johnny, 932-934
Matthews, Dave, 934-936
Max Roach Four, 1205
Max Roach Quartet, 1205
Mayall, John, 245
Maybelle, Mother. *See* Carter, Maybelle
Mayfield, Curtis, 936-938
M'Boom, 1205
Melba, Dame Nellie, 938-940
Melchior, Lauritz, 451, 940-942
Mellor, John "Woody" Graham. *See* Strummer, Joe
Memphis Minnie, 943-945
Mendelssohn, Felix, 444
Menotti, Gian Carlo, 945-948
Menuhin, Sir Yehudi, 948-951
Mercer, Johnny, 36, 108, 951-953
Merman, Ethel, 953-956
Merrill, Robert, 956-958
Mescaleros, 1445
Messiaen, Olivier, 148, 958-962
Metheny, Pat, 962-964
Midnight Band, 1296
Miles Davis Quintet, 341, 577, 1337
Milhaud, Darius, 964-967
Miller, Aleck Ford. *See* Williamson, Sonny Boy, II
Miller, Glenn, 967-969
Miller, Merrill. *See* Merrill, Robert
Miller, Moishe. *See* Merrill, Robert
Miller, Rice. *See* Williamson, Sonny Boy, II
Miller, Roger, 969-971
Milsap, Ronnie, 971-973
Mingus, Charles, 973-977
Miracles, 1213
Miss D. *See* Washington, Dinah
Mitchell, Helen Porter. *See* Melba, Dame Nellie
Mitchell, Joni, 977-980
Modern Jazz Quartet, 851
Mojo Risin', Mr. *See* Morrison, Jim
Monk, Thelonious, 980-983
Monroe, Bill, 453, 984-987, 1302
Montgomery, Wes, 987-989
Moog, Robert, 206
Moon, Keith, 334
Morganfield, McKinley. *See* Waters, Muddy
Morricone, Ennio, 989-991
Morrison, Jim, 991-994
Morrison, Van, 994-997
Morrissey, 997-999
Morton, Jelly Roll, 999-1002
Mother McCree's Uptown Jug Champions, 472
Mother of Folk. *See* Ritchie, Jean
Mother of the Blues. *See* Rainey, Ma
Mother of the MP3. *See* Vega, Suzanne
Mothers of Invention, 1661
Moyse, Marcel, 183
Mr. Gone. *See* Shorter, Wayne
Mr. Mojo Risin'. *See* Morrison, Jim
Mudcrutch, 1103
Mugwumps, 408
Murtha, Fred. *See* Gershwin, George
Musica Elettronica Viva, 1258
Mutter, Anne-Sophie, 1002-1005

N. W. A., 365, 670
Nancarrow, Conlon, 1006-1008
Nascimento, Milton, 1008-1011
Nash, Graham, 318
Nash Ramblers, 585
Nat King Cole Trio, 267
Navarro, Fats, 1011-1013
Nelson, Albert. *See* King, Albert

Nelson, Prince Rogers. *See* Prince
Nelson, Ricky, 1013-1015
Nelson, Willie, 675, 1015-1019
Neville, Aaron, 1019-1021
Neville Brothers, 1019
New Grass Revival, 454
New Lost City Ramblers, 1307
New Power Generation, 1143
New Riders of the Purple Sage, 472
New Trio, 299
New World Spirit, 72
Newley, Anthony, 1021-1023
Newman, Alfred, 1023-1025
Newman, Randy, 1026-1029
Nichols, Red, 1029-1031
Nicks, Stevie, 1031-1033
Nielsen, Carl, 1033-1036
Nirvana, 257
No Spring Chickens, 1309
Nono, Luigi, 1037-1039
Norman, Jessye, 1039-1041
Notorious B.I.G., 287, 1041-1043

Oak Cliff T-Bone. *See* Walker, T-Bone
Odetta, 1044-1047
Oingo Boingo, 399
Oistrakh, David, 1047-1049
Ol' Blue Eyes. *See* Sinatra, Frank
Old and in the Way, 472
Oldfield, Mike, 1049-1051
Oliveros, Pauline, 1052-1054
Orbison, Roy, 1054-1057
Orchestra U.S.A., 851
Ordettes, the, 809
Orff, Carl, 1058-1060
Origin, 299
Original Flavor, 711
Otis, Johnny, 1060-1062
Owens, Dana Elaine. *See* Latifah, Queen
Oysterhead, 16

Paderewski, Ignace Jan, 1063-1065
Page, Jimmy, 427, 1065-1067, 1115
Page, Marian. *See* McPartland, Marian
Page, Walter, 80-81
Page and Plant, 1065, 1114
Palmieri, Eddie, 1067-1071
Papathanassiou, Evangelos Odysseas. *See* Vangelis
Parker, Charlie, 161, 274, 1071-1074
Parsons, Gram, 1075-1077
Pärt, Arvo, 1077-1080
Partch, Harry, 1080-1082
Parton, Dolly, 1082-1086
Pat Metheny Group, 962
Patti LaBelle and the Bluebelles, 809
Patti Smith Group, 1375
Patton, Charley, 660, 1086-1088
Paul, Les, 1088-1091
Paul Butterfield Blues Band, 188
Paul Whiteman and His Orchestra, 1615
Pavarotti, Luciano, 375, 1091-1093
Paxton, Tom, 1093-1095
Peaches. *See* James, Etta
Pearl. *See* Joplin, Janis
Pears, Peter, 156
Pelvis, Elvis the. *See* Presley, Elvis
Penniman, Richard Wayne. *See* Little Richard
Pentangle, 707
Pepa, 1266-1267
Pérez Prado Orchestra, 1129
Perkins, Carl, 1095-1097
Perlman, Itzhak, 1097-1100
Peterson, Oscar, 1100-1103
Petri, Egon, 185
Petrov, Sergei. *See* Dylan, Bob
Petty, Tom, 1103-1105
Phillips, John, 409
Phish, 16
Piaf, Édith, 51, 1105-1108
Piano Man. *See* Joel, Billy
Piazzolla, Astor, 1109-1112
Pickett, Wilson, 1112-1114
Pink Floyd, 1591
Plant, Robert, 1114-1117
Plastic Ono Band, 837
Plowboy, Tennessee. *See* Arnold, Eddy
Poet of the People. *See* Sandburg, Carl
Polfus, Lester William. *See* Paul, Les
Police, the, 1415
Porter, Cole, 447, 1118-1121
Portsmouth Sinfonia, 416
Poulenc, Francis, 146, 965, 1121-1125
Powell, Bud, 1125-1128
Prado, Pérez, 330, 1129-1131
Pres. *See* Young, Lester
Presley, Elvis, 129, 1131-1134
Pretenders, the, 667
Previn, Sir André, 1134-1138
Price, Leontyne, 1138-1140
Pride, Charley, 1140-1142
Pridgett, Gertrude Malissa Nix. *See* Rainey, Ma
Prime Time, 272
Prince, 1143-1145
Prine, John, 1145-1147
Professor Longhair, 1147-1149
Prokofiev, Sergei, 1149-1153
Public Enemy, 241
Puccini, Giacomo, 1153-1157
Puente, Tito, 1157-1160
Puff. *See* Combs, Sean
Pugh, Virginia Wynette. *See* Wynette, Tammy

Queen of Jazz. *See* Williams, Mary Lou
Queen of Rock. *See* Ronstadt, Linda
Queen of Rock and Roll. *See* Turner, Tina
Queen of Soul. *See* Franklin, Aretha
Queen of the Blues. *See* Washington, Dinah
Queen of the Jukebox. *See* Washington, Dinah
Quintet of the Hot Club of France, 535, 1188

Rabinowitz, Lewis Allan. *See* Reed, Lou
Rachmaninoff, Sergei, 1161-1164
Rainey, Gertrude. *See* Rainey, Ma
Rainey, Ma, 1164-1166, 1367
Raitt, Bonnie, 1166-1169
Ramone, Joey, 1169-1172
Ramones, the, 1169
Rampal, Jean-Pierre, 470, 1172-1174
Ravel, Maurice, 146, 1174-1178

Red Hot Peppers, 999
Red Hot Red. *See* Paul, Les
Red Nichols and His Five Pennies, 1029
Redding, Otis, 1178-1180
Ree, Sister. *See* Franklin, Aretha
Reed, Jimmy, 1180-1182
Reed, Lou, 1182-1185
Reich, Steve, 1185-1188
Reid, Antonio "L. A.," 58
Reiner, Fritz, 451
Reinhardt, Django, 1188-1191
Reiniger, Robert Meredith. *See* Willson, Meredith
Respighi, Ottorino, 1191-1193
Return to Forever, 299
Revolution, the, 1143
Revueltas, Silvestre, 1193-1196
Rey del Mambo. *See* Prado, Pérez
Rhubarb Red. *See* Paul, Les
Rice, Sir Tim, 866, 1196-1197
Richards, Keith, 429, 691, 1197-1200
Riddle, Nelson, 269, 1232
Ridenhour, Carlton Douglas. *See* Chuck D
Ritchie, Jean, 1200-1202
Ritter, Tex, 1202-1205
Roach, Max, 162, 1205-1209
Robertson, Robbie, 1209-1211
Robeson, Paul, 1211-1213
Robinson, Mamie. *See* Smith, Mamie
Robinson, Ray Charles. *See* Charles, Ray
Robinson, Smokey, 1213-1216
Robu. *See* Shankar, Ravi
Roche, Pierre, 51
Rodgers, Jimmie, 1216-1220, 1515
Rodgers, Richard, 570, 1220-1224
Rolling Stones, 691, 1197
Rollins, Sonny, 1225-1228
Romberg, Sigmund, 1228-1230
Romeos, 383
Ronstadt, Linda, 1231-1233
Ross, Diana, 385, 1233-1236
Rostropovich, Mstislav, 1236-1240
Rota, Nino, 1240-1244
Roxy Music, 416
Roy Acuff and His Smokey Mountain Boys, 3
Rózsa, Miklós, 514, 1244-1247
Rubén Blades y Seis del Solar, 130
Rubén Blades y Son del Solar, 130
Rubinstein, Artur, 1248-1251
Run, Reverend. *See* Simmons, Joseph "Run"
Run Love. *See* Simmons, Joseph "Run"
Runaways, the, 718
Run-D. M. C., 332, 1351
Rush, Otis, 1251-1253
Rush, Tom, 1253-1255
Rutter, John, 1255-1258
Rzewski, Frederic, 1258-1260

Saddlemen, the, 562
Saddler, Joseph. *See* Grandmaster Flash
Sager, Carole Bayer, 60, 62
Sainte-Marie, Buffy, 1261-1263
Sallyangie, the, 1049
Salonen, Esa-Pekka, 1263-1265
Salt, 1266-1267
Salt-n-Pepa, 1266
Sandburg, Carl, 1267-1269
Sanders, Pharoah, 1270-1271
Santana, 1272
Santana, Carlos, 1272-1274
Sassy. *See* Vaughan, Sarah
Satchmo. *See* Armstrong, Louis
Satie, Erik, 509, 1275-1278
Saud, Sulaimon. *See* Tyner, McCoy
Savio, Dan. *See* Morricone, Ennio
Schaeffer, Pierre, 1278-1280
Schlesinger, Bruno. *See* Walter, Bruno
Schnabel, Artur, 1281-1284
Schnittke, Alfred, 1284-1287
Schoenberg, Arnold, 104-105, 107, 148, 1287-1291
Schönberg, Arnold Franz Walter. *See* Schoenberg, Arnold
Schreker, Franz, 1291-1294
Schubert, Franz, 444
Schuller, Gunther, 974
Schwartz, Arthur, 440
Schweitzer, Albert, 1294-1296
Scott-Heron, Gil, 1296-1298
Scriabin, Aleksandr, 1298-1301
Scruggs, Earl, 453, 1301-1303
Scruggs, Mary Elfrieda. *See* Williams, Mary Lou
Scryabin, Aleksandr. *See* Scriabin, Aleksandr
Seeger, Charles, 311, 1303-1307
Seeger, Mike, 1306-1308
Seeger, Peggy, 1306, 1309-1311
Seeger, Pete, 1306, 1311-1314
Seeger, Ruth Crawford, 1304, 1315-1318
Seger, Bob, 1318-1320
Segovia, Andrés, 1320-1323
Sensei, Suzuki. *See* Suzuki, Shin'ichi
Serkin, Rudolf, 183, 1323-1325
Shabalala, Joseph, 1326-1328
Shakur, Tupac, 288, 1328-1331
Shankar, Ravi, 508, 1331-1335
Shaw, Artie, 1335-1337
Shenandoah, 550
Shorter, Wayne, 1337-1340
Shostakovich, Dmitri, 158, 1237, 1340-1344
Sibelius, Jean, 185, 1344-1348
Sills, Beverly, 1348-1350
Silver, Horace, 137
Silver Bullet Band, 1318
Silverman, Belle Miriam. *See* Sills, Beverly
Simmons, Russell, 141
Simmons, Joseph "Run," 1351-1352
Simon, Carly, 1353-1355
Simon, Paul, 1327, 1355-1358
Simon and Garfunkel, 475, 1355
Simon Sisters, 1353
Simone, Nina, 1358-1360
Sinatra, Frank, 345, 1361-1363
Singer, Jóska. *See* Szigeti, Joseph
Singing Brakeman. *See* Rodgers, Jimmie
Sissle, Noble, 135
Sista, 410
Slava. *See* Rostropovich, Mstislav
Slick, Grace, 1364-1366
Slim Shady. *See* Eminem
Slowhand. *See* Clapton, Eric
Sly and the Family Stone, 1426
Smith, Bessie, 1366-1369
Smith, Buster, 81
Smith, Harry, 389

Smith, James Todd. *See* LL Cool J
Smith, Kate, 1369-1371
Smith, Mamie, 1371-1373
Smith, Michael W., 534, 1374-1375
Smith, Patti, 1375-1377
Smiths, the, 997
Smokey Robinson and the Miracles, 1213
Snoop Dogg, 365, 1377-1379
Solti, Sir Georg, 1379-1381
Son of Kurtis Blow. *See* Simmons, Joseph "Run"
Sondheim, Stephen, 1382-1385
Sonny Rollins Quartet, 1225
Sonny Rollins Quintet, 1225
Soul, Queen of Hip-Hop. *See* Blige, Mary J.
Soul Machine, 1019
Soul Mates, 541
Sousa, John Philip, 1385-1389
Southern California Community Choir, 248
Spector, Phil, 1389-1391
Spectrum, 454
Spectrum City, 241
Springsteen, Bruce, 1391-1394
Standards Trio, 708
Stanley, Ralph, 1394-1396
Stanley Brothers, 1394
Staple Singers, 1396
Staples, Pops, 1396-1397
Stardust, Ziggy. *See* Bowie, David
Starship, 1364
Stein, Julius Kerwin. *See* Styne, Jule
Steiner, Max, 1398-1401
Stern, György. *See* Solti, Sir Georg
Stern, Isaac, 1401-1404
Steve Earle and the Dukes, 393
Stevens, Cat, 1405-1407
Stevie Ray Vaughan and Double Trouble, 1554
Stewart, Rod, 1407-1409
Stewart, Sylvester. *See* Stone, Sly
Still, William Grant, 1409-1412
Stills, Stephen, 303, 318, 1412-1415, 1659
Sting, 1415-1418
Stockhausen, Karlheinz, 1418-1420
Stoke d'Abernon, Lord Menuhin of. *See* Menuhin, Sir Yehudi
Stokowski, Leopold, 1420-1423
Stoller, Mike, 835, 1423-1425
Stone, Sly, 1426-1428
Stone Poneys, 1231
Stork. *See* Desmond, Paul
Strait, George, 1428-1430
Strangers, the, 559
Strauss, Richard, 1430-1434
Stravinsky, Igor, 1435-1438
Strawbs, 350
Strayhorn, Billy, 406, 1439-1441
Streisand, Barbra, 1441-1444
Strength in Numbers, 454
Strummer, Joe, 1445-1446
Styne, Jule, 197, 1446-1449
Summer, Donna, 1449-1451
Summit, Scott. *See* Tweedy, Jeff
Sumner, Gordon Matthew. *See* Sting
Sun Ra, 1451-1453
Sun Ra and His Astro Infinity Arkestra, 1451
Sun Ra and His Myth Science Arkestra, 1451
Sun Ra and His Solar Arkestra, 1451
Sun Ra Arkestra, 1451
Superharp. *See* Cotton, James
Supremes, the, 1233
Sutherland, Dame Joan, 1453-1456
Suzuki, Shin'ichi, 1456-1458
Szell, George, 1458-1460
Szigeti, Joseph, 1461-1463
Szymanowski, Karol, 1463-1466

Tabackin, Lew, 11-12
Takahashi, Masanori. *See* Kitarō
Takemitsu, Tōru, 1467-1471
Talking Heads, 190
Tan Dun, 893, 1471-1473
Tasty Licks, 454
Tatum, Art, 481, 1473-1475
Tavener, Sir John, 1475-1478
Taylor, Cecil, 1478-1481
Taylor, James, 1353, 1481-1483
Tebaldi, Renata, 1483-1486
Termen, Lev Sergeyevich. *See* Theremin, Léon
Terrell, Saunders. *See* Terry, Sonny
Terrell, Tammi, 485
Terry, Sonny, 465, 1486-1488
Texas Slim. *See* Hooker, John Lee
Texas Tornados, 434
Texas Troubadour. *See* Tubb, Ernest
Texas Troubadours, 1515
Them, 994
Theremin, Léon, 1488-1490
Thin White Duke. *See* Bowie, David
Thomas, Michael Tilson, 1490-1493
Thomson, Virgil, 1493-1495
Three Tenors, 374, 1091
Thundering Herd, 492
Tico and the Triumphs, 1355
Tiomkin, Dimitri, 1496-1499
Tippett, Sir Michael, 1499-1501
Tito Puente Orchestra, 1157
Toimii, 1263
Tom and Jerry, 475, 1355
Tomashevsky, Michael. *See* Thomas, Michael Tilson
Tommy Dorsey Orchestra, 1361
Tormé, Mel, 1501-1503
Toscanini, Arturo, 655, 1503-1507
Tosh, Peter, 1507-1510
Toshiko Akiyoshi Jazz Orchestra, 11
Touchstone, 299
Townshend, Pete, 334, 1510-1513
Traveling Wilburys, 388, 589, 1054, 1103
Travis, Merle, 1513-1515
Triumvirate, 408
True Taylor. *See* Simon, Paul
Tubb, Ernest, 1515-1517
2Pac. *See* Shakur, Tupac
Turner, Big Joe, 1517-1519
Turner, Margaret Marian. *See* McPartland, Marian
Turner, Tina, 1519-1522
Twang, Mr. *See* Eddy, Duane
Tweedy, Jeff, 1522-1525
Twitty, Conway, 889, 1525-1528
Tympany Five, 752
Tyner, McCoy, 286, 1528-1530

U2, 142
Umm Kulthum, 1531-1533
Uncle Tupelo, 1522
Union Station, 798

Valens, Ritchie, 637, 1534-1535
Valenzuela, Richard Steven. *See* Valens, Ritchie
Vangelis, 1536-1538
Van Halen, 1538
Van Halen, Eddie, 1538-1541
Van Heusen, Jimmy, 176, 197, 1541-1543
Van Ronk, Dave, 1543-1545
Van Zandt, Townes, 393, 1545-1547
Varèse, Edgard, 234, 1547-1551
Vaughan, Sarah, 1551-1554
Vaughan, Stevie Ray, 1554-1556
Vaughan Williams, Ralph, 640, 1556-1560
Vaurabourg, Andrée, 148
Veal, Rachel, 4
Vega, Suzanne, 1560-1562
Veliotes, John Alexander. *See* Otis, Johnny
Velvet Bulldozer. *See* King, Albert
Velvet Fog. *See* Tormé, Mel
Velvet Underground, 1182
Vibration Society, 780
Villa-Lobos, Heitor, 1562-1566
Vincent, Gene, 1566-1568
Violinaires, the, 1112
Voice Masters, 383
Voices of the Tabernacle, 248
Voicestra, 898
Vox, Bono. *See* Bono
V.S.O.P., 577

Waits, Tom, 1569-1571
Walker, Curtis. *See* Blow, Kurtis
Walker, T-Bone, 1571-1573
Wallace, Christopher George Latore. *See* Notorious B.I.G.
Waller, Fats, 481, 1573-1575
Walter, Bruno, 1575-1578
Walton, Sir William, 1578-1580
Ward, Clara, 1580-1583
Ward Singers, 1580
Warwick, Dionne, 61, 337, 1583-1585
Washington, Dinah, 1585-1587
Waters, Muddy, 305, 1587-1591
Waters, Roger, 1591-1593
Watson, Doc, 1593-1597
Watts, André, 1597-1599
Waxman, Franz, 1599-1601
Waymon, Eunice Kathleen. *See* Simone, Nina
Weather Report, 1337
Weavers, the, 1311
Webb, Jimmy, 1601-1603
Webb, Loretta. *See* Lynn, Loretta
Webern, Anton von, 104, 1603-1607
Webster, Ben, 1607-1609
Weill, Kurt, 1609-1613
Wells, Julia Elizabeth. *See* Andrews, Dame Julie
Wenzinger, August, 1613-1615
Westside Connection, 670
Whiteman, Paul, 315, 1615-1618
Whittlebot, Hernia. *See* Coward, Sir Noël
Who, the, 334, 1510
Wilco, 1522
Will Mastin Trio, 344
Williams, Hank, 462, 1618-1620
Williams, John, 1620-1623
Williams, Lucinda, 1624-1625
Williams, Marion, 460
Williams, Mary Lou, 1626-1628
Williamson, Sonny Boy, I, 1628-1630
Williamson, Sonny Boy, II, 305, 660, 1630-1633
Willson, Meredith, 1633-1635
Wilson, Brian, 1636-1638
Wilson, Jackie, 1638-1641
Wind in the Willows, 596
Wing, Grace Barnett. *See* Slick, Grace
Wings, 894
Winn, Mary. *See* Williams, Mary Lou
Wolfe, Julia, 1641-1642
Wonder, Stevie, 1643-1646
World Class Wreckin' Cru, 365
Wray, Cheryl. *See* Salt
Wright, Erica Abi. *See* Badu, Erykah
Wynette, Tammy, 738, 1646-1648
Wynn, Bert. *See* Gershwin, George
Wynton Marsalis Septet, 920

Xenakis, Iannis, 1649-1652
X-Pensive Winos, 1197

Yanni, 1653-1655
Yardbird. *See* Parker, Charlie
Yardbirds, the, 91, 245, 1065
Young, André Romelle. *See* Dr. Dre
Young, Lester, 81, 1655-1658
Young, Neil, 318, 1658-1660

Zappa, Frank, 1661-1664
Zimmer, Hans, 1665-1667
Zimmerman, Robert Allen. *See* Dylan, Bob
Zimmermann, Ethel Agnes. *See* Merman, Ethel

Works Index

Listed below are titles of albums, compositions, songs, symphonies, and many other works discussed in the text of *Musicians and Composers of the 20th Century*. These works are followed by a musician's name in parentheses. The page numbers that follow represent the location of discussion of the work in relation to the musician appearing in parentheses. It is important to note that these parenthetical names are not intended to represent the composers or other "authors" of the works listed—which are often not solo productions but instead the product of songwriting teams, bands and other musical groups, and collaborations between lyricists and songwriters—but rather one of the musicians associated with the work. The individual listed parenthetically after each title therefore represents the musician who is the focus of discussion on the page listed.

Abraxas (Santana, Carlos), 1273
Absolute Torch and Twang (Lang, K. D.), 816
Achorripsis (Xenakis, Iannis), 1651
Achtung Baby (Bono), 144
Acid (Barretto, Ray), 73
Adagio for Strings (Barber, Samuel), 68
"Addams Groove" (Hammer, M. C.), 567
¡Adios Amigos! (Ramone, Joey), 1171
"Adventures of Grandmaster Flash on the Wheels of Steel, The" (Grandmaster Flash), 532
Adventures of Robin Hood, The (Korngold, Erich Wolfgang), 795
Afro-American symphony (Still, William Grant), 1410
After the Gold Rush (Young, Neil), 1660
Aftermath (Jagger, Sir Mick), 693
Agon (Stravinsky, Igor), 1438
Ainadamar (Golijov, Osvaldo), 516
Ain't Enough Comin' In (Rush, Otis), 1252
"Ain't It a Shame" (Domino, Fats), 379
"Ain't Misbehavin'" (Waller, Fats), 1574
"Ain't Nobody Here but Us Chickens" (Jordan, Louis), 754
Akhnaten (Glass, Philip), 509
"Al-Atlal" (Umm Kulthum), 1532
Aladdin Sane (Bowie, David), 152
Alexander (Vangelis), 1537
Alice's Restaurant (Guthrie, Arlo), 551
Aliens (Horner, James), 653
All About Us (Kander, John), 757
All Eyez on Me (Shakur, Tupac), 1330
All Hail the Queen (Latifah, Queen), 818
All-Night Vigil, The (Rachmaninoff, Sergei), 1163
All Over the World (Guthrie, Arlo), 551
All Set (Babbitt, Milton), 56
"All Shook Up" (Blackwell, Otis), 129
All That I Am (Santana, Carlos), 1274
All They Had to Do Was Dream (Everly, Don), 428
All This Useless Beauty (Costello, Elvis), 304
"All Those Years Ago" (Harrison, George), 591
Almost Blue (Costello, Elvis), 303
"Almost Grown" (Berry, Chuck), 125
"Alone" (Gibb brothers), 497
Alone Together (McPartland, Marian), 904
Also sprach Zarathustra (Strauss, Richard), 1433
"Always Late (With Your Kisses)" (Frizzell, Lefty), 463
Amahl and the Night Visitors (Menotti, Gian Carlo), 947
Amarantine (Enya), 420
"America" (Anderson, Marian), 26
American Ballads and Folk Songs (Lomax, Alan), 877
"American Defense" (House, Son), 659
American in Paris, An (Gershwin, George), 488
American in Paris, An (Lerner, Alan Jay), 845
Americanization of Emily, The (Andrews, Dame Julie), 30
"AmeriKKKa's Most Wanted" (Ice Cube), 671
Amériques (Varèse, Edgard), 1549
"Amsterdam" (Brel, Jacques), 154
Analogique B (Xenakis, Iannis), 1651
And Then There Were Three (Collins, Phil), 279
And They Lynched Him on a Tree (Still, William Grant), 1411
Angelus (Nascimento, Milton), 1010
Animal Boy (Ramone, Joey), 1171
Animal House (Bernstein, Elmer), 119
Animals (Waters, Roger), 1592
Anna Bolena (Callas, Maria), 200
Annie Get Your Gun (Merman, Ethel), 955
"Annie's Song" (Denver, John), 354
Annie's Song and Other Galway Favorites (Galway, Sir James), 471

Another Green World (Eno, Brian), 417
"Another Night to Cry" (Johnson, Lonnie), 731
"Anticipation" (Simon, Carly), 1353
Antônio Brasileiro (Jobim, Antônio Carlos), 722
Antony and Cleopatra (Barber, Samuel), 69
"Ants Marching" (Matthews, Dave), 935
Any Place I'm Going (Rush, Otis), 1252
Any Resemblance Is Purely Coincidental (Dodge, Charles), 369
Anything Goes (Porter, Cole), 1119
Apollo: Atmospheres and Soundtracks (Eno, Brian), 418
Appalachia Waltz (Ma, Yo-Yo), 893
Appalachian Spring (Copland, Aaron), 297
Appalachian Spring (Thomas, Michael Tilson), 1492
Apple Blossoms (Kreisler, Fritz), 801-802
"Are the Good Times Really Over for Good" (Haggard, Merle), 561
Are You Experienced (Hendrix, Jimi), 614
Are You Ready for Freddy? (Fender, Freddy), 436
Arlecchino (Busoni, Ferruccio), 186
Armed Forces (Costello, Elvis), 303
Around the World in a Day (Prince), 1144
Art Forms of Dimensions Tomorrow (Sun Ra), 1453
Art of Excellence, The (Bennett, Tony), 103
Art of Fugue, Vol. 1, Contrapunctus 1-9, The (Gould, Glenn), 526
"Art of Organ-Building and Organ-Playing in Germany and France, The" (Schweitzer, Albert), 1295
As Is the Night, So Is the Day (Poulenc, Francis), 1124
"As Tears Go By" (Jagger, Sir Mick), 694
"As the Years Go Passing By" (King, Albert), 773
Astral Weeks (Morrison, Van), 995
"At Last" (James, Etta), 702
At the Café Bohemia (Blakey, Art), 138
At the Circus (Arlen, Harold), 36
At the Monterey International Pop Festival (Shankar, Ravi), 1333
At the Ryman (Harris, Emmylou), 587
At the Unicorn (Rush, Tom), 1254
Atlantis (Sun Ra), 1453
"Aunt Hagar's Blues" (Tatum, Art), 1474
Autoamerican (Harry, Deborah), 597
"Avalon" (Whiteman, Paul), 1616
"Avalon Blues" (Hurt, Mississippi John), 666
Axis: Bold as Love (Hendrix, Jimi), 614
Ayre (Golijov, Osvaldo), 517

B. B. King's Blues Summit (King, B. B.), 777
"Babalú" (Cugat, Xavier), 330
Babes in Toyland (Herbert, Victor), 619
"Baby, Baby" (Grant, Amy), 535
Baby Doe and Cleopatra (Sills, Beverly), 1349
"Baby Workout" (Wilson, Jackie), 1640
Bacchanale (Cage, John), 194
Bachianas brasileiras (Villa-Lobos, Heitor), 1565
Back Door Wolf, The (Howlin' Wolf), 662
Back on Broadway (Andrews, Dame Julie), 31
Back on the Block (Jones, Quincy), 746
Back to Mono, 1958-1969 (Spector, Phil), 1390
Bad (Jackson, Michael), 690
Bad Reputation (Jett, Joan), 719
"Bags' Groove" (Davis, Miles), 343
"Ballad for Americans" (Robeson, Paul), 1212
Ballad for Americans and Other American Ballads (Odetta), 1045
Ballad of Easy Rider (McGuinn, Roger), 902
"Ballad of Jed Clampett, The" (Flatt, Lester), 453, 1302
Ballad of Sally Rose, The (Harris, Emmylou), 587
Ballo in maschera, Un (Anderson, Marian), 26
"Bamba, La" (Valens, Ritchie), 1535
Band, The (Robertson, Robbie), 1210
Band on the Run (McCartney, Sir Paul), 897
Baroque Music for Trumpets (Marsalis, Wynton), 922
Barstow: Eight Hitchhiker Inscriptions (Partch, Harry), 1081
"Bartender" (Matthews, Dave), 935
Batman (Elfman, Danny), 400
Battle Beyond the Stars (Horner, James), 653
Bayou Country (Fogerty, John), 458
"Be-Bop-A-Lula" (Vincent, Gene), 1567
"Be My Baby" (Spector, Phil), 1390
Beat of My Heart (Bennett, Tony), 103
Beautiful Names, The (Tavener, Sir John), 1477
Beautiful Noise (Diamond, Neil), 358
Beauty in the Beast (Carlos, Wendy), 207
"Before the Next Teardrop Falls" (Fender, Freddy), 435
Beggar's Banquet (Richards, Keith), 1199
Being There (Tweedy, Jeff), 1523
Béla Fleck and the Flecktones (Fleck, Béla), 455
Bella Donna (Nicks, Stevie), 1032
Bells Are Ringing (Green, Adolph), 540

Belshazzar's Feast (Walton, Sir William), 1579
Ben-Hur (Rózsa, Miklós), 1246
Ben Webster Meets Oscar Peterson (Peterson, Oscar), 1101
Benny Goodman and His Swing Orchestra (Goodman, Benny), 520
Berlin (Reed, Lou), 1184
Best of Leonard Cohen, The (Cohen, Leonard), 265
"Bethena" (Joplin, Scott), 751
Biches, Les (Poulenc, Francis), 1123
"Big Log" (Plant, Robert), 1117
Big Picture, The (Smith, Michael W.), 1374
"Big Poppa" (Notorious B.I.G.), 1043
Big Science (Anderson, Laurie), 19
Bill Evans Album, The (Evans, Bill), 425
Billy the Kid (Copland, Aaron), 297
"Bim Bom" (Gilberto, João), 502
Bird on 52nd Street (Roach, Max), 1207
Birth of the Cool (Davis, Miles), 343
Bitches Brew (Davis, Miles), 343
Bitches Brew (Hancock, Herbie), 579
Bitter Sweet (Coward, Sir Noël), 309
Black, Brown, and Beige (Ellington, Duke), 407
Black Orpheus (Jobim, Antônio Carlos), 721
"Black Swan, The" (Jansch, Bert), 708
Blade Runner (Vangelis), 1537
Blood on the Fields (Marsalis, Wynton), 921
"Blood Will Never Lose Its Power, The" (Crouch, Andraé), 321
Bloomer Girl (Arlen, Harold), 37
Blossom Time (Romberg, Sigmund), 1229
Blow by Blow (Beck, Jeff), 92
"Blowin' in the Wind" (Dylan, Bob), 391
Blue (Mitchell, Joni), 978
"Blue Bird Blues" (Williamson, Sonny Boy, I), 1629
Blue Clear Sky (Strait, George), 1429
"Blue Skies" (Henderson, Fletcher), 612
"Blue Suede Shoes" (Perkins, Carl), 1096
Blue Tango (Anderson, Leroy), 23
Blue Train (Coltrane, John), 285
"Blueberry Hill" (Domino, Fats), 380
Bluejean Bop! (Vincent, Gene), 1567
Blueprint, The (Jay-Z), 712
Blues Everywhere I Go (Odetta), 1046
Blues to the Bone (James, Etta), 702
"Bo Diddley" (Diddley, Bo), 360
"Bo Weavil Blues" (Rainey, Ma), 1166
"Bobby Sox Baby" (Walker, T-Bone), 1572
"Body and Soul" (Hawkins, Coleman), 602
Body Meta (Coleman, Ornette), 275
Bohème, La (Puccini, Giacomo), 1154
Boléro (Ravel, Maurice), 1177
"Boléro" (Reinhardt, Django), 1189
"Boll Weevil Song" (Sandburg, Carl), 1268
"Bop Gun (One Nation)" (Ice Cube), 671
"Born in a Trunk" (Garland, Judy), 479
Born in the U.S.A. (Springsteen, Bruce), 1393
Born to Dance (Porter, Cole), 1120
Born to Run (Springsteen, Bruce), 1392
Born Under a Bad Sign (King, Albert), 773
Both Sides (Collins, Phil), 280
"Boulevard of Dreams" (Bennett, Tony), 102
"Bourgeois, Les" (Brel, Jacques), 154
"Bourgeois Blues" (Leadbelly), 822
"Boy Named Sue, A" (Cash, Johnny), 229
Boy Was Born, A (Britten, Benjamin), 156
"Boyz-n-the-Hood" (Ice Cube), 670
Brain Drain (Ramone, Joey), 1171
Brand New (Salt), 1267
Branded (Hayes, Isaac), 605
Braveheart (Horner, James), 653
Break Every Rule (Turner, Tina), 1521
"Breaks, The" (Blow, Kurtis), 142
Breakthrough, The (Blige, Mary J.), 140
Brian Lynch/Eddie Palmieri Project: Simpático, The (Palmieri, Eddie), 1070
Brian Wilson (Wilson, Brian), 1637
Brian's Song (Legrand, Michel), 828
Bride of Frankenstein (Waxman, Franz), 1600
Bridge, The (Joel, Billy), 725
Bridge, The (Rollins, Sonny), 1227
Bridge over Troubled Water (Garfunkel, Art), 476
Brigadoon (Lerner, Alan Jay), 844
Brigadoon (Loewe, Frederick), 873
Brilliant Corners (Monk, Thelonious), 982
Bristol sessions (Carter, Maybelle), 217
Brother Love's Traveling Salvation Show (Diamond, Neil), 358
"Brown Shoes Don't Make It" (Zappa, Frank), 1662
"Bruised Orange" (Prine, John), 1147
Buffalo Springfield (Stills, Stephen), 1414
Buffalo Springfield (Young, Neil), 1659
"Bugle Call Rag" (Nichols, Red), 1030
"Bumble Bee" (Memphis Minnie), 944
Burl Ives Greatest Hits (Ives, Burl), 678
Burnin' (LaBelle, Patti), 810
Bush Doctor (Tosh, Peter), 1509
"Busted" (Charles, Ray), 232
But Seriously (Collins, Phil), 280
"By the Time I Get to Arizona" (Chuck D), 242
"Bye Bye Love" (Everly, Don), 427

"C. C. Rider" (Rainey, Ma), 1166
Cabaret (Ebb, Fred), 395
Cabaret (Kander, John), 757
Cabildo (Beach, Amy), 85
"Call It Stormy Monday (But Tuesday Is Just as Bad)" (Walker, T-Bone), 1572
"Call Me" (Harry, Deborah), 597
"Calle luna calle sol" (Colón, Willie), 282
Calypso (Belafonte, Harry), 100
Camelot (Andrews, Dame Julie), 30
Camelot (Lerner, Alan Jay), 845
Camelot (Loewe, Frederick), 874
Campana sommersa, La (Respighi, Ottorino), 1192
"Can I Get a Witness" (D. M. C.), 333, 1352
Canciones de Mi Padre (Ronstadt, Linda), 1232
Candide (Bernstein, Leonard), 122
"Candy Man Blues" (Hurt, Mississippi John), 666
"Cannonball Rag" (Travis, Merle), 1514
Can't Quit the Blues (Guy, Buddy), 557
Cantata No. 2 (Webern, Anton von), 1606
Canticum Sacrum (Stravinsky, Igor), 1437
Canto sospeso, Il (Nono, Luigi), 1038
Cape Fear (Bernstein, Elmer), 119
Cappello di paglia di Firenze, Il (Rota, Nino), 1242
Caprice viennois, Op. 2 (Kreisler, Fritz), 802
"Car Song" (Guthrie, Woody), 554
Car Wheels on a Gravel Road (Williams, Lucinda), 1625
"Caravan" (Ellington, Duke), 407
Carbon Copy Building (Wolfe, Julia), 1642
Carmina Burana (Orff, Carl), 1058
Carousel (Hammerstein, Oscar, II), 572
Carousel (Rodgers, Richard), 1223
Carpenters, The (Carpenter, Karen), 209
Casablanca (Steiner, Max), 1400
Cat and the Fiddle, The (Kern, Jerome), 764
Cat-Women of the Moon (Bernstein, Elmer), 118
Catch a Fire (Tosh, Peter), 1508
"Cathedral" (Van Halen, Eddie), 1539
Catherine Wheel, The (Byrne, David), 191
"Cathy's Clown" (Everly, Don), 428
Cats (Lloyd Webber, Sir Andrew), 868
"Cayuco, El" (Puente, Tito), 1159
Cello Concerto in E Minor (Elgar, Sir Edward), 404
Celtic Requiem (Tavener, Sir John), 1477
Centerfield (Fogerty, John), 458
"C'est la Vie" (Berry, Chuck), 125
"Chain of Fools" (Franklin, Aretha), 460
Chain works (Lutosławski, Witold), 886
Chamber Concerto (Ligeti, György), 857
Chamber Music No. 1 (Hindemith, Paul), 626
Chamber Symphony (Schreker, Franz), 1293
"Change Is Gonna Come, A" (Cooke, Sam), 293
Change Your World (Smith, Michael W.), 1375
Chantefleurs et chantefables (Lutosławski, Witold), 886
"Characteristic Blues" (Bechet, Sidney), 88
Chariots of Fire (Vangelis), 1537
"Charleston Rag" (Blake, Eubie), 135
Chase, The (Brooks, Garth), 160
Cheap Imitation (Cage, John), 195
"Cheeseburger in Paradise" (Buffett, Jimmy), 174
"Chega de saudade" (Gilberto, João), 501
"Chega de saudade" (Jobim, Antônio Carlos), 721
Chess (Rice, Sir Tim), 1197
Chester and Lester (Paul, Les), 1090
Chicago (Ebb, Fred), 396
Chicago (Kander, John), 757
Child of Our Time, A (Tippett, Sir Michael), 1500
Children's Songs (Leadbelly), 822
Chinatown (Goldsmith, Jerry), 514
"Cho-Cho-San" (Whiteman, Paul), 1617
"Choo Choo Ch' Boogie" (Jordan, Louis), 754
Chôros (Villa-Lobos, Heitor), 1564
Chorus Line, A (Hamlisch, Marvin), 566
Christmas Gift for You from Phil Spector, A (Spector, Phil), 1390
Christmas Music of Johnny Mathis, The (Mathis, Johnny), 933
"Christmas Rappin'" (Blow, Kurtis), 141
Christmas with Babyface (Babyface), 59
Christophe Colomb (Milhaud, Darius), 966
Christophorus (Schreker, Franz), 1293
Chronic, The (Dr. Dre), 367
Chronic 2001, The (Dr. Dre), 367
"Cigarettes and Coffee Blues" (Frizzell, Lefty), 463
Cinderella (Andrews, Dame Julie), 30
Cinéma (Satie, Erik), 1277
Cinema Paradiso (Morricone, Ennio), 990
Circle Game, The (Rush, Tom), 1254
Circles (Berio, Luciano), 112
Citizen Kane (Herrmann, Bernard), 622
City of Angels (Coleman, Cy, Larry Gelbart, and A. E. Hotchner), 271
Clash, The (Strummer, Joe), 1445
Claude Bolling: Suite for Flute and Jazz Piano (Rampal, Jean-Pierre), 1173
Clifford Brown and Max Roach at Basin Street (Roach, Max), 1207
Cloak, The (Puccini, Giacomo), 1155
Close to You (Carpenter, Karen), 208

Closing in on the Fire (Jennings, Waylon), 717
Cloud 7 (Bennett, Tony), 102
Cloud Nine (Harrison, George), 591
Clouds (Mitchell, Joni), 978
Clube de Esquina (Nascimento, Milton), 1009
Clube de Esquina 2 (Nascimento, Milton), 1010
Coincidence and Likely Stories (Sainte-Marie, Buffy), 1262
"Cold, Cold Heart" (Bennett, Tony), 102
"Cold Cold Heart" (Williams, Hank), 1619
Cold Spring Harbor (Joel, Billy), 725
Combat Rock (Strummer, Joe), 1446
"Come as You Are" (Cobain, Kurt), 259
"Come Monday" (Buffett, Jimmy), 174
"Come on, Let's Go" (Valens, Ritchie), 1534
Comedy, The (Lewis, John), 854
Coming Together (Rzewski, Frederic), 1259
Company (Sondheim, Stephen), 1383
Composition for Four Instruments (Babbitt, Milton), 55
Composition for Twelve Instruments (Babbitt, Milton), 55
Concert by the Sea (Garner, Erroll), 482
Concert for Bangladesh, The (Shankar, Ravi), 1333
Concerto for Alto Saxophone and Orchestra (Salonen, Esa-Pekka), 1264
Concerto for Orchestra (Tippett, Sir Michael), 1500
Concerto for Viola and Orchestra in B Minor (Casadesus, Henri), 222
Concerto for Viola in C Minor (Casadesus, Henri), 222
Concerto gregoriano (Respighi, Ottorino), 1192
Concerto Grosso No. 1 (Schnittke, Alfred), 1286
Concerto in B Minor for Violin and Orchestra (Walton, Sir William), 1579
Concerto in C Major (Anderson, Leroy), 23
Concerto in D Minor (Poulenc, Francis), 1123
Concerto in F (Gershwin, George), 488
Concierto de nácar para nueve tanguistas y orquesta (Piazzolla, Astor), 1111
Concorde (Lewis, John), 854
Consul, The (Menotti, Gian Carlo), 947
Control (Jackson, Janet), 684
Conversations with Myself (Evans, Bill), 425
Cookbook, The (Elliott, Missy), 412
Cookin' at the Cookery (Hunter, Alberta), 664
"Cop Killer" (Ice-T), 672
Copperhead Road (Earle, Steve), 394
"Corrina Blues" (Jefferson, Blind Lemon), 713
"Cotton Crop Blues" (Cotton, James), 306
"Cotton Fields" (Leadbelly), 822
"Cotton Tail" (Webster, Ben), 1608
Couldn't Stand the Weather (Vaughan, Stevie Ray), 1555
Counter-Points, No. 1 (Stockhausen, Karlheinz), 1419
"Country Gardens" (Grainger, Percy Aldridge), 529
Country Preacher (Adderley, Cannonball), 10
Courage (Nascimento, Milton), 1010
Court and Spark (Mitchell, Joni), 979
"Crash into Me" (Matthews, Dave), 935
Crawfish Fiesta (Professor Longhair), 1148
Crayons (Summer, Donna), 1450
"Crazy" (Cline, Patsy), 256
Crazy (Iglesias, Julio), 676
"Crazy Blues" (Smith, Mamie), 1372
"Crazy Man, Crazy" (Haley, Bill), 564
Crazy Times (Vincent, Gene), 1567
Creation of the World, The (Milhaud, Darius), 966
"Creator Has a Master Plan, The" (Sanders, Pharoah), 1271
Credo (Pärt, Arvo), 1079
Crosby, Stills, and Nash (Stills, Stephen), 1414
Crouching Tiger, Hidden Dragon (Tan Dun), 1472
"Cry to Me" (Burke, Solomon), 179
Crystal Silence (Burton, Gary), 181
CSN (Stills, Stephen), 1414
Cubaland Suite (Sousa, John Philip), 1388
"Cúcala" (Cruz, Celia), 327
Curlew River (Britten, Benjamin), 157
Curtains (Kander, John), 757
Curtis (50 Cent), 442
Curtis (Mayfield, Curtis), 937
Cut You Loose! (Cotton, James), 306
Czar Has His Photograph Taken, The (Weill, Kurt), 1611

Dad Loves His Work (Taylor, James), 1482
"Daddy Sang Bass" (Perkins, Carl), 1097
Dameron-Navarro Sessions (Navarro, Fats), 1012
Damn Right, I've Got the Blues (Guy, Buddy), 557
Dances of Galánta (Kodály, Zoltán), 790
"Dancing in the Street" (LaBelle, Patti), 810, 1540
Dancing in Your Head (Coleman, Ornette), 275
"Dang Me" (Miller, Roger), 970
Daphnis et Chloé (Ravel, Maurice), 1176
Dare to Dream (Yanni), 1654
"Dark as a Dungeon" (Travis, Merle), 1514
Dark Side of the Moon, The (Waters, Roger), 1592
Darker America (Still, William Grant), 1410
Dave Van Ronk and the Hudson Dusters (Van Ronk, Dave), 1545

Day, The (Babyface), 58
"Day in the Life, A" (Lennon, John), 838
Day the Earth Stood Still, The (Herrmann, Bernard), 622
Day Without Rain, A (Enya), 420
Dazed and Confused (Page, Jimmy), 1066
"Dazed and Confused" (Plant, Robert), 1116
Dead City, The (Korngold, Erich Wolfgang), 794
Dear Heather (Cohen, Leonard), 266
Death in Venice (Britten, Benjamin), 157
Death of a Ladies' Man (Cohen, Leonard), 265
Death of Klinghoffer, The (Adams, John), 7
"Decoration Blues" (Williamson, Sonny Boy, I), 1630
Deeds, Not Words (Roach, Max), 1208
"Deep River" (Anderson, Marian), 27
Déjà Vu (Crosby, David), 319
Déjà Vu (Stills, Stephen), 1414
Delusion of the Fury (Partch, Harry), 1081
Density 21.5 (Varèse, Edgard), 1549
Desert Music, The (Thomas, Michael Tilson), 1491
Desert Song, The (Hammerstein, Oscar, II), 570
Desert Song, The (Romberg, Sigmund), 1230
Déserts (Varèse, Edgard), 1550
"Deux Guitars, Les" (Aznavour, Charles), 52
Dharma at Big Sur, The (Adams, John), 7
Dialogues des Carmélites (Poulenc, Francis), 1124
Diamonds and Rust (Baez, Joan), 65
Diamonds in the Rough (Prine, John), 1146
Diapason Concertino (Schaeffer, Pierre), 1280
Diary of One Who Disappeared, The (Janáček, Leoš), 705
Different Therefore Equal (Seeger, Peggy), 1310
Different Trains (Reich, Steve), 1187
Dionne (Warwick, Dionne), 1584
Distant Chiming, The (Schreker, Franz), 1293
"D-I-V-O-R-C-E" (Wynette, Tammy), 1647
"Divorce Me C.O.D." (Travis, Merle), 1514
Django (Lewis, John), 853
Doc Watson (Watson, Doc), 1595
Doctor Atomic (Adams, John), 7
Doggfather, Tha (Snoop Dogg), 1378
Doggystyle (Snoop Dogg), 1378
Doin' Allright (Gordon, Dexter), 522
Doin' Mickey's Monkey (Robinson, Smokey), 1215
Doktor Faust (Busoni, Ferruccio), 187
"Domingo no Parque" (Gil, Gilberto), 499
Don Juan, Op. 20 (Strauss, Richard), 1433
Don Killuminati, The (Shakur, Tupac), 1330
"Donna" (Valens, Ritchie), 1535
"Don't Be Cruel" (Blackwell, Otis), 129
"Don't Believe the Hype" (Chuck D), 241
"Don't Bother Me" (Harrison, George), 590
Don't Give Up on Me (Burke, Solomon), 179
"Don't Know Much" (Neville, Aaron), 1020
"Don't Let Your Deal Go Down" (Seeger, Mike), 1308
"Don't Look Now" (Fogerty, John), 458
"Don't Start Me to Talkin'" (Williamson, Sonny Boy, II), 1632
Don't Worry About Me (Ramone, Joey), 1171
"Don't Worry, Be Happy" (McFerrin, Bobby), 899
"Don't You Advertise Your Man" (Smith, Mamie), 1373
Doo-Bop (Davis, Miles), 343
Doors, The (Morrison, Jim), 993
Double Fantasy (Lennon, John), 839
Double Indemnity (Rózsa, Miklós), 1246
Double Life, A (Rózsa, Miklós), 1246
Down Every Road (Haggard, Merle), 561
"Down South Blues" (Seeger, Mike), 1308
"Down South Camp Meeting" (Henderson, Fletcher), 612
"Down the Dirt Road Blues" (Patton, Charley), 1087
"Downhearted Blues" (Smith, Bessie), 1368
"Dream a Little Dream of Me" (Elliot, Cass), 410
Dream of Gerontius, The (Elgar, Sir Edward), 403
Dream of the Blue Turtles, The (Sting), 1416
Dreams and Prayers of Isaac the Blind, The (Golijov, Osvaldo), 516
Drive (Fleck, Béla), 455
Drumming (Reich, Steve), 1187
Drums Unlimited (Roach, Max), 1208
Duel (Xenakis, Iannis), 1651
Duke (Collins, Phil), 279
Dukes of Hazzard, The (Jennings, Waylon), 717
Dust Bowl Ballads (Guthrie, Woody), 554
Dust Bowl Ballads (Lomax, Alan), 876
"Dust My Broom" (James, Elmore), 698
Duster (Burton, Gary), 181

$E = MC^2$ (Carey, Mariah), 205
"Early Autumn" (Getz, Stan), 494
Earth (Vangelis), 1536
Earth's Magnetic Field (Dodge, Charles), 369

East-West (Butterfield, Paul), 188
"Easy Rider Blues" (Jefferson, Blind Lemon), 714
Eddie Palmieri (Palmieri, Eddie), 1070
Edward Scissorhands (Elfman, Danny), 401
Egdon Heath (Holst, Gustav), 641
"Egyptian Fantasy" (Bechet, Sidney), 88
Einstein on the Beach (Glass, Philip), 509
El Capitan (Sousa, John Philip), 1387
El Cid (Rózsa, Miklós), 1246
"El Shaddai" (Grant, Amy), 534
Electric Ladyland (Hendrix, Jimi), 615
Electric Mud (Waters, Muddy), 1590
Elektra (Strauss, Richard), 1433
1100 Bel Air Place (Iglesias, Julio), 675
Elite Hotel (Harris, Emmylou), 587
Emancipation (Prince), 1144
Emancipation of Mimi, The (Carey, Mariah), 205
Eminem Show, The (Eminem), 414
"En el tiempo de la colonia" (Cruz, Celia), 327
Encore (Eminem), 414
End of the Century (Ramone, Joey), 1171
Epic of Gilgamesh, The (Martinů, Bohuslav), 929
Epitaph (Mingus, Charles), 976
Equal Rights (Tosh, Peter), 1509
"Erlkönig, Der" (Anderson, Marian), 26
Erotica (Madonna), 906
"Eruption" (Van Halen, Eddie), 1539
"Escape from the Killing Fields" (Ice-T), 673
E.S.P. (Shorter, Wayne), 1339
Essay for Strings (Williams, John), 1623
Essential Johnny Mathis, The (Mathis, Johnny), 933
Essential Leonard Cohen, The (Cohen, Leonard), 266
Essential Recordings, The (Otis, Johnny), 1061
"Esta navidad" (Colón, Willie), 282
E.T.: The Extraterrestrial (Williams, John), 1622
Ethnicity (Yanni), 1654
Études (Debussy, Claude), 349
Études des bruits (Schaeffer, Pierre), 1279
Études pour Piano (Ligeti, György), 858
"Evans Shuffle" (Waters, Muddy), 1589
Evening with Belafonte/Makeba, An (Makeba, Miriam), 912
"Every Beat of My Heart" (Otis, Johnny), 1061
"Every Day I Have the Blues" (Basie, Count), 82
Every Picture Tells a Story (Stewart, Rod), 1408
Everybody Knows This Is Nowhere (Young, Neil), 1660
"Everyday" (Holly, Buddy), 638
Evita (Lloyd Webber, Sir Andrew), 868
Evita (Rice, Sir Tim), 1196
Exotic Suite of the Americas (Prado, Pérez), 1130
Expectations (Jarrett, Keith), 710
Expensive Shit (Kuti, Fela), 807
Extroverts (Sills, Beverly), 1350
"Eyesight to the Blind" (Williamson, Sonny Boy, II), 1632

"Fables of Faubus" (Mingus, Charles), 976
Fabulous Miracles, The (Robinson, Smokey), 1215
Façade (Walton, Sir William), 1579
Face Value (Collins, Phil), 279
Face2Face (Babyface), 59
Fall of a Nation, The (Herbert, Victor), 619
Fall of the Roman Empire, The (Tiomkin, Dimitri), 1498
"Falling in Love Again" (Dietrich, Marlene), 362
Fanfare for the Common Man (Copland, Aaron), 296
Fantasia on a Theme by Thomas Tallis (Vaughan Williams, Ralph), 1558
Fantasies and Delusions (Joel, Billy), 726
Fastest Guitar Alive, The (Orbison, Roy), 1056
"Fat Man, The" (Domino, Fats), 379
"Father" (LL Cool J), 865
"Father and the Son and the Holy Ghost, The" (Sanders, Pharoah), 1270
Father Father (Staples, Pops), 1397
"Fear of a Black Planet" (Chuck D), 241
"Fever" (Blackwell, Otis), 130, 825
Fiamma, La (Respighi, Ottorino), 1192
Fifteen Big Ones (Wilson, Brian), 1637
Fifty Million Frenchmen (Porter, Cole), 1119
Fifty-second Street (Joel, Billy), 725
"Fight the Power" (Chuck D), 241
"Fightin' Side of Me, The" (Haggard, Merle), 560
Final Cut, The (Waters, Roger), 1592
"Fine and Mellow" (Holiday, Billie), 632
Finlandia (Sibelius, Jean), 1346
Firebird, The (Stravinsky, Igor), 1437
First Circle (Metheny, Pat), 963
First Construction (In Metal) (Cage, John), 194
First Piano Quartet (Martinů, Bohuslav), 929
"First Tube" (Anastasio, Trey), 17
Five Movements (Webern, Anton von), 1605
Five Pieces (Crumb, George), 324
Fiyo on the Bayou (Neville, Aaron), 1020
Fleetwood Mac (Nicks, Stevie), 1031
"Florida Twist" (Haley, Bill), 564
"Flying Home" (Hampton, Lionel), 576

Focus (Getz, Stan), 494
"Foggy Mountain Breakdown" (Flatt, Lester), 454, 1302
Folk-Country (Jennings, Waylon), 717
Folkways Years, 1955-1992, The (Seeger, Peggy), 1310
Fontane di Roma (Respighi, Ottorino), 1192
"Footprints" (Shorter, Wayne), 1339
For Ellington (Lewis, John), 854
"For Me and My Gal" (Garland, Judy), 479
For Olim (Taylor, Cecil), 1480
"For the Beauty of the Earth" (Rutter, John), 1257
For the Cool in You (Babyface), 58
Forget About It (Krauss, Alison), 799
"Fortunate Son" (Fogerty, John), 458
Forty-five Minutes from Broadway (Cohan, George M.), 261
Fotheringay (Denny, Sandy), 352
Four Marys (Wolfe, Julia), 1642
Four Saints in Three Acts (Thomson, Virgil), 1494
4'33" (Cage, John), 195
"Four Women" (Simone, Nina), 1360
1492: Conquest of Paradise (Vangelis), 1537
"Frankie" (Hurt, Mississippi John), 666
"Frankie and Her Man" (Sandburg, Carl), 1269
Free Jazz (Coleman, Ornette), 274
Freedom (Smith, Michael W.), 1375
Freedom (Young, Neil), 1660
Fresh Horses (Brooks, Garth), 160
"Froggy Bottom" (Williams, Mary Lou), 1627
From Mao to Mozart (Stern, Isaac), 1403
From the Diary of Anne Frank (Thomas, Michael Tilson), 1491
From the Street, October 1, 1905 (Janáček, Leoš), 705
Fuego nuevo, El (Chávez, Carlos), 235
Fujitsu-Concord Jazz Festival in Japan '90 (Tormé, Mel), 1503
Fulfillingness' First Finale (Wonder, Stevie), 1645
Full Moon Fever (Petty, Tom), 1104
Funeral Music (Lutosławski, Witold), 886
Funny Girl (Streisand, Barbra), 1442
Funny Girl (Styne, Jule), 1448
Für Paul Dessau (Nono, Luigi), 1038
Further Definitions (Carter, Benny), 212
Future, The (Cohen, Leonard), 266
Future Shock (Hancock, Herbie), 579
Future 2 Future (Hancock, Herbie), 579
Futuristic Sounds of Sun Ra, The (Sun Ra), 1452

"G. I. Jive" (Jordan, Louis), 754
Gaelic Symphony (Beach, Amy), 84
Garden cycle (Takemitsu, Tōru), 1469
"Garden Party" (Nelson, Ricky), 1014
Garth Brooks (Brooks, Garth), 159
Gayané (Khachaturian, Aram), 767
Genius + Soul = Jazz (Jones, Quincy), 745
Genuine Tong Funeral, A (Burton, Gary), 181
George Washington, Jr. (Cohan, George M.), 261
"Georgia on My Mind" (Charles, Ray), 232
Gershwin's World (Hancock, Herbie), 579
Get Happy!! (Costello, Elvis), 303
Get Rich or Die Tryin' (50 Cent), 441
Getz/Gilberto (Getz, Stan), 494
Gianni Schicchi (Puccini, Giacomo), 1156
Giant Steps (Coltrane, John), 286
Gigi (Chevalier, Maurice), 238
Gilded Palace of Sin, The (Parsons, Gram), 1075
"Girl from Ipanema, The" (Gilberto, João), 502
Girl of the Golden West, The (Puccini, Giacomo), 1155
"Glad All Over" (Perkins, Carl), 1096
Gladiator (Zimmer, Hans), 1666
Glass Houses (Joel, Billy), 725
Go West Young Man (Smith, Michael W.), 1375
"God Bless America" (Smith, Kate), 1370
"God Bless the Child" (Holiday, Billie), 632
Goddess in the Doorway (Jagger, Sir Mick), 694
Godfather, The (Rota, Nino), 1243
"God's Gonna Separate the Wheat from the Tares" (Jackson, Mahalia), 687
"Goin' Back to Cali" (LL Cool J), 865
Going Back to Brooklyn (Van Ronk, Dave), 1545
"Going Home Blues" (Hopkins, Lightnin'), 649
Going Places (Alpert, Herb), 15
Going to a Go-Go (Robinson, Smokey), 1215
"Gold Watch and Chain" (Seeger, Mike), 1308
Goldberg Variations (Gould, Glenn), 525
Goldberg Variations (Landowska, Wanda), 813
Golden Boy (Davis, Sammy, Jr.), 345
Goldilocks (Anderson, Leroy), 24
Gone with the Wind (Steiner, Max), 1399
Gonna Let It Shine (Odetta), 1046
"Good Morning, School Girl" (Williamson, Sonny Boy, I), 1629
"Good Night, Irene" (Seeger, Pete), 1313
Good Old Boys (Newman, Randy), 1027
"Good Rockin' Tonight" (Brown, Roy), 167
Good, the Bad, and the Ugly, The (Morricone, Ennio), 990

"Goodbye Pork Pie Hat" (Mingus, Charles), 976
"Goodnight Irene" (Leadbelly), 822
Gorilla (Taylor, James), 1482
"Got My Mojo Workin'" (Cotton, James), 306
Götterdämmerung (Flagstad, Kirsten), 451
GP (Parsons, Gram), 1076
Graceland (Masekela, Hugh), 931
Graceland (Simon, Paul), 1357
Gracias a la Vida (Baez, Joan), 66
Graduate, The (Garfunkel, Art), 476
Grand Macabre, Le (Ligeti, György), 857
Grand Tour, The (Neville, Aaron), 1021
"Gravedigger" (Matthews, Dave), 935
"Great Balls of Fire" (Blackwell, Otis), 130, 850
"Great Speckled Bird" (Acuff, Roy), 3
Green Light (Raitt, Bonnie), 1168
Greendale (Young, Neil), 1660
Grievous Angel (Parsons, Gram), 1076
"Groovin' High" (Gillespie, Dizzy), 505
"Grosebeck Blues" (Hopkins, Lightnin'), 649
Grosse Pointe Blank (Strummer, Joe), 1446
Growing Pains (Blige, Mary J.), 140
Grown and Sexy (Babyface), 59
Grown Backwards (Byrne, David), 192
Guitar Town (Earle, Steve), 394
Gung Ho (Smith, Patti), 1376
Guys and Dolls (Loesser, Frank), 871
Gypsy (Merman, Ethel), 955
Gypsy (Styne, Jule), 1448

Hallelujah, Baby! (Styne, Jule), 1448
"Hallelujah, I'm a Bum!" (Sandburg, Carl), 1269
Handel: Suites for Keyboard (Jarrett, Keith), 710
"Handy Man" (Blackwell, Otis), 130
Happy Woman Blues (Williams, Lucinda), 1624
"Haq Ali Ali" (Khan, Nusrat Fateh Ali), 771
Hard Again (Waters, Muddy), 1590
Hard Day's Night, A (McCartney, Sir Paul), 896
Hard-Hitting Songs for Hard-Hit People (Lomax, Alan), 877
"Hard Luck Blues" (Brown, Roy), 167
Harder They Come, The (Cliff, Jimmy), 254
"Harlem Nocturne" (Otis, Johnny), 1061
Harmonie der Welt, Die (Hindemith, Paul), 627
Harmonielehre (Adams, John), 6
Harnasie (Szymanowski, Karol), 1466
Harvest (Young, Neil), 1660
Háry János (Kodály, Zoltán), 790
Havana Moon (Santana, Carlos), 1273
Havana 3 A.M. (Prado, Pérez), 1130
"Have to Change Keys to Play These Blues" (Johnson, Lonnie), 731
Have "Twangy" Guitar—Will Travel (Eddy, Duane), 398
"Hawaiian Boogie" (James, Elmore), 699
Haydn: "London Trios" and Divertimenti (Rampal, Jean-Pierre), 1174
"H.C.Q. Strut" (Grappelli, Stéphane), 537
"He Arose from the Dead" (Jefferson, Blind Lemon), 714
Head Hunters (Hancock, Herbie), 579
Healer, The (Hooker, John Lee), 647
Hearing Voices (Ackerman, Will), 2
Heart Like a Wheel (Ronstadt, Linda), 1232
"Heart Shaped Box" (Cobain, Kurt), 259
Heaven and Earth (Kitarō), 783
Hello, Broadway (Cohan, George M.), 261
"Hello, Mary Lou" (Nelson, Ricky), 1014
Hellzapoppin' (Fain, Sammy), 431
"Help Me" (Williamson, Sonny Boy, II), 1632
"Here Comes the Sun" (Harrison, George), 591
Hergest Ridge (Oldfield, Mike), 1050
Herma (Xenakis, Iannis), 1651
Hermit Songs (Barber, Samuel), 68
Hermit Thrush at Morning, The (Beach, Amy), 85
Hermit Thurs at Eve, The (Beach, Amy), 85
"He's Got the Whole World in His Hands" (Jackson, Mahalia), 687
"Hey Good Lookin'" (Williams, Hank), 1619
High Life (Shorter, Wayne), 1340
High, Low, and in Between (Van Zandt, Townes), 1546
High Noon (Tiomkin, Dimitri), 1497
"High Water Everywhere" (Patton, Charley), 1087
"Higher and Higher" (Wilson, Jackie), 1640
Highway Kind, The (Van Zandt, Townes), 1547
Highwayman (Jennings, Waylon), 717
Highwayman (Nelson, Willie), 1018
HIStory (Jackson, Michael), 690
"Hit the Road Jack" (Charles, Ray), 232
Hits (Collins, Phil), 280
Homecoming (Gordon, Dexter), 523
"Homeless" (Shabalala, Joseph), 1327
Homenaje a Federico García Lorca (Revueltas, Silvestre), 1195
"Homme de Berlin, L'" (Piaf, Édith), 1108
Homme et son désir, L' (Milhaud, Darius), 965
Honey and Rue (Previn, Sir André), 1137
"Honeysuckle Rose" (Grappelli, Stéphane), 537
Honky Chateau (John, Sir Elton), 728

"Hoochie Coochie Man" (Dixon, Willie), 363
Hooker 'n' Heat (Hooker, John Lee), 647
Horsepower (Chávez, Carlos), 236
Horses (Smith, Patti), 1376
Hot August Night (Diamond, Neil), 358
Hot Buttered Soul (Hayes, Isaac), 605
Hot, Cool and Vicious (Salt), 1266
"Hotter than That" (Johnson, Lonnie), 731
"Hound Dog" (Leiber, Jerry), 835, 1061
Hour of the Soul (Gubaidulina, Sofia), 548
Hourglass (Taylor, James), 1482
"How High the Moon" (Paul, Les), 1090
"How I Got Over" (Ward, Clara), 1582
"How Soon Is Now?" (Morrissey), 998
How the West Was Won (Newman, Alfred), 1025
"How to Rob" (50 Cent), 441
How to Succeed in Business Without Really Trying (Loesser, Frank), 871
Howlin' Wolf Album, The (Howlin' Wolf), 662
Human Race (Gil, Gilberto), 500
Humoresque (Tatum, Art), 1474
"Hungry Eyes" (Haggard, Merle), 560
Hymn and Fuguing tunes (Cowell, Henry), 313
"Hymne à l'amour" (Piaf, Édith), 1107
Hymns of the Forty-ninth Parallel (Lang, K. D.), 816
Hyperprism (Varèse, Edgard), 1549
"Hypnotize" (Notorious B.I.G.), 1043

I Am Sitting in a Room (Lucier, Alvin), 883
"I Been 'Buked and I Been Scorned" (Jackson, Mahalia), 687
"I Believe" (James, Elmore), 699
I Can Get It for You Wholesale (Streisand, Barbra), 1443
"I Can't Be Satisfied" (Waters, Muddy), 1589
"I Can't Stop Loving You" (Charles, Ray), 232
"I Can't Quit You Baby" (Rush, Otis), 1252
"I Don't Feel No Ways Tired" (Cleveland, James), 250
"I Don't Wanna Play House" (Wynette, Tammy), 1647
"I Fall to Pieces" (Cline, Patsy), 256
"I Feel Like Going Home" (Waters, Muddy), 1589
"I Feel Love" (Summer, Donna), 1450
"I Get the Sweetest Feeling" (Wilson, Jackie), 1640
"I Got a Woman" (Charles, Ray), 231
"I Got You (I Feel Good)" (Brown, James), 165
I Just Wasn't Made for These Times (Wilson, Brian), 1637
I Know Who Holds Tomorrow (Krauss, Alison), 799
"I Left My Heart in San Francisco" (Bennett, Tony), 103
I Love Everybody (Lovett, Lyle), 880
"I Love L.A." (Newman, Randy), 1027
I Love My Wife (Coleman, Cy, and Michael Stewart), 271
I Love Rock 'n' Roll (Jett, Joan), 719
"I Love You a Thousand Ways" (Frizzell, Lefty), 463
"I Never Loved a Man the Way I Love You" (Franklin, Aretha), 461
"I Ride an Old Paint" (Sandburg, Carl), 1269
I Sing the Body Electric (Shorter, Wayne), 1340
"I Surrender, Dear" (Crosby, Bing), 316
"I Want Some of Your Pie" (Fuller, Blind Boy), 465
"I Want to Hold Your Hand" (Lennon, John), 838
"I Want You" (Badu, Erykah), 64
"I Want You to Love Me" (Waters, Muddy), 1589
"I Will Always Love You" (Parton, Dolly), 1085
"I Will Remember You" (Grant, Amy), 535
Ice Station Zebra (Legrand, Michel), 828
"Ida! Sweet as Apple Cider" (Nichols, Red), 1030
Idyll for the Misbegotten, An (Crumb, George), 325
If I Could Only Remember My Name (Crosby, David), 319
If I Could Tell You (Yanni), 1654
"If I Had a Hammer" (Seeger, Pete), 1313
"If We Make It Through December" (Haggard, Merle), 561
"If You Could Read My Mind" (Lightfoot, Gordon), 861
"If You See My Savior" (Dorsey, Thomas A.), 382
"If You've Got the Money (I've Got the Time)" (Frizzell, Lefty), 463
"I'll Be Seeing You" (Fain, Sammy), 432
"I'll Build a Stairway to Paradise" (Whiteman, Paul), 1617
"I'll Never Get out of This World Alive" (Williams, Hank), 1619
"I'll Never Love This Way Again" (Warwick, Dionne), 1584
"I'll Never Smile Again" (Sinatra, Frank), 1361
"I'll Take You There" (Staples, Pops), 1397
Illuminations (Tyner, McCoy), 1530
"I'm a Man" (Diddley, Bo), 360
"(I'm Your) Hoochie Coochie Man" (Waters, Muddy), 1590
I'm Your Man (Cohen, Leonard), 266
Images series (Debussy, Claude), 349
Imperial Bedroom (Costello, Elvis), 303
Improvisations (Shankar, Ravi), 1333

In a Silent Way (Davis, Miles), 343
"In Dreams" (Orbison, Roy), 1056
"In kuntu assamih" (Umm Kulthum), 1532
In Memoriam: Colored Soldiers Who Died for Democracy (Still, William Grant), 1411
In My Life (Collins, Judy), 277
In My Time (Yanni), 1654
In Step (Vaughan, Stevie Ray), 1555
"In the Middle of an Island" (Bennett, Tony), 102
"In the Midnight Hour" (Pickett, Wilson), 1113
Incantations (Oldfield, Mike), 1051
Indian Summer (Brubeck, Dave), 173
Ingénue (Lang, K. D.), 816
Innervisions (Wonder, Stevie), 1644
Innocent Man, An (Joel, Billy), 725
Intermezzo (Strauss, Richard), 1434
Interstellar Space (Coltrane, John), 286
Into the Hot (Taylor, Cecil), 1479
Into the Music (Morrison, Van), 996
Into the Woods (Sondheim, Stephen), 1384
Intolleranza 1960 (Nono, Luigi), 1038
Invincible (Jackson, Michael), 690
Invisible Touch (Collins, Phil), 280
Ionisation (Varèse, Edgard), 1549
"Irish Blood English Heart" (Morrissey), 998
"Is Anybody Goin' to San Antone" (Pride, Charley), 1141
"Is That All There Is?" (Stoller, Mike), 1425
"Is You Is or Is You Ain't My Baby" (Jordan, Louis), 754
Islands in the Stream (Goldsmith, Jerry), 515
"It Doesn't Matter Anymore" (Holly, Buddy), 638
It Had to Be You (Stewart, Rod), 1408
It Might as Well Be Swing (Jones, Quincy), 745
"It Was a Good Day" (Ice Cube), 671
"It Was Almost Like a Song" (Milsap, Ronnie), 972
"It Won't Be Long Now" (Whiteman, Paul), 1617
It's a Blue World (Tormé, Mel), 1502
"It's Been a Long, Long Time" (Paul, Les), 1089
It's Gonna Rain (Reich, Steve), 1186
"It's Like That" (D. M. C.), 332, 1351
It's My Way (Sainte-Marie, Buffy), 1261
"It's So Easy" (Holly, Buddy), 638
"It's Tight Like That" (Dorsey, Thomas A.), 382
"I.T.T." (Kuti, Fela), 807
I've Got That Old Feeling (Krauss, Alison), 799

J. S. Bach: The Musician Poet (Schweitzer, Albert), 1295
J. S. Bach's Complete Organ Works (Schweitzer, Albert), 1295
"Jack Orion" (Jansch, Bert), 708
Jackson Browne (Browne, Jackson), 169
"Jailhouse Rock" (Stoller, Mike), 1424
"Jalousie" (Fiedler, Arthur), 438, 537
"Jambalaya (On the Bayou)" (Williams, Hank), 1619
James Galway Plays Mozart (Galway, Sir James), 471
Jaze Advance (Taylor, Cecil), 1479
Jazz at Massey Hall (Mingus, Charles), 976
Jazz at Massey Hall (Roach, Max), 1207
Jazz at the Philharmonic (Paul, Les), 1089
Jazz from Hell (Zappa, Frank), 1663
Jazz Goes to College (Brubeck, Dave), 172
Jazz Goes to College (Desmond, Paul), 356
Jazz Pizzicato (Anderson, Leroy), 23
Jazz Samba (Getz, Stan), 494
Jeanne d'Arc au bûcher (Honegger, Arthur), 644
"Jelly Roll Blues" (Morton, Jelly Roll), 1001
"Jenny's Ball" (Smith, Mamie), 1373
Jenůfa (Janáček, Leoš), 705
Jerusalem (Earle, Steve), 394
Jesus Christ Superstar (Lloyd Webber, Sir Andrew), 867
Jesus Christ Superstar (Rice, Sir Tim), 1196
"Jesus, I'll Never Forget" (Cooke, Sam), 293
"Jeun Ko Ku" (Kuti, Fela), 806
Jeux d'eau (Ravel, Maurice), 1176
Jimmy Cliff: Anthology (Cliff, Jimmy), 254
Jimmy Reed at Carnegie Hall (Reed, Jimmy), 1181
Jimmy Reed Sings the Best of the Blues (Reed, Jimmy), 1181
"Jive at Five" (Young, Lester), 1656
Jobim in the United States (Jobim, Antônio Carlos), 722
"John Henry" (Terry, Sonny), 1487
John Lennon/Plastic Ono Band (Lennon, John), 839
John Mayal and the Bluesbreakers (Clapton, Eric), 246
"John the Revelator" (House, Son), 659
"Johnny B. Goode" (Berry, Chuck), 125
Johnny's Greatest Hits (Mathis, Johnny), 933
"Jojo" (Brel, Jacques), 154
Joshua Judges Ruth (Lovett, Lyle), 880
Joshua Tree, The (Bono), 144
Jubilee (Porter, Cole), 1119
Judith (Collins, Judy), 277
Judy at Carnegie Hall (Garland, Judy), 480
"Juicy" (Notorious B.I.G.), 1042
"Jump" (Van Halen, Eddie), 1540
"Just Between You and Me" (Pride, Charley), 1141
"Just Friends" (Parker, Charlie), 1073

"Just Like Me" (D. M. C.), 333
"Just One Moment" (Ward, Clara), 1582

"Kansas City" (Stoller, Mike), 1424
"Kashmir" (Page, Jimmy), 1066, 1116
"Katie Mae Blues" (Hopkins, Lightnin'), 649
"Kaw-Liga" (Williams, Hank), 1619
"Kazuko (Peace Child)" (Sanders, Pharoah), 1271
"Keep It to Yourself" (Williamson, Sonny Boy, II), 1632
Keep on Pushing (Mayfield, Curtis), 937
"Killing Floor" (Howlin' Wolf), 662
Kind of Blue (Coltrane, John), 285
Kind of Blue (Davis, Miles), 343
King and I, The (Hammerstein, Oscar, II), 572
King and I, The (Rodgers, Richard), 1223
King Kong (Steiner, Max), 1399
King of America (Costello, Elvis), 304
King of Denmark, The (Feldman, Morton), 433
King of Jazz, The (Whiteman, Paul), 1617
King of the Delta Blues Singers (Johnson, Robert), 733
"King of the Road" (Miller, Roger), 970
"King Porter Stomp" (Goodman, Benny), 519, 611, 1001
Kirk's Work (Kirk, Rahsaan Roland), 781
"Kisarazu Jink" (Akiyoshi, Toshiko), 12
"Kiss an Angel Good Mornin'" (Pride, Charley), 1142
Kiss Me, Kate (Porter, Cole), 1120
Kiss of the Spider Woman (Kander, John), 757
Kitchen Revue, The (Martinů, Bohuslav), 928
Klagende Lied, Das (Mahler, Gustav), 909
Klavierstücke X (Stockhausen, Karlheinz), 1419
Knot Garden, The (Tippett, Sir Michael), 1500
Knoxville: Summer of 1915 (Barber, Samuel), 68
Kojiki (Kitarō), 783
Köln Concert, The (Jarrett, Keith), 710
Kontakte (Stockhausen, Karlheinz), 1419
Koyaanisqatsi (Glass, Philip), 509
Kullervo (Sibelius, Jean), 1345, 1347
Kurtis Blow (Blow, Kurtis), 142

La Koro Sutro (Harrison, Lou), 594
La Perfecta (Palmieri, Eddie), 1069
La Sirène (Boulanger, Nadia), 146
L.A. Variations (Salonen, Esa-Pekka), 1265
L.A. Woman (Morrison, Jim), 993
Lachian Dances (Janáček, Leoš), 705
Ladies of the Canyon (Mitchell, Joni), 978
Lady and the Tramp (Lee, Peggy), 825
"Lady Be Good" (Young, Lester), 1656
Lady in the Dark (Gershwin, Ira), 491
Lady in the Dark (Weill, Kurt), 1612
Lady Macbeth of the Mtsensk District (Shostakovich, Dmitri), 1342
"Lady Madonna" (Domino, Fats), 380
"Lady Marmalade" (LaBelle, Patti), 810
Lady Sings the Blues (Legrand, Michel), 828
Lamb, The (Tavener, Sir John), 1477
Land of Dreams (Newman, Randy), 1028
Land Where the Blues Began, The (Lomax, Alan), 876
"Last Dance" (Summer, Donna), 1450
"Last Thing on My Mind" (Paxton, Tom), 1094
Last Waltz, The (Evans, Bill), 425
Last Waltz, The (Robertson, Robbie), 1210
Late for the Sky (Browne, Jackson), 169
Late Great Townes Van Zandt, The (Van Zandt, Townes), 1546
"Laura" (Garner, Erroll), 482, 952
Layla and Other Assorted Love Songs (Clapton, Eric), 247
Learning to Crawl (Hynde, Chrissie), 668
Legalize It (Tosh, Peter), 1508
Legend of Zorro, The (Horner, James), 653
Légende d'éer (Diatope) (Xenakis, Iannis), 1651
"Lena Horne at the Waldorf Astoria" (Horne, Lena), 650
Lena Horne: The Lady and Her Music (Horne, Lena), 651
Les Paul and Friends (Paul, Les), 1090
"Lester Leaps In" (Young, Lester), 1656
"Let a Smile Be Your Umbrella" (Fain, Sammy), 431
"Let It Be Me" (Everly, Don), 428
Let It Bleed (Richards, Keith), 1199
"Let Me Tell You About Love" (Perkins, Carl), 1097
"Let the Four Winds Blow" (Brown, Roy), 167
"Let's Dance" (Goodman, Benny), 519
"Let's Stay Together" (Green, Al), 542
"Letter from Sullivan Ballou, A" (Kander, John), 757
Libertango (Burton, Gary), 182
Lick (Wolfe, Julia), 1642
Liebeslied (Nono, Luigi), 1038
Lied von der Erde, Das (Mahler, Gustav), 910
Liege and Lief (Denny, Sandy), 352
Light (Stockhausen, Karlheinz), 1419
Light of the Spirit, The (Kitarō), 783
Like a Prayer (Madonna), 906
Like a Rock (Seger, Bob), 1319
"Like a Rolling Stone" (Dylan, Bob), 391
Like a Virgin (Madonna), 906
"Lili Marlene" (Dietrich, Marlene), 362

"Lincoln Campaign Song" (Sandburg, Carl), 1269
Lincoln Portrait (Copland, Aaron), 297
Lincolnshire Posy (Grainger, Percy Aldridge), 530
Lion King, The (Zimmer, Hans), 1666
Litany (Pärt, Arvo), 1079
Little Creatures (Byrne, David), 192
Little Girl Blue (Simone, Nina), 1359
"Little Guitars" (Van Halen, Eddie), 1539
Little Johnny Jones (Cohan, George M.), 261
Little Me (Coleman, Cy, and Carolyn Leigh), 271
Little Prince, The (Loewe, Frederick), 874
Little Song That Wanted to Be a Symphony, The (Still, William Grant), 1411
Live at Birdland (Brown, Clifford), 162
Live at Hollywood Palladium (Richards, Keith), 1199
Live at Maybeck Recital Hall, Vol. 9 (McPartland, Marian), 904
Live at Montmartre (Taylor, Cecil), 1479
Live at Symphony Hall, Boston (Rush, Tom), 1254
Live at the Acropolis (Yanni), 1654
Live at the Apollo (Brown, James), 165
Live at the Apollo (King, B. B.), 776
Live at the Five Spot—Discovery! (Monk, Thelonious), 983
"Live" at the London Palladium (Garland, Judy), 480
Live at the Old Quarter, Houston, Texas (Van Zandt, Townes), 1547
Live at the Regal (King, B. B.), 776
Live Bullet (Seger, Bob), 1319
Live in Cook County Jail (King, B. B.), 776
Live Songs (Cohen, Leonard), 265
Lives in the Balance (Browne, Jackson), 170
Living Room Tour, The (King, Carole), 779
Livre (Lutosławski, Witold), 886
Lola Versus Powerman and the Moneygoround (Davies, Ray), 340
London Calling (Strummer, Joe), 1445
Lonely Runs Both Ways (Krauss, Alison), 799
"Lonely Teardrops" (Wilson, Jackie), 1640
"Long Tall Sally" (Little Richard), 862
Longing in Their Hearts (Raitt, Bonnie), 1168
Lontano (Ligeti, György), 857
Looking Ahead! (Taylor, Cecil), 1479
"Lord Bless You and Keep You, The" (Rutter, John), 1257
"Lord's Prayer, The" (Vaughan, Sarah), 1553
"Lose Yourself" (Eminem), 414
Lost Horizon (Tiomkin, Dimitri), 1497
"Love and Happiness" (Green, Al), 543
Love and Life (Blige, Mary J.), 140
Love Explosion (Turner, Tina), 1520
"Love for Sale" (Brown, Roy), 167
"Love in Vain" (Johnson, Robert), 734
Love Makes the World (King, Carole), 779
"Love Me Do" (Lennon, John), 838
Love Me Tonight (Chevalier, Maurice), 237
"Love of God, The" (Cleveland, James), 249
"Love of My Life" (Badu, Erykah), 63
Love Supreme, A (Coltrane, John), 286
Love Symbol, The (Prince), 1144
"Love to Love You Baby" (Summer, Donna), 1450
Love You (Wilson, Brian), 1637
"Loveless Love" (Handy, W. C.), 582
"Lover" (Lee, Peggy), 825
"Lover Man" (Vaughan, Sarah), 1553
Lucia di Lammermoor (Callas, Maria), 200
Lucia di Lammermoor (Sutherland, Dame Joan), 1455
Lucinda Williams (Williams, Lucinda), 1624
Luck of the Draw (Raitt, Bonnie), 1168
Ludus Tonalis (Hindemith, Paul), 626
"Luka" (Vega, Suzanne), 1561
"Lullaby of Birdland" (Vaughan, Sarah), 1553
Lulu (Berg, Alban), 106
"Lush Life" (Strayhorn, Billy), 1439
Lyle Lovett (Lovett, Lyle), 880
Lyle Lovett and His Large Band (Lovett, Lyle), 880

McCartney (McCartney, Sir Paul), 896
McVicar (Daltrey, Roger), 335
Madama Butterfly (Puccini, Giacomo), 1155
Madame Bovary (Rózsa, Miklós), 1246
"Madison Blues" (James, Elmore), 699
Madrigals (Crumb, George), 324
Magic (Springsteen, Bruce), 1393
Magic City, The (Sun Ra), 1453
Magic Time (Morrison, Van), 996
"Magnetic Rag" (Joplin, Scott), 751
Magnificat (Rutter, John), 1257
Magnificent Seven, The (Bernstein, Elmer), 119
Make Do with What You Got (Burke, Solomon), 179
"Make It Easy on Yourself" (David, Hal), 337, 1584
Make It Happen (Robinson, Smokey), 1215
"Make the World Go Away" (Arnold, Eddy), 43
"Malo, El" (Colón, Willie), 282
Mama Africa (Tosh, Peter), 1509
"Mama Said Knock You Out" (LL Cool J), 865

"Mambo gozón" (Puente, Tito), 1159
Mambo King, The (Puente, Tito), 1159
Mambo Mania (Prado, Pérez), 1129
Man Amongst Men, A (Diddley, Bo), 360
Man Who Knew Too Much, The (Herrmann, Bernard), 622
Man with the Golden Arm, The (Bernstein, Elmer), 119
Man with the Golden Flute, The (Galway, Sir James), 470
"Mañana" (Lee, Peggy), 825
"Manhattan" (Hart, Lorenz), 599
Mania (Salonen, Esa-Pekka), 1265
Manon (Sills, Beverly), 1349
Manteca (Gillespie, Dizzy), 505
Many a Mile (Sainte-Marie, Buffy), 1262
"Maple Leaf Rag" (Bechet, Sidney), 88, 750
March 16-20, 1992 (Tweedy, Jeff), 1523
Marco Polo (Tan Dun), 1472
Mardi Gras (Fogerty, John), 456
"Margaritaville" (Buffett, Jimmy), 174
Maria de Buenos Aires (Piazzolla, Astor), 1111
Marienleben, Das (Gould, Glenn), 526
Marsalis Standard Time, Vol. 1 (Marsalis, Wynton), 922
Marshall Mathers LP, The (Eminem), 414
Marteau sans maître, Le (Boulez, Pierre), 149
Mary (Blige, Mary J.), 140
Mary Lou's Mass (Williams, Mary Lou), 1627
Mary Poppins (Andrews, Dame Julie), 30
Mass (Martin, Frank), 924
Mass for Peace (Williams, Mary Lou), 1627
Mass to Saint Anthony (Harrison, Lou), 594
Massacre, The (50 Cent), 442
Mathis der Maler (Hindemith, Paul), 626
"Maybe Baby" (Holly, Buddy), 638
"Maybellene" (Berry, Chuck), 125
Maytime (Romberg, Sigmund), 1229
Me Against the World (Shakur, Tupac), 1330
"Me and Bobby McGee" (Joplin, Janis), 748
Me and Bobby McGee (Kristofferson, Kris), 804
"Me and My Chauffeur Blues" (Memphis Minnie), 944
"Mean Old World" (Walker, T-Bone), 1572
"Meat Is Murder" (Morrissey), 998
Medea (Callas, Maria), 201
Medicine Man (McFerrin, Bobby), 900
Medium, The (Menotti, Gian Carlo), 946
Melissa Etheridge (Etheridge, Melissa), 422
"Memories of You" (Goodman, Benny), 520
Memory Almost Full (McCartney, Sir Paul), 897
Memory of Trees, The (Enya), 420
"Memphis Blues" (Handy, W. C.), 582
"Mercedes Benz" (Joplin, Janis), 748
Mercy, Mercy, Mercy! Live at "The Club" (Adderley, Cannonball), 10
Mermaid Avenue albums (Tweedy, Jeff), 1524
Merrimack County (Rush, Tom), 1254
"Message, The" (Grandmaster Flash), 532
Metamorphosen (Strauss, Richard), 1434
Metastasis (Xenakis, Iannis), 1651
"Midnight Special" (Leadbelly), 822
Midsummer Marriage, The (Tippett, Sir Michael), 1500
Miles Smiles (Davis, Miles), 343
"Milord (Ombre de la rue)" (Piaf, Édith), 1107
Milton Nascimento (Nascimento, Milton), 1009
Mind of Gil Scott-Heron, The (Scott-Heron, Gil), 1297
"Mind on the Road" (Simmons, Joseph "Run"), 1352
"Mine" (Tatum, Art), 1474
"Mingus Fingers" (Hampton, Lionel), 576, 976
Minimata (Akiyoshi, Toshiko), 12
"Minor Swing" (Reinhardt, Django), 1190
Minstrel Show (Kander, John), 757
Miroirs (Ravel, Maurice), 1176
Missa brevis (Kodály, Zoltán), 790
Mission, The (Morricone, Ennio), 990
"Mississippi Goddam" (Simone, Nina), 1360
Missy E . . . So Addictive (Elliott, Missy), 411
"Misterioso" (Monk, Thelonious), 982
"Misty" (Garner, Erroll), 482, 1553
"Mo Money, Mo Problems" (Notorious B.I.G.), 1043
Moanin' (Blakey, Art), 138
"Moanin' at Midnight" (Howlin' Wolf), 661
"Mom and Dad's Waltz" (Frizzell, Lefty), 463
Mondo Bizarro (Ramone, Joey), 1171
"Monkey Time" (LaBelle, Patti), 810
Monk's Dream (Monk, Thelonious), 983
"Mood Indigo" (Hawkins, Coleman), 603
"Moon River" (Mancini, Henry), 916
Moondance (Morrison, Van), 996
Moonflower (Santana, Carlos), 1273
Moonlight in Vermont (Getz, Stan), 494
"Moonshine Blues" (Rainey, Ma), 1166
More Study in Brown (Brown, Clifford), 162
"More You Ignore Me, The" (Morrissey), 998

Morrison Hotel (Morrison, Jim), 993
Moses und Aron (Schoenberg, Arnold), 1290
Most Happy Fella, The (Loesser, Frank), 871
Mother of Us All, The (Thomson, Virgil), 1495
Motown Roots (Wonder, Stevie), 1644
"Mountain Blues" (Terry, Sonny), 1487
Moutons de Panurge, Les (Rzewski, Frederic), 1258
Mouvement Symphonique No. 1 (Honegger, Arthur), 644
"Move on up a Little Higher" (Jackson, Mahalia), 687
Mozart Clarinet Concerto (Goodman, Benny), 520
Mozart Project, The (Mutter, Anne-Sophie), 1004
Mozart Sessions, The (McFerrin, Bobby), 900
Mr. Broadway (Bennett, Tony), 102
Mr. Lucky (Hooker, John Lee), 647
Mr. Tambourine Man (McGuinn, Roger), 901
Mr. Wonderful (Davis, Sammy, Jr.), 345
Mud Slide Slim and the Blue Horizon (Taylor, James), 1482
Mule Variations (Waits, Tom), 1570
Music (King, Carole), 778
Music Box (Carey, Mariah), 205
Music for My Friends (Galway, Sir James), 471
Music for Small Orchestra (Seeger, Ruth Crawford), 1316
Music for Solo Performer (Lucier, Alvin), 883
Music for the Theatre (Copland, Aaron), 296
Music from Big Pink (Robertson, Robbie), 1210
Music in the Air (Kern, Jerome), 764
Music Man, The (Willson, Meredith), 1635
Music of Changes (Cage, John), 195
Musica de Baldemar Huerta, La (Fender, Freddy), 436
Musicology (Prince), 1144
"Mustang Sally" (Pickett, Wilson), 1113
"Mustt Mustt" (Khan, Nusrat Fateh Ali), 771
My Aim Is True (Costello, Elvis), 303
"My Castle's Rockin'" (Hunter, Alberta), 664
"My Country 'Tis of Thy People You're Dying" (Sainte-Marie, Buffy), 1262
My Fair Lady (Andrews, Dame Julie), 29
My Fair Lady (Lerner, Alan Jay), 845
My Fair Lady (Loewe, Frederick), 874
My Father Knew Charles Ives (Adams, John), 7
My Favorite Instrument (Peterson, Oscar), 1102
"My Lady Frustration" (Kuti, Fela), 806
My Life in the Bush of Ghosts (Byrne, David), 191
My Life in the Bush of Ghosts (Eno, Brian), 418
"My Shawl" (Cugat, Xavier), 330
"My Tribute (To God Be the Glory)" (Crouch, Andraé), 321
Mystery Lady (James, Etta), 702
Mystic Man (Tosh, Peter), 1509
Myths (Szymanowski, Karol), 1465

Naked (Byrne, David), 192
Naqoyqatsi (Glass, Philip), 509
Nascimento (Nascimento, Milton), 1010
Nashville (Burke, Solomon), 179
Native Dancer (Nascimento, Milton), 1010
Natoma (Herbert, Victor), 619
Natty Dread (Marley, Bob), 919
Natural, The (Newman, Randy), 1028
"Natural Woman" (Franklin, Aretha), 461
Nature of a Sista (Latifah, Queen), 818
"Ne me quitte pas" (Brel, Jacques), 154
Nebraska (Springsteen, Bruce), 1393
Neck and Neck (Atkins, Chet), 48
"Negra tiene tumbao, La" (Cruz, Celia), 327
Nerve Net (Eno, Brian), 418
Never Enough (Etheridge, Melissa), 422
Nevermind (Cobain, Kurt), 258
"New Attitude" (LaBelle, Patti), 810
New Harvest, First Gathering (Parton, Dolly), 1084
New Horizon (Hayes, Isaac), 605
New Moon, The (Romberg, Sigmund), 1230
New Music from an Old Friend (Bacharach, Burt), 62
New Orleans Piano (Professor Longhair), 1148
New Sound, The (Paul, Les), 1090
New World Spirit (Barretto, Ray), 73
Newk's Time (Rollins, Sonny), 1227
"Next Time I Fall in Love, The" (Grant, Amy), 535
"Ni Main Jogi De Naal" (Khan, Nusrat Fateh Ali), 771
Nick of Time (Raitt, Bonnie), 1168
Night at Birdland, A (Blakey, Art), 138
"Night in Tunisia" (Gillespie, Dizzy), 505
Night in Tunisia, A (Blakey, Art), 138
Night Moves (Seger, Bob), 1319
Night of the Mayas, The (Revueltas, Silvestre), 1194
Night on the Town, A (Stewart, Rod), 1408
"Night Rambling Woman" (Fuller, Blind Boy), 466
Night Train (Peterson, Oscar), 1102
Nightingale (Gil, Gilberto), 500
"Nights on Broadway" (Gibb brothers), 497
"Nine Below Zero" (Williamson, Sonny Boy, II), 1632
Nine Objects of Desire (Vega, Suzanne), 1562
1980 (Scott-Heron, Gil), 1297

1999 (Prince), 1056
Nixon in China (Adams, John), 7
No Depression (Tweedy, Jeff), 1523
No Fences (Brooks, Garth), 160
No Jacket Required (Collins, Phil), 280
No More Drama (Blige, Mary J.), 140
No Nuclear War (Tosh, Peter), 1509
"No Time to Cry" (Haggard, Merle), 561
No Way Out (Combs, Sean), 288
"Nobody Knows You When You're Down and Out" (Smith, Bessie), 1368
Nomos Alpha (Xenakis, Iannis), 1651
"Non, je ne regrette rien" (Piaf, Édith), 1107
Nonet (Rota, Nino), 1243
Norma (Callas, Maria), 200
Norma (Sutherland, Dame Joan), 1455
"Not Fade Away" (Holly, Buddy), 638
Nothing Doing Bar, The (Milhaud, Darius), 966
November Steps (Takemitsu, Tōru), 1469
Now and Then (Carpenter, Karen), 209
Now He Sings, Now He Sobs (Corea, Chick), 300
Now That I've Found You (Krauss, Alison), 799
Now, Voyager (Steiner, Max), 1400
"Nuages" (Reinhardt, Django), 1190
Nurtured by Love (Suzuki, Shin'ichi), 1457
Nylon Curtain, The (Joel, Billy), 725

O Brother, Where Art Thou? (Krauss, Alison), 799
O Brother, Where Art Thou? (Stanley, Ralph), 1395
"O Superman" (Anderson, Laurie), 19
Ocean Front Property (Strait, George), 1429
Odd Collection, An (Seeger, Peggy), 1310
Odds Against Tomorrow (Lewis, John), 853
Odelay (Beck), 90
Odetta Sings Ballads and Blues (Odetta), 1045
Odetta Sings Folk Songs (Odetta), 1046
Oedipus (Partch, Harry), 1081
Of Thee I Sing (Gershwin, George), 488
Off the Wall (Jackson, Michael), 690
Off the Wall (Jones, Quincy), 746
Offertorium (Gubaidulina, Sofia), 548
Oh, Boy! (Kern, Jerome), 763
Oh, My NOLA (Connick, Harry, Jr.), 291
"Oh, Pretty Woman" (Orbison, Roy), 1056
"Okie from Muskogee" (Haggard, Merle), 560
Oklahoma! (Hammerstein, Oscar, II), 571
Oklahoma! (Rodgers, Richard), 1223
"Old Time Rock & Roll" (Seger, Bob), 1319
"Oleo" (Davis, Miles), 343
Omen, The (Goldsmith, Jerry), 514
"On and On" (Badu, Erykah), 63
"On Broadway" (Leiber, Jerry), 836
On Broadway (Puente, Tito), 1159
"On Dissonant Counterpoint" (Seeger, Charles), 1304
On Fifty-second Street (McPartland, Marian), 904
"On My Own" (LaBelle, Patti), 810
On Taoism (Tan Dun), 1472
On the Town (Green, Adolph), 539
On the Twentieth Century (Coleman, Cy, Betty Comden, and Adolph Green), 271
On the Twentieth Century (Green, Adolph), 540
On Your Toes (Rodgers, Richard), 1222
Once upon a Time in the West (Morricone, Ennio), 990
One, The (John, Sir Elton), 729
One Heartbeat (Robinson, Smokey), 1215
"One Hour" (Hawkins, Coleman), 602
"One o'Clock Jump" (Young, Lester), 1656
"One o'Clock Jump" (Basie, Count), 81
One Thousand Airplanes on the Roof (Glass, Philip), 509
"Only the Lonely" (Orbison, Roy), 1056
"Oriente" (Gil, Gilberto), 499
Origin and the New Trio (Corea, Chick), 301
Oscar Peterson Plays the Cole Porter Song Book (Peterson, Oscar), 1101
Oscar Peterson Trio at the Stratford Shakespearean Festival, The (Peterson, Oscar), 1101
Otello (Domingo, Plácido), 376
Other Cup, An (Stevens, Cat), 1406
Otis Blue (Redding, Otis), 1179
Our Fatherland (Khachaturian, Aram), 766
Our Hunting Fathers (Britten, Benjamin), 156
Our Mother the Mountain (Van Zandt, Townes), 1546
Out of Our Heads (Richards, Keith), 1198
Out There (Dolphy, Eric), 373
Out to Lunch (Dolphy, Eric), 373
Outbound (Fleck, Béla), 455
Outlandos d'Amour (Sting), 1416
"Over the Rainbow" (Arlen, Harold), 36, 479
"Over There" (Caruso, Enrico), 221
"Over You" (Neville, Aaron), 1020

"Padre Antonio y el Monaguillo Andrés, El" (Blades, Rubén), 133
Pain in My Heart (Redding, Otis), 1178
Paint Your Wagon (Lerner, Alan Jay), 845
Paint Your Wagon (Loewe, Frederick), 873

Painted from Memory (Bacharach, Burt), 62
Pal Joey (Rodgers, Richard), 1222
Palais de Mari (Feldman, Morton), 433
Palmas (Palmieri, Eddie), 1070
"Paloma, La" (Cugat, Xavier), 330
"Papa's Got a Brand New Bag" (Brown, James), 165
Parade (Satie, Erik), 1277
"Paradise" (Prine, John), 1146
Parallel Lines (Harry, Deborah), 597
Parima (Sills, Beverly), 1349
Paris (Porter, Cole), 1119
Pasión según San Marcos, La (Golijov, Osvaldo), 516
"Pass Away" (Guthrie, Woody), 554
Passages (Shankar, Ravi), 1334
Passarim (Jobim, Antônio Carlos), 722
Past Light (Ackerman, Will), 2
Pata Pata (Makeba, Miriam), 912
Paul Butterfield Blues Band, The (Butterfield, Paul), 188
"Peace Be Still" (Cleveland, James), 249
"Peace in the Valley" (Dorsey, Thomas A.), 382
Peace to the Neighborhood (Staples, Pops), 1397
Peaceful Side, The (Strayhorn, Billy), 1440
"Pedro Navaja" (Blades, Rubén), 132
Pee-wee's Big Adventure (Elfman, Danny), 400
"Peggy Sue" (Holly, Buddy), 638
Pelléas et Mélisande (Debussy, Claude), 348
People Get Ready (Mayfield, Curtis), 937
People United Will Never Be Defeated, The (Rzewski, Frederic), 1259
"Perambulator" (Kuti, Fela), 807
"Perfidia" (Cugat, Xavier), 330
Persephassa (Xenakis, Iannis), 1651
Persian Set (Cowell, Henry), 313
Pet Sounds (Wilson, Brian), 1637
Pete Kelly's Blues (Lee, Peggy), 825
Peter and the Wolf (Prokofiev, Sergei), 1152
Peter Gabriel III (Melt) (Gabriel, Peter), 468
Peter Gabriel IV (Security) (Gabriel, Peter), 468
Peter Gabriel Plays Live (Gabriel, Peter), 468
Peter Grimes (Britten, Benjamin), 157
Peter Pan (Green, Adolph), 540
Petite symphonie concertante (Martin, Frank), 924
Petrushka (Stravinsky, Igor), 1437
Phantom of the Opera, The (Lloyd Webber, Sir Andrew), 868
Philomel (Babbitt, Milton), 56
Piano Concerto (Barber, Samuel), 69
Piano Concerto (Salonen, Esa-Pekka), 1265
Piano Concerto for the Left Hand in D (Ravel, Maurice), 1176
Piano Concerto in C-Sharp (Korngold, Erich Wolfgang), 794
Piano Concerto No. 1 in D-Flat (Prokofiev, Sergei), 1151
Piano Concerto No. 2 (Martin, Frank), 924
Piano Concerto No. 2 (Rachmaninoff, Sergei), 1162
Piano Man (Joel, Billy), 725
Piano Phase (Reich, Steve), 1186
Piano Preludes, Op. 48 (Scriabin, Aleksandr), 1300
Piano Preludes, Op. 74 (Scriabin, Aleksandr), 1300
Piano Sonata No. 2 (Ives, Charles), 681
Piano Sonata No. 3 (Boulez, Pierre), 149
Piano Trio No. 2 in E Minor (Shostakovich, Dmitri), 1343
"Picasso" (Hawkins, Coleman), 602
"Pick a Bale of Cotton" (Leadbelly), 822
"Picture Show" (Prine, John), 1146
"Piece of My Heart" (Joplin, Janis), 748
Pieces of Man (Scott-Heron, Gil), 1297
Pierrot lunaire (Schoenberg, Arnold), 1289
Pilgrim's Progress, The (Vaughan Williams, Ralph), 1559
"Piney Brown Blues" (Turner, Big Joe), 1518
Pini di Roma, I (Respighi, Ottorino), 1192
Pithoprakta (Xenakis, Iannis), 1651
"Plaisirs démodés, Les" (Aznavour, Charles), 53
Planet of the Apes (Goldsmith, Jerry), 514
Planets, The (Holst, Gustav), 641
"Plástico" (Blades, Rubén), 132, 283
Play (McFerrin, Bobby), 900
Play Me Backwards (Baez, Joan), 66
Playlist (Babyface), 59
Pleasant Dreams (Ramone, Joey), 1171
Pli selon pli (Boulez, Pierre), 149
Poème électronique (Varèse, Edgard), 1550
Points on the Curve to Find (Berio, Luciano), 113
Pomp and Circumstance (Elgar, Sir Edward), 403
Pontiac (Lovett, Lyle), 880
"Pony Blues" (Patton, Charley), 1087
"Poor Little Fool" (Nelson, Ricky), 1014
Porgy and Bess (Davis, Sammy, Jr.), 346
Porgy and Bess (Gershwin, George), 488
Porgy and Bess (Gershwin, Ira), 491
Portrait in Jazz (Evans, Bill), 424
"Poutin'" (Webster, Ben), 1609
Powaqqatsi (Glass, Philip), 509
Power of Love (Guthrie, Arlo), 551
"Praise the Lord and Pass the Ammunition" (Loesser, Frank), 870
"Preachin' the Blues" (House, Son), 659
"Precious Jewel" (Acuff, Roy), 4
"Precious Lord" (Fuller, Blind Boy), 466

Prelude to the Afternoon of a Faun (Debussy, Claude), 349
Préludes (Debussy, Claude), 349
Preludes (Rachmaninoff, Sergei), 1162
Preludes and Fugues (Shostakovich, Dmitri), 1343
Press Play (Combs, Sean), 288
Pretender, The (Browne, Jackson), 169
"Primogenio" (Blades, Rubén), 133
Prince Ananias (Herbert, Victor), 618
Private Dancer (Turner, Tina), 1520
Prometeo (Nono, Luigi), 1038
Prométhée (Scriabin, Aleksandr), 1299
Prométhée (Poème du feu) (Scriabin, Aleksandr), 1300
Promises, Promises (Bacharach, Burt), 61
Protecting Veil, The (Tavener, Sir John), 1477
"Prove It on Me Blues" (Rainey, Ma), 1166
Psalm 150 (Rutter, John), 1257
Psalmus hungaricus (Kodály, Zoltán), 789
Psycho (Herrmann, Bernard), 622
Psychoderelict (Townshend, Pete), 1512
Pulcinella (Stravinsky, Igor), 1437
"Pumps and a Bump" (Hammer, M. C.), 568
"Pure Love" (Milsap, Ronnie), 972
Puritani, I (Sutherland, Dame Joan), 1455
Purple Night (Sun Ra), 1453
Purple Rain (Prince), 1144

Q's Jook Joint (Jones, Quincy), 746
Quadrophenia (Daltrey, Roger), 334
Quanta (Gil, Gilberto), 500
Quartet (Metheny, Pat), 963
Quartet for the End of Time (Messiaen, Olivier), 960
Queens, The (Sills, Beverly), 1349
"Quimbara" (Cruz, Celia), 327
Quo Vadis? (Rózsa, Miklós), 1246

R&G (Rhythm and Gangsta) (Snoop Dogg), 1378
Radio ballads (Seeger, Peggy), 1310
Radio Ethiopia (Smith, Patti), 1376
Raga Chandranandan (Khan, Ali Akbar), 769
Räga-Mälä (Sitar Concerto No. 2) (Shankar, Ravi), 1333
"Ragtime Dance, The" (Joplin, Scott), 751
Raiders of the Lost Ark (Williams, John), 1622
Rain Dogs (Waits, Tom), 1570
Rain Man (Zimmer, Hans), 1666
Raise Your Spirit Higher (Shabalala, Joseph), 1327
Ram (McCartney, Sir Paul), 896
Ramblin' (Williams, Lucinda), 1624
"Ramblin' Boy" (Paxton, Tom), 1094
Ramblin' Gamblin' Man (Seger, Bob), 1319
Ramones, The (Ramone, Joey), 1170
Rampal Plays Bach (Rampal, Jean-Pierre), 1173
Ran (Takemitsu, Tōru), 1469
Rapunzel (Harrison, Lou), 594
Rastaman Vibration (Marley, Bob), 919
Rattle and Hum (Bono), 144
Reasonable Doubt (Jay-Z), 712
"Rebecca" (Turner, Big Joe), 1519
"Rebel Without a Pause" (Chuck D), 241
Red Dirt Girl (Harris, Emmylou), 588
Red Headed Stranger (Nelson, Willie), 1017
"Reet Petite (The Sweetest Girl in Town)" (Wilson, Jackie), 1639
Reflections (Scott-Heron, Gil), 1297
Reflections: A Retrospective (Blige, Mary J.), 140
Relâche (Satie, Erik), 1277
Remain in Light (Byrne, David), 191
"Reminiscing in Tempo" (Ellington, Duke), 407
Requiem (Rutter, John), 1257
Requiem (Takemitsu, Tōru), 1468
"Respect" (Franklin, Aretha), 460
"Respect Yourself" (Staples, Pops), 1397
Return to Forever (Corea, Chick), 300
Returning (Ackerman, Will), 2
Revival and Grunge (Young, Neil), 1660
"Revolution" (Lennon, John), 838
Revolution Starts . . . Now, The (Earle, Steve), 394
Revolver (McCartney, Sir Paul; Martin, Sir George), 896, 926
"Rey del timbale, El" (Puente, Tito), 1159
Rhapsody in Blue (Gershwin, George), 488
Rhapsody in Blue (Whiteman, Paul), 1617
Rhapsody on a Theme of Paganini (Rachmaninoff, Sergei), 1163
Rhinestone Cowboy (Campbell, Glen), 203
Rhythm of the Saints, The (Simon, Paul), 1357
Riding with the King (King, B. B.), 777
Right Place, Wrong Time (Rush, Otis), 1252
Ring Cycle, The (Solti, Sir Georg), 1381
"Ring of Fire" (Cash, Johnny), 228
Rise (Alpert, Herb), 15
Rise and Fall of the City of Mahagonny (Weill, Kurt), 1611
Rise and Fall of Ziggy Stardust and the Spiders from Mars, The (Bowie, David), 152
Rissolty, Rossolty (Seeger, Ruth Crawford), 1317
Rite of Spring, The (Stravinsky, Igor), 1437
"River Deep—Mountain High" (Spector, Phil), 1390
River of Dreams (Joel, Billy), 726
Road to Ensenada, The (Lovett, Lyle), 881
Roar of the Greasepaint—The Smell of the Crowd, The (Newley, Anthony), 1022

Robbie Robertson (Robertson, Robbie), 1210
Roberta (Kern, Jerome), 764
"Rock Around the Clock" (Haley, Bill), 564
Rock 'n' Country (Fender, Freddy), 436
Rock 'n' Roll Gumbo (Professor Longhair), 1148
Rock of the Westies (John, Sir Elton), 728
"Rock the Bells" (LL Cool J), 864
"Rocket 88" (Cotton, James), 306, 563
Rod Stewart Album, The (Stewart, Rod), 1407
Rodeo (Copland, Aaron), 297
Roi David, Le (Honegger, Arthur), 644
"Roll 'Em, Pete" (Turner, Big Joe), 1518
"Roll Over, Beethoven!" (Berry, Chuck), 125
"Rollin' and Tumblin'" (Waters, Muddy), 1589
"Rolling Stone" (Waters, Muddy), 1589
Romantic Classics (Iglesias, Julio), 676
Rondine, La (Puccini, Giacomo), 1155
Rookies on Parade (Cahn, Sammy, and Saul Chaplin), 197
Ropin' the Wind (Brooks, Garth), 160
Rosalie (Porter, Cole), 1120
Rosenkavalier, Der (Strauss, Richard), 1433
Rosier, Le (Casadesus, Henri), 222
Rothko Chapel (Feldman, Morton), 433
Rough (Turner, Tina), 1520
'Round About Midnight (Coltrane, John), 285
Roxy Music (Eno, Brian), 417
Rubber Soul (Martin, Sir George), 926
Rumours (Nicks, Stevie), 1032
Running on Empty (Browne, Jackson), 169
"Run's House" (D. M. C.), 333, 1352
Sacred Journey of Ku-Kai (Kitarō), 784
Saga Continues, The (Combs, Sean), 288
Sahara (Tyner, McCoy), 1529
Sahdji (Still, William Grant), 1411
Sail Away (Newman, Randy), 1027
St. John Passion (Gubaidulina, Sofia), 549
St. Louis Blues (Cole, Nat King), 269
"Saint Louis Blues" (Handy, W. C.), 582
St. Louis Woman (Arlen, Harold), 37
Saint of Bleecker Street, The (Menotti, Gian Carlo), 947
Saint Paul's Suite (Holst, Gustav), 641
Sally Can't Dance (Reed, Lou), 1184
Salome (Strauss, Richard), 1433
Salón México, El (Copland, Aaron), 296
Salt with a Deadly Pepa, A (Salt), 1266
Sandinista! (Strummer, Joe), 1445
Sangoma (Makeba, Miriam), 913
Santana III (Santana, Carlos), 1273
Sarafina! (Masekela, Hugh), 931
Satyagraha (Glass, Philip), 509
Saxophone Colossus (Rollins, Sonny), 1226
"Say Man" (Diddley, Bo), 360
"Scarlet Begonias" (Garcia, Jerry), 474
Schindler's List (Williams, John), 1622
"School Days (Ring! Ring! Goes the Bell)" (Berry, Chuck), 125
Scoring Style (Mancini, Henry), 915
"Screamin' and Hollerin' the Blues" (Patton, Charley), 1087
Sea, The (Debussy, Claude), 349
"Sea of Love" (Plant, Robert), 1116
Searchers, The (Steiner, Max), 1400
Seconds Out (Collins, Phil), 279
Secret Story (Metheny, Pat), 963
Secrets (Scott-Heron, Gil), 1297
Security (Gabriel, Peter), 468
"See That My Grave Is Kept Clean" (Jefferson, Blind Lemon), 714
"See What the Boys in the Back Room Will Have" (Dietrich, Marlene), 362
Seesaw (Coleman, Cy, and Dorothy Fields), 271
"Semper Fidelis" (Sousa, John Philip), 1387
"Send in the Clowns" (Vaughan, Sarah), 1553
Sensemayá (Revueltas, Silvestre), 1194
Sequenzas I-XIV (Berio, Luciano), 113
Serenada Schizophrana (Elfman, Danny), 401
Serenade (Kodály, Zoltán), 789
Sgt. Pepper's Lonely Hearts Club Band (McCartney, Sir Paul), 896, 926
Sergeant York (Steiner, Max), 1399
Seven for Luck (Williams, John), 1623
Seven, They Are Seven (Prokofiev, Sergei), 1151
Seven Words (Gubaidulina, Sofia), 549
Seventeen Lyrics by Li Po (Partch, Harry), 1081
Seventh Voyage of Sinbad, The (Herrmann, Bernard), 622
Sex (Madonna), 906
"Sex Machine" (Brown, James), 166
Shadowland (Lang, K. D.), 816
Shaft (Hayes, Isaac), 605
Shaka Zulu (Shabalala, Joseph), 1327
"Shake, Rattle and Roll" (Haley, Bill), 564
"Shake, Rattle, and Roll" (Turner, Big Joe), 1519
"Shake Your Moneymaker" (James, Elmore), 699
"Shakedown Street" (Garcia, Jerry), 474
Shaker Loops (Adams, John), 6
Shaman (Santana, Carlos), 1273

Shape of Jazz to Come, The (Coleman, Ornette), 274
Share My World (Blige, Mary J.), 139
She (Connick, Harry, Jr.), 291
"She Works Hard for the Money" (Summer, Donna), 1450
Shepherd Moons (Enya), 420
She's the Boss (Jagger, Sir Mick), 694
"Shetland Pony Blues" (House, Son), 658
Shine (Mitchell, Joni), 979
"Short Haired Woman" (Hopkins, Lightnin'), 649
"Short People" (Newman, Randy), 1027
Short Stories (Vangelis), 1537
Short Symphony (Copland, Aaron), 297
Show Boat (Hammerstein, Oscar, II), 571
Show Boat (Kern, Jerome), 763
Show Boat (Robeson, Paul), 1212
Shuffle Along (Blake, Eubie), 135
Sign o' the Times (Prince), 1144
Silk Electric (Ross, Diana), 1235
Silk Road (Kitarō), 783
Silk Road Music (Ma, Yo-Yo), 893
"Silver and Gold" (Perkins, Carl), 1097
Silver Lining (Raitt, Bonnie), 1168
Silver Tongued Devil and I, The (Kristofferson, Kris), 804
Simpático (Palmieri, Eddie), 1070
Since I Met You Baby (Fender, Freddy), 436
Sinfonia (Berio, Luciano), 112
Sinfonia da Requiem (Britten, Benjamin), 156
Sinfonía India (Chávez, Carlos), 236
Sinfonietta (Janáček, Leoš), 705
Sinfonietta for Wind Ensemble (Williams, John), 1623
Sinfonietta in B Major (Korngold, Erich Wolfgang), 794
"Sing Your Praise to the Lord" (Grant, Amy), 534
Singin' in the Rain (Green, Adolph), 539
Singing Brakeman, The (Rodgers, Jimmie), 1219
Single Man, A (John, Sir Elton), 728
Sister Angelica (Puccini, Giacomo), 1155
"6/88 Glide" (Johnson, Lonnie), 731
"6 'n the Mornin'" (Ice-T), 673
Six Pieces (Webern, Anton von), 1605
"Sixteen Tons" (Travis, Merle), 1514
Skies of America (Coleman, Ornette), 274
"Sky Is Crying, The" (James, Elmore), 699
Sleepwalker (Davies, Ray), 340
"Sleigh Ride" (Anderson, Leroy), 23
"Sleigh Ride" (Fiedler, Arthur), 437
Slim Shady LP, The (Eminem), 413
"Smells Like Teen Spirit" (Cobain, Kurt), 259
Smile (Wilson, Brian), 1637
Smiley Smile (Wilson, Brian), 1637
"Smokestack Lightning" (Howlin' Wolf), 661
Smokey (Robinson, Smokey), 1215
"Smokey Mountain Rain" (Milsap, Ronnie), 972
"Snakes Crawl at Night" (Pride, Charley), 1141
So (Gabriel, Peter), 468
"So Many Roads, So Many Trains" (Rush, Otis), 1252
Socrate (Satie, Erik), 1277
Soft Parade, The (Morrison, Jim), 993
Soirées des Nazelles, Les (Poulenc, Francis), 1123
"Soldier's Last Letter" (Tubb, Ernest), 1516
Soldier's Tale, A (Stravinsky, Igor), 1437
Soli chamber works (Chávez, Carlos), 236
"Somebody to Love" (Slick, Grace), 1365
Someday (Guthrie, Arlo), 551
"Someone to Watch Over Me" (Tatum, Art), 1474
Somethin' Else (Jones, Hank), 742
Something Else!!!! (Coleman, Ornette), 274
Something Else (Davies, Ray), 339
Sonata for Cello (Carter, Elliott), 215
Sonata No. 2 (Schnittke, Alfred), 1286
Sonatas and Interludes (Cage, John), 194
Song and Stories from Moby Dick (Anderson, Laurie), 20
Song Books (Fitzgerald, Ella), 448
Song for You, A (Carpenter, Karen), 209
Song of Bernadette, The (Newman, Alfred), 1025
Song of Catullus (Orff, Carl), 1059
"Song of India" (Whiteman, Paul), 1617
Song of Terezín, The (Waxman, Franz), 1600
Song of the Night (Szymanowski, Karol), 1465
Songbook (Carter, Benny), 212
Songs for John Doe (Seeger, Pete), 1313
Songs from a Room (Cohen, Leonard), 265
Songs from the Big Rock Candy Mountain (Ives, Burl), 678
Songs from the Capeman (Simon, Paul), 1357
Songs from the Labyrinth (Sting), 1417
Songs from the West Coast (John, Sir Elton), 729
Songs I Heard (Connick, Harry, Jr.), 291
Songs in the Key of Life (Wonder, Stevie), 1645
Songs of a Wayfarer (Mahler, Gustav), 909
Songs of Leonard Cohen (Cohen, Leonard), 265
Songs of Love and Hate (Cohen, Leonard), 265
Songs Our Daddy Taught Us (Everly, Don), 428

Sonic Meditations (Oliveros, Pauline), 1053
Sonic Seasonings (Carlos, Wendy), 207
Sonny Rollins Plus Four (Rollins, Sonny), 1226
Sonny Rollins Plus Three (Rollins, Sonny), 1227
Sonny Rollins's Next Album (Rollins, Sonny), 1227
"Sonny's Whoopin' the Doop" (Terry, Sonny), 1488
Soul Cages, The (Sting), 1416
Soul Food (Babyface), 59
Soul of the Tango (Ma, Yo-Yo), 893
Sound Grammar (Coleman, Ornette), 275
Sound Museum albums (Coleman, Ornette), 275
Sound of Music, The (Andrews, Dame Julie), 30
Sound of the Wind Driven Rain (Ackerman, Will), 2
Sound System (Hancock, Herbie), 579
South Pacific (Hammerstein, Oscar, II), 571
South Pacific (Rodgers, Richard), 1223
Southbound (Watson, Doc), 1596
"Space Between, The" (Matthews, Dave), 935
Spartacus (Khachaturian, Aram), 767
Speak No Evil (Shorter, Wayne), 1339
Speech Songs (Dodge, Charles), 369
Spellbound (Rózsa, Miklós), 1246
Spencer's Mountain (Steiner, Max), 1400
Spiegel im Spiegel (Pärt, Arvo), 1079
"Spike Driver Blues" (Hurt, Mississippi John), 667
Spirit (Nelson, Willie), 1018
Sports and Diversions (Satie, Erik), 1276
"Spread a Little Happiness" (Sting), 1416
"Springfield Mountain" (Guthrie, Woody), 554
Stabat mater (Poulenc, Francis), 1124
Stabat mater (Szymanowski, Karol), 1465
"Stack O'Lee" (Hurt, Mississippi John), 666
"Stairway to Heaven" (Page, Jimmy), 1066, 1116
Stand! (Stone, Sly), 1426
"Stand by Your Man" (Wynette, Tammy), 1648
Standards, Vol. 1 (Jarrett, Keith), 710
Star! (Andrews, Dame Julie), 31
"Star Carol, The" (Rutter, John), 1257
Star Is Born, A (Streisand, Barbra), 1443
Star Trek: The Motion Picture (Goldsmith, Jerry), 515
Star Trek: The Wrath of Khan (Horner, James), 653
Star Wars (Williams, John), 1622
Stardust (Nelson, Willie), 1017
"Stardust" (Webster, Ben), 1608
"Stars and Stripes Forever, The" (Fiedler, Arthur), 437, 1387
Station to Station (Bowie, David), 152
Stay Tuned (Atkins, Chet), 48
"Stayin' Alive" (Gibb brothers), 497
Step Inside This House (Lovett, Lyle), 881
"Step It Up and Go" (Fuller, Blind Boy), 465
"Step Right Up" (Waits, Tom), 1570
"Stéphane's Blues for Abby" (Grappelli, Stéphane), 537
Stephen Stills (Stills, Stephen), 1414
Stigmatized, The (Schreker, Franz), 1293
Still and Moving Lines of Silence in Families of Hyperbolas (Lucier, Alvin), 883
Still Grazing (Masekela, Hugh), 931
Stimmen . . . Verstummen (Gubaidulina, Sofia), 549
Sting, The (Hamlisch, Marvin), 565
"Stone Cold Dead in the Market" (Jordan, Louis), 754
Stone Crazy! (Guy, Buddy), 557
"(Stop) Doggin' Around" (Wilson, Jackie), 1640
Stop the World—I Want to Get Off (Newley, Anthony), 1022
Storm Front (Joel, Billy), 725
"Stormy Monday" (King, Albert), 773
"Stormy Weather" (Horne, Lena), 650
Storyteller (Stewart, Rod), 1408
Strada, La (Rota, Nino), 1242
Straight Outta Compton (Dr. Dre), 366
"Straighten Up and Fly Right" (Cole, Nat King), 268
Strait Country (Strait, George), 1429
Strange Days (Morrison, Jim), 993
"Strange Fruit" (Holiday, Billie), 632
Stranger, The (Joel, Billy), 725
"Stranger Blues" (Terry, Sonny), 1487
Stratégie (Xenakis, Iannis), 1651
Streetcar Named Desire, A (Previn, Sir André), 1137
Streetlife Serenade (Joel, Billy), 725
Strictly 4 My N.I.G.G.A.Z. (Shakur, Tupac), 1329
String Quartet (Seeger, Ruth Crawford), 1317
String Quartet No. 2 (Carter, Elliott), 215
String Quartet No. 4 (Cowell, Henry), 312
String Quartet No. 4 (Gubaidulina, Sofia), 549
String Quartet No. 8 in C Minor (Shostakovich, Dmitri), 1343
"Strive for Jive" (Akiyoshi, Toshiko), 12
Structures (Boulez, Pierre), 149
"Struttin' with Some Barbecue" (Armstrong, Louis), 39
Student Prince, The (Romberg, Sigmund), 1229
Studies (Nancarrow, Conlon), 1006

"Studio J" (Akiyoshi, Toshiko), 13
Studio Sideman (Navarro, Fats), 1012
Study in Brown (Brown, Clifford), 162
Such Sweet Thunder (Strayhorn, Billy), 1440
"Sugar Foot Stomp" (Henderson, Fletcher), 611
Suite for Cello and Orchestra (Herbert, Victor), 618
Suite for Piano (Schoenberg, Arnold), 1290
Summer Days (and Summer Nights!!) (Wilson, Brian), 1637
"Summertime" (Bechet, Sidney), 88, 1553
Sunday at the Village Vanguard (Evans, Bill), 424
Sunday in the Park with George (Sondheim, Stephen), 1384
"Sundown" (Lightfoot, Gordon), 861
Sunset Boulevard (Waxman, Franz), 1600
"Super Bad" (Brown, James), 165
Superfly (Mayfield, Curtis), 937
Supernatural (Santana, Carlos), 1273
"Surely God Is Able" (Ward, Clara), 1582
Surface (Salonen, Esa-Pekka), 1264
Surfer Girl (Wilson, Brian), 1637
Surprise (Simon, Paul), 1357
Survival (Marley, Bob), 919
Sweetheart of the Rodeo (McGuinn, Roger), 901
Sweeney Todd (Sondheim, Stephen), 1384
Sweet Baby James (Taylor, James), 1481
Sweet Charity (Coleman, Cy, and Dorothy Fields), 271
Sweet Forgiveness (Raitt, Bonnie), 1168
"Sweet Little Sixteen" (Berry, Chuck), 125
"Sweet Lorraine" (Cole, Nat King), 268
Sweet Old World (Williams, Lucinda), 1624
Swing Time (Kern, Jerome), 764
"Swingin' on a Star" (Van Heusen, Jimmy), 1542
Swingin' on the Moon (Tormé, Mel), 1502
Swordfishtrombones (Waits, Tom), 1570
"Sylvester and His Mule Blues" (Memphis Minnie), 944
Symphonic Metamorphosis After Themes by Carl Maria von Weber (Hindemith, Paul), 626
Symphonie pour un homme seul (Schaeffer, Pierre), 1280
Symphony in F-sharp Major (Korngold, Erich Wolfgang), 795
Symphony 1997 (Heaven Earth Mankind) (Tan Dun), 1472
Symphony No. 1 (Schnittke, Alfred), 1286
Symphony No. 1 (Still, William Grant), 1410
Symphony No. 1 (Walton, Sir William), 1579
Symphony No. 1 in A-flat Major (Elgar, Sir Edward), 404
Symphony No. 1 in D Major (Prokofiev, Sergei), 1151
Symphony No. 2 (Lutosławski, Witold), 886
Symphony No. 2 (Walton, Sir William), 1580
Symphony No. 3 (Ives, Charles), 681
Symphony No. 3 (Szymanowski, Karol), 1465
Symphony No. 3 (Vaughan Williams, Ralph), 1559
Symphony No. 5 in D Minor (Shostakovich, Dmitri), 1343
Symphony No. 6 in E Minor (Vaughan Williams, Ralph), 1559
Symphony No. 13 in B-flat Minor (Shostakovich, Dmitri), 1343
Symphony of a Thousand (Mahler, Gustav), 910
Symphony of Psalms (Stravinsky, Igor), 1437
Syncopated Clock, The (Anderson, Leroy), 23
Szigeti on the Violin (Szigeti, Joseph), 1462

"T-Bone Shuffle" (Walker, T-Bone), 1572
Take a Little Walk with Me (Rush, Tom), 1254
"Take Five" (Brubeck, Dave), 172, 356
"Take Me Home, Country Roads" (Denver, John), 353
"Take My Hand, Precious Lord" (Dorsey, Thomas A.), 382
"Take the A Train" (Strayhorn, Billy), 1440
Taking Care of Business (Cotton, James), 306
Tales of a Courtesan (Akiyoshi, Toshiko), 12
Tales of Hoffmann (Domingo, Plácido), 377
Talk Is Cheap (Richards, Keith), 1199
Talking Book (Wonder, Stevie), 1644
Talking Heads: 77 (Byrne, David), 191
"Talking Subway Blues" (Guthrie, Woody), 555
Tambourin chinois, Op. 3 (Kreisler, Fritz), 802
Tana Mana (Shankar, Ravi), 1334
Tangazo (Piazzolla, Astor), 1111
Tapestry (King, Carole), 778
Tapestry Revisited (King, Carole), 779
Taxi Driver (Herrmann, Bernard), 623
Tea for the Tillerman (Stevens, Cat), 1405
Teaser and the Firecat (Stevens, Cat), 1405
Tehillim (Reich, Steve), 1187
"Tell It Like It Is" (Neville, Aaron), 1020
Tempo canons (Nancarrow, Conlon), 1007
Ten Commandments, The (Bernstein, Elmer), 119

Ten New Songs (Cohen, Leonard), 266
Tender Lover (Babyface), 58
"Tenderly" (Vaughan, Sarah), 1553
Tennessee Mountain Home (Parton, Dolly), 1084
Texas Flood (Vaughan, Stevie Ray), 1555
Texas Tornados (Fender, Freddy), 436
"Thank God I'm a Country Boy" (Denver, John), 354
"That'll Be the Day" (Holly, Buddy), 637
That's All (Tormé, Mel), 1502
"That's the Way I Always Heard It Should Be" (Simon, Carly), 1353
Then and Now (Watson, Doc), 1596
"There Goes My Baby" (Stoller, Mike), 1425
There's a Riot Goin' On (Stone, Sly), 1427
"(There's) No Gettin' Over Me" (Milsap, Ronnie), 973
"These Foolish Things" (Young, Lester), 1657
"They Dance Alone" (Sting), 1416
"Think" (Franklin, Aretha), 461
Thinking of You (Kitarō), 784
Third Stream Music (Lewis, John), 854
Third World Warrior (Kristofferson, Kris), 804
This Is Not a Test! (Elliott, Missy), 412
This Is Your Time (Smith, Michael W.), 1375
"This Land Is Your Land" (Guthrie, Woody), 554
"This Love of Mine" (Sinatra, Frank), 1362
This Old Road (Kristofferson, Kris), 805
This Year's Model (Costello, Elvis), 303
Thomas Crown Affair, The (Legrand, Michel), 828
Thoroughbred (King, Carole), 779
Thoroughly Modern Millie (Andrews, Dame Julie), 31
Thoroughly Modern Millie (Bernstein, Elmer), 119
Those Were the Days (Parton, Dolly), 1085
Three Compositions for Piano (Babbitt, Milton), 55
Three Piano Pieces, Op. 11 (Schoenberg, Arnold), 1289
Three Pieces in the Form of a Pear (Satie, Erik), 1276
Three Places in New England (Ives, Charles), 681
Three Ragas (Shankar, Ravi), 1333
Three Sides Live (Collins, Phil), 280
Three Viennese Melodies (Kreisler, Fritz), 801
Threepenny Opera, The (Weill, Kurt), 1612
Thriller (Jackson, Michael), 690
Thriller (Jones, Quincy), 746
"Through It All" (Crouch, Andraé), 321
"Thy Word" (Grant, Amy), 534
"Tiburón" (Blades, Rubén), 132
"Tim Moore's Farm" (Hopkins, Lightnin'), 649
Time Out (Brubeck, Dave), 172
Time out for Smokey Robinson and the Miracles (Robinson, Smokey), 1215
Timesteps (Carlos, Wendy), 207
"Tired of Being Alone" (Green, Al), 542
Titanic (Horner, James), 653
"To All the Girls I've Loved Before" (Iglesias, Julio), 675
"To Be Young, Gifted, and Black" (Simone, Nina), 1360
To Ella (Odetta), 1046
"To Know Him Is to Love Him" (Spector, Phil), 1389
"To Love Somebody" (Gibb brothers), 497
To See You (Connick, Harry, Jr.), 291
To the Bone (Davies, Ray), 340
To the Memory of an Angel (Berg, Alban), 106
"Toby" (Webster, Ben), 1608
"Today I Started Loving You Again" (Haggard, Merle), 560
"Tom Traubert's Blues" (Waits, Tom), 1570
Tommy (Daltrey, Roger), 334
Tommy (Townshend, Pete), 1511
Tomorrow Is the Question (Coleman, Ornette), 274
"Tom's Diner" (Vega, Suzanne), 1562
Tony Bennett/Bill Evans Album, The (Evans, Bill), 425
Tony Sings the Great Hits of Today (Bennett, Tony), 103
"Too Legit to Quit" (Hammer, M. C.), 567
Too Low for Zero (John, Sir Elton), 728
"Too Marvelous for Words" (Tatum, Art), 1474
Top Drawer (Tormé, Mel), 1503
Tosca (Callas, Maria), 200
Tosca (Domingo, Plácido), 376
Tosca (Puccini, Giacomo), 1154
"Touch of Grey" (Garcia, Jerry), 474
Toy Story (Newman, Randy), 1028
Tragic symphony (Mahler, Gustav), 909
Transformer (Reed, Lou), 1184
"Travelin' Man" (Nelson, Ricky), 1014
Trav'lin' Light (Latifah, Queen), 819
Treasure, The (Schreker, Franz), 1293
Treasure of Sierra Madre, The (Steiner, Max), 1400
Treasury of Harpsichord Music, A (Landowska, Wanda), 813
"Treemonisha" (Joplin, Scott), 751
Tribute (Yanni), 1654
Trio (Harris, Emmylou), 587
Trio (Ligeti, György), 857
Trio, The (Peterson, Oscar), 1102
Triple Concerto (Tippett, Sir Michael), 1500
Triple Threat (Kirk, Rahsaan Roland), 781
Tristan and Isolde (Flagstad, Kirsten), 451

Tristan Trilogy, The (Messiaen, Olivier), 960
Trittico, Il (Puccini, Giacomo), 1155
Triumph of Aphrodite (Orff, Carl), 1059
"Trois Cloches, Les" (Piaf, Édith), 1107
"Trolley Song, The" (Garland, Judy), 479
Troubled Island (Still, William Grant), 1411
True Blue (Madonna), 906
"True Love Ways" (Holly, Buddy), 638
Trust (Costello, Elvis), 303
"Try (Just a Little Bit Harder)" (Joplin, Janis), 748
Tubular Bells (Oldfield, Mike), 1050
Tumbleweed Connection (John, Sir Elton), 728
Tuning-Fork Concertino (Schaeffer, Pierre), 1280
Turandot (Busoni, Ferruccio), 186
Turandot (Puccini, Giacomo), 1156
Turbulent Indigo (Mitchell, Joni), 979
Turn Out the Stars (Evans, Bill), 425
"Turn the Page" (Seger, Bob), 1319
Turn! Turn! Turn! (McGuinn, Roger), 901
"Turn, Turn, Turn" (Seeger, Pete), 1313
Turnstiles (Joel, Billy), 725
"Turtle Blues" (Joplin, Janis), 748
"Tutti Frutti" (Little Richard), 862
Twangy Guitar—Silky Strings (Eddy, Duane), 398
"Twelfth Street Rag" (Basie, Count), 81
Twelve Madrigals (Hindemith, Paul), 627
Twelve Songs (Diamond, Neil), 358
Twentieth Century Flute Master Pieces (Rampal, Jean-Pierre), 1174
Twenty-four Preludes for Viola d'Amore and Harp (Casadesus, Henri), 222
Two (Cage, John), 195
Two Ricercari (Seeger, Ruth Crawford), 1317
2001 (Dr. Dre), 367
2Pacalypse Now (Shakur, Tupac), 1329

"U Can't Touch This" (Hammer, M. C.), 567
Uirapuru (Villa-Lobos, Heitor), 1565
Ultimate Santana (Santana, Carlos), 1274
Umbrellas of Cherbourg, The (Legrand, Michel), 827
Unaccompanied Cello Suites, The (Ma, Yo-Yo), 892
Unanswered Question, The (Ives, Charles), 680
"Unchain My Heart" (Charles, Ray), 232
Under Construction (Elliott, Missy), 412
"Under My Thumb" (Jagger, Sir Mick), 693
Unforgettable (Cole, Nat King), 269
Unhalfbricking (Denny, Sandy), 351
United States (Anderson, Laurie), 19
Unplugged . . . and Seated (Stewart, Rod), 1408
Unsinkable Molly Brown, The (Willson, Meredith), 1635
Untouchables, The (Morricone, Ennio), 990
Up in Central Park (Romberg, Sigmund), 1230
Up Your Alley (Jett, Joan), 720
Upper Egypt and Lower Egypt (Sanders, Pharoah), 1271
Urubu (Jobim, Antônio Carlos), 722
Us (Gabriel, Peter), 469
"Usted abuso" (Cruz, Celia), 327

Vamonos pa'l monte (Palmieri, Eddie), 1069
Vanessa (Barber, Samuel), 68
Variations (Lloyd Webber, Sir Andrew), 868
Variations I (Cage, John), 195
Variations on a Theme of Corelli (Rachmaninoff, Sergei), 1163
Various Positions (Cohen, Leonard), 265
Veedon Fleece (Morrison, Van), 996
Velvet Rope, The (Jackson, Janet), 684
Velvet Underground and Nico, The (Reed, Lou), 1183
Venetian Games (Lutosławski, Witold), 886
Vermeer Room, The (Wolfe, Julia), 1642
Vertigo (Herrmann, Bernard), 622
Very Best of Burl Ives Christmas (Ives, Burl), 678
Very Necessary (Salt), 1267
Vesti la Giubba (Caruso, Enrico), 220
Vexations (Satie, Erik), 1276
Victor/Victoria (Andrews, Dame Julie), 31
Victory at Sea (Rodgers, Richard), 1223
"Vie en rose, La" (Piaf, Édith), 1107
Vin herbé, Le (Martin, Frank), 924
Viol Practice (Wenzinger, August), 1614
Violin Concerto (Adams, John), 7
Violin Concerto (Barber, Samuel), 68
Violin Concerto (Berg, Alban), 106
Violin Concerto (Ligeti, György), 858
Violin Concerto in D Minor (Khachaturian, Aram), 767
Virtuosi (Burton, Gary), 182
Visage nuptial, Le (Boulez, Pierre), 149
"Visions of Love" (Carey, Mariah), 205
Voces intimae (Sibelius, Jean), 1347
Voice, The (McFerrin, Bobby), 899
Vol. 2: Hard Knock Life (Jay-Z), 712
Voodoo Suite (Prado, Pérez), 1130

"Wabash Cannonball" (Acuff, Roy), 3
"Waist Deep in the Big Muddy" (Seeger, Pete), 1313

Waiting for the Sun (Morrison, Jim), 993
"Wake Up, Little Susie" (Everly, Don), 428
Walk by Night symphony (Mahler, Gustav), 910
"Walk This Way" (D. M. C.), 333, 1351
"Walkin'" (Davis, Miles), 343
"Walkin' After Midnight" (Cline, Patsy), 256
"Walkin' and Swingin'" (Williams, Mary Lou), 1627
"Walkin' Blues" (House, Son), 659
"Walking the Floor over You" (Tubb, Ernest), 1516
Wall, The (Waters, Roger), 1592
"Waltz Across Texas" (Tubb, Ernest), 1516
Wandering Spirit (Jagger, Sir Mick), 694
Wanted Dread and Alive (Tosh, Peter), 1509
Wanted! The Outlaws (Jennings, Waylon), 717
War and Peace (Prokofiev, Sergei), 1152
War Requiem (Britten, Benjamin), 157
"Washboard Blues" (Nichols, Red), 1030, 1617
"Washington Post, The" (Sousa, John Philip), 1387
Water Passion After Saint Matthew (Tan Dun), 1472
"Watusi, El" (Barretto, Ray), 73
Wave (Smith, Patti), 1376
"Way We Were, The" (Bergman, Alan), 108
Way We Were, The (Hamlisch, Marvin), 565
Wayfaring Stranger, The (Ives, Burl), 678
Waylon and Willie (Jennings, Waylon), 717
We Are in Love (Connick, Harry, Jr.), 291
"We Built This City" (Slick, Grace), 1365
We Insist! Max Roach's Freedom Now Suite (Roach, Max), 1208
Weather Report (Shorter, Wayne), 1339
Wedding, The (Stravinsky, Igor), 1437
Wednesday Morning, 3 A.M. (Simon, Paul), 1356
Well-Tempered Clavier (Landowska, Wanda), 813
Well-Tempered Clavier, The (Gould, Glenn), 526
Well-Tempered Synthesizer, The (Carlos, Wendy), 206
West Meets East (Shankar, Ravi), 1333
West Side Story (Bernstein, Leonard), 122
Whale, The (Tavener, Sir John), 1477
"What a Diff'rence a Day Makes" (Washington, Dinah), 1587
"What a Wonderful World" (Armstrong, Louis), 40
"What Sweeter Music" (Rutter, John), 1257
"What the World Needs Now Is Love" (David, Hal), 337
What We Did on Our Holidays (Denny, Sandy), 351
What's Going On (Gaye, Marvin), 485
What's Love Got to Do with It (Turner, Tina), 1521
What's New (Ronstadt, Linda), 1232
"What's Made Milwaukee Famous (Has Made a Loser Out of Me)" (Lewis, Jerry Lee), 850
When Harry Met Sally (Connick, Harry, Jr.), 291
"When Lights Are Low" (Carter, Benny), 211
When My Heart Finds Christmas (Connick, Harry, Jr.), 291
"When the Moon Comes over the Mountain" (Smith, Kate), 1370
Where Are You Now, My Son? (Baez, Joan), 65
"Where Have All the Flowers Gone?" (Seeger, Pete), 1313
Where There's Smoke (Robinson, Smokey), 1215
"Whispering" (Whiteman, Paul), 1616
"White Rabbit" (Slick, Grace), 1365
"Who Do You Love" (Diddley, Bo), 360
"Who Put the Bomp (In the Bomp, Bomp, Bomp)" (Goffin, Gerry), 512
Who Sell Out, The (Townshend, Pete), 1511
"Whole Lotta Shakin' Goin' On" (Lewis, Jerry Lee), 850
Whole New Thing, A (Stone, Sly), 1426
Who's Next (Daltrey, Roger), 334
Who's Next (Townshend, Pete), 1512
Why Do Fools Fall in Love? (Ross, Diana), 1235
"Why Don't You Do Right?" (Lee, Peggy), 824
Why Patterns? (Feldman, Morton), 433
Widad (Umm Kulthum), 1532
"Wild Cat Blues" (Bechet, Sidney), 87
Wild Heart, The (Nicks, Stevie), 1032
Wild Tchoupitoulas, The (Neville, Aaron), 1020
Wildcat (Coleman, Cy, and Carolyn Leigh), 271
Wildflowers (Collins, Judy), 277
Wildflowers (Petty, Tom), 1104
Will Rogers Follies, The (Green, Adolph), 540
Will the Circle Be Unbroken (Scruggs, Earl), 1302
"Will You Love Me Tomorrow" (Goffin, Gerry), 512
"Willie and the Hand Jive" (Otis, Johnny), 1061
"Willow Weep for Me" (Tatum, Art), 1474
Willy Wonka and the Chocolate Factory (Newley, Anthony), 1023
"Windmills of Your Mind, The" (Bergman, Alan), 108

Wing on Wing (Salonen, Esa-Pekka), 1265
Winnsboro Cotton Mill Blues (Rzewski, Frederic), 1259
Wired (Beck, Jeff), 92
Wish You Were Here (Waters, Roger), 1592
Wonderful Town (Bernstein, Leonard), 122
Wonderful Town (Green, Adolph), 539
Wonderful Wonderful (Mathis, Johnny), 933
Wonderful World, Beautiful People (Cliff, Jimmy), 254
Words and Music (Webb, Jimmy), 1602
World of Cecil Taylor, The (Taylor, Cecil), 1479
"World of Trouble" (Memphis Minnie), 944
Worship (Smith, Michael W.), 1375
Wozzeck (Berg, Alban), 105
"Wreck of the *Edmund Fitzgerald*, The" (Lightfoot, Gordon), 861
"Wreck on the Highway" (Acuff, Roy), 4
Wrecking Ball (Harris, Emmylou), 587
Wunderhorn works (Mahler, Gustav), 909
Wuthering Heights (Newman, Alfred), 1024

"Yakety Axe" (Atkins, Chet), 48
"Yakety Yak" (Leiber, Jerry), 836
Yankee Hotel Foxtrot (Tweedy, Jeff), 1524
"Yellow Dog Blues" (Handy, W. C.), 582
Yellow Moon (Neville, Aaron), 1020
Yentl (Legrand, Michel), 828
Yerma (Villa-Lobos, Heitor), 1565
Yes I Am (Etheridge, Melissa), 422
"Yesterday" (McCartney, Sir Paul), 896
Yo-Yo Ma Inspired by Bach (Ma, Yo-Yo), 892
"You Enjoy Myself" (Anastasio, Trey), 17
"You Have Killed Me" (Morrissey), 998
"You Send Me" (Cooke, Sam), 293
Young Americans (Bowie, David), 152
"Young, Gifted, and Black" (Franklin, Aretha), 461
Younger than Yesterday (McGuinn, Roger), 901
"Your Cheatin' Heart" (Williams, Hank), 1619
"Your Good Girl's Gonna Go Bad" (Wynette, Tammy), 1647
"You're So Good When You're Bad" (Pride, Charley), 1142
"You're So Vain" (Simon, Carly), 1353
You're the One (Simon, Paul), 1357
Youth (Menuhin, Sir Yehudi), 950
Youth Without Youth (Golijov, Osvaldo), 516
"You've Lost That Lovin' Feeling" (Spector, Phil), 1390

Zodiac Suite, The (Williams, Mary Lou), 1627