

J.B. Ralliére: *Cánticos espirituales recogidos por el p[adre] [Juan] B. Ralliére y dispuestos en nuevo orden por un p[adre] d[e] l[a] C[ompañía] d[e] J[esús]* (El Paso, TX, c1918–27/R1928, 1956)

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JOHN KOEGEL

**Alabama.** Country music group. Acknowledged by the Academy of Country Music (ACM) in 1989 as the Artist of the Decade, Alabama is arguably the most celebrated country music group in the history of the genre. Three of the band's members—lead vocalist Randy Owen (*b* Fort Payne, AL, 13 Dec 1949), multi-instrumentalist Jeff Cook (*b* Fort Payne, AL, 27 Aug 1949), and bassist Teddy Gentry (*b* Fort Payne, AL, 22 Jan 1952)—had been performing their unique blend of southern rock and country pop together throughout the American South since 1969. Beginning in 1974, the group began playing regular shows in Myrtle Beach, South Carolina, where drummer Mark Herndon (*b* Springfield, MA, 11 May 1955) became the group's fourth and final member in 1979, one year before Alabama signed with RCA. The group's first major label release *My Home's in Alabama* (RCA, 1980) was an instant success, selling more than two million copies and producing the group's first two number-one *Billboard* country singles, "Tennessee River" and "Why Lady Why." Alabama distinguished themselves from other popular country vocal groups of the period such as the Oak Ridge Boys and the Statler Brothers because the group was self-contained, providing both rich vocal harmonies and virtuosic instrumental accompaniment. The clear, refined studio sound of Alabama's recordings combined with their crossover musical style, which contained influences from country, rock, pop, and bluegrass, resulting in mass appeal among diverse audiences. Alabama would later include 31 additional number-one *Billboard* country singles to their list of credits, including "Mountain Music" (1982), "Dixieland Delight" (1983), "Roll On (Eighteen Wheeler)" (1984), "If you're gonna play in Texas (you gotta have a fiddle in the band)" (1984), "Forty-Hour Week (For a Livin')" (1985), "Song of the South" (1989), and "Reckless" (1993). During its career, Alabama received most of the industry awards available to country groups,

including most notably the Academy of Country Music's (ACM) Entertainer of the Year award (1981–5), the Country Music Association's Entertainer of the Year award (1982–4), and the American Music Award for Favorite Country Band, Duo or Group (1983–96, 1998). The group officially disbanded in 2003, having received the prestigious Cliffie Stone Pioneer Award by the ACM and sold more than 46 million career albums in the United States. They were inducted into the Country Music Hall of Fame in 2005.

DAVID B. PRUETT

**Alabama, University of.** State university system with a main campus in Tuscaloosa and satellite campuses in Birmingham and Huntsville. The main campus opened in 1831 and the music department was established in 1918 with the appointment of Robert Lawrence, who taught voice and choir. The first BM degree was awarded in 1938. The music faculty established the Southeastern Composers' League in 1951 and for 20 years hosted the Regional Composers' Forum (1951–70). In 1955 Alabama Educational Television's network telecast of the School of Music's production of Puccini's *La bohème* was the earliest known live opera broadcast for educational television. Currently the School of Music offers the BM, BA, BS, MA, MM, DMA, EdS, EdD, and PhD degrees in such fields as administration, arranging, composition, conducting, education, jazz studies, musicology, performance, theory, therapy, and church music. In 2009 enrollment surpassed 350 students served by a full-time faculty of 37. Since 1984, over 185 eminent scholars and musicians have held residences in the Board of Trustees' Endowed Chair in Music program. The University of Alabama System, consisting of three autonomous public universities, was established in 1969. The Department of Music at the University of Alabama in Birmingham enrolls approximately 190 students and offers the MA in education and BA in education, music, and technology. The Department of Music at the University of Alabama in Huntsville offers the BA in music and enrolls approximately 74 students.

CARL B. HANCOCK

**Aladdin.** Record company. Brothers Edward and Leo Messner founded the company as Philo Records in 1945 and changed the name to Aladdin the next year. Aladdin's records, which appeared on the Aladdin label and over a half-dozen subsidiaries, were among the most popular "race" (later rhythm-and-blues) records of the time, and represented many facets of African American popular music following World War II. Based in Los Angeles, the company released upbeat boogie by Amos Milburn, such as the 1948 hit "Chicken-Shack Boogie," and group vocal music by artists like the Five Keys. Blues also appeared on Aladdin by artists such as Charles Brown and Lightnin' Hopkins. Jazz saxophonist Lester Young also recorded extensively for Aladdin during the 1950s. Several songs released on Aladdin foreshadowed the development of rock and roll, such as Shirley and Lee's 1956 classic "Let the Good Times Roll." In 1962, the company was sold to Lew Chudd's Imperial Records.

ANDREW FLORY

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DEE BAILY/KATHERINE K. PRESTON

**Cary, Mary Flagler** (*b* New York, NY, 15 Sept 1901; *d* New York, NY, 27 Dec 1967). Private collector and philanthropist. An heiress to the Standard Oil fortune, she was the granddaughter of the company's cofounder Henry Morrison Flagler. Her father was Henry Harkness Flagler, a founding member of the Walpole Society, president of the New York Symphony Society and its successor, the Philharmonic-Symphony Society of New York, member of the American Administration Committee of the Fountainebleau School of Music, and a collector of musical memorabilia.

In 1930, along with conductor Leon Barzin and music professor Franklin Robinson, Cary established the National Orchestral Association (NOA), a training orchestra reorganized from the American Orchestral Society. She served as president of the NOA until her death in 1967.

Her expansive and private collection of musical memorabilia spanned six centuries and included such singular treasures as the earliest surviving printed score of an opera, Jacopo Peri's *Euridice*, Serge Diaghilev's annotated copy of Claude Debussy's *Prélude à l'après-midi d'un faune*, and three movements from the full-score first draft of Gustav Mahler's First Symphony. Transferred upon her death to the Pierpont Morgan Library in New York by the Mary Flagler Cary Charitable Trust, her collection became accessible to scholars and researchers for the first time in 1970. The ceremonial revelation of the collection coincided with an illustrated catalog of its contents by Otto Albrecht, Douglas Ewing, and Herbert Cahoon.

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GARY GALVÁN

**Caryll, Ivan** [Tilkin, Félix] (*b* Liège, Belgium, 12 May 1861; *d* New York, NY, 29 Nov 1921). English American composer and conductor, active in France, England, and the United States. He studied at the Liège Conservatoire, then in Paris, and in 1882 settled in London, where he became a piano teacher. His first stage score was produced there in 1886. He was appointed conductor at the Lyric Theatre, where he enjoyed his first big success with *Little Christopher Columbus* (1893), and at the

Gaiety Theatre, for which he wrote, with Lionel Monckton, a number of highly successful musical comedies between 1894 and 1909. In all he composed about 40 light operas and musical comedies for London, Europe, and the United States (*The Ladies' Paradise*, 1901, was the first musical comedy to be presented at the Metropolitan Opera). In 1899 he became conductor of a light orchestra bearing his name; Elgar composed his *Sérénade lyrique* (1899) for it. In 1910 Caryll moved to the United States, eventually becoming a naturalized American. Most of his later works were first produced there, though he continued to divide his time between the United States, England, and France, and based many of his works on French sources. He died after collapsing during rehearsals for *The Hotel Mouse* (also known as *Little Miss Raffles*).

Caryll was an extravagant character, elegantly dressed, and with a magnificent forked beard. He was a prolific composer of lilting and undemanding music who, as fashions changed, adapted his musical style at will to embrace European operetta, Victorian balladry, American plantation songs, Edwardian musical comedy, and ragtime-inspired foxtrots. However, his sympathies probably lay with the expansiveness of 19th-century European operetta rather than the more direct 20th-century American styles. His most popular piece is the waltz song from *The Pink Lady* (1911).

## WORKS

*(selective list)*

c40 light operas and musical comedies (most pubd in London or New York in vocal score at time of first production) incl.: *The Lily of Léoville* (2, F. Remo, A. Murray, and C. Scott), Birmingham, Grand, 3 May 1886; *Little Christopher Columbus* (2, G.R. Sims and C. Raleigh), London, Lyric, 10 Oct 1893; *The Shop Girl* (2, H.J.W. Dam), London, Gaiety, 24 Nov 1894, collab. Monckton; *The Gay Parisienne* (2, G. Dance), London, Duke of York's, 4 April 1896; *The Circus Girl* (2, J.T. Tanner, W. Palings, H. Greenbank, and A. Ross), London, Gaiety, 5 Dec 1896, collab. Monckton; *A Runaway Girl* (2, S. Hicks, H. Nicholls, A. Hopwood, and Greenbank), London, Gaiety, 21 May 1898, collab. Monckton; *The Lucky Star* (2, C.H. Brookfield, Ross, and Hopwood), London, Savoy, 7 Jan 1899; *The Ladies' Paradise* (G. Dance), Hanley, Theatre Royal, 11 March 1901; *The Duchess of Dantzic* (Sans-Gêne) (3, H. Hamilton), London, Lyric, 17 Oct 1903; *The Earl and the Girl* (2, Hicks and Greenbank), London, Adelphi, 10 Dec 1903; *The Pink Lady* (C. McLellan), New York, New Amsterdam, 13 March 1911; *Oh! Oh! Delphine!!!* (C.M.S. McLellan), New York, Knickerbocker, 30 Sept 1912; *The Girl Behind the Gun* (Kissing Time) (G. Bolton and P.G. Wodehouse), New York, New Amsterdam, 16 Oct 1918  
 Many songs, dances, salon pieces

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ANDREW LAMB

**Casablanca.** Record company. In 1973, Neil Bogart, Cecil Holmes, Larry Harris, and Buck Reingold founded

Casablanca, an independent label based in Los Angeles that specialized in rock, funk, and disco. With Bogart as figurehead, the company released music by some of the most important and successful artists of the 1970s, including the theatrical rock-band Kiss, best-selling disco artist Donna Summer, gay icons the Village People and Cher, and funk acts Parliament and Chic. The producer Giorgio Moroder, known for his extended disco arrangements, was associated closely with Casablanca during the latter half of the 1970s. After the company's acquisition by Polygram in 1980, Bogart and others departed, ending its most productive period.

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ANDREW FLORY

**Casa Loma Orchestra.** Popular dance band. It was one of the first white swing bands to adopt a black big-band sound and to introduce this sound to a wide audience. The sophistication of the arrangements written for the band by GENE GIFFORD and the technical mastery of its ensemble playing made the Casa Loma a model for many later swing orchestras. It made its initial appearances in Detroit in 1927 as the Orange Blossoms, an offshoot of Jean Goldkette's band. It acquired several new members during the next three years and was organized into a corporate ensemble with Glen Gray as its president. In 1929 it appeared at the Roseland Ballroom in New York as the Casa Loma Orchestra and made its first recording with Okeh. The band experienced its greatest success during the years 1930 to 1935, recording for Brunswick, Victor, and Decca, scoring high on popularity polls, and attracting a large following, particularly among college audiences; in the period 1933–4 it appeared on the first radio series to broadcast a swing band. During the late 1930s the orchestra's popularity waned, however, as original members began to leave and new swing bands began to find favor with the public. Materials associated with the group are in the Dodge Library of Northeastern University, Boston.

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RONALD M. RADANO/R

**Casals (i Defilló), Pablo** [Pau] (*b* El Vendrell, Spain, 29 Dec 1876; *d* San Juan, PR, 22 Oct 1973). Catalan cellist, conductor, and composer. He began studying cello under José García at the Escuela Municipal de Música in Barcelona in 1888 and graduated in 1893. With a letter of introduction from Isaac Albéniz, he traveled to Madrid, where he met the Count de Morphy and subsequently obtained a scholarship from Queen María Cristina. He continued his music studies at the Madrid and Brussels conservatories. After a brief period in Paris, he returned to Barcelona to teach at the Escuela Municipal

de Música and perform as principal cello in the Gran Teatre del Liceu. He returned to Paris in 1899 and played with the Orchestre Lamoureux. In 1900 he began touring, and from 1901 to 1902 performed around North America, where he unexpectedly concluded in San Francisco because of an injury to his left hand. In 1904 he performed at the White House for President Theodore Roosevelt. During World War I he lived and toured regularly in the United States. In 1914 he married the American mezzo-soprano Susan Metcalfe in New York. They subsequently separated in 1928 and divorced in 1957.

After the war Casals returned to Barcelona and founded the Orquesta Pau Casals, marking the beginning of a more prominent conducting role. At the end of the Spanish Civil War he was forced into exile and settled in Prades, France. During World War II he remained in France, giving public performances for humanitarian causes. For a short period after the war he refused to perform in nations that recognized the Spanish dictator. In 1950 he performed solo concerts and conducted the chamber orchestra at the newly created Prades Festival. Shortly afterwards he met the Puerto Rican cellist Marta Montañez. The relationship flourished and in 1955 he traveled with Montañez to Puerto Rico, the native land of his mother. Planning for the Casals Festival began in 1956 before his departure, and he returned to San Juan in 1957 for the first Casals Festival. The music event accompanied the national industrialization agenda occurring in Puerto Rico, serving as the most prominent classical music festival, albeit conservative in its music programming. In addition to the establishment of the Casals Festival, he was involved in the creation of the Puerto Rico SO and, in 1959, the Conservatorio de Música de Puerto Rico. He married Montañez in 1957 and lived in Puerto Rico for the rest of his life.

During the 1950s Casals taught master classes at the Zermatt Summer Academy in Switzerland, and he continued afterwards to remain active in the development of and participation in numerous music festivals. In addition to the Casals Festival, he later taught at the Marlboro Music Festival in Vermont. Casals' works remain for the most part unpublished. In 1960 he conducted and gave the premiere of his best known work, the oratorio *El pessebre*, in Mexico. In 1961 he appeared once again at the White House, performing for President John F. Kennedy. He performed at the United Nations for the last time 1971.

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MARK E. PERRY

**Casals Istomin** [née Montañez], **Marta** (*b* Humacao, PR, 2 November 1936). Puerto Rican cellist and arts administrator. She began her music studies in Puerto Rico at an early age with her uncle Rafael Montañez. At age 14

formats, the sale of these rights has become increasingly important. In other words, the sale and circulation of music in films, advertisements, and videogames, as well as its reproduction in physical spaces such as restaurants, retail stores, and malls are major sources of revenue for artists and industries. Finally, some scholars (e.g. Sterne, Smith, and Bull) have also noted that not only has music been commodified, but also, just as Adorno suggested, it has been placed in the service of selling other commodities and has lost some of its potential social value in the process.

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JAYSON BEASTER-JONES

**Commodore.** Record company. It was established in New York in 1938, although at first its recordings were produced and manufactured by the American Record Company. Its catalog contained much Chicago jazz, but recordings in swing styles also figured prominently. Issues included items by the Kansas City Five and Six, Coleman Hawkins and Hot Lips Page, a series by Billie Holiday, and reissues of some of Jelly Roll Morton's last recordings for General. Although intensive activity ceased in the 1940s, the label remained operational intermittently into the following decade.

Material from the catalog was reissued on Mainstream in the 1960s and on London in the 1970s, as well as under its original label name. In the late 1970s the label was revived and a series of LPs with much previously unreleased material was sold in the United States and Germany; the latter series continued into the late 1980s. Mosaic reissued the entire catalog from about 1988 to 1991. CD reissues appeared under the Commodore label in the 1990s.

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HOWARD RYE/R

**Commodores.** Funk and rhythm-and-blues group formed during the late 1960s at the Tuskegee Institute in Georgia. Its core members included William King (*b* 30 Jan 1949; drums), Ronald LaPread (*b* 4 Sept 1950; bass guitar and trumpet), Thomas McClary (*b* 6 Oct 1950; guitar); Walter Orange (*b* 10 Dec 1947; vocals and drums), Lionel Richie (*b* 20 June 1949; saxophone and vocals), and Milan Williams (*b* 28 March 1949; keyboards). After signing with Motown Records, they released their first album, *Machine Gun*, in 1974. Their early output was dance oriented and featured Orange as lead singer. They achieved funk hits including "Machine Gun" (1974), "Slippery When Wet" (1975), and "Brick House" (1977). In contrast with these up-tempo singles, the group also released several ballads as singles featuring Richie as vocalist, notably "Easy" (1977), "Three Times a Lady" (1978), and "Still" (1979). Richie left the group after the album *In the Pocket* (1981), prompting a series of changes in lineup. Limited success followed, with the exception of the single "Nightshift" (1985), which celebrated the lives of the recently deceased musicians Jackie Wilson and Marvin Gaye.

ANDREW FLORY

**Common** [Lynn, Rashid Lonnie] (*b* Chicago, IL, 13 March 1972). Rapper and actor. He attended Florida A&M University as a business major but dropped out after two years. He originally went by the name Common Sense, but he was sued by a California reggae band that had already copyrighted the name. He first gained attention after being featured in the "Unsigned Hype" column of *The Source* in October 1991. Shortly thereafter, he signed with Relativity Records as Common Sense and released his debut album *Can I borrow a dollar?* (Relativity, 1992), which features him rapping in a double-time style popular in the early 1990s. His album *Resurrection* (Relativity, 1994) was produced almost entirely by Chicago producer NO I.D., who later mentored Kanye West. *Resurrection* included the song "I used to love H.E.R.," whose lyrics feature an extended metaphor figuring his relationship with hip

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(selective list)

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KURT STONE/ANTHONY LINICK

**Dahlin, Paul** (b Minneapolis, MN, 14 April 1954). Fiddler and composer. Dahlin learned music from his family, especially his maternal grandfather, Ivares Edwin (Edwin) Jonsson, a master fiddler from Sweden. Dahlin began playing regularly with his grandfather during his early teens, and by the time he was 17 he had joined Edwin's group, the American Swedish Spelmans Trio. The group made an important public appearance at the Snoose Boulevard Festival in 1971 and quickly gained local attention for their dynamic performances. This led to national attention on Garrison Keillor's *Prairie Home Companion* radio show. Fiddlers from Sweden were surprised to find a repertoire they thought had disappeared still alive in Minnesota. The group was also asked to play for the King of Sweden during one of his trips to America. After Jonsson passed away in 1984, Dahlin continued to perform music of the Swedish past, especially a type of folksong that used limited ornamentation and possessed a rhythmic focus. He

developed strong ties to the American Swedish Institute in Minneapolis, where he taught others his style and put together the ASI Spelmanslag, which comprised nearly 40 performers in 2010. They have released several albums, frequently play both in the United States and in Scandinavia, and have won awards for their skills and for Dahlin's compositions. Dahlin was the recipient of a National Heritage Fellowship from the National Endowment for the Arts in 1996.

JONAS WESTOVER

**Dakar.** Record label. Active from 1967 to 1976, Dakar specialized in dance music and ballads performed by African American artists. Based in Chicago, Dakar was independently owned and operated by songwriter and producer Carl Davis, who was at the same time vice president of Brunswick Records, which recently had become independent. Between 1967 and 1970, while Brunswick was still part of Decca Records, Davis worked as a producer, and Dakar releases were distributed by Atlantic Records. In late 1971, Dakar became a subsidiary of Brunswick, which began to distribute Dakar's recordings. The company is known for its releases of Chicago-based soul music. Balladeer Tyrone Davis, whose "Can I change my mind" rose to peak popularity in early 1969, was Dakar's most notable artist; R&B artist Hamilton Bohannon was another mainstay for the label in the mid-1970s. Dakar and Brunswick were embroiled in a public payola trial in 1975 and 1976 that led to the company's creative demise.

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ANDREW FLORY

**Dakota** [Santee]. American Plains Indian group belonging to the Sioux.

**Dalcroze Society of America.** Professional organization for Dalcroze teachers. The organization promotes the artistic and pedagogical principles of Emile Jacques-Dalcroze (1865–1950), a Swiss composer and teacher whose approach to music education consists of three components: eurhythmics, which teaches concepts of rhythm, structure, and musical expression through movement; solfège, which develops an understanding of pitch, scale, and tonality through activities emphasizing aural comprehension and vocal improvisation; and improvisation, which develops an understanding of form and meaning through spontaneous musical creation using movement, voice, and instruments. Dalcroze intended that the three subjects be intertwined so that the development of the inner ear, an internal muscular sense, and creative expression might work together to form the core of basic musicianship. The Dalcroze Society of America began to take shape in 1969 with informal gatherings in New Jersey and New York City, and was incorporated in Pittsburgh, Pennsylvania, in 1978. It is affiliated with the Fédération Internationale des Enseignants de Rhythmique, headquartered at the Institut Jaques-Dalcroze in Geneva, Switzerland. The American

## 500 Gladys Knight and the Pips

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ROBERT PHILIP/R

**Gladys Knight and the Pips.** Rhythm-and-blues group led by Gladys (Maria) Knight (*b* Atlanta, GA, 28 May 1944). Comprising vocalists from a single extended African American family, the backing group known as the Pips changed lineup frequently between 1957 and 1962. Later members included William Guest (*b* Atlanta, GA, 2 June 1941), Merald "Bubba" Knight Jr. (*b* Atlanta, 4 Sept 1942), and Edward Patten (*b* Atlanta, 27 Aug 1939; *d* Livonia, MI, 25 Feb 2005). Although the group maintained an active role in the music industry for nearly three decades—incorporating rhythm and blues, country, jazz standards, mainstream pop balladry, and upbeat dance music—their music retained a remarkable uniformity, including the characteristic lead vocals of Gladys Knight, steeped in Southern gospel and supported by the Pips' call-and-response vocals.

Knight was a child prodigy and won a television contest on *The Original Amateur Hour* hosted by Ted Mack in 1952. The Pips were formed in 1952 as a family group, with siblings and cousins backing Knight. The group moved rapidly between independent record labels from 1958 to 1965 and released music on Brunswick, Vee-Jay, Fury, and Maxx. They first achieved commercial success in 1961 with "Every Beat of my Heart." Although a version of this song was released originally on the Vee-Jay label, the group quickly released another recording on Fury, and both versions appeared simultaneously on national record charts.

In 1965 Gladys Knight and the Pips signed with Motown and were assigned to the company's new label Soul. After a slow start at the company, they had a rhythm-and-blues hit during the summer of 1967 with the song "Everybody Needs Love." It was their first important collaboration with the producer and songwriter Norman Whitfield. The group's next single, "I heard it through the grapevine" (1967), was arguably their most important release of the 1960s. Later successful singles included "If I were your Woman" (1970) and "Neither One of Us (Wants to be the First to Say Goodbye)" (1973). Gladys Knight and the Pips recorded for the Soul label until early 1973, releasing a total of 15 songs that reached the top 20 of the *Billboard* rhythm-and-blues chart.

In early 1973 the group secured a contract with New York-based Buddah Records. During the next five years they achieved a level of success with Buddah that surpassed that of their entire Motown output. The album *Imagination* (1973) included the singles "Midnight Train to Georgia," "I've got to use my imagination," and "Best Thing that ever Happened to me," each of which rose to the upper reaches of the pop and rhythm-and-blues charts. After a decline in mainstream success beginning in 1975, the group left Buddah for Columbia

and in the mid-1980s signed with MCA. They remained active, however, during the 1980s, releasing such songs as "Landlord" (1980), "Save the overtime for me" (1983), and "Love Overboard" (1987). In 1988 the Pips ended their recording career, and Knight has remained active as a solo vocalist.

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ANDREW FLORY

**Glam metal** [pop metal; hair metal; lite metal]. Subgenre of hard rock and heavy metal. Also called pop metal and, somewhat pejoratively, hair metal or lite metal, glam metal developed in the 1980s primarily on the Sunset Strip club scene in Los Angeles and flourished until the rise of grunge in the early 1990s. Groups identified this way include Poison, Mötley Crüe, Quiet Riot, and Twisted Sister. The sound of glam metal is typically more melodic and less bottom heavy than that of hardcore metal, its vocals are characteristically sweeter, and its lyrical concerns derive more from the blues than from heavy metal mythologizing. The "glam" aspect of the subgenre is found in the (usually male) performers' preference for extravagant, colorful outfits and make-up over heavy metal black leather, and their excessively bouffant hairstyles. Though often decried by purists, glam metal is credited with broadening heavy metal's audience by appealing to female fans and a more mainstream pop audience.

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PHILIP AUSLANDER

**Glam rock.** A style of early 1970s rock defined more by its theatrical visual aspects than its musical characteristics. Glam rock repudiated the machismo of hard rock by presenting feminized male performers who frequently cross-dressed and wore heavy makeup. It also rejected the emphasis on instrumental virtuosity in psychedelic and progressive rock in favor of shorter, more pop-oriented songs. Glam flourished mostly in London, beginning around 1971 with Mark Bolan's group T. Rex and David Bowie, although there were also glam scenes in both New York and Los Angeles. Bolan and Bowie had taken inspiration from American models: Bolan looked back to the rock and roll of the 1950s and the showmanship it favored, while Bowie was fascinated by all things related to Andy Warhol, including the Velvet Underground, Warhol's house band.

In the United States glam rock was anticipated in the late 1960s by the '50s revivalist group Sha Na Na, whose obviously choreographed routines and fictional stage personae challenged the idea of authenticity central to

**Hathaway, Donny (Edward)** (b Chicago, IL, 1 Oct 1935; d New York, NY, 13 Jan 1979). Rhythm-and-blues vocalist, pianist, songwriter, and arranger. He attended Howard University in Washington, DC, and worked as a writer and producer in Chicago before signing in 1969 with Atlantic Records and releasing the albums *Everything Is Everything* (1970), *Donny Hathaway* (1971), and *Extension of a Man* (1973). Hathaway's best-known single as a solo artist was "The Ghetto" (1970), which romanticized inner-city life; later solo recordings often featured his soulful, melismatic vocals, and intricate keyboard work. Hathaway found his greatest commercial success with duet partner Roberta Flack, with whom he recorded "You've Got a Friend" (1971), "Where is the Love" (1972), and "The Closer I Get to You" (1978). *Roberta Flack & Donny Hathaway* (1972) was the most successful album of his career. Hathaway battled mental illness, which caused a decrease in output during the late 1970s and contributed to his suicide in 1979.

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ANDREW FLORY

**Haubiel [Pratt], Charles (Trowbridge)** (b Delta, OH, 30 Jan 1892; d Los Angeles, CA, 26 Aug 1978). Composer and pianist. He made his recital debut at the age of 14 at the New York College of Music. From 1909 to 1913 he studied in Europe with RUDOLF GANZ (piano) and Alexander von Fielitz (theory); he returned to the United States in 1913 to tour with the Czech violinist Jaroslav Kocian. After teaching in Oklahoma City at Kingfisher College and the Musical Arts Institute (1913–17), he served in France during World War I, and returned to New York in 1919 to study with ROSARIO SCALERO (Composition) and Modest Altschuler (orchestration). From 1920 to 1930 he taught piano at the Institute of Musical Art, continuing his own piano studies with JOSEF LHÉVINNE and ROSINA LHÉVINNE (1928–31), and from 1923 to 1947 taught composition and theory at New York University. In 1935 he founded the Composer's Press, serving as president until 1966 when the firm was taken over by Southern Music. He moved to California in the 1960s.

Haubiel won first prize in the Schubert Centennial Contest in 1928 with his symphonic variations *Karma*; other of his numerous awards are the Swift Symphonic Award (for *Portraits*, 1935), the New York Philharmonic Symphony Contest award (for the Passacaglia from *Solari*, 1938), and the Harvey Gaul Prize (for Five Etudes for Two Harps, 1953). A prolific composer, Haubiel was an avowed classicist and a skillful contrapuntist; his music is characterized by a synthesis of Romantic, Classical, and Impressionistic elements, combining a diatonic vocabulary with flowing and graceful melodic lines and coloristic 20th-century harmonies. Some 20 of his works have been recorded.

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*Sunday Costs 5 Pesos* (Mexican folk op, J. Niggli), 1947, rev. as Berta, 1954; *The Enchanted Princess*, c1955; *Adventure on Sunbonnet Hill* (children's operetta, K.H. Bratton), c1971

Orch: *Mars Ascending*, 1923; *Karma*, sym. variations, 1928, rev. as *Of Human Destiny*, 1968; *Vox cathedralis*, 1934; *Portraits* (3 ritratti caratteristici), 1935; *Solari*, 1935–6; *Suite passacaille*, 1936; *Sym. in Variation Form*, 1937; *Miniatures*, str, 1938–9; *Passacaglia Triptych*, 1939–40; 1865 AD, 1945; *Pioneers: a Sym. Saga of Ohio*, 1946, rev. 1956; *American Rhapsody*, 1948; *A Kennedy Memorial*, 1965; *Heroic Elegy*, 1970; several other orch works, many orch transcrs. of chbr or inst pieces

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Vocal: 3 cants, incl. *Father Abraham* (E.N. Hatch), solo vv, SATB, nar, orch, c1945; *Portals* (sym. song cycle, M. Mason), high v, orch, 1963; *Threnody for Love* (F. Blankner), A, fl, cl, vn, vc, pf, 1965; works for chorus, orch; 1 motet; c10 choral partsongs; 1 choral song cycle; c25 songs

MSS in Wc, Cab, *University of Wyoming, Laramie*

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KATHERINE K. PRESTON/MICHAEL MECKNA

**Haugen, Marty** (b Wanamingo, MN, 30 Dec 1950). Liturgical music composer, workshop presenter, and recording artist. After earning degrees in psychology (BA, Luther College) and Pastoral Studies (MA, University of St. Thomas), Haugen began writing songs for Catholic and Protestant congregations. Initially influenced by the St. Louis Jesuits, Haugen writes music in a contemporary style that is accessible to the average parishioner. Of his several Mass settings, his *Mass of Creation* has been sung throughout the entire English-speaking world. The same is true for his Lutheran liturgies, *Holden Evening Prayer* and *Now the Feast and Celebration*.

The texts of Haugen's songs rely heavily on Scripture, especially the Psalms, and are set in simple refrain-verse or strophic forms; they also feature attractive melodies and accompaniments that can be performed by flexible combinations of instruments. His songs' harmonic schemes range from simple ("This is the Day," "With Joy You Shall Draw Water") to relatively sophisticated ("As A Tree By Streams of Water," "Taste and See"), and he is one of the few current liturgical composers who composes successfully in the minor mode ("Shepherd Me, O God," "Wind Upon the Waters," and "Burn Bright," which also employs changing meters). Haugen has also made successful arrangements

7/8, related to Siberian styles, is characteristic of St. Lawrence Island Song and drum pulses (as well as dance motions) generally coincide, but the metric grouping of vocal and drum rhythms often diverges, producing poly-rhythms and syncopation.

Game songs, such as those for juggling, usually have a range exceeding an octave and a modular, motivic structure that might be represented *AA'...BB'...CC'...* (ellipses denote a variable number of repetitions of the same motive). Some motives are iterated at a later point in the song. Although pebble-juggling implies a regular, duple rhythm (many transcriptions are written in 2/4 meter), not all musical motives are consistently duple, and the resulting cross-rhythms add a dimension of complexity to the juggling performance.

Songs-in-stories and string figure songs are generally narrow-ranged and sometimes use speech-song in which relative, rather than exact, pitch levels are important; animal calls are sometimes interspersed. The most wide-ranging melodic motion occurs at the beginning of the song, and tone reiterations increase toward the end.

Acculturation in musical style ranges from the parodying of Euro-American song features to the complete imitation of new styles (e.g., four-part hymns, pop songs accompanied by guitar). The continuity of traditional music varies widely, depending on such factors as the relative tolerance of religious authorities and the influence of the mass media. Inuit music features in two documentary films by Sarah Elder and Leonard Kamerling, *Tununeremiut: the People of Tununak* (1972) and *The Drums of Winter: Uksuum Cauyai* (1988).

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BEVERLEY DIAMOND/R

**Invictus.** Record company. Based in Detroit, Invictus was an independent record company that specialized in dance-based rhythm-and-blues and psychedelic soul. Invictus was founded by the songwriter-producer team of Edward Holland, Jr., Lamont Dozier, and Brian Holland, after the trio left Motown, where they had produced dozens of chart-topping hits during the 1960s. Holland, Dozier, and Holland, also founded the Hot Wax label and wrote, produced, and owned much of the music on both labels. New York-based Buddah Records distributed Hot Wax. Invictus releases were distributed by Capitol from 1969 to 1972 and Columbia from 1972 to 1978, at which point Invictus and Hot Wax reformed into H-D-H records. The most popular singles released on Invictus and Hot Wax were by Freda Payne ("Band of Gold," 1970), Chairmen of the Board ("Give Me Just a Little More Time," 1970), and Honey Cone ("Want Ads," 1971). Invictus also released the first single and album recorded by the Detroit-based psychedelic soul group Parliament.

ANDREW FLORY

**Invisibl Skratch Piklz.** Hip-hop DJ collective. The group included some of the most lauded and respected artists in the world of turntablism. Filipino-Americans DJ Q-Bert [Richard Quitevis] and Mix Master Mike [Michael Schwarz] formed the core of the group. With DJ Apollo, they formed a trio in 1992 called the Rock Steady DJs. Adopting the "Piklz" moniker in 1995, Mike and Q-Bert were joined by a rotating cast over the next five years that included DJ Disk [Luis Quintanilla], Yogafrog [Ritchie Desuasido], D-Styles [David Cuasito], DJ Shortkut [Jonathan Cruz], and others.

The Piklz presented themselves as an all-turntable band, rather than a group of individual artists. With an approach to performance not dissimilar from a jazz combo, members would improvise solos in alternation



F. Miller: *Leading Couples: the Most Unforgettable Screen Romances of the Studio Era* (San Francisco, 2008)

GORDON HARAMAKI

**Keeling, Richard H(amilton)** (b Oakland, CA, 7 June 1945). Ethnomusicologist and Native Americanist scholar. As a PhD student at the University of California, Los Angeles, his 1982 dissertation fieldwork focused on the study of oral expressive magic of the Hupa, Karok, and Yurok tribes in northwestern California. Keeling's continuing study of historical relationships between the vocal style, healing practices, spirituality, gender roles, and cultural survival among California tribes has resulted in numerous publications, including a published collection of music research sources, a guide to early field recordings, and the book *Cry for Luck* (1992), which was based on song and spoken narrative collections from the first half of the 20th century. In 1991 he received a Fulbright scholarship to conduct field research among the indigenous Ainu in Japan, and to date he has continued to build upon his historical approach through the publication of overviews and guides to Native North American recorded and written sources.

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JAMES E. CUNNINGHAM

**Keen.** Record company. Based in Los Angeles, Keen was an independent record company that specialized in popular music performed by African American artists. It was formed in 1957 by artist and producer Bob Keane, businessman John Siamas, producer and songwriter Robert "Bumps" Blackwell, along with performer and songwriter Sam Cooke. Keen is perhaps best known as the record company that released Cooke's first mainstream hit, "You Send Me" in 1957. Keen also released recordings on the Ensign and Andex labels. A major factor in the success of Keen and Cooke was the production of Blackwell, who worked on the majority of Cooke's Keen recordings. Cooke left in 1959 to join RCA; the company soon ceased its operations. Between 1957 and 1959 Keen also released the music of Johnny "Guitar" Watson, including the first recorded version of his song "Gangster of Love."

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ANDREW FLORY

**Keen, Robert Earl** (b Houston, TX, 11 Jan 1956). Singer-songwriter. The son of an oil executive father and an attorney mother, he graduated from Texas A&M in 1978 after developing a friendship with Lyle Lovett, a friendship that led to a signature song for both men, "This Old Porch." *No Kinda Dancer* (Philo, 1984) was Keen's first album, self-financed in Austin. After a short stint in Nashville he returned to Texas, and *West Textures* (Sugar Hill, 1989) contained one of Keen's signature songs, "The Road Goes on Forever." *Gringo Honeymoon* (Sugar Hill, 1994) blended his stories with the guitar licks of Gurf Morlix, who also produced albums for Lucinda Williams. Keen moved in the direction of alternative country with *Picnic* (Arista, 1997). *Gravitational Forces* (Lost Highway, 2001) became a stepping-stone for more touring and recording. He has been a leading figure among Texas songwriters, touring up to 200 days each year and writing songs based on vivid settings, small-time losers, the common person, memory, and good stories. From his first recording to the Lloyd Maines-produced album *Ready for Confetti* (Lost Highway, 2011), Keen has been opening up space for a new wave of independent spirit in Texas music. Keen's literary interests include Cormac McCarthy, and his songwriting carries a strong emphasis on narrative. As of 2012 he was residing in Kerrville, Texas, home of the Kerrville Folk Festival, where he was awarded a New Folk Songwriters award in 1983.

KATHLEEN HUDSON

**Keenan, Paddy** (b Trim, Co. Meath, Ireland, 30 Jan 1950). Traditional musician, uilleann piper, and low whistle player of Irish birth. Born into a musical family of Irish Travelers, he began playing whistle at the age of six and switched to the pipes at ten, learning the "open" style of legato fingering (often associated with Traveler pipers, such as Johnny Doran) from his father. By 14 he was active in Dublin's folk scene.

He moved to London when he was 17 and joined the counterculture. There he took up the guitar and busked until he rediscovered piping and moved back to Ireland to become more involved with traditional music. He released his first (eponymous) solo album in 1974 and later that year he became part of the Bothy Band (1974–8), a hugely influential group that featured Keenan's improvisational playing style.

Keenan recorded an important album, *Doublin'*, with fiddler Paddy Glackin in 1978 and an acclaimed solo album (*Poirt An Phiobaire*, 1983), but his career was sidetracked for much of the 1980s. He relocated to the United States in 1991 and contributed to several recording projects highlighted by a third solo album (*Ná Keen Affair*, 1997). In 2001 he recorded with guitarist Tommy O'Sullivan (*The Long Grazing Acre*) and in 2002 was named TG4's Traditional Musician of the Year. Since 2009 has been a member of the group Shelta.

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EDWARD STRICKLAND/SABINE FEISST

**Martens, Frederick Herman** (b New York, NY, 6 July 1874; d Mountain Lakes, NJ, 18 Dec 1932). Writer on music and librettist. He was educated by tutors and studied music privately in New York. He wrote texts for operettas, cantatas, and songs, and his many translations include Rimsky-Korsakov's *The Snow Maiden* (1921), Massenet's *Le roi de Labore* (1923), Falla's *La vida breve* (1925), Spontini's *La vestale* (1925), Stravinsky's *The Nightingale* (1925), Thomas' *Mignon* (1927) and Krenek's *Jonny spielt auf* (1928). From 1907, however, his main occupation was the writing of books and essays, including *The Art of the Prima Donna and Concert Singer* (New York, 1923), *The Book of the Opera and the Ballet and History of the Opera* (New York, 1925) and *A Thousand and One Nights of Opera* (New York, 1926).

PAULA MORGAN/R

**Martha and the Vandellas** [Martha Reeves and the Vandellas]. Rhythm-and-blues vocal group. Formed in 1962 in Detroit, it was led by singer Martha Reeves (b Eu- faula, AL, 18 July 1941). While membership in the Vandellas shifted, early members were Rosalind Ashford (b Detroit, MI, 2 Sept 1943) and Annette Beard (b Detroit, MI, 4 July 1943); later members included Betty Kelly (b Attalla, AL, 16 Sept 1944), Lois Reeves (b Detroit, MI, 12 April 1948) in 1967, and Sandra Tilley (b Cleveland, OH, 6 May 1943; d Las Vegas, NV, 9 Sept 1981) in 1969. It became one of the most important girl groups to record for MOTOWN, producing a stream of hits during the 1960s. The group's music centered on the dark, soulful lead vocals of Reeves, and featured numerous important collaborations with the songwriting and production team of Brian Holland, Lamont Dozier, and Eddie Holland. Songs such as "Heat Wave" (1963), "Dancing in the Street" (1964), and "Nowhere to Run" (1965) were among the most popular singles released by the group. After a four-year period of limited success, the group performed a farewell concert in Detroit on 21 December 1972, after which Reeves pursued a solo career.

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ANDREW FLORY

**Martin, C.F.** Firm of guitar manufacturers. It was founded in New York in 1833 by Christian Friedrich Martin (b Markneukirchen, Germany, 31 Jan 1796; d Nazareth, PA, 16 Feb 1873). He came from a family of cabinet-

makers, but had already served 14 years in Vienna with the celebrated firm of guitar maker Johann Stauffer. Martin left Germany to escape restrictions on guitar making imposed by the Violin Makers Guild. Once in New York he established a workshop and retail storefront at 196 Hudson Street. His business included wholesale and retail sales of a wide range of musical goods as well as the construction of guitars.

C.F. Martin moved his family to Pennsylvania in 1839. While in New York he had formed several partnerships, the most important being with guitarist and instructor John Coupa, who remained Martin's primary distributor after he established a workshop at Cherry Hill just outside Nazareth. Although Martin's first guitars were in Stauffer's Austro-German style, by the early 1840s his work shows the influence of Spanish makers and soon his instruments evolved toward a unique, American style. By the 1850s Martins were characterized by a rectangular headstock and long rosewood body with narrow waist and small upper bout. Sizes ranged from 0 (13.5" wide) to size 3 (11.4") plus smaller *terz* guitars. Larger models featured X-pattern soundboard bracing, a feature that would define steel string flattop guitars decades later.

The Martins moved to the corner of North and Main Streets in Nazareth in the late 1850s, where the company would remain for over a century. The stamp on the interior backstrip was changed to "C.F. Martin & Co" in 1867, but still read "New York" as guitars were distributed from that city. C.F. Martin Jr. (1825–88) continued to run the firm after his father's death in 1873, but the experimentation and lavishly decorated presentation models of the earlier period were not continued.

Frank Henry Martin (1866–1948) took over the firm upon his father's death in 1888, and soon simplified the number of models and offered larger guitars. Mandolins were introduced in 1895, and by 1898 appeared with guitars in the company's first catalog. That same year all Martin instruments were finally stamped "Nazareth, PA." Guitar styles still ranged from the very plain 17 to the pearl-bordered Style 42, but rosewood would soon be reserved for Styles 21 and higher while Styles 17 and 18 were made with mahogany.

The company's first commercial success came in 1916 thanks to America's fascination with Hawaiian music; Martin was the first mainland firm to offer high-quality ukuleles. The introduction of Hawaiian guitars began the company's transition from gut to steel strings, and the Ditson Company ordered a line of wide-waisted Hawaiian models, including an oversized version called the Dreadnought. By 1930, new guitar models with longer necks and 14 frets clear of a shortened body were introduced, and by 1934 all Martin guitar sizes were offered in this updated style. The solid headstock, larger bridge, and celluloid pickguard of these "Orchestra Models" have remained as Martin's modern guitars to the present day, with the 14-fret Dreadnought becoming the company's signature style. Martin's archtop guitars, introduced in 1931, and its later electric models, have proved inferior to its competitor's (namely Gibson)

of the American organ along the lines of classic European building. He argued for low pressures and brilliant upper work along with an independent diapason/principal chorus and independent pedal divisions. In 1933 the appointment of G. Donald Harrison as technical director of the Aeolian-Skinner Organ Company led to the gradual incorporation of many of Richards' ideas in new instruments.

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N. LEE ORR

**Richards, J(oseph) J(ohn)** (b Cwmavon, Wales, 27 Aug 1878; d Long Beach, CA, 16 March 1956). Conductor, composer, and educator of Welsh birth. He came to the United States with his parents at the age of four, and studied alto horn in Kansas. At ten he joined the town band, in which he played alto horn, and later trombone and cornet. He first led the local band, then the Norton-Jones Circus band, and by 1906 was solo cornetist with the Adam Forepaugh-Sells Brothers Circus. He then joined the Barnum & Bailey Circus band, but returned to the Forepaugh-Sells band as its director in 1910. The following year he became conductor of the Ringling Brothers Circus band, remaining in that position until 1919, when the Ringling Brothers and Barnum & Bailey circuses merged. He attended Kansas State Teachers College, Pittsburg, and later the American Conservatory of Music, Chicago, from which he graduated in 1917. During World War I he taught music at the Army Band School at Camp Grant, Rockford, Illinois, returned to Pittsburg, directed instrumental music in the local schools, and led the Mirza Shrine Band. In 1937 he moved to Sterling, Illinois, where he conducted the municipal band and other local ensembles. In 1945 he succeeded Herbert L. Clarke as director of the Long Beach Municipal Band. Forced by age discrimination to retire after five years, he continued to conduct the Kable Concert Band of Mount Morris, Illinois, during its summer seasons. Richards composed over 300 works, many published by his friend C.L. Barnhouse; his best-known works are the *Emblem of Unity* and *Golden Bear* marches, and an arrangement of excerpts from Umberto Giordano's opera *Andrea Chenier*. Many of his compositions were recorded in Robert Hoe's *Heritage of the March* series (28, M, Z, HH, III, and GGGG). Richards was elected to the American Bandmasters Association in 1936, serving as president in 1949.

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RAOUL F. CAMUS

**Richards, Lewis (Loomis)** (b St. Johns, MI, 11 April 1881; d East Lansing, MI, 15 Feb 1940). Harpsichordist. He studied the piano before attending the Brussels Conservatory, where he became interested in the harpsichord;

he was appointed harpsichordist of the Société des Instruments Anciens, Paris. He made his American orchestral debut with the Minneapolis SO on 4 November 1923 as soloist in Joseph Haydn's Concerto in D, preceding Wanda Landowska's American debut by two weeks; Richards was thus the first 20th-century harpsichordist to play with a major orchestra in the United States. Through a friendship with Herbert Hoover, Richards was also the first harpsichordist to play at the White House, in 1927. Using a Pleyel harpsichord, Richards made several recordings of short pieces by Jean-Philippe Rameau, W.A. Mozart, and G.F. Handel; royalty statements show that these sold very well in the late 1920s. In 1927 he was appointed director of the newly created Michigan State Institute for Music and the Allied Arts in Lansing; through pressure of administrative duties he gradually withdrew from his performing career. (L. Palmer: *Harpsichord in America: a Twentieth-Century Revival*, Bloomington, IN, 1989/R1993).

LARRY PALMER

**Richards, Mary Helen (Bush)** (b Lincoln, NE, 27 Sept 1921; d Portola Valley, CA, 26 Sept 1998). Music educator and writer. After earning a degree in music from the University of Nebraska (BM 1944), she served the profession for more than five decades as a teacher in the California public schools, church choir director, and national and international lecturer and clinician. Influenced by Kodály principles and methods she developed a pedagogical approach to general music called "Education Through Music." She established the Richards Institute of Education and Research in the United States (1969) and Canada (1972), and served as the first (US) institute president (1969–92). She wrote a number of influential books and guest taught at many universities. Richards was awarded an honorary doctorate from the University of Nebraska (1978) and inducted posthumously into the Music Educators Hall of Fame (2008).

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SHELLY C. COOPER

**Richie, Lionel (Brockman, Jr.)** (b Tuskegee, AL, 20 June 1949). Rhythm-and-blues and pop singer, songwriter, instrumentalist, and producer. He attended Tuskegee Institute as an economics major, where he helped to form the COMMODORES during the late 1960s. Richie broke from the group in 1981 to start a solo career, remaining with Motown Records until 1992. As a member of the Commodores, Richie played saxophone on upbeat

numbers, and often performed as vocalist and pianist on ballads. He became known for composing sentimental ballads that featured emotive vocal performances, such as "Easy" (1977), "Three Times a Lady" (1978), and "Still" (1979). Richie branched out from the Commodores in the early 1980s, working with pop-country singer Kenny Rogers, for whom he wrote and produced the hit "Lady" (1980), and Diana Ross, with whom he performed his song "Endless Love" (1981) as a duet that reached the top of both the pop and black singles charts. He left the Commodores after recording the 1981 album *In the Pocket*.

In 1982 Richie released his self-titled debut album, which featured ballads and mid-tempo songs. Singles such as "Truly" (1982), "You are" (1982), and "My Love" (1983) established him as a top solo artist. His second album, *Can't Slow Down* (1983), marked the height of Richie's popularity. It contained five singles that reached the *Billboard* "Hot 100," including the dance hit "All Night Long" (1983) and the ballad "Hello" (1984), both of which were supported by popular music videos. Having become a high-profile artist, Richie performed "All Night Long" at the closing of the 1984 summer Olympics in Los Angeles. He also collaborated with Michael Jackson to write "We are the world" (1985), which was recorded by a star-studded lineup as an appeal for Ethiopian famine relief. His song "Say you, say me" (1985), featured in the film *White Nights*, rose to the top of both the pop and black singles charts. Richie's final album of original material for Motown was *Dancing on the Ceiling* (1986). Although he has never regained the level of success he achieved during the 1980s, Richie has been active into the 2000s on MCA and Island Records, including *Coming Home* (2006, Island) and *Just Go* (2009, Island).

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ANDREW FLORY

**Richings** [Reynoldson], (**Mary**) **Caroline** (b England, 1827; d Richmond, VA, 14 Jan 1882). Impresario and singer. Taken to the United States at an early age and adopted by the actor Peter Richings, she began her musical career as a concert pianist. She later studied singing and made her operatic debut at the Walnut Street Theatre, Philadelphia, as Marie in Donizetti's *La fille du régiment* (9 February 1852). She performed as pianist and singer in the Richings Opera Company, which her father had formed in 1859, and became its director on his retirement in 1867. In the same year she married Peter Bernard, a tenor in the troupe, which, under the name Richings-Bernard Company, toured the United States extensively. In 1870 they joined forces briefly with Euphrosyne Parepa-Rosa, their chief rival, as the Caroline Richings-Bernard Grand Opera Combination; but Clara Kellogg lured most of the good singers away and the venture failed financially.

Richings was dedicated to presenting French, German, and Italian opera in English and often translated and edited the librettos herself. After her last venture, a

concert group called the Old Folks Opera Company (1874–5), she appeared in light opera and in concerts in Baltimore, where she was also a sought after singing teacher. Her last stage appearance was in her own operetta, *The Duchess* (August 1881, Baltimore).

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DEE BAILY

**Richings Opera Company.** It rose to national prominence in the United States in the 1860s through the production of English versions of Italian, French, and German operas. Its early nucleus gathered in 1866 after the failure of the Campbell and Castle Company. The principal performers were all employed at high salaries by Peter Richings (1797–1871), who had arrived in America in 1821 to pursue a theatrical career. Richings formed the company in 1859 with his adopted daughter CAROLINE RICHINGS (1827–82) as its leading prima donna. In 1867 Caroline took over as director upon her father's retirement. The same year she married Peter Bernard, a tenor in the troupe, which, under the name Richings-Bernard Company, toured the United States extensively. The company regularly performed *La sonnambula* (with spoken recitatives), *The Bohemian Girl*, *Mari-tana*, *Fra Diavolo*, *Faust*, *Linda di Chamounix*, *The Daughter of the Regiment*, *Cinderella*, *Les diamants de la couronne*, and *The Rose of Castile*. Siegfried Behrens (1839–1912) served for many years as conductor until the troupe. By 1869 the Parepa-Rosa Company, a rival troupe, had commandeered most of its principal singers. The two companies joined forces briefly, but the combined venture soon failed.

See OPERA COMPANIES, ITINERANT.

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TIMOTHY M. CRAIN

**Richman, Jonathan (Michael)** (b Natick, MA, 16 May 1951). Singer, songwriter, and guitarist. After a Velvet Underground-inspired musical epiphany and a brief stay in New York, Richman formed the Modern Lovers in Boston in 1970. The proto-punk sound of the band was marked by raw energy, simplicity, and emotional directness. Richman's clean-cut personal style ran counter to the rock norms of the day—as did his lyrical and performative interest in sincerity, purity, sensitivity, and the modern world. Songs such as "I'm straight" seemed designed to provoke hostility and often did.

In 1972 the band recorded with John Cale, the sessions later emerging as the album *The Modern Lovers* in 1976 that included the seminal track "Roadrunner." Though the album proved influential for punk, by its release Richman had moved on. He developed a disdain for the artifice of rock and yearned for quieter, honest music—becoming interested in children's songs

children in his landmark book entitled *Music in Institutions* (New York, 1936). He also lectured at Columbia University (1925–39) and Louisiana State University (1940–3) on topics related to the use of music to promote physiological and emotional well-being in adults and children with disabilities. Near the end of his life he became an important early leader of the National Association for Music Therapy.

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WILLIAM B. DAVIS

**Van Dinter, Louis Hubert** (b Weert, Netherlands, 20 Feb 1851; d Mishawaka, IN, 9 March 1932). Organ builder of Dutch birth. The son of organ builder Mathieu H. Van Dinter (1822–1902) and Elizabeth Vermeulen, daughter of an organ builder, he apprenticed with the Vermeulen firm in Weert at an early age and in 1870 immigrated to the United States with his father and brothers Alphonsus, Franciscus, and Peter Johannes. They began building organs in Detroit in 1875, relocating to a larger factory in Mishawaka, Indiana, in 1886, and are said to have built between 150 and 180 organs, mostly for Catholic churches, in the growing cities and towns of the Midwest. These included instruments for St. Hedwig's Church, South Bend, Indiana (1878); St. Mary's Church, Detroit (1884); Saints Peter and Paul, Huntington, Indiana (1894); and his family's church, St. Joseph's in Mishawaka (1893). After Louis's death his son John Joseph (1889–1954) assumed direction of the company, but on a reduced scale dictated by the decline in business during the Depression years, eventually selling the factory and working largely in tuning and maintenance until 1944.

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BARBARA OWEN

**Vandross, Luther (Ronconi)** (b New York, NY, 20 April 1955; d Edison, NJ, 1 July 2005). Rhythm-and-blues and pop singer, songwriter, and record producer. He was one of the most instantly recognizable African American male vocalists of the 1980s, often performing in a virtuosic style that was at once melismatic, improvisational, and precise. He began his career as a behind-the-scenes songwriter and vocalist, singing on commercial jingles, writing and collaborating on songs for other recording artists, and performing live and recorded background vocals. As backing vocalist he appeared widely, including on David Bowie's "Young Americans" (1975), Chic's *C'est Chic* (1978), Sister Sledge's *We Are Family* (1979), and Roberta Flack's *Roberta Flack Featuring Donny Hathaway* (1980). Vandross signed to

Atlantic's Cotillion label in the mid-1970s and released two unsuccessful albums with a self-titled group call Luther. He also worked as a vocalist with the disco-oriented band Change on several singles released during the early 1980s.

After several years of success out of the spotlight, Vandross began his solo career in earnest with the release *Never too much* (Epic, 1981). As a solo artist, he quickly became a central figure in the quiet storm movement that emerged during the late 1970s and continued to grow in popularity during the 1980s. He achieved tremendous success in the black singles and albums markets, but few of his singles reached national mainstream prominence.

Especially popular with African American female listeners, he released a string of sentimental ballads such as "A House is not a home" (1981), "How many times can we say goodbye" (1983), and "Here and Now" (1989). He also recorded many popular dance-oriented songs, including "Stop to Love" (1986), "Power of Love/Love Power" (1991), and "The best things in life are free" (1993). After more than a decade with Epic, Vandross recorded with Virgin and J Records in the late 1990s and early 2000s. His final album, *Dance with my Father* (2003), was among the most commercially successful of his career.

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ANDREW FLORY

**Van Eps, Fred** (b Somerville, NJ, 30 Dec 1878; d Burbank, CA, 22 Nov 1960). Banjoist, banjo maker, and music producer. He was one of the first musicians to utilize recording technology as a training tool. By the time he was 20, the commercial recording industry had become a viable entity and one of its first marketable talents was banjo virtuoso Vess L. Ossman. Although considered a popular artist, Ossman was an adept performer with significant musical training, and he developed a prodigious technique that came to be known as the classical-banjo style. Van Eps was attracted to this style and after imitating some of Ossman's early records ultimately surpassed him in technical virtuosity. In 1897 Van Eps began recording cylinders for Edison. In addition to recordings under his own name, he also was used as a house banjoist backing singers and other acts. The music that he performed at this time was primarily ragtime based, with an emphasis on flashy, vaudeville-style showpieces such as "A Bunch of Rags" (1900) and "The International Cakewalk" (1902). By the early 1900s he was also recording for most of the other major record companies, including Victor and Columbia.

In 1912 Van Eps began a decade-long series of recordings with groups variously known as the Van Eps Trio, the Van Eps Quartet, and the Van Eps Banjo Orchestra. These units, with shifting personnel that usually included Van Eps and his brother William on banjos, a pianist, and sometimes a saxophonist, recorded many popular songs as well as novelty items, including "Down

Music of State University College, Potsdam, New York, and the PhD in composition (1960) from the Eastman School; afterwards, he pursued additional studies in composition with DARIUS MILHAUD at the Aspen Music School (1963) and with NADIA BOULANGER in Paris (1964). In 1954, he joined the faculty of the Crane School and was dean from 1982 to 1985; he serves as dean and professor emeritus as well as Senior Fellow in Music. In 2008, the Robert Washburn Fund for Crane School of Music Student travel was established in his honor. He has worked as guest composer-conductor at many educational centers in the United States, Canada, Mexico, and Egypt. He also has contributed articles to the *Music Journal*, *Music Educators Journal* (serving also on its editorial board), and other publications. His awards include a Ford Foundation fellowship (1959–60), a MacDowell Colony fellowship (1963), an NEA grant (1981), a Fulbright grant (1985), and several ASCAP PLUS awards.

Many of Washburn's compositions are intended for performance by college and high-school ensembles, and are couched in a neo-classical tonal idiom. Fast movements usually have sharp rhythmic profiles, with an imaginative use of shifting meters; slow movements tend to be meditative, with chorale-like textures. In some works, Washburn employs elements of non-Western music; in *Impressions of Cairo* (1978) Arabic melodic and rhythmic patterns are used to good effect. Washburn is adept at introducing humor, as is evident from the finales of the Suite for wind quintet and the Brass Quintet.

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 Band: March and Chorale, 1955; Ode, 1955; Burlesk, 1956; Pageantry, 1962; Sym., 1963; Partita, 1964; Suite, 1967; Ceremonial Music, 1968; Intrada, Chorale and Toccata, 1970; Prelude and Paragrams, 1972; Epigon IV, 1974; Trigon, 1975; 3 Diversions, 1978; Impressions of Cairo, 1978; Olympic March, 1979; Kilimanjaro, 1981; Equinox, 1983; Chamber and inst: Suite, wind qnt, 1960; 3 Pieces, fl, cl, bn/b cl, 1962; Str Qt, 1963; Concertino, brass, wind qnts, 1964; 4 Easy Pieces, pf, c1964; Ww Qnt, 1967; Brass Qnt, 1970; Prayer and Alleluia, org, 2 tpts, trbn, timp, 1972; Pent-agens, perc, 1973; Festive Fanfare, brass, perc, 1975; 5 Miniatures, 5 brass, 1979; French Suite, ob, cl, bn, 1980; Trio, pf, str, 1984; other works  
 Vocal: 3 Shakespearean Love Songs, TTBB, pf, opt. hn, 1963; 4 Songs (J. Dryden, H.B. Shelley, W. Wordsworth, R.B. Sheridan), TTBB, pf, 1964; Spring Cantata (various), SATB, 1973; We Hold these Truths (T. Jefferson), nar, SATB, band/orch, 1974; 3 Thoughts from Thoreau, vv, pf, 1976

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DAVID OSSENKOP/SARAH EYERLY

**Washington, Dinah** [Jones, Ruth Lee] (*b* Tuscaloosa, AL, 29 Aug 1924; *d* Detroit, MI, 14 Dec 1963). Blues, rhythm

and blues, and pop vocalist and pianist. Born as Ruth Lee Jones in Alabama, she migrated with her family to the South Side of Chicago in 1928. After singing in local gospel choirs, she joined the Sallie Martin Gospel Singers in the early 1940s. Working in secular styles, Washington became popular as a Chicago nightclub singer, and was hired to sing with Lionel Hampton in December 1942, at which point she assumed the stage name Dinah Washington. Washington made her first recordings as a vocalist in December 1943, only months after the end of the union-mandated ban on recording. This early work, released on Keynote Records under the name "Sextet with Dinah Washington," was initiated through the efforts of critic and songwriter Leonard Feather and featured Hampton along with members of his band. Like so many singers of the 1940s, Washington began her career as a vocalist who supported an instrumental group, and emerged as a singer in her own right as the big bands waned after World War II.

Washington's solo career began in earnest after she departed the Hampton band in December 1945. She immediately recorded 12 sides in Los Angeles for Apollo Records and returned to Chicago, where she began a 15-year relationship with Mercury Records. Often hailed as the "Queen of the Blues," she released about 100 singles and nearly 30 long-play and extended-play albums on Mercury and its EmArcy subsidiary, and dozens of her songs achieved national prominence on record charts that tracked sales, jukebox activity, and radio popularity within the African American market. Many of her songs made the most of suggestive lyrics full of double meanings, accompanied by a standard jazz combo or larger band that performed in a blues style. Washington was also a prolific balladeer, performing both jazz standards and newly written songs accompanied by a large group aided by lush arrangements and orchestral strings.

Washington's vocal delivery was versatile, and she was comfortable with styles as varied as jump blues, sentimental ballads, and raunchy rhythm and blues. From her first Mercury hit single, "Ain't Misbehavin'" (1948), throughout the 1950s, Washington's recordings were consistently popular with black audiences and largely invisible to the mainstream. Early hits included "Am I asking too much" (1948) and "Baby get lost" (1949), and glimpses of wider success came with "I wanna be loved" (1950). She gained more notice in the popular market once her Grammy-winning single "What a difference a day makes" (1959) made a strong showing on the *Billboard* "Hot 100." Two popular duets with vocalist Brook Benton followed in 1960: "Baby (you've got what it takes)" and "A Rockin' Good Way (to Mess Around and Fall in Love)." While both featured a 12-bar blues structure, their lush arrangements and gentle lyrics were a far cry from Washington's typical blues songs from the 1950s. Washington left Mercury and began recording for Roulette Records in 1962, a move that did not lead to further recording success. After two years of successful live performing, Washington died from an accidental overdose of prescription medication in December 1963.

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ANDREW FLORY

**Washington, Fredi (Fredericka Carolyn)** (b Savannah, GA, 23 Dec 1903; d Stamford, CT, 28 June 1994). Actress, dancer, singer, and writer. Washington was one of the first widely recognized African American stage and film actresses. She performed in the Broadway musical *Shuffle Along* (1921–6); as Paul Robeson's costar in *Black Boy* (1926); on European tour with dance partner Al Moiret (1927–8); and in shows including *Singin' the Blues* (1931), *Run, Little Chillin'!* (1933), *Mamba's Daughters* (1939), a revival of *Porgy and Bess* (1943), *Lysistrata* (1946), and *A Long Way from Home* (1948). Her film credits include *Black and Tan Fantasy* (1929; with Duke Ellington), *The Old Man of the Mountain* and *The Emperor Jones* (1933), and *One Mile from Heaven* (1937). In 1934, Washington (whose mother was Caucasian) appeared in the film *Imitation of Life* as a mulatto who attempts to pass as white, prompting some to accuse the actress undeservedly of wishing to deny her own ethnicity. Washington was an entertainment editor and writer for the Harlem newspaper *The People's Voice* and advocated for African American actors, serving as a founding member and executive secretary of the Negro Actors Guild (1937–8). She is a member of the Black Filmmakers Hall of Fame.

JACQUELYN SHOLES

**Washington, Grover, Jr.** (b Buffalo, NY, 12 Dec 1943; d New York, NY, 17 Dec 1999). Saxophonist. His father, a jazz fan and saxophonist, bought him his first saxophone at ten years old. Two years later, Washington was playing professionally around his hometown in rhythm and blues groups. He left Buffalo at 16 and began touring the Midwest. He was soon thereafter drafted into the army. In 1967, Washington landed in Philadelphia, which would become his home and the city with which he was most affiliated. After a successful stint as a studio musician for Prestige Records, Washington broke through in 1971 with his debut recording as a leader, *Inner City Blues*. The recording, a mix of soul music covers and jazz, gave listeners a glimpse into what Washington would deliver for the next 28 years. *Mister Magic* (1975) established him as a pioneer in soul jazz, and its catchy, funk-derived title track displayed the mixture of his smooth saxophone sound with a lighter brand of jazz fusion. Five years later, the album *Winelight* earned him two Grammy Awards and catapulted him into the mainstream. Washington developed a signature tone on the soprano, alto, and tenor saxophones, typified by a warm, thick, singing quality. He used hard rubber mouthpieces instead of metal ones, and his embouchure gave him command of the full range of his instrument, especially the altissimo register.

In the 1980s and 90s, Washington continued his brand of soul music-inspired saxophone, laying the groundwork for future smooth jazz saxophonists such as Kenny G, Kirk Whalum, and Gerald Albright. On occasion, Washington recorded such straight-ahead albums as *Then and Now* (1988) and *All my Tomorrows* (1994). His final album, *Aria* (2000), was released posthumously and featured Washington in an orchestral setting playing famous arias from the classical music tradition.

## SELECTED RECORDINGS

*Inner City Blues* (1971); *Mr. Magic* (1975); *Winelight* (1980); *Strawberry Moon* (1987); *Then and Now* (1988); *Next Exit* (1992); *All my Tomorrows* (1994); *Soulful Strut* (1996); *Aria* (2000)

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MATTHEW D. CLAYTON, II

**Washington, Jackie** (b Hamilton, ON, 12 Nov 1919; d Hamilton, ON, 27 June 2009). Canadian blues singer, guitarist, pianist, and songwriter. The aftereffects of diphtheria, contracted when he was four, gave him a raspy voice, which became a trademark throughout his career. At age five, he, with his brothers, formed a four-part vocal harmony group, the Four Washington Brothers. Modeling themselves after the Mills Brothers, they performed at social gatherings in and out of Hamilton. After teaching himself guitar and piano, he played in nightclubs in Hamilton and Toronto. During the 1940s and 50s, while he worked different day jobs, he appeared in clubs and occasionally shared the stage with jazz bands visiting Hamilton—led by Duke Ellington, Glenn Miller, Lionel Hampton, and Benny Goodman. In 1948, Washington became Canada's first black disc jockey, at CHML in Hamilton. In the 1960s, he toured the folk music festival circuit extensively. In 1976, he released his first album, *Blues and Sentimental* (Knight II). In the late 1980s, Washington began collaborating with two other Canadian musicians, Mose Scarlett and Ken Whiteley. Their album *Where Old Friends Meet* (Borealis, 1991) was nominated for a Juno Award as the best roots and traditional album in 1993. His broad repertoire of more than 1200 songs extended from traditional songs from slavery—which he learned from his great-grandfather, who fled to Canada via the Underground Railroad—to jazz standards and novelty tunes. Washington was honored with a lifetime achievement award from the Ontario Arts Council (1991).

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MITSUTOSHI INABA

**Washington, Sister Ernestine** [Thomas, Ernestine Beatrice; Madame Ernestine B. Washington] (b Little Rock,

member of the Deason Sisters in 1936 and then with her husband Johnny Wright and sister-in-law in Johnny Wright and the Harmony Girls in 1937. Adopting the stage name Kitty Wells from a well-known song in 1943, she performed at times as a soloist but more often as part of Wright and partner Jack Anglin's group, Johnny and Jack, on various radio stations, namely Shreveport, Louisiana, station KWKH's *Louisiana Hayride* (1948–1952).

Wells's first recordings were with RCA, but she became the first woman to rise to the top of *Billboard's* country charts when, in 1952, she recorded J.D. Miller's "It wasn't God who made honky-tonk angels" for Decca. Released as a response to Hank Thompson's recording of "Wild Side of Life" (Capitol, 1952), in which the male protagonist condemns his love interest's preference for a nightlife of drinking and dancing over domesticity, Wells clarified that it was male infidelity that initially lured women to the sexually-charged honky-tonk atmosphere. As in her first hit, Wells's songs drew upon the conventions of honky-tonk music to impart the genre's communal expressions of loss and desire from a distinctly woman's perspective. Initially, NBC network banned Wells's song for its gesture to female sexuality until Wells changed the lyrics from "trustful" to "trusting" in the line: "It brings memories when I was a trusting wife."

With a nasally strained voice, accentuated by her trembling vibrato, Wells sang of the anguish of the abandoned housewife ("I heard the jukebox playing" [1952]), the mistress's alienation from society ("After Dark" [1954]), and the shame of the divorced woman without custody of her child ("Mommy for a Day" [1958]). Wells's music about infidelity and divorce, however, offered contrast with her publicity, which emphasized a domestic image of a devoted Southern mother cloaked in a gingham dress and surrounded by her family; they appeared often with her in *The Kitty Wells–Johnny Wright Family Show*.

In addition to reigning as the top female vocalist in country music between 1954 and 1964, Wells was a member of the *Grand Ole Opry* from 1952 until the early 1960s and signed a lifetime contract with Decca in 1959. Wells was inducted into the Country Music Hall of Fame in 1976. She also received the Pioneer Award from the Academy of Country Music in 1986 and the Grammy Lifetime Achievement Award in 1991.

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BILL C. MALONE/STEPHANIE VANDER WEL

**Wells, Mary (Esther)** (b Detroit, MI, 13 May 1943; d Los Angeles, CA, 26 July 1992). Rhythm-and-blues and pop singer. She gained fame as an African American solo

vocalist, whose music was popular with mainstream American and British audiences during the early 1960s. At the age of 17, Motown Records released Wells' first single, "Bye Bye Baby" (1960). She became the first female artist to achieve significant popularity for Motown, and was among the company's most successful performers until her departure in mid-1964. Much of Wells' Motown output was shaped by songwriter and producer Smokey Robinson, who collaborated with her on popular singles such as "The One who really Loves you" (1962), "You beat me to the punch" (1962), and "Two Lovers" (1962). Wells' most popular recording, "My Guy," was one of the most popular songs in the United States in mid-1964, and helped Motown achieve success in the United Kingdom. She also released duet material with Marvin Gaye, including the songs "Once upon a Time" and "What's the Matter with you Baby" (1964). Wells left Motown for 20th Century-Fox during the summer of 1964 at the height of her international fame. Although many strong releases followed throughout the 1960s, including "Ain't it the Truth" (20CF, 1964), "Dear Lover" (Atco, 1966), and "The Doctor" (Jubilee, 1968), Wells was unable to return to the peak of her popularity with Motown.

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ANDREW FLORY

**Wells, Paul F.** (b Cummington, MA, 1 April 1951). Folklorist, writer, editor, and record producer. He studied music at Clark University (BA 1972) and folklore and mythology at UCLA (MA 1974). After positions as Staff Research Associate for the John Edwards Memorial Foundation at UCLA, and head of production, promotion, and operations for CMH Records in Los Angeles, he became the founder and director of the Center for Popular Music (CPM) at Middle Tennessee State University in 1985, and Associate Professor of Music (in 1996), remaining there until his retirement in 2010. His activities in building the CPM resulted in collections of 170,000 sound recordings; 65,000 pieces of sheet music; 8700 special collections scores and song books; 11,000 photographs; extensive holdings of manuscript collections, trade catalogs, posters and playbills, news clippings, and related ephemeral items; and a reference library of more than 10,000 volumes. He organized many exhibits, conferences, lectures, and concerts to highlight the holdings.

In addition to his more than 65 publications—including articles, book chapters, reviews, concert program notes, and exhibit catalogs—Wells has produced or annotated more than 20 sound recordings, three of which were nominated for Grammy awards. His own research specialties include New England folk fiddling, Irish music, black and white fiddle styles in the South, and string band traditions. He has been active with the Society for American Music (president, 2001–3) and with the Tennessee Folklore Society (vice president, 2005–7).



**Wilson, Jackie** [Jack Leroy Jr.] (b Highland Park, MI, 9 June 1934; d Mount Holly, NJ, 21 Jan 1984). Rhythm-and-blues and pop singer. Wilson is known best as a vocalist and dancer, who infused African American performance traditions into late-1950s pop. After working locally in Detroit for several years, Wilson began his professional career as a member of the Dominoes, a vocal group led by pianist Billy Ward that released a series of popular recordings in the early 1950s. Wilson joined the group in mid-1953, after the departure of well-known vocalist Clyde McPhatter. For much of Wilson's tenure in the Dominoes the group performed in supper clubs and upscale cabaret venues, which exposed Wilson to a style of performance that shaped his later solo career. Several recordings credited to Billy Ward and his Dominoes featuring Wilson in the lead role achieved national success, including "You Can't Keep a Good Man Down" (1953), "Rags to Riches" (1953), and "St. Therese of the Roses" (1956). Wilson left the Dominoes in late 1957 in order to establish his own act.

In 1958 Wilson signed with Decca Records and was assigned to the largely inactive Brunswick imprint, which Wilson helped to reinvigorate over the next decade. Working with songwriters Roquel "Billy" Davis (Tyran Carlo) and Berry Gordy, Wilson established a solo repertory of songs that included "To Be Loved" (1958), "Lonely Teardrops" (1958), and "That's Why (I Love You So)" (1959). Wilson's trademark vocal style highlighted fast vibrato, a wide range that extended well into the falsetto, clear enunciation, and bluesy improvisatory techniques. As a solo performer in live and televised settings, Wilson became known as "Mr. Excitement," a moniker that reflected his energetic style of performance and inventive dancing.

In 1959 both Gordy and Davis established their own ventures (Anna and Tamla records, respectively), leaving Wilson without his successful songwriting team. Several popular recordings followed with varied authorship, including "You Better Know It" (1959), "Talk that Talk" (1960), "Doggin' Around," (1960), "Night" (1960), and "Baby Workout" (1963). Although Wilson became a well-respected performer during this time, appearing at both "Chitlin' Circuit" clubs and cabaret venues, his appeal in the marketplace declined in the early 1960s. Chicago-based producer Carl Davis helped to revive his recording career, producing songs such as "Whispers" (1966), "(Your love keeps lifting me) higher and higher" (1967), and "(I can feel those vibrations) this love is real" (1970). These songs established a new stylistic approach for Wilson, jettisoning the lush 1950s Dick Jacobs arrangements of his earlier years for a funky sound more indebted to Motown. Wilson continued an active recording and performance career until he tragically collapsed on stage during a performance on 29 September 1975 at the Latin Casino in Cherry Hill, New Jersey. He remained in a semi-comatose state until his death in 1984. He was inducted posthumously into the Rock and Roll Hall of Fame in 1987.

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ANDREW FLORY

**Wilson, Jennifer (Ann)** (b Fairfax, VA, 2 June 1966). Soprano. She made her operatic stage debut in the title role of Giacomo Puccini's *Turandot* with the Connecticut Opera in 2002. Having spent a number of years in the chorus of the Washington National Opera, this relatively late entry into the professional singing world has not prevented Wilson from fast becoming one of the world's leading interpreters of Wagner's roles for dramatic sopranos. She has won awards from the Wagner Society of New York, the Liederkrantz Foundation, and the Wagner Society of Washington, DC.

Her debut was followed by the role of Brünnhilde (in *Die Walküre*) with Lyric Opera of Chicago, where she replaced an ill Jane Eaglen. This break led to another *Walküre* at the Théâtre du Châtelet in Paris. Other Wagnerian roles include Brünnhilde and Guttrune (*Götterdämmerung*), Senta (*Der fliegende Holländer*), Isolde (*Tristan und Isolde*), and Elisabeth (*Tannhäuser*), with houses including the Palau de les Arts (Valencia), the Teatro del Maggio Musicale (Florence), the Gran Teatro del Liceu (Barcelona), Los Angeles Opera, the Leipzig Opera, Deutsche Oper Berlin, and the Wiener Staatsoper.

Outside of the opera house, Wilson has established herself as a versatile concert artist, with a repertoire that includes Richard Strauss, Ludwig van Beethoven, Giuseppe Verdi, Gustav Mahler, Maurice Duruflé, Joseph Haydn, Camille Saint-Saëns, and Ralph Vaughan Williams.

G.J. CEDERQUIST

**Wilson, Joe** [Joseph T.] (b Sutherland, Ashe County, NC, 16 March 1938). Folklorist and folk music presenter. Raised in northeastern Tennessee, Wilson developed interests in the humanities and in Upland Southern musical traditions early in life. He went to Nashville in 1960 and worked in various capacities in the country music industry. Disenchanted with the commercialism of the music business he moved to Birmingham in 1962, where he worked as a journalist covering the Civil Rights Movement. Beginning in 1966 he held positions with philanthropic and public relations firms, eventually becoming vice-president of Oram International in New York. While there he facilitated recording and performance opportunities for Southern vernacular musicians.

In 1976 Wilson became executive director of the non-profit National Council for the Traditional Arts (NCTA). During his tenure, NCTA produced the annual National Folk Festival and other major festivals, numerous recordings, and influential national and international performance tours featuring a wide variety of artistic traditions. Since 2004 Wilson has managed the Blue Ridge Music Center in Galax, Virginia, operated collaboratively by NCTA and the National Park Service. He was instrumental in the development of the Crooked Road Music Trail, highlighting musically significant locations in western

RCA; among these projects were three duet albums with Lester Flatt.

Wiseman's first recordings were in traditional bluegrass style, but in order to expand his audience, he added a second fiddle to his instrumentation, an innovation borrowed from western swing. Moving to the CMH label in the mid-1970s, Wiseman continued to play festivals (usually borrowing a band for his shows) and recorded tributes to Gordon Lightfoot (CMH, 1977) and Clayton McMichen (CMH, 1982), as well as revisiting the roots of bluegrass with *Grassroots to Bluegrass* (CMH, 1990). His music gradually moved away from traditional bluegrass, featuring vocal solos to the exclusion of duet and trio singing, avoiding purely instrumental numbers, and performing an eclectic repertoire of country music. In later years, when he sometimes performed gospel and parlor songs at festivals to the accompaniment of his acoustic guitar, he expressed irritation that his designation as a bluegrass artist limited the audience he had enjoyed as a country artist. Wiseman's career continued to thrive in the 2000s. Performing on a limited basis, he gained a following among fans of alternative country music and recorded with such collaborators as Charlie Daniels, Jesse McReynolds, John Prine, and Johnny Cash.

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RONNIE PUGH/THOMAS GOLDSMITH

**Withers, Bill** [William Harrison, Jr.] (*b* Slab Fork, WV, 4 July 1938). Rhythm-and-blues and pop singer, songwriter, and instrumentalist. An African American performer, he entered the music business while in his 30s, after nearly a decade of service in the United States Navy. Signing with the Los Angeles independent label Sussex, he released his first album, *Just As I Am*, in 1971. His single "Ain't No Sunshine" received national attention and won a Grammy award for Best R&B Song. His album *Still Bill* (1972) included the singles "Lean on Me" and "Use Me," both of which rose to the top of the *Billboard* "Hot 100" and Soul Singles charts. He performed these deceptively simple songs in a direct vocal style accompanied by a funky backing group. As the most prominent artist to release records on the Sussex label, Withers's career suffered following its demise in mid-1975. He recorded for Columbia beginning in the late 1970s, including the uplifting single "Lovely Day" (1977), after which his solo material began to lose focus and decline in popularity. "Just the Two of Us" (1981), a duet with saxophonist Grover Washington Jr., was Withers's last notable release before he withdrew voluntarily from the music business in 1985.

ANDREW FLORY

**Witherspoon, Herbert** (*b* Buffalo, NY, 21 July 1873; *d* New York, NY, 10 May 1935). Bass, teacher, and music administrator. At Yale University he studied both art and music; his teachers included HORATIO R. PARKER in composition and GUSTAVE J. STOECKEL in singing. He continued his studies with EDWARD MACDOWELL, among others, and later studied in Paris, London, and Berlin. In 1898 he made his debut with Henry W. Savage's Castle Square Opera Company in New York as Ramfis in *Aida*. He was one of the first American singers engaged by the Metropolitan Opera's new general manager, Giulio Gatti-Casazza. Having made his debut as Titirel in *Parsifal* (1908), he sang, among other roles, Gurnemanz, King Mark, the Landgrave (*Tannhäuser*), Pogner, and Sarastro, and took part in the first two American operas given by the Metropolitan, F.S. Converse's *The Pipe of Desire* (1910) and Parker's *Mona* (1912). Witherspoon retired from the Metropolitan in 1916. He was a distinguished teacher and founded the American Academy of Teachers of Singing (1922), later becoming its first president; he was also president of the Chicago Musical College (1925–31), director of the Chicago Civic Opera in its final season (1931–2), and president of the Cincinnati Conservatory of Music (from 1931). He was chosen to succeed Gatti-Casazza as general manager of the Metropolitan but died of a heart attack one month after taking office. His writings include *Singing: a Treatise for Teachers and Singers* (1925) and *36 Lessons in Singing for Teacher and Student* (1930).

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PHILIP L. MILLER

**Witmark.** Firm of music publishers. It was founded in 1885 by Isidore Witmark (*b* New York, NY, 21871; *d* New York, NY, 9 April 1941) and his younger brothers Julius and Jay, when they realized that Julius, a popular vaudeville and minstrel performer, was not receiving the promised royalties from the publisher of the songs he was publicizing. The firm was originally called Witmark Brothers, but its name was soon changed to M. Witmark & Sons (after the boys' father, Marcus), because the brothers were too young to open a bank account. Witmark's first successful publication was "President Grover Cleveland's Wedding March" (1886). In addition to Isidore's own compositions, the firm later published works by Victor Herbert, George M. Cohan, Chauncey Olcott, Joe Weber and Lew Fields, and Charles K. Harris. It was an early publisher of ragtime and was among the founding members of ASCAP; it was also the first company to supply free orchestrations and vocal arrangements to those who publicized its songs. Witmark was purchased by Warner Bros. in 1929 as part of the Music Publishers Holding Corporation, but the firm's name remained in use until 1941.

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