

Classic American Popular Song

The Second Half-Century,
1950–2000



David Jenness and Don Velsey

Classic American Popular Song The Second Half Century 1950 2000

Thomas Laurence Riis



Classic American Popular Song The Second Half Century 1950 2000:

Classic American Popular Song David Jenness, Don Velsey, 2006 During the so called Age of Melancholy many writers invoked both traditional and new conceptualizations of the disease in order to account for various types of social turbulence ranging from discontent and factionalism to civil war Writing about melancholy became a way to explore both the causes and preventions of political disorder on both specific and abstract levels Thus at one and the same moment a writer could write about melancholy to discuss specific and ongoing political crises and to explore more generally the principles which generate political conflicts in the first place In the course of developing a traditional discourse of melancholy of its own English writers appropriated representations of the disease often ineffectively in order to account for the political turbulence during the civil war and Interregnum periods

Classic American Popular Song David Jenness, Donald Velsey, 2014-02-04 Classic American Popular Song The Second Half Century 1950 2000 addresses the question What happened to American popular song after 1950 There are numerous books available on the so called Golden Age of popular song but none that follow the development of popular song styles in the second half of the 20th century While 1950 is seen as the end of an era the tap of popular song creation hardly ran dry after that date Many of the classic songwriters continued to work through the following decades Porter was active until 1958 Rodgers until the later 1970s Arlen until 1976 Some of the greatest lyricists of the classic era continued to do outstanding and successful work Johnny Mercer and Dorothy Fields for example continued to produce lyrics through the early 70s These works could be explained as simply the Golden Age s last stand a refusal of major figures to give in to a new reality But then how can we explain the outstanding careers of Frank Loesser Cy Coleman Jerry Herman Jerry Bock and Sheldon Harnick Fred Kander and John Ebb Jule Styne Alan Jay Lerner and Frederick Loewe and several other major figures Where did Stephen Sondheim come from For anyone interested in the development of American popular song and its survival this book will make fascinating reading

Encyclopedia of Great Popular Song Recordings Steve Sullivan, 2017-05-17 Volumes 3 and 4 of the The Encyclopedia of More Great Popular Song Recordings provides the stories behind approximately 1 700 more of the greatest song recordings in the history of the music industry from 1890 to today In this masterful survey all genres of popular music are covered from pop rock soul and country to jazz blues classic vocals hip hop folk gospel and ethnic world music Collectors will find detailed discographical data recording dates record numbers Billboard chart data and personnel while music lovers will appreciate the detailed commentaries and deep research on the songs their recording and the artists Readers who revel in pop cultural history will savor each chapter as it plunges deeply into key events in music society and the world from each era of the past 125 years Following in the wake of the first two volumes of his original Encyclopedia of Great Popular Song Recordings this follow up work covers not only more beloved classic performances in pop music history but many lesser known but exceptional recordings that in the modern digital world of long tail listening re mastered recordings and lost but found possibilities Sullivan mines from modern

recording history The Encyclopedia of Great Popular Song Recordings Volumes 3 and 4 lets the readers discover and through their playlist services from such as iTunes to and Spotify build a truly deep comprehensive catalog of classic performances that deserve to be a part of every passionate music lover's life Sullivan organizes songs in chronological order starting in 1890 and continuing all the way through to the present to include modern gems from June 2016 In each chapter Sullivan he immerses readers era by era in the popular music recordings of the time noting key events that occurred at the time to painting a comprehensive picture in music history of each period for each song Moreover Sullivan includes for context bulleted lists noting key events that occurred during the song's recording

The Musical William Everett, 2011-06-02 The musical whether on stage or screen is undoubtedly one of the most recognizable musical genres yet one of the most perplexing What are its defining features How does it negotiate multiple socio cultural economic spaces Is it a popular tradition Is it a commercial enterprise Is it a sophisticated cultural product and signifier This research guide includes more than 1 400 annotated entries related to the genre as it appears on stage and screen It includes reference works monographs articles anthologies and websites related to the musical Separate sections are devoted to sub genres such as operetta and megamusical non English language musical genres in the U S traditions outside the U S individual shows creators performers and performance The second edition reflects the notable increase in musical theater scholarship since 2000 In addition to printed materials it includes multimedia and electronic resources

My Melancholy Baby Michael G. Garber, 2021-06-28 2022 Association for Recorded Sound Collections Awards for Excellence Certificate of Merit in the category of Best Historical Research in Recorded Rock and Popular Music Ten songs from Bill Bailey Won't You Please Come Home 1902 to You Made Me Love You 1913 ignited the development of the classic pop ballad In this exploration of how the style of the Great American Songbook evolved Michael G Garber unveils the complicated often hidden origins of these enduring pioneering works He riffs on colorful stories that amplify the rising of an American folk art composed by innovators both famous and obscure Songwriters and also the publishers arrangers and performers achieved together a collective genius that moved hearts worldwide to song These classic ballads originated all over the nation Louisiana Colorado Illinois Michigan and then the Tin Pan Alley industry centered in New York made the tunes unforgettable sensations From ragtime to bop cabaret to radio new styles of music and modes for its dissemination invented and reinvented the intimate personal American love ballad creating something both swinging and tender Rendered by Frank Sinatra Ella Fitzgerald and a host of others recordings and movies carried these songs across the globe Using previously underexamined sources Garber demonstrates how these songs shaped the music industry and the lives of ordinary Americans Besides covering famous composers like Irving Berlin this history also introduces such little known figures as Maybelle Watson who had to sue to get credit and royalties for creating the central content of the lyric for My Melancholy Baby African American Frank Williams contributed to the seminal Some of These Days but was forgotten for decades The ten ballads explored here permanently transformed

American popular song *Sourcebook for Research in Music, Third Edition* Allen Scott, 2015-06-01 Since it was first published in 1993 the Sourcebook for Research in Music has become an invaluable resource in musical scholarship The balance between depth of content and brevity of format makes it ideal for use as a textbook for students a reference work for faculty and professional musicians and as an aid for librarians The introductory chapter includes a comprehensive list of bibliographical terms with definitions bibliographic terms in German French and Italian and the plan of the Library of Congress and the Dewey Decimal music classification systems Integrating helpful commentary to instruct the reader on the scope and usefulness of specific items this updated and expanded edition accounts for the rapid growth in new editions of standard works in fields such as ethnomusicology performance practice women in music popular music education business and music technology These enhancements to its already extensive bibliographies ensures that the Sourcebook will continue to be an indispensable reference for years to come **Lyrical Satirical Harold Rome** Tighe E. Zimmers, 2013-11-01 Harold Rome was a composer and lyricist on Broadway starting with Pins and Needles in 1937 His biggest hits included Call Me Mister Wish You Were Here Fanny Destry Rides Again and I Can Get It for You Wholesale and he continued on Broadway through 1965 with The Zulu and the Zayda His early career after two Yale degrees featured songs of social significance lyrics for the common man filled with satire His later works were songs well adapted to the book musicals of the day and his words and music became more lyrical Rome worked with Moss Hart George S Kaufman Jerome Weidman Joshua Logan David Merrick and others and wrote songs for such stars as Pearl Bailey Ezio Pinza Walter Slezak and Barbra Streisand among many Politically involved and left wing he attracted the attention of conservative organizations and the FBI His song writing contributed to the home front efforts for World War II as a civilian and then as a corporal in the Army Showing yet another side his paintings were critically praised and he amassed an impressive collection of African art *Frank Loesser* Thomas Laurence Riis, 2008-01-01 Loesser was a major figure during the Broadway golden age that included Rodgers and Hammerstein Lerner and Loewe and Bernstein Riis traces Loesser s early career as a Hollywood songwriter and a noted contributor to the war effort He discusses in depth each of Loesser s musicals and provides a look at the legacy of a man admired as a mentor who inspired dozens of assistants proteges young songwriters novice singer actors and aspiring producers This book offers a look at Loesser s life along with an examination of the totality of his works **BOOK JACKET**

The Ballad of John Latouche : an American Lyricist's Life and Work Howard Pollack, 2017 In his short life the Virginia born John Treville Latouche 1914-56 made a profound mark on America s musical theater as a lyricist book writer and librettist His signature achievements include theatrical works with composers Earl Robinson Vernon Duke Duke Ellington Jerome Moross and Leonard Bernstein **A Fine Romance** David Lehman, 2009-10-06 In A Fine Romance David Lehman looks at the formation of the American songbook the timeless numbers that became jazz standards iconic love songs and sound tracks to famous movies and explores the extraordinary fact that this songbook was written almost exclusively by

Jews An acclaimed poet editor and cultural critic David Lehman hears America singing with a Yiddish accent He guides us through America in the golden age of song when Embraceable You White Christmas Easter Parade Bewitched Bothered and Bewildered Can t Help Lovin Dat Man My Romance Cheek to Cheek Stormy Weather and countless others became nothing less than the American sound track The stories behind these songs the shows from which many of them came and the shows from which many of them came and the composers and lyricists who wrote them give voice to a specifically American saga of love longing assimilation and transformation Lehman s analytical skills wit and exuberance infuse this book with an energy and a tone like no other at once sharply observant personally searching and attuned to the songs that all of us love He helps us understand how natural it should be that Wizard of Oz composer Harold Arlen was the son of a cantor who incorporated Over the Rainbow into his Sabbath liturgy and why Cole Porter the rare non Jew in this pantheon of musicians who wrote these classic songs shaped America even as America was shaping them Part of the Jewish Encounter series *Postwar America* James Ciment, 2015-03-26 From the outbreak of the Cold War to the rise of the United States as the last remaining superpower the years following World War II were filled with momentous events and rapid change Diplomatically economically politically and culturally the United States became a major influence around the globe On the domestic front this period witnessed some of the most turbulent and prosperous years in American history *Postwar America* An Encyclopedia of Social Political Cultural and Economic History provides detailed coverage of all the remarkable developments within the United States during this period as well as their dramatic impact on the rest of the world A Z entries address specific persons groups concepts events geographical locations organizations and cultural and technological phenomena Sidebars highlight primary source materials items of special interest statistical data and other information and Cultural Landmark entries chronologically detail the music literature arts and cultural history of the era Bibliographies covering literature from the postwar era and about the era are also included as are illustrations and specialized indexes

The B Side Ben Yagoda, 2015-01-22 From an acclaimed cultural critic a narrative and social history of the Great American Songwriting era Everybody knows and loves the American Songbook But it s a bit less widely understood that in about 1950 this stream of great songs more or less dried up All of a sudden what came over the radio wasn t Gershwin Porter and Berlin but Come on a My House and How Much Is That Doggie in the Window Elvis and rock and roll arrived a few years later and at that point the game was truly up What happened and why In *The B Side* acclaimed cultural historian Ben Yagoda answers those questions in a fascinating piece of detective work Drawing on previously untapped archival sources and on scores of interviews the voices include Randy Newman Jimmy Webb Linda Ronstadt and Herb Alpert the book illuminates broad musical trends through a series of intertwined stories Among them are the battle between ASCAP and Broadcast Music Inc the revolution in jazz after World War II the impact of radio and then television and the bitter decades long feud between Mitch Miller and Frank Sinatra *The B Side* is about taste and the particular economics and culture of songwriting and the

potential of popular art for greatness and beauty It s destined to become a classic of American musical history **Do You Know...?** Robert R. Faulkner,Howard S. Becker,2009-09-15 Every night somewhere in the world three or four musicians will climb on stage together Whether the gig is at a jazz club a bar or a bar mitzvah the performance never begins with a note but with a question The trumpet player might turn to the bassist and ask Do you know Body and Soul and from there the subtle craft of playing the jazz repertoire is tested in front of a live audience These ordinary musicians may never have played together they may never have met so how do they smoothly put on a show without getting booed offstage In *Do You Know* Robert R Faulkner and Howard S Becker both jazz musicians with decades of experience performing present the view from the bandstand revealing the array of skills necessary for working musicians to do their jobs While learning songs from sheet music or by ear helps the jobbing musician s lexicon is dauntingly massive hundreds of thousands of tunes from jazz classics and pop standards to more exotic fare Since it is impossible for anyone to memorize all of these songs Faulkner and Becker show that musicians collectively negotiate and improvise their way to a successful performance Players must explore each others areas of expertise develop an ability to fake their way through unfamiliar territory and respond to the unpredictable demands of their audience whether an unexpected gang of polka fanatics or a tipsy father of the bride with an obscure favorite song *Do You Know* dishes out entertaining stories and sharp insights drawn from the authors own experiences and observations as well as interviews with a range of musicians Faulkner and Becker s vivid detailed portrait of the musician at work holds valuable lessons for anyone who has to think on the spot or under a spotlight *Johnny Mercer* Glenn T. Eskew,2013-11-15 John Herndon Johnny Mercer 1909 76 remained in the forefront of American popular music from the 1930s through the 1960s writing over a thousand songs collaborating with all the great popular composers and jazz musicians of his day working in Hollywood and on Broadway and as cofounder of Capitol Records helping to promote the careers of Nat King Cole Margaret Whiting Peggy Lee and many other singers Mercer s songs sung by Bing Crosby Billie Holiday Judy Garland Frank Sinatra Ella Fitzgerald Tony Bennett Lena Horne and scores of other performers are canonical parts of the great American songbook Four of his songs received Academy Awards Moon River Days of Wine and Roses On the Atchison Topeka and the Santa Fe and In the Cool Cool Cool of the Evening Mercer standards such as Hooray for Hollywood and You Must Have Been a Beautiful Baby remain in the popular imagination Exhaustively researched Glenn T Eskew s biography improves upon earlier popular treatments of the Savannah Georgia born songwriter to produce a sophisticated insightful evenhanded examination of one of America s most popular and successful chart toppers Johnny Mercer *Southern Songwriter for the World* provides a compelling chronological narrative that places Mercer within a larger framework of diaspora entertainers who spread a southern multiracial culture across the nation and around the world Eskew contends that Mercer and much of his music remained rooted in his native South being deeply influenced by the folk music of coastal Georgia and the blues and jazz recordings made by black and white musicians At Capitol Records Mercer helped

redirect American popular music by commodifying these formerly distinctive regional sounds into popular music When rock n roll diminished opportunities at home Mercer looked abroad collaborating with international composers to create transnational songs At heart Eskew says Mercer was a jazz musician rather than a Tin Pan Alley lyricist and the interpenetration of jazz and popular song that he created expressed elements of his southern heritage that made his work distinctive and consistently kept his music before an approving audience *To Broadway, To Life!* Philip Lambert,2010-12-10 *To Broadway To Life* The Musical Theater of Bock and Harnick is the first complete book about these creative figures one of Broadway s most important songwriting teams The book draws from personal interviews with Bock and Harnick themselves to offer an in depth exploration their shows including *Fiddler on the Roof* *She Loves Me* and *Fiorello* and their greater place in musical theater history Marc Blitzstein Howard Pollack,2012-10-18 Award winning music historian Howard Pollack s new biography of Marc Blitzstein deftly captures the fascinating life and career of an American composer who was openly gay and Marxist at a time when neither was acceptable to the American public The first biographer to deal with Blitzstein s music as well as his life Pollack delves deeply into the Blitzstein s life uncovering new details about his marriage to novelist Eva Goldbeck and his compositional process Beautifully written and meticulously researched this book is a must have for any fan of Broadway or American music Pick Yourself Up Charlotte Greenspan,2010-09-02 In a career that spanned nearly five decades Dorothy Fields penned the words to more than four hundred songs among them mega hits such as *On the Sunny Side of the Street* *I Can t Give You Anything But Love* *The Way You Look Tonight* and *If My Friends Could See Me Now* While Fields s name may be known mainly to connoisseurs her contributions to our popular culture indeed our national consciousness have been remarkable In *Pick Yourself Up* Charlotte Greenspan offers the most complete serious treatment of Fields s life and work to date tracing her rise to prominence in a male dominated world *Taking a Chance on Love* George Harwood Phillips,2019-09-19 When his friend George Gershwin persuaded Vladimir Dukelsky to change his name to Vernon Duke what the music world already knew became apparent to the public at large the man had two musical personas one as a composer the other as a tunesmith One wrote highbrow music the other lowbrow Yet the two sides complemented each other Neither could function without the other Born and classically trained in imperial Russia Vladimir Dukelsky 1903 1969 fled the Bolshevik Revolution with his family discovered American popular music in cosmopolitan Constantinople and pursued his budding interest to New York before his passion for classical music drew him to Paris where the impresario Serge Diaghilev hired him to compose a ballet for the Ballets Russes *Taking a Chance on Love* immerses us in Duke s dizzying globe hopping and genre swapping as financial concerns and musical passions drive him from composing symphonies to writing songs from brilliant successes to Broadway flops and from performing with classical performers to writing books and articles Throughout as he crisscrosses the landscape of American music collaborating with lyricists such as Howard Dietz Ira Gershwin and Sammy Cohn the incomparable Vernon Duke

emerges clearly from these pages sometimes charming sometimes infuriating always entertaining Although Vernon Duke has entered the canon of American standards with such songs as Taking a Chance on Love I Can't Get Started and April in Paris little is known about the composer with two personas Taking a Chance on Love brings the intriguing double life of Dukelsky Duke back into the spotlight restoring a chapter to the history of the Great American Songbook and to the story of twentieth century music

Two Smart Boys David Jeness,Raymond Oliver,2020-01-01 This highly unusual book is a sequence of actual letters exchanged by two young men coming of age in the late 1950s and 60s They are well educated intellectually eager self absorbed but also self aware and both go on to distinguished careers in the world of letters and scholarship It is a candid and spirited relationship focused on their shared interest in reading writing ideas and young women In some ways the creators of this joint memoir can be seen as members of a distinct cultural group but their subjects transcend background and class as does the honesty of their exchange through crisscrossing viewpoints and eras Their letters trace two arcs of development sometimes congruent sometimes divergent intersecting as each writer acts to intervene in and shape the other's life Their exchanges are crammed with descriptions wordplays wisecracks opinions judgments jokes commiserations exultations whatever can be spewed forth from two loose and lively minds And interspersed with the record of what they said then is the leavening of now as both writers look back in reflective comment on their half forgotten selves modern testimony to the lasting friendship of two people most unlike each other and yet similar in ways at their deepest core

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