

# Encyclopedia of Recorded Sound

*Second Edition*

Volume 1

A-L

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ROUTLEDGE  
NEW YORK AND LONDON

Still Rock 'n' Roll To Me" (Columbia 11276; 1980) — attempted to appropriate a measure of the punk energy then gaining widespread consumer acceptance. Between a couple of perfunctory live affairs — *Songs in the Attic* (Columbia 37461; 1981; #8), and ...*Live in Leningrad* (Columbia 40996; 1987; #38) — he ranged from the impassioned social commentary of *The Nylon Curtain* (Columbia 38200; 1982; #7), to the more carefree exuberance of the Brill Building-tinged *An Innocent Man* (Columbia 38837; 1983; #4) and *The Bridge* (Columbia 40402; 1986; #7).

From the mid-1980s onward, greatest hits collections (on a wide range of audio and video formats) have outnumbered releases devoted to new material. Nevertheless, Joel remains a musical chameleon, moving from energetic arena rock of *Storm Front* (Columbia 44366; 1989; #1), which included the tongue-twisting recitative, "We Didn't Start the Fire" (Columbia 73021; 1989; #1), to elegiac *River of Dreams* (Columbia 53003; 1993; #1). With only one nonretrospective album appearing since then — and another concert release, *2000 Years: The Millennium Concert* (Columbia; 2000) — his years as a pop hit-maker may be behind him. Since his "retirement" from pop songwriting, Joel has composed piano music in a classical-influenced style that has been recorded and performed to some success. Joel's back catalog was given a considerable boost thanks to its use as the score for Twyla Tharp's Broadway dance-musical, *Moving Out*, in 2002, a major hit.

FRANK HOFFMANN

## **JOBIM, ANTÔNIO CARLOS BRASILEIRO DE ALMEIDA ("TOM") (25 JAN 1927–8 DEC 1994)**

Antônio Carlos Jobim was born in Rio de Janeiro and became Brazil's most famous musician and one of the great songwriters of the 20<sup>th</sup> century. His first success in the United States was "Desafinado" from the *Jazz Samba* album recorded by Stan Getz and Charlie Byrd (Verve 68432; 1962). It was quickly followed by the even more popular album *Getz/Gilberto* (Verve 68545; 1963), which featured "The Girl from Ipanema" (Gárola De Ipanema). These and other songs such as "Triste," "No More Blues" (Chega de Saudade), "Quiet Nights of Quiet Stars" (Corcovado), "Dindi," "How Insensitive" (Insensatez), and "Wave" became standards, and are among the most recorded music of all time.

Jobim benefited from a classical music education and considered his masters to be Chopin, Debussy, Stravinsky, and Villa-Lobos. His popular music influences included samba, American music, and cool jazz

players such as Gerry Mulligan and Chet Baker. While principally a pianist, he was sometimes called on to play guitar and sing, as on his first album with Frank Sinatra, *Francis A. Sinatra and Antonio C. Jobim* (Reprise FS1021). It was awarded the Grammy for best album in 1967, the year in which sales of his records were second only to the Beatles's *Sgt. Pepper's Lonely Hearts Club Band*. He became identified internationally with the bossa nova style — a delicate way of playing the samba that emerged among the cultural elite in Brazil during the late 1950s. Bossa nova came together there first in the recordings of João Gilberto, whose new style of singing and guitar playing complemented Jobim's syncopated melodies and rich harmony.

Jobim visited the United States for the first time in 1962 as a performer in a concert of Brazilian music presented at Carnegie Hall, and sold the rights to "Meditation," "One Note Samba," and "Girl from Ipanema" to MCA for \$1,200 in order to be able to afford to stay through the winter. He later spent months at a time in New York and Los Angeles supervising the translation, arrangement, and recording of his work.

The majority of his work is not known in the United States — only a small number of his songs have been given English lyrics, and it is usually the same classic ones that get played. Outside of Brazil he is remembered for his bossa novas, but of the hundreds of songs he wrote, 90 percent are in other styles, such as samba, modinha, waltz, choro, baião, toada, bolero, and chamber music.

ROBERT WILLEY

## **JOHN BULL (LABEL)**

A British label sold by various companies in Britain from 1909 to 1914. The earliest firm to handle the label was the English Record Co., Ltd. In 1913 the record passed to Schallplatten-Masse-Fabrik, and in December 1913 to Albion Record Co., Ltd. An unusual distribution method was used for these discs: they were sold on contract to individual buyers, requiring an initial purchase of eight discs, and then another 52 of them to qualify for a free gramophone. Matrices came from several labels: Beka, Favorite, Dacapo, and Bel Canto. The material was popular in nature: dances, instrumentals, concert songs, and marches. [Andrews 1973.]

## **JOHN, ELTON (25 MAR 1947–)**

The most popular recording artist in the U.S. between 1970 and 1975, Elton John has become an entertainment