

WRCB 2022 Spring Concert Program Notes

Women of the Podium by Virginia Allen

Allen wrote ***Women of the Podium*** in 1986 as the official march for the Women Band Directors National Association, now called Women Band Directors International (WBDI). She conducted the premiere with the US Army Band at the WBDI Summer Meeting on July 8, 1986.

Composer Virginia Allen (b. 1953) is an American musician, conductor, and educator, and a pioneer for women in military bands. During her 20 years as a conductor in the US Army band program, her appointment as Principal Conductor of The US Army Forces Command Band in Atlanta made her the first woman to conduct an active-duty military band that included women. She was also the first female conductor of the US Military Academy Band at West Point and the US Army Field Band and Soldiers' Chorus. Since leaving the military, she has been in demand as a conductor, teacher, and administrator. She has worked at the Juilliard School, where she founded the Conducting Workshop for Music Educators, and the Curtis Institute. She founded the Philadelphia Wind Symphony in 2011 and remains their Artistic Director Emeritus. She studied at the Catholic University of America (French Horn and Music Education), the University of Calgary (Conducting), and Teachers College, Columbia University (College Teaching).

Rainbow in the Clouds by Carol Brittin Chambers

Rainbow in the Clouds was commissioned by the Pflugerville Wind Ensemble in Pflugerville, Texas, directed by Shauna Satrom. The piece premiered in May 2017, in memory and celebration of Luis Ham, who was an assistant principal at Pflugerville Middle School. This piece is based on an old traditional spiritual, possibly an African-American song from the 19th century, entitled *God Put a Rainbow in the Clouds*. The first time I heard reference to this song was in a Maya Angelou video, in which she sings a portion of it: "When it looked like the sun wouldn't shine anymore, Oh, God, put a rainbow in the clouds." In the video, Dr. Angelou honors those who have demonstrated kindness to her in the past, and she suggests that we all try to be a blessing to others. The Pflugerville community believed that Mr. Ham, with his positive outlook, was definitely a "rainbow in the clouds" for others.

Composer Carol Brittin Chambers (b. 1970, Lubbock, Tx.) is an American musician, educator and arranger. Ms. Chambers received a Bachelor of Music Education degree from Texas Tech University and a Master of Music degree in trumpet performance from Northwestern University. She studied under Vincent Cichowicz, Will Strieder, John Paynter, Arnold Jacobs, and James Sudduth. Chambers is the owner and composer of Aspenwood Music. She was most recently named the winner of the 2019 WBDI (Women Band Directors International) Composition Competition. She is currently on the music faculty at Texas Lutheran University where she teaches trumpet and music education.

Terpsichorean Dances arranged by Jodie Blackshaw

Composer Michael Praetorius (1571-1621), German musician and archivist, was fanatical about recording the details of the many countries he visited, with a focus on the kind of music and musical instruments he encountered. The culmination of this fascination was his three-volume treatise, *Syntagma Musicum*, a compendium of information on German music, musical instruments, and performance practice. But much more well-known today is Praetorius' 1612 collection of 312 dances from the royal courts of France, known as *Terpsichore*, named for the Greek muse of dance. These dances were not composed by Praetorius; instead, he recorded and harmonized the melodies into three, four, five, and sometimes even six parts in order to avoid their imminent extinction.

In this setting for concert band, three dances from the collection are featured: ***Springtanz***, (*Leaping Dance*); ***Der Lautenspieler***, (*Lute Player*); and ***Der Schutzenkönig***, (*The Archer King*). To favor Praetorius's infatuation with different musical instruments, this setting employs a variety of colors, and features the soloist and sections alike. Performers are invited to play in an animated nature to reinforce the strong sense of pulse required in all dance music. And though the lute was unknown to Praetorius, it is equally a joyous jangle.

Composer/Arranger Jodie Blackshaw (b. 1971, Wagga Wagga, NSW, Australia) is an Australian musician and conductor. After completing her Bachelor of Music in Composition with Larry Sitsky at the Australian National University, Blackshaw ventured back into the country to provide music opportunities for young students in remote communities. She is currently studying a Doctorate in Musical Arts (Composition) degree at the Sydney Conservatorium of Music. She is a free spirit, an experienced ensemble director, classroom music teacher, and Orff-Schulwerk practitioner. The nexus of these features has created what she calls 'Classtrumental Music'. As the name suggests, Classtrumental Music is the fusion of classroom and instrumental music. Put simply, students learn about a piece of instrumental music in an active, creative classroom setting without their instrument before they prepare and perform it with an ensemble. As an active composer she was honored to win the inaugural Frank Ticheli Composition Contest in 2006.

Klezmer! by Amy Webb

This work is an excellent introduction into the rich, emotional and energetic styles of the music of Eastern Europe, most commonly the Ashkenazi Jewish folk tradition. The lyrical, yet boisterous dances of Russians, Romanian Gypsies and other surrounding cultures included in this masterful work will bring a unique and evocative style for the concert band.

Composer Amy Webb (b. 1973, Washburn, Maine) is an American musician, educator, clarinetist, pianist, and conductor for more than twenty years. She received a Bachelor of Music degree in music education from the University of Maine in 1996, and a master's degree in instrumental conducting from the American Band College at Southern Oregon University in 2006. As a composer and arranger, she has several concert band works to her credit, including commissions, and composes band music for all grade levels.

Kokopelli by Anne McGinty

The legend of the American Southwest folk art figure *Kokopelli* comes to life in this sometimes delicate, sometimes explosive piece. Gently reflective as *Kokopelli* announces his arrival to the villagers carrying a pack filled with seeds, this one-movement tone poem juxtaposes the playful with a prayer for prosperity and a rousing, flirtatious adventure symbolizing the realization of dreams – passionate and a little raucous at times. The music captures the essence of *Kokopelli's* symbolism of fertility for all life. This is a uniquely conceived, creatively scored and highly emotional work!

Composer Anne McGinty (b. 1945, Findlay, Ohio) is an American musician and educator. Ms. McGinty began her higher education at The Ohio State University, where Donald McGinnis was her mentor, band director and flute teacher. She left OSU to pursue a career in flute performance and played principal flute with the Tucson (Arizona) Symphony Orchestra, Tucson Pops Orchestra, and in the TSO Woodwind Quintet, which toured Arizona under the auspices of a government grant. When she returned to college, she received her Bachelor of Music degree, summa cum laude, and Master of Music degree from Duquesne University, Pittsburgh, Pennsylvania, where she concentrated on flute performance, music theory and composition. She studied flute and chamber music with Bernard Goldberg and composition with Joseph Willcox Jenkins. Ms. McGinty is the one of the most prolific woman composers in the field of concert band literature. Her many compositions and arrangements for concert band, string orchestra, flute, and flute ensembles (over 225 titles), all but one of which have been published, extend from the elementary through the professional level. More than 40 of these compositions were commissioned from bands in the United States. Ms. McGinty was also the first woman commissioned to write an original work for the United States Army Band. That composition, entitled *Hall Of Heroes*, featured the U.S. Army Band & Chorus and was premiered in March 2000, with the composer conducting. She was also commissioned to write an original composition for the bicentennial of the United States Military Academy at West Point. Entitled *To Keep Thine Honor Bright*, it was premiered in September 2001.

Quintesscent Journey by Lisa Galvin

Quintesscent Journey is an outstanding work honoring a life well-lived. The rhythmic ostinato and interesting time signatures provide challenging opportunities across the developing ensemble, and the peaceful and serene middle section will give your students a chance to display their musical maturity. Featuring expressive solos for flute, trumpet and horn, the tranquility of the middle section provides an emotional and lyrical contrast to the opposing rhythmic themes. A celebratory finish makes a definitive statement, and Lisa Galvin's exciting work is sure to inspire students and listeners alike! This energetic work will be the perfect addition to any performance!

Composer Lisa Galvin (b. 1961, Ohio) is an American musician and educator who holds two degrees in music education from the Ohio State University. Ms. Galvin spent 31 years teaching elementary, middle school, high school and college band students in Ohio. Upon retirement from the Reynoldsburg and Hilliard City School districts, she began her compositional career following many years of arranging for other ensembles. Lisa's interest in music arranging and composition has steered her toward an active career of producing all types of music. She was asked to join the arranging staff of The Ohio State University Marching Band in 2008, and her music has been featured in several bowl game appearances and popular halftime videos by the famed marching band. In 2014, Lisa was asked to join the staff of The Ohio State University Marching Band as interim associate director. She is a founding member of the Brass Band of Columbus, where she has maintained the principal horn chair for the past 33 years. She is also a founding member and principal horn with the Athena Brass Band, comprised of women brass band professionals from across the United States.

Dragon Sky by Julie Giroux

Dragon Sky was commissioned by the 2015 Flower Mound Wind Symphony. In Memory of Alec Fentum who loved all things, Dragon.

"Did not learned men, too, hold, till within the last twenty-five years, that a flying dragon was an impossible monster? And do we not now know that there are hundreds of them found fossil up and down the world? People call them Pterodactyls: but that is only because they are ashamed to call them flying dragons, after denying so long that flying dragons could exist."

-Charles Kingsley, *The Water Babies*

For hundreds of thousands of years man did not rule the sky. Imagine a world with dragons in it. "If the sky dreams it is not of birds or manmade contraptions. Surely it dreams of Dragons." Every ancient civilization has dragons in its lore. Most all mythology has dragons in some form or another. Mankind has had an ongoing love affair with these winged beasts since the beginning of recorded history and perhaps beyond. Real or not, dragons have made our existence richer, our stories more exciting and our nightmares much more interesting. Does that not to some extent make them real? For hundreds of thousands of years man did not rule the sky. Imagine a world with dragons in it. If the sky dreams, it is not of birds or man-made contraptions, surely it dreams of dragons. If the music is pretty, the dragon is flying. If it is suspenseful, the dragon is stalking. If the music is scary or exciting, the dragon is attacking, and chances are we are running for our lives. In the end, you either run from your dragons or you can ride them.

Julie Giroux (b. 1961, Fairhaven, Mass.) is an American composer of orchestral, choral, chamber, and numerous concert band works. She received her formal education at Louisiana State University and Boston University. She also studied composition with John Williams, Bill Conti, and Jerry Goldsmith. Julie is an extremely well-rounded composer, writing works for symphony orchestra (including chorus), chamber ensembles, wind ensembles, soloists, brass and woodwind quintets and many other serious and commercial formats. Much of her early work was composing and orchestrating for film and television. Her writing credits include soundtrack score for *White Men Can't Jump* and the 1985 miniseries *North and South*. She has also arranged music for Reba McEntyre, Madonna and Michael Jackson. Ms. Giroux is a three-time Emmy Award nominee and in 1992 won an Emmy Award in the category of Outstanding Individual Achievement in Music Direction.

Ms. Giroux has an extensive list of published works for concert band and wind ensemble. She began writing music for concert band in 1983, publishing her first band work *Mystery on Mena Mountain* with Southern Music Company. Giroux left Los Angeles in 1997 to compose for concert bands and orchestras full time, publishing exclusively with Musica Propria.

Toccata "Atalanta" by Aurelio Bonelli arranged Shelley Hanson

"Woodwind and percussion players usually are unfamiliar with the antiphonal brass choir tradition. I made this modern, more easily readable version of Bonelli's classic 1600 Toccata for flexible wind ensemble with optional percussion, so that as few as 8 players up to full symphonic band could play in this style. I've used it as a dramatic concert opener, with the second, smaller group positioned behind the audience." ~ Shelley Hanson

Composer Aurelio Bonelli (c. 1569, Bologna – after 1620) was an Italian musician, organist and painter. Practically nothing is known about Bonelli save that he was student of the painter Agostino Carracci. After Adriano Banchieri moved to Imola in 1601, Bonelli took his job as organist at San Michele in Bosco. Towards 1600 Bonelli is known to have been working as organist in

Milan. Also, in 1620 he was organist of San Giovanni in Monte, Bologna. Bonelli published at least one a volume of three-part Villanelle (Venice, 1596), a book of masses and motets, and his *Il Primo Libro de Ricercari et canzoni a quattro voci con due toccate e doi dialoghi a otto*. The last was published in Venice by Angelo Gardano in 1602; it is a collection of ricercars, canzonas, toccatas and eight-part madrigals (dialoghi).

Composer/Arranger Shelley Hanson (b. 1951, Washington, D.C.) is an American musician, conductor and clarinetist. Dr. Hanson received her Ph.D. in performance, music theory, and music literature from Michigan State University, and has conducted university orchestras and wind ensembles as a faculty member of several universities. She is also on the artistic staff of the Minnesota Youth Symphonies. Shelley Hanson's compositions have been performed on every continent except Antarctica. As a conductor, record producer, and clarinetist, she has performed as a soloist with many ensembles: the Minnesota Orchestra, the Milwaukee Symphony, the North Carolina Symphony, the Las Vegas Philharmonic, the St. Paul Chamber Orchestra, and the U.S. Air Force Band, among others. Also, a conductor, record producer, and clarinetist, she and her band, Klezmer and All That Jazz, have performed her Concerto for Klezmer Band and Orchestra with the Minnesota Orchestra, Milwaukee Symphony, North Carolina Symphony, St. Paul Chamber Orchestra, and many other groups. Klezmer and All That Jazz recorded traditional and her original music for the award-winning audio book version of the classic Yiddish folk tale *The Dybbuk*. She is the founding director of the Macalester College Wind Ensemble (St. Paul, Minn).

Seis Manuel from ***Islas y Montanas*** by Shelly Hanson

Seis Manuel is the 3rd movement of the 4-movement suite ***Islas y Montanas*** and represents the traditional song and dance form of the Jibaro people, peasant farmers from the mountains of Puerto Rico. Solos are given to low brass and clarinets, important instruments in Puerto Rican military bands.

"Seis" means "six" in Spanish; the term originally meant a dance for six men or six couples. At least 50 distinctive types of seis have been identified. The movement ***Seis Manuel*** is based on a traditional recurring harmonic pattern called the seis mapeye over which a singer improvises a melody.

Because of the very long history of military bands in Puerto Rico, with a particular importance placed on low brass and clarinets, those instruments are given solos. In keeping with the Puerto Rican tradition of naming a seis after someone important to its creation, this seis was re-named in honor of conductor Manny Laureano, who commissioned and premiered the piece.

Shelley Hanson (b. 1951, Washington, D.C.) is an American composer, conductor and clarinetist. See previous biography.

NOVA by Emma Donkin

A musical journey through the aging, death, and hopeful rebirth of an ancient star. Opening with a soft wind chorale that heralds a saxophone solo, the piece travels through several different moods ranging from somber and stoic, to joyful and explosive. The piece meanders and churns through the rising tension and almost exultant motion as the star begins to accelerate towards its demise. Culminating in a burst of harmonic tension as the star finally explodes, the piece ends with a reintroduction of the chorale theme, now building to a place of renewal and new life as opposed to the melancholy opening. Formed out of a vivid imagining of the wonder of the Creation story, ***Nova*** is an attempt to capture, even partially, the awe of God's stunning artistry.

Emma Donkin is an active North-East Ohio jazz, classical and contemporary composer, pianist, & music director. A 2021 Fellow of the Alba New Music Festival, she focuses on rhythm and narrative in her instrumental compositions. Her music has been performed at the International Trombone Festival, internationally at the Alba New Music Festival in Alba, Italy, and across the Midwestern and Northeastern US. She is an MM Graduate of the University of Akron and a graduate of the Dana School of Music at YSU. Emma is the pianist for Tria Corazón, a classical flute, clarinet, and piano trio dedicated to promoting new and under-performed music, as well as the pianist for the NEO Jazz Orchestra, a jazz band for emerging artists in the North-East Ohio. She has worked with ensembles such as Transient Canvas, the Danjo Jazz Orchestra, the W.D. Packard Band, Hub New Music, and writes for solo artists, duos, chamber groups, wind ensemble, various sized jazz ensembles, and orchestras. For Emma, music is a beautiful, complex, accessible, and imaginative science that not only perfectly encapsulates the heart's yearnings, but also cognitively and ethereally enraptures the mind and soul.

The Rusty Bucket and Other Juke Joints

Music of the Southern dance repertoire since the nineteenth century has been derived from the Irish and Scottish jigs (compound meter) and reels (simple meter). ***The Rusty Bucket and Other Juke Joints*** is an Americana piece in the style of a reel meant to portray the liveliness and fun of an old-time dance. Traditional Southern folk-dance music, "old time music," is almost always played on live acoustic instruments, involving some combination of a fiddle, guitar, and perhaps piano and bass. The typical Southern "barn dance" utilizes a fairly structured format, such as the square dance, contra dance, and a round dance, which progress through specific patterns sung out by a caller. "Juke joint" is a vernacular term for a smaller, informal establishment of the mid-1800s that featured music, dancing and drinking in the Southeastern United States. Classic juke joints often catered to the African American rural work force that began to emerge after the emancipation. This piece was commissioned by Texas Lutheran University School of Music to be premiered at the 2014 Summer Music Academy. This music gets a little rowdy and is ready for the dance hall on Saturday night.

Carol Brittin Chambers (b. 1970, Lubbock, Tx.) is an American composer, educator and arranger. See previous bio notes.

Old Friend music by Nancy Ford, lyrics by Gretchen Cryer

Written for the 1978 Off-Broadway musical, ***I'm Getting My Act Together and Taking It on the Road***.

Originally produced by Joseph Papp for the New York Shakespeare Festival/Public Theater, ***I'm Getting My Act Together and Taking it on the Road***, was a milestone in the integration of rock-and-roll and musical theater. It opened June 14, 1978 at the Public Theater and later moved to the Circle in the Square for a total of 1,165 performances, making it one of the most successful Off-Broadway musicals of all time. The book and lyrics are by Gretchen Cryer, who also starred as the lead character Heather Jones in the original production, with music by Nancy Ford. The show follows Jones as she puts together her new cabaret act featuring songs about her own empowerment (she's just been through a bitter divorce), much to the dismay of her manager Joe who tries to convince her to go back to her old act. The show was nominated for Drama Desk Awards for Outstanding Music and Outstanding Lyrics, and its cast album received a Grammy nomination.

Heather realizes that even though they have their differences of opinion, Joe has always been someone she could go to for a "sympathetic macho viewpoint." "Underneath this tough macho exterior," he tells her, "I'm a cream puff." Heather sings "***Old Friend***," the song she has written for the cream puff in Joe. Joe loves it.

Composer Nancy Ford's works have been featured on Broadway, Off-Broadway, and in Regional Theaters. Composer of Now is the Time For All Good Men, The Last Sweet Days of Isaac, Shelter, I'm Getting My Act Together and Taking It On the Road, Hang On to the Good Times, The American Girls Revue, Circle of Friends, Anne of Green Gables, Still Getting My Act Together all in collaboration with Gretchen Cryer; The Game of Love, in collaboration with Tom Jones and Jacques Offenbach; Blue Roses, a musical adaptation of The Glass Menagerie, in collaboration with Mimi Turque. A critically-acclaimed artist, Nancy is the recipient of a Drama Desk Award for Most Promising Musical Writer for her work on the The Last Sweet Days of Isaac, which also garnered the Outer Critics Circle Award for Best Off-Broadway Musical and three Obie Awards, including the Obie for Best Musical. Nancy Ford and Gretchen Cryer first met in music class and began to collaborate while students at DePauw University in Indiana, and the two forged a friendship that eventually led to a number of professional collaborations as the first female composer-lyricist team in Off-Broadway and Broadway New York theater. Their most notable success was ***I'm Getting My Act Together and Taking It on the Road*** (1978), based on Cryer's life experiences. She not only co-wrote the piece but performed in it as well. Despite being lambasted by the critics, the show began to find an audience via word-of-mouth, and producer Joseph Papp moved it from his Public Theater in lower Manhattan to the Circle in the Square Downtown. The Drama Desk Award in 1979 for Outstanding Music was won by Nancy Ford for composing: ***I'm Getting My Act Together and Taking It On the Road***.

The Girl in 14G

The Girl in 14G is a contemporary song by Jeanine Tesori and Dick Scanlan written for and best known being performed by Kristin Chenoweth. It is based on a real life experience with Chenoweth first moving to New York City living with loud and noisy neighbors below and above getting each other to be quiet. The song is featured Chenoweth's 2001 debut studio album ***Let Yourself Go***. It featured elements from the opera Tristan und Isolde, the aria "Queen of the Night" from The Magic Flute, as well as Swan Lake.

According to Chenoweth's 2008 autobiography *A Little Bit Wicked*, Chenoweth wanted her first album to have a 1930s vibe. Chenoweth shared a story of her experience first moving to New York City in an apartment living with a cellist directly below her and a warbling soprano living right above her. When they all would practice their music, they would bang on the ceiling or the floor getting each other to shut up. In the song, the girl first arrives in peace in Apartment 14G but gets distracted by an "Opera Wannabe" below in 13G and a "Jazz Singer" above in 15G. For the remainder of her stay, it was non-stop noise.

Chenoweth was originally working with Tesori and Scanlan doing the workshops for the musical adaptation of *Thoroughly Modern Millie*. At the same time, she was working on her first solo album and got Sony Classical to commission Tesori and Scanlan to write the song for Chenoweth based on her early New York City experience. Chenoweth has performed it at most of her concerts (including Carnegie Hall, Walt Disney Concert Hall, and the Metropolitan Opera) and on television appearances.

Composer Jeanine Tesori (known earlier in her career as Jeanine Levenson) is an American musician and musical arranger. She is the most prolific and honored female theatrical composer in history, with five Broadway musicals and five Tony Award nominations. She won the 1999 Drama Desk Award for Outstanding Music in a Play for Nicholas Hytner's production of *Twelfth Night* at Lincoln Center, the 2004 Drama Desk Award for Outstanding Music for *Caroline, or Change*, and the 2015 Tony Award for Best Original Score for *Fun Home* (shared with Lisa Kron), making them the first female writing team to win that award. She was named Pulitzer Prize for Drama finalist twice for *Fun Home* and *Soft Power*.

Her major works include *Shrek The Musical*; *Mulan II*; and *Violet*. In 2019, Tesori was credited as voice coach on the new Steven Spielberg film of *West Side Story* for which the screenplay was based largely on the original stage musical. Filmed over two months in and around New York City, the film saw its 2020 release rescheduled to 2021 due to the Covid-19 pandemic.

The Best of Carole King arranged by Johnnie Vinson

Carole King practically owned the radio airwaves in the early '70s with her easy flowing songs and heartfelt performances. This medley of mega-hits includes *It's Too Late*, *Jazzman*, *You've Got a Friend*, and *I Feel the Earth Move*.

It's Too Late is a song from Carole King's 1971 album *Tapestry*. Toni Stern wrote the lyrics and King wrote the music. It was released as a single in April 1971 and reached number 1 on the Billboard Hot 100 and Adult Contemporary charts.

Jazzman is a 1974 song performed by Carole King, from her album *Wrap Around Joy*. King composed the music for the song, while David Palmer (formerly of Steely Dan) wrote the lyrics. The song is best known for its lengthy saxophone solos, performed by Tom Scott, while King sings an ode to 'the Jazzman' and the effect he has on her. Curtis Amy, saxophonist, composer, and former musical director for the Ray Charles band, was the 'jazz man' of the song.

You've Got a Friend is a 1971 song written by Carole King. It was first recorded by King and included in her album *Tapestry*. Another well-known version is by James Taylor from his album *Mud Slide Slim and the Blue Horizon*. His was released as a single in 1971, reaching number 1 on the Billboard Hot 100 and number 4 on the UK Singles Chart. The two versions were recorded simultaneously in 1971 with shared musicians. *You've Got a Friend* won Grammy Awards both for Taylor (Best Male Pop Vocal Performance) and King (Song of the Year).

I Feel the Earth Move was written and recorded by Carole King, for album *Tapestry*. Additionally, the song is one half of the double A-sided single, the flip side of which was *It's Too Late*. Together, both *I Feel the Earth Move* and *It's Too Late* became among the biggest mainstream pop hits of 1971. King's version of *I Feel the Earth Move* peaked at number 1 on the Billboard Hot 100 chart dated June 19, 1971. It remained there for five consecutive weeks. It also peaked at number 6 in the United Kingdom.

Jon Landau's review of the *Tapestry* for Rolling Stone praised King's voice, saying it negotiates turns from "raunchy" to "bluesy" to "harsh" to "soothing". Forty years later, Rolling Stone stated that King's "warm, earnest singing" brought "earthy joy" to the album. Music journalist Harvey Kubernik wrote that *I Feel the Earth Move* was "probably the most sexually aggressive song on the *Tapestry* album" and a "brave" opening to an album whose mood is mostly "mellow confessionality". AllMusic critic Stewart Mason describes the song as "the ultimate in hippie-chick eroticism" and writes that it "sounds like the unleashing of an entire generation of soft-spoken college girls' collective libidos". Cash Box described the song as being a "forceful 'earthquake song'" and considered its pairing with *It's Too Late* as a single to be "double dynamite."

Carole King Klein (born Carol Joan Klein; b. 1942) is an American singer, songwriter, and musician who has been active since 1958, initially as one of the staff songwriters at the Brill Building and later as a solo artist. Regarded as one of the most significant and influential musicians of all time, King is the most successful female songwriter of the latter half of the 20th century in the US, having written or co-written 118 pop hits on the Billboard Hot 100. King also wrote 61 hits that charted in the UK, making her the most successful female songwriter on the UK singles charts between 1962 and 2005.

King's major success began in the 1960s when she and her first husband, Gerry Goffin, wrote more than two dozen chart hits, many of which have become standards, for numerous artists. She has continued writing for other artists since then. King's success as a performer in her own right did not come until the 1970s, when she sang her own songs, accompanying herself on the piano, in a series of albums and concerts. After experiencing commercial disappointment with her debut album *Writer*, King scored her breakthrough with the album *Tapestry*, which topped the U.S. album chart for 15 weeks in 1971 and remained on the charts for more than six years.

King has made 25 solo albums, the most successful being *Tapestry*, which held the record for most weeks at No. 1 by a female artist for more than 20 years. Her record sales were estimated at more than 75 million copies worldwide. She has won four Grammy Awards and was inducted into the Songwriters Hall of Fame. She has been inducted twice into the Rock and Roll Hall of Fame, as a performer and songwriter. She is the recipient of the 2013 Library of Congress Gershwin Prize for Popular Song, the first woman to be so honored. She is also a 2015 Kennedy Center Honoree.