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Table of Contents

Message from the Editor by Nico Schüler ... Page 3

Research Article:

*Using Electric Light Orchestra as a Model for Popular Music Analysis – Part 1:
A Brief History of the Band* by Kayla Roth ... Page 4

Book Reviews:

*Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music,
and Musicians* by Mark Hixon ... Page 12

Notations 21 by Adrian Coburn ... Page 13

Reinventing Bach by Michael Hoffer ... Page 14

Message from the Editor

Nico Schöler, Texas State University, E-Mail: nico.schuler@txstate.edu

As always, I would like to sincerely thank all members of our peer-review board for their hard work and excellent suggestions for improving each article.

All issues may contain articles and announcements in the following categories:

- **articles with a special focus on local music traditions (any region in the world);**
- **research articles** – generally, all music-related topics are being considered;
- **opinion articles** that are part of, or provide the basis for, discussions on important music topics;
- **composer portraits** that may or may not include an interview;

- **short responses** to articles published in previous issues;
- **bibliographies** on any music-related topic, which may or may not be annotated);
- **reviews** of books, printed music, CDs, and software; and
- **reports** on recent symposia, conferences, and music events.

I would like to call for submissions that fit any of these categories. Submissions by students are, as always, very welcome. All submissions are expected via e-mail with attachments in Word format or in Rich Text Format. For detailed submission guidelines visit <http://www.scmb.us>.

Research Article

Using Electric Light Orchestra as a Model for Popular Music Analysis – Part 1: A Brief History of the Band

by Kayla Roth

E-Mail: kayladroth@gmail.com

Britain in the 1960s was flourishing with new musical ensembles playing what was known as “beat music.” Influenced heavily by popular American bands such as Buddy Holly and the Crickets, these bands usually consisted of a lead guitar, rhythm guitar, bass guitar, and drums (Shepherd 2003, 62) and utilized the vocal harmonies of doo-wop (Shepherd 2003, 78). In Liverpool, the American rock’n’roll influence was seen the strongest; other cities of England, such as Birmingham, were influenced more by American blues as well as rhythm and blues.

In 1965, Roy Wood and Bev Bevan were among the members of the original lineup of The Move, a Birmingham-based group that would eventually become one of the most successful British bands to not have ever found success in the United States. Throughout the seven years of the band’s existence (the 2004 reunion notwithstanding), the lineup changed continuously, but Wood and Bevan remained consistent, and in 1969 Wood invited Jeff Lynne to join, who was at the time headlining fellow Birmingham group and Wood’s former band The Idle Race (Brum Beat 2010a).

Lynne had joined The Idle Race, then known as The Nightriders, in 1966, after responding to a newspaper advertisement. He was a relatively unknown guitarist, but the band was eager to showcase his skills as well as his penchant for writing Beatlesque pop songs. Though Wood had moved on to the more successful band The Move, he still remained on good terms with his former bandmates and was responsible for arranging their partnership with pop producers, eventually leading to their signing on with Liberty Records. Though they were critically respected, their records never had strong sales (Eder 2011).

Lynne and Wood shared a mutual respect and often worked together on demos, and they discussed working together on a project that would merge classical music with rock/pop.¹ Wood had offered Lynne a spot in The Move, but Lynne declined, hoping still to steer The Idle Race to commercial success. In 1970, Lynne finally accepted Wood’s offer to join The Move, on the condition that they would eventually focus solely on their classical-meets-rock project. Their intention was to incorporate classical instruments into their guitar and drums setup, something that the Beatles had recently done with their song “I Am The Walrus” (Ankeny 2002, 358).²

The Move was receiving attention from both fans and journalists, but most inquiries involved the rumors coming from Birmingham concerning this side project, which had been rumored to be called Electric Light Orchestra, or ELO. Though Wood and Lynne were both aware of the rumors, they refused to confirm or deny the existence of any side project in light of their commitments to The Move. In a 2006 interview, Wood talked about ELO’s rough beginnings and their dealings with Harvest Records: “We wanted to get this ELO thing together, [and] knock The Move on the head ... [they]

¹ In an interview in 2006, Roy Wood spoke of the original ELO concept: “I’d had the idea... for a long time, since the first Move album. I was a big fan of the Beatles, especially things like ‘I Am The Walrus’ and ‘Strawberry Fields’ and things like that, with the George Martin string sound on them... And I thought, ‘Wouldn’t it be great if you could represent this on stage properly?’ With your own band – like instead of having a guitarist, have a cello player or a French horn player and not to use sessionmen. There were a few tracks that need orchestral backing, [and] the day I went in to hear the backing track with the orchestra playing, I thought, ‘This is brilliant. Why don’t we form a band like this? Instead of advertising for a guitarist, let’s get a cellist.’” (Roy Wood, quoted in Thompson 2006, 15).

² Some sources on Electric Light Orchestra’s origins claim their goal was to pick up where The Beatles left off. According to an interview with Lynne in 2001, “That’s what Roy [Wood] said to a paper once and it stuck for years afterwards and it was a real drag trying to live that one down! I never said it.” (Jeff Lynne, quoted in Silverstein and Acunto 2001).

weren't that keen to see the end of the band, as we had a lot of hits." (Roy Wood, quoted in Thompson 2006, 15.) The label agreed to let Wood and Lynne release a record as ELO; though much of the creative talent's free time was spent writing and recording music for the side project (Brum Beat 2010b), they were still contractually obligated to write for The Move. After their final album *Message From The Country*³ produced two Wood-penned hit singles, "Chinatown" and "Tonight," the side project's release was delayed due to The Move's U.S. tour (Rees and Crampton 1991). After the tour concluded, The Move officially retired from live performances, though they would still exist in name through the development of the new band. In December of 1971, ELO released their self-titled debut album.⁴

Sales for the ELO album were slow; The Move, on the other hand, had a #7 hit on the U.K. charts ("California Man") two months later, in June of 1972. Its B-side, the Lynne-penned "Do Ya," was released as an A-side in the United States, resulting in their only U.S. chart entry, reaching #93 (Rees and Crampton 1991, 174).

The first ELO single, "10538 Overture," reached the top ten on British charts, which helped the album to eventually reach #32 in the U.K. (Rees and Crampton 1991). Written by Lynne, it was originally intended to be a B-side for The Move, until Wood added multiple cellos to the mix. As Wood recalled,

I had just bought this cheap Chinese cello, which I'd had for a couple of weeks. We played the track back, and I played these Jimi Hendrix riffs to it on the cello. Jeff said it sounded great, so I went into the studio and put 15 of them on, and it sounded like some

heavy-metal orchestra. It turned into "10538 Overture." (Roy Wood, quoted in Thompson 2006, 16).

Lynne also spoke of the early recording sessions:

Roy was becoming an amazing multi-instrumentalist. If you could blow it, pluck it, strum it or bow it, Roy could play it. That's what [the] album is about, using strange instruments (to us) and getting new ideas. It's a pretty wacky [album], so innocent yet so bold. It goes to some really strange places. (Lynne 2006a).

Drummer Bev Bevan, bassist Richard Tandy, pianist and hornist Bill Hunt, cellists Andy Craig and Hugh McDowell, as well as violinists Steve Woolam and Wilf Gibson completed the lineup, and the end of The Move and the final transition into the new band came when ELO had its first live performance in April of 1972 at the Greyhound pub in Croydon, London. The media deemed the show disastrous, though perhaps Lynne did not notice: "I was probably too drunk. In those days you couldn't hear anything because there was no way of amplifying the cellos and stuff. So we used to have this habit of going down the pub for quite a long time before we went on – it numbed the pain a bit." Wood attributed this to the fact that they "played too many big venues. If we'd done more small clubs at first, we could have got the sound together. But because the halls were big and everyone used to turn up their electric instruments, the string players didn't have a chance. Nobody could hear what they were playing." (Roy Wood, quoted in Thompson 2006, 17).

The music press added more friction to relations within the band. While promoting their album, ELO travelled to Italy, where they were disappointed to find the media's attention was focused entirely on Wood. As The Move had had great success in Italy, but had rarely visited, the locals were anxious to focus on Wood's work while disregarding both the new music and his new bandmates.

During the recording sessions for the second album, Wood quit the band, taking Hunt and McDowell with him to form the more pop-oriented group Wizzard. As ELO was Wood's concept in the first place, many were surprised that he would leave so soon after the band's inception. It is difficult to pinpoint exactly why Wood left, as both he and

³ Of *Message From The Country*, Wood says it was recorded at the same time as ELO's debut album: "This is why there's quite a lot of ELO influence in the *Message From The Country* album, which we were recording at the same time. The ELO sound was born at this time." (Roy Wood, quoted in Thompson 2006, 15).

⁴ A secretary from United Artists in the U.S. telephoned Arden about the name of the album. Unable to reach him, she left a message that there was "no answer" from him, leading the album to be mistakenly released as *No Answer* in the United States in 1972 (Rees and Crampton 1991, 174).

Lynne have offered various explanations. Roy Wood said:

I left partly because attention was being focused on me, and not the band as a whole, and partly to save the friendship between Jeff and myself. He and Richard Tandy worked very hard to get the band together, and as soon as we came offstage, the press used to click their cameras at me and ask what I thought about this and that. It just wasn't fair, and it got to the point where Jeff didn't speak to me much, and I couldn't stand that. That's basically why I left. (Roy Wood, quoted in Thompson 2006).

Jeff Lynne explained it differently:

We were both sort of producers, and it got to the point where you'd go to the studio and it'd be who could get to the desk first: 'I'm doing this bit!' And it got to be childish, really. And he'd already formed this other group, Wizzard, without telling us. There was no notice. He said, "I've got this other group now. See ya!" (Jeff Lynne, quoted in Thompson 2006).

Roy Wood stated elsewhere:

Basically, my main reason for leaving was more to do with the behind-the-scenes things. There was a lot of political stuff going on that I didn't like, and I left for those reasons. Nothing to do with the music or, the press tried to make a big thing about me and Jeff falling out, and it was nothing to do with that at all, really, it was basically down to a management thing that I wasn't happy with. (Roy Wood, quoted in Kinch 1993).

Another explanation from Wood:

It was decided that I should leave, because I had a name and was more likely to succeed at anything else ... When I quit, I was so disappointed that I didn't want to form another group, and then Wizzard came up. (Roy Wood, quoted in Sharp 1994).

In addition to these conflicting stories from the band members, the media put their own spin on Wood's departure, claiming internal friction and animosity fueled his leaving. Wood was adamant to express his benevolent feelings for ELO, claiming there were no hard feelings between him and his former bandmates. After the weekly music newspaper *Melody Maker* criticized ELO on a recent London show, Wood wrote a letter to the paper defending ELO and claiming: "It was the best show I'd

seen by any group for ages, with plenty of excitement and good humor." (Roy Wood, quoted in Thompson 2006, 17).

Regardless of the reasons, Wood's leaving birthed the assumption from the music press that ELO would be disbanded. Instead, Lynne stepped up as the chief songwriter with creative control over the direction of the band. Tandy switched from bass to the newly-popular Moog synthesizer, and Mike de Albuquerque stepped in on bass. After the departure of Andy Craig in 1972, the cellos were played by Mike Edwards and Colin Walker and, along with the violin, were now amplified to the same extent as the rest of the instruments, which greatly improved the live performances (Caiger 2006).

The 1970s continued to be fortuitous for ELO. The second album, *ELO 2*, produced the first single to chart in the United States; charting at 6 in the U.K., "Roll Over Beethoven" charted at 42 on the U.S. Billboard (Billboard 2010a). Though not a huge success, it was a precursor to the massive success they would enjoy in the United States in the coming decade.

For the third album, 1973's *On The Third Day*, more lineup changes were made. McDowell returned from Wizzard and replaced Walker, and Mik Kaminski replaced Gibson on violin. "Showdown," the first single released, was well-received domestically (charting at #12 in the U.K.) and less so abroad, charting at 53 on the U.S. Billboard (Chart Stats 2010; Billboard 2010a). American success eluded them until the release of their fourth album in 1974, *Eldorado, A Symphony*.

ELO had been forming quite a following in the U.S., with their concert attendance growing so quickly that United Artists released a live album in May of 1974 entitled *The Night The Light Went Out in Long Beach*, specifically for the U.S. market (Thompson 2006, 16). The first single from *Eldorado*, "Can't Get It Out of My Head," reached the U.S. Billboard top ten (Billboard 2010a), promoting American awareness of ELO, and *Eldorado* became their first album to be certified gold in the United States (RIAA 2010).⁵ After its release, Walker left

⁵ The Recording Industry Association of America (RIAA) indicates that to be certified gold, a record must sell 500,000 units. To be certified platinum, it must sell one million. To be

the band, and Gibson and Edwards left the band to be replaced by Kelly Groucutt and Melvyn Gale, respectively.

Eldorado was a turning point in the sound of ELO; it marked the first time Lynne hired a choir and orchestra (Lynne 2001b); strings were no longer overdubbed to create depth.⁶ By his own account, Lynne had been “holding back” on the first three albums, reluctant to do things he truly wanted for fear they would not be well-received; with *Eldorado*, he began to trust his intuition, and ELO’s success soon reached unforeseen heights (Thompson 2006, 17).

“Evil Woman,” from their 1975 album *Face The Music*, reached #10 in both the U.S. and U.K. (Chart Stats 2010; Billboard 2010a); the album also produced the hit single “Strange Magic,” which reached #14 in the U.S. (Billboard 2010a).

Over the next several years, they continued to have enormous success in the U.S., and with the release of their sixth album, 1976’s *A New World Record*, they finally saw mainstream success in the U.K. that they had not seen since their second album. The singles “Telephone Line” and “Livin’ Thing” charted both domestically and internationally, and the album itself was certified two-times platinum in the U.S. (RIAA 2010).

Their success culminated with 1977’s *Out of the Blue*, which was four-times platinum in the United States (RIAA 2010). It produced such gems as “Turn To Stone,” “Mr. Blue Sky,” “Sweet Talkin’ Woman,” and “Wild West Hero.” *Out of the Blue* almost went on to become Britain’s biggest selling double album, but it was surpassed only by the massively successful soundtracks to *Saturday Night Fever* (1977) and *Grease* (1978) (Thompson 2006, 18). By this time, ELO’s stage shows had become extremely ornate, featuring lasers, fog ma-

certified diamond, it must sell ten million or more (RIAA, 2010). In the United Kingdom, the numbers are slightly different. For a silver certification, the record must sell 60,000 units. For gold, it must sell 100,000 units, and for platinum it must sell 300,000 (BPI 2010).

⁶ Lynne says of the opening track: “This was the first time I’d ever used a big orchestra on a record. Up until then it had been just two cellos and a violin double-tracked a few times. I was thrilled when the 30-piece struck up on the big intro.” (Lynne 2001b).

chines, and more memorably, a giant metal spaceship (Porter 2010a) and even an exploding cello (Thompson 2006, 18).

In 1979, the album *Discovery* showed heavy disco influences, showcasing “four-on-the-floor” drum beats and a syncopated bass line, and the rich orchestral sound that was prominent in disco music was well-suited for ELO. The album was very well-received, going two-times platinum in the U.S. (Billboard 2010a) and platinum in the U.K. (Chart Stats 2010), and producing such hits as “Don’t Bring Me Down,” “Last Train To London,” and “Shine A Little Love.” This would be the last time the classic lineup would be together, as the string section – at this point, Kaminski, McDowell, and Gale – was let go shortly after the release.⁷

Lynne describes these years – the years of *A New World Record*, *Out of the Blue*, and *Discovery* – as ELO’s peak, both creatively and commercially, and admits that they should have quit then:

There was no way of following [those records]. But there were contracts to fulfill, so I was forced to do things I didn’t want to do, just because of signing bits of paper when you don’t know what you’re doing ... you don’t realize what you’re getting into. So it turned out I had to do another 93 albums for ELO. (Thompson 2006, 18).

In 1980, Lynne agreed to write the soundtrack to the movie *Xanadu*. Starring Olivia Newton-John and aiming to capitalize on her recent success in *Grease*, the movie itself performed poorly at the box office⁸, while the soundtrack enjoyed great suc-

⁷ As Lynne was regularly using a full orchestra in recordings, the official three-piece string section was only used in concert (Lynne 1979). After *Discovery*, ELO only did one more tour to promote *Time* in 1981. As that album did not feature strings very prevalently, for the tour keyboards were used entirely in lieu of strings. Mik Kamanski returned briefly to play on *Secret Messages* in 1983.

⁸ According to the Internet Movie Database (IMDB), *Xanadu*’s overall gross was \$2.7 million more than its original budget. It has since achieved the status as somewhat of a cult classic; while it has received a 41% rating at RottenTomatoes.com and been described as “a box-office disaster” (Rees and Crampton 1991, 175) and “one word that destroyed Jeff Lynne’s reputation forever” (Starostin 2010), its user ratings on IMDB.com show the largest percentage of users gave it the highest score of 10 (though the second-largest percentage gave it a score of 1), and it has received a spot at BadMovies.org, a

cess. The title track, performed by both Newton-John and ELO, was a world-wide hit, and the singles “All Over The World” and “I’m Alive” proved to be popular in both the U.S. and the U.K. (Chart Stats 2010; Billboard 2010a).

ELO’s tenth studio album, *Time*, was a science fiction-based concept album. Synthesizers, now prevalent on the pop music scene, were used heavily in lieu of a string section. Of the four singles released, “Hold On Tight” was the most successful, reaching #4 in the U.K. (Chart Stats 2010) and #8 in the U.S.; the other three singles were not as well-received in the United States (Billboard 2010a).

Though it was originally intended to be a double album, *Secret Messages* was released in 1983 as a single disc (Mathews 2010). It was an immediate success in the U.K., though it would mark the beginning of the end for the band. Bassist Kelly Groucutt resigned, and Bev Bevan expressed interest in permanently joining rock band Black Sabbath, for whom he had been drumming during breaks from ELO.

In 1985, *Balance of Power* was released, and it would be ELO’s last studio album until 2001’s *Zoom*. Though it was certified silver in the U.K. (BPI 2010), only one single (“Calling America”) charted. The group had whittled to a trio of Lynne, Tandy, and Bevan. After various promotional appearances both in Europe and the United States, the group parted ways, and an official declaration of disbandment was made in 1988.

Since the dissolve, there have been two more incarnations of Electric Light Orchestra. In 1988, Bevan approached Lynne to reform; when Lynne declined, he renamed his project ELO Part II. Now known as The Orchestra, they continue to tour and record music (Orchestra 2010). The 2001 rendering of the band will be discussed momentarily.

As the sole constant member of ELO and the main creative force – his creative dominance as producer, songwriter, arranger, lead singer, and guitarist could almost make ELO appear to be a solo effort – it is worth noting Lynne’s career outside of

the band. In addition to being a prolific songwriter (with the exception of cover songs, he wrote all of ELO’s output from the second album on), Lynne was also in high demand as a producer. He produced most of ELO’s albums, and after the dissolution of the band he focused almost exclusively on studio production work. He wrote and produced Dave Edmunds’ 1983 hit “Slipping Away” and also played on sessions for Edmunds’ album *Information* (1983). He then produced six tracks (as well as writing three) for Edmunds’ follow-up album, *Riff Raff* (1984).

Through Edmunds, Lynne became acquainted with their mutual friend George Harrison, who was working on music for his forthcoming 1987 solo effort *Cloud Nine*. Harrison asked Lynne to produce the album, and Lynne also co-wrote three of the tracks with Harrison (“That’s What It Takes,” “This Is Love,” and “When We Was Fab”) and supplied some of the bass, guitars, keyboards, and vocal tracks.

His association with Harrison during this time led to the formation of The Travelling Wilburys, a supergroup comprised of himself, Harrison, Tom Petty, Roy Orbison, and Bob Dylan.⁹ They released two albums that were very well-received, the first of which spent 53 weeks on the U.S. charts, peaking at #3, and won a Grammy for Best Rock Performance by a Duo or Group. Lynne went on to produce Orbison’s 1989 record *Mystery Girl*, and he co-wrote many of its tracks, including the hit “You Got It.” Orbison later said that Lynne was the best producer he’d ever worked with (Amburn 1990, 213).

In 1989, Lynne co-produced and co-wrote Tom Petty’s album *Full Moon Fever*, which included the hit singles “Free Fallin’,” “I Won’t Back Down,” and “Runnin’ Down a Dream,” the latter of

⁹ In a 2001 interview, Lynne explains the formation of the group: “The Wilburys sort of came together at night time in George’s studio. We’d talk about it every night after we finished a mix ... during *Cloud Nine*. And we kept saying, ‘We can have a group,’ and ‘Who would you have in it?’ I said, ‘I’d have Roy Orbison in it.’ Just as a... (*A wish list?*) Exactly! I’d say, ‘I’ll have Bob Dylan in it.’ And we both got to know Tom and he seemed like the ideal guy... So we phoned them up and they all want to be in it. It was as simple as that really.” (Silverstein and Acunto 2001.)

site with the aim to “glorify the genre” of b-movies (Bornreger 2010).

which referenced Del Shannon,¹⁰ whose last album, *Rock On!* (1991), included tracks co-written by Lynne and was finished by Lynne after Shannon's death. Other Lynne-penned songs include "One Way Love" (1985) for Agnetha Faltskog, three tracks on Duane Eddy's self-titled 1987 album, and "Falling In Love" for Randy Newman's 1988 album *Land of Dreams*, which Lynne also produced. Former Beach Boy Brian Wilson recruited Lynne to co-produce his 1988 self-titled album for which he also co-wrote a track ("Let It Shine").

In 1990, Lynne rejoined his Travelling Wilburys bandmates to release *Travelling Wilburys Vol. 3*, and he also released his first solo album *Armchair Theatre*, which featured Harrison and Tandy. While it received critical praise, it failed to achieve commercial success, peaking at #83 in the U.S. (Billboard 2010b). In 1991, he worked again with Tom Petty, producing and co-writing many tracks for Tom Petty & the Heartbreakers' *Into The Great Wide Open*. The next year, he produced Roy Orbison's posthumous album *King of Hearts*, which featured the hit single "I Drove All Night."

In 1994, Lynne was asked by Harrison to help restore some of John Lennon's original studio material to be used on The Beatles' *Anthology* album series. Demos for Lennon's songs "Free As A Bird" and "Real Love" were both digitally processed and Harrison, Ringo Starr, and Paul McCartney's parts were overdubbed, resulting in a virtual Beatles reunion (Face The Music Germany 2010). Lynne went on to produce Starr's album *Time Takes Time* (1992) and McCartney's *Flaming Pie* (1997), as well as contribute to Juliana Raye's *Something Peculiar* (1992), Roger McGuinn's *Back From Rio* (1991), Joe Cocker's *Night Calls* (1991), Aerosmith's song "Lizard Love" (1993), Tom Jones' song "Lift Me Up" (a song from Lynne's *Armchair Theatre*, covered by Jones in 1994 on his album *The Lead and How To Swing It*), Bonnie Tyler's song "Time Mends a Broken Heart" (1995), Hank Marvin and Mark Knopfler's 1993 version of "Wonderful Land," and the Tandy Morgan Band's song "Action" (1986).

In 2001, Lynne reformed Electric Light Orchestra to release *Zoom*, though the only other original returning member was Richard Tandy, who played on one track. The album featured guest artists, including former Beatles Ringo Starr and George Harrison. Album sales were lackluster, and the North American tour was cancelled. That same year, Lynne began working with Harrison on what would be the latter's final album, *Brainwashed*. After Harrison's death in November of 2001, Lynne continued to work on the album and was heavily involved in the 2002 memorial Concert For George. The subsequent 2003 DVD release of the concert, produced by Lynne, won a Grammy.

Lynne again reunited with Tom Petty in 2006 to produce his third solo album, *Highway Companion*. In 2009, Lynne was honored with the Golden Note Award from the American Society of Composers, Authors, and Publishers (ASCAP 2009), and revealed in an interview from around the same time that he was working on another solo project as well as a new album with former Eagles member Joe Walsh. He also produced four tracks on anti-folk singer-songwriter Regina Spektor's fifth album, *Far* (2009). *Long Wave*, Lynne's second solo project, is scheduled to be released in October 2012, along with *Mr. Blue Sky – The Very Best of Electric Light Orchestra*, a collection of re-recorded ELO tracks (Face The Music Online 2012).

Though Bev Bevan published a book of behind-the-scenes photographs and anecdotes from touring days (Bevan 1981), there has not been a definitive published biography of ELO; the information gathered and presented here is from numerous sources, including but certainly not limited to: websites (Porter 2010b; Starostin 2010; Michel 2002), general rock history books (Ankeny 2002, 358; Shepherd 2003, 63; Strong and Peel 2004, 489), magazines (Thompson 2006), and liner notes (Lynne 1979, 2001, 2006a, 2006b, 2006c; Caiger 2006). It is hoped that this collection of information may serve as a future reference for study on the band, and may provide some insight into the social context of the music presented in Part II¹¹.

¹⁰ The first verse includes the line "Me and Del were singing Little Runaway..."

¹¹ Part II of this study will be published in the Spring 2013 issue of the *South Central Music Bulletin*.

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Book Reviews

Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians

by Mark Hixon

Email: Markmuz65@aol.com

Flummerfelt, Joseph and Donald Nally. *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*. Scarecrow Press: Lanham, MD, 2010. ISBN 978-0-8108-6976-9. \$42. www.rowman.com.

In *Conversations with Joseph Flummerfelt: Thoughts on Conducting, Music, and Musicians*, Donald Nally, a former student of Mr. Flummerfelt, converses with Mr. Flummerfelt on the art of music and conducting. The conversations with Mr. Flummerfelt took place wherever he and Mr. Nally could find time. Mr. Nally recorded the conversations and later transcribed and edited the dialogue into the current book form. Mr. Flummerfelt has served as the conductor at Westminster Choir College, is the founder of the New York Choral Artists, where he is also musical director, and is an artistic director for Spoleto Festival USA.

In the foreword by Maestro Kurt Masur of the New York Philharmonic, Maestro Masur shares personal reflections of Mr. Flummerfelt and about their collaborations, including a post-September-11th presentation of the Brahms' *Requiem*. Maestro Masur describes Mr. Flummerfelt with much affection and praises him for his musicality.

The book is organized in six sections with various numbers of chapters in each section. The first section of the book focuses on Mr. Flummerfelt's early life and the musical influences on him. In this section Mr. Flummerfelt discusses the influence of his mother, who was a piano teacher and an organist in a church in his hometown (p. 3). Mr. Flummerfelt continues to share his early experiences with Nadia Boulanger, Robert Shaw and Gian Carlo Menotti. Mr. Flummerfelt concludes this section

by discussing the founding of the Spoleto Festival USA in Charleston, South Carolina.

As stated in the Preface, in an earlier conversation, Mr. Flummerfelt and Mr. Nally had discussed what Mr. Flummerfelt called "The Crossing." The Crossing is where knowledge and intuition meet to create music (p. ix). The second section of the book is dedicated to Mr. Flummerfelt's idea and philosophy of the crossing.

In his career, Mr. Flummerfelt prepared choirs for presentations directed by major conductors. Section three is dedicated to the discussion of preparing choirs for such composers as Leonard Bernstein, Pierre Boulez, Zubin Mehta, James Levine, and Kurt Masur. Mr. Flummerfelt discusses the challenges and rewards of working with such dynamic conductors.

After discussing conductors, the conversation turns to composers in section four. Mr. Flummerfelt shares his thoughts on composers such as Stravinsky, Barber, Britten, Messiaen, and Glass, among others. Included in the section is a discussion of world premieres. A conversation about twelve-tone music, tonality and the composer Penderecki concludes section four.

Section five is dedicated to "Choral Sound, Conducting and Culture." In this section Mr. Flummerfelt discusses his time at Westminster Choir College. Mr. Flummerfelt was on staff at Westminster Choir College for over thirty years. Using Leonard Bernstein as a model, Mr. Flummerfelt shares what he believes makes a conductor great. Section five concludes with a discussion of the "culture" of conducting and how conductors should delve deeper into any piece that they will be conducting.

The sixth and final section is left for "Final Remarks." The items discussed in this section serve to wrap the conversations. Perhaps, these conversations did not quite fit under the categories of the previous sections, but Mr. Nally and Mr. Flummerfelt felt it was necessary to include these discussions.

Included in the book is an appendix with biographical highlights of Mr. Flummerfelt's career as well as an appendix listing orchestras and conductors with whom Mr. Flummerfelt collaborated. A discography is also included. Finally, a brief biography is given on both Mr. Flummerfelt and Mr. Nally to close the book.

Notations 21

by Adrian Coburn

E-Mail: adriancoburn@gmail.com

Sauer, Theresa. *Notations 21*. New York: Mark Batty Publisher, 2009. ISBN 978-0-9795546-4-3. <http://www.markbattypublisher.com>.

Notations 21 by Theresa Sauer is a collection of graphic scores, which "hopes to explore new developments in musical notation just as [John] Cage's book [*Notations*, published in 1968] did." She calls collecting graphic scores by living composers her life work and asks composers whom she has left out to accept her apologies and send her their work. All works were used by permission and include a copyright date if there is one. Most pieces are represented by only one page of music, although there are some entire pieces represented.

The table of contents lists composers and scholars in alphabetical order. There is a preface and a forward by Theresa Sauer, and scores and artist statements follow. Not all pieces have an artist statement. There is at least one essay that stands alone. At the end, there is a section called "Inspired by the Music" that contains just three examples of artworks that reflect music rather than being prescriptive scores. Artist bios are listed in the back along with an index. Sauer indexes topics as well as pieces and composers. One entry is "The Babylonian Musical Notation and the Hurrian Melodic Texts."

This book contains sketches and ideas as well as finished scores. It helped me define for myself where idea ends and score begins. In criticizing some of the pieces as unplayable or too vague, I al-

I found the book very interesting to read. Mr. Flummerfelt's thoughts and philosophies are pertinent today. The way the book was organized made reading it very easy. While focusing on choir and choral music, instrumental conductors would find Mr. Flummerfelt's comments enlightening and entertaining.

so found myself developing a general sense of what constitutes a complete musical idea. I learned that there is no correlation between amount of information on a page and amount of lines or colors.

Sometimes composers avoid using note heads and rests to get away from rhythmic notation. However, I find Victor Adan's sketch on page 12 interesting because he places his shapes and textures on graph paper, so a measure of relative duration or rhythm is present.

On Page 14, I enjoy the score / drawing of Beth Anderson's piece, "Tower of Power," a field of black with some rough areas of white that look like gaps. It seems to feel like the description of the sound, an organ piece made by playing all notes on a church organ turned up as loud as possible at the same time.

Allison Cameron describes how she designed original notation on page 45 for an unusual instrument and attack: deadsticking a break drum, a technique where a person hits the instrument and damps it at the same time. The notation for "Untitled (Two Bits)" looks like zigzags getting faster, on traditional percussion stafflines with barlines. I like this one, because her notation came out of the need to notate a new technique, and I like hearing about new techniques and sounds.

Page 103 reminds me that I like sound. It contains a reproduction of Sven Hermann's "Thachoom!" for viola da gamba solo with CD and slide projections. The score includes large cartoon onomatopoeia and images of cartoon characters along with traditional notation. The blocks of staves are also bordered like panels in a cartoon. Something about the schematic facial expressions of the characters remind me of traditional expression markings like *luftig*, only more effective.

There are some well-known composers represented, like R. Murray Schafer, whose lovely “Snowforms” appears on page 210. This is one of many examples of the squiggly lines variety of graphic scores, but it has note names written in above the lines. Also the lines are very continuous, and they are as thick as traditional noteheads, making it easier to translate to sound. He also uses the voice leading principle of moving out of leaps by

step. He also marks time in seconds at several points.

Finally, on page 222, Michael J. Schumacher’s “Score 1991” from *11 Graphic Compositions* consists only of a large box with the word “nothing” inside it. Below that is a smaller horizontal rectangle that says “something”, and beneath that, the word “repeat...” The only word I have for this is “awesome”.

Reinventing Bach

by Michael Hoffer

E-Mail: mantis@michaelhoffer.com

Elie, Paul. *Reinventing Bach*. New York: Farrar, Straus and Giroux, 2012. 498 pp. \$30. ISBN 978-0-374-28107-6. <http://www.fsgbooks.com>.

The colloquial phrase ‘he weaves a tale’ is apt for the book *Reinventing Bach* by Paul Elie. Using the vertical strands of the music of Johann Sebastian Bach, the stories of the performers and recording artists of his pieces and their stories are interwoven layer upon layer to form a tapestry of appreciation and wonder for the modern implications of this great master’s music. That modernity is not subject to the readers’ perspective alone, as the situations within the book exude the mode of their relevance within their characters’ timelines as well as ours. Elie strives in his book to show that Bach’s music is continually made relevant and transcendent with the advent of each new recording technology breakthrough, from Bach’s original tinkering with organs and invention of instruments to the recording and playback technology of wax cylinder, phonograph, film, LP, tape, CD, personal computer, and mp3 players. Not confining himself to a linear narrative, Elie is able to tie many seemingly disparate elements together across chronological boundaries to deliver a compelling story of reverence for, and influence of, Johann Sebastian Bach.

Like the cello suites that are a focus of the second part of it, the book is divided into six parts and adds a prelude and a postlude – as they are la-

beled - to the beginning and end of the book. The parts are labeled as representatives of discovery, rather than simple chronology, though the technology is of a chronological direction. The Prelude sets up the characters that will populate the book; an impressive cast that spans years. Purported as the “artists who were inventive in the way of Bach” (p. 8), the list includes Albert Schweitzer, Pablo Casals, Glenn Gould, Yo-Yo Ma, Leopold Stokowski, Rosalyn Tureck, Ralph Vaughan Williams, Dinu Lipatti, Wendy Carlos, Joshua Rifkin, Masaaki Suzuki, and Lorraine Hunt Lieberson. The statements of the author paving the way for his narrative through invention and reinvention fulfill the duty of this Prelude.

As an example of the style of this book, I will start with Part One. ‘Revival’ tells of Albert Schweitzer and a brief, early history of J. S. Bach. Schweitzer’s organ recordings on wax cylinder mark some of the earliest recordings of Bach’s pieces, but it is of his writings of the history and of his informed interpretation of Bach that make up the large portion of this chapter. Little is said on the technical side of the recording itself, instead drawing comparisons and contrasts between Schweitzer’s experiences and his contemporaries as well as with Bach himself. A common story-telling device of interspersing character stories and backgrounds is present in not only this, but in the rest of the book as well. Though on the surface it seems a non-scholarly approach, this technique not only gives the book a style, but is able to present information in a chronologically transcendent way: a more complete picture is painted by occasionally lifting the

brush. This makes the book both informative and compelling, and it is truly entertaining.

Using major recording technology milestones, the other parts of the book include those technologies' Bach champions. In the second numbered part of the book, 'A Man in a Room', Elie focuses on the history of Pablo Casals and his discovery, interpretation, and recording of Bach's famous cello suites on phonograph. The third, 'Playing Together', is of the marriage of music and film, concentrating most notably on conductor Leopold Stokowski and Walt Disney in their collaboration of Bach's Toccata and Fugue in D Minor in the animated feature *Fantasia*. Part Four, 'Technical Transcendence', features the story of Canadian pianist Glenn Gould and his experiences with the tape recorder and LP, as well as continuing the stories of that time period of Casals and Schweitzer. Otto Klemperer, conductor, is introduced in Part Four to usher in the advent of stereo recording in 'Both Sides Now', while the lives of previously introduced figures are given their continuance or terminus. 'Strange Loops' is about the digital age of recording, following aforementioned artists as well as

a special focus on Yo-Yo Ma and Leon Fleisher. The Postlude chapter of the book then wraps up the journey with a look at the most recent innovations of mp3 players and the Internet, with a look at what could be expected in the future. A section of notes follows with additional information about each numbered section of each part of the book, for those looking for more detail and specific citations.

Though on its surface a non-scholarly book about Bach in pulp form, *Reinventing Bach* reinvents the traditional dissemination of scholarly material. The resulting book makes for both a wonderful supplement for all musicians studying Bach and a good way for those otherwise adverse to traditional history books to pique their interest in one of the great masters of music. At times, the auxiliary life stories tend to stray from the theme in efforts to humanize the characters and put them in context. The overall effect, however, is well worth the side-tracking. Composers, performers, historians, and casual readers could all find merit in this book, and it may be useful as a launching point for research or a codifying narrative of the influence of Johann Sebastian Bach throughout the modern era.