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Country music artists deaths 2020

The genre known as Country Rock comes from a very specific time and place -- the late Sixties, when rockabilly was long gone from pop consciousness and the counterculture or hippie movement was in full swing. This is important in understanding the events of Country Rock, because at that time, anything that hit C&B W is considered the establishment, in the same way as the red and blue states are culturally divided today. Although rock had reconciled with people a few years earlier, making pure country influences more or less inevitable, the forbidden nature of the country meant that rock musicians were herded into the sound by revered icons in the front row - most notably Bob Dylan, who released the subjugated John Wesley Harding who recorded Nashville in 1967, followed a little more than a year later by the more traditionalist Nashville Skyline. At the same time, the Byrds, after losing David Crosby and gaining country-rock pioneer Gram Parsons, began branching out into a genre that was still un-labeled. At the same time, West Coast natives who grew up in Bakersfield Sound and Tex-Mex began to band together, resulting in an explosion that created Buffalo Springfield, Neil Young, Linda Ronstadt, Poco and the Eagles. Typical country-rock songs are identifiable rock creations that use at least one standard state instrumentation element, be it pedal steel or violin, keep the arrangement mostly acoustic except bass, and utilize Appalachian-style harmonies. Eventually, the style became more difficult and changed, along with elements of blues and boogie, into what is now called Southern Rock, while country-rock artists interested in the softer nature of music joined the soft-rock camp. Both styles proved to be a tremendous influence on the new pop-based country movement of the late Eighties and beyond. Also Known As: Folk-Rock, Southern Rock Examples: Lay Lady Lay, Bob Dylan The big hit of the Nashville Skyline, and a definite surprise to legions of Dylan fans, many of them seeing country music as an Establishment tool; Bob's new low croon also doesn't help confused people. The Weight, The Band The Band is the Godfathers of Americana, Dylan's former backup who, despite being Canadian, proved unusually adept at combining seemingly every kind of American roots music into a seamless whole. This rural lament can be considered their flagship song. Hickory Wind, The Byrds From the Sweetheart from rodeo album, one of the main drivers in establishing country-rock as something, and also one of the best examples of Gram Parsons songwriting. Then covered by the Eagles on their first album, this ballad from former Byrd and bluegrass banjo picker couldn't have had a more perfect pedigree. Garden Party, Rick Nelson When the artists formerly known as Ricky play oldies at Madison Square Garden, he debuted the Stone Canyon Band, one of the founders of country-rock -- and was immediately booed for not his teenage idol. This blow was his immediate response. For What It's Worth, Buffalo Springfield This was the only real hit for the band that helped birth Poco, Crosby Stills and Nash, and solo star Neil Young, but set the standard, not only for country-rock but for protest songs in general. Sin City, The Flying Burrito Brothers A gentle loping weeper of one of the country-rock undersung heroes, included in their hugely influential LP The Gilded Palace of Sin. Take It Easy, The Eagles Written with fellow El Lay scenester Jackson Browne, this is one of the band's lighter hits - no heavy moralization or heartbreak, just a classic example of the early '70s from a man who was always going to be too soft for the room. A Good Feelin' To Know, Poco Poco never really found favor until country-rock mutated into soft-rock porridge, but their early songs were prime examples of the genre. Listen To The Band, The Monkees Yep, the Monkees -- leader Michael Nesmith is a psychedelic cowboy at heart, one straight from Texas, and when his kiddie band explodes he heads straight for Nashville to change the game. The 50 greatest living artists have been chosen because they evoke the human spirit through the creation of elegant expressive objects and moving modulated performances. Eliminate yourself in these beautiful works and performances. Each list consists of 10 people in each of the five categories: Dance and Drama; Movies; Literature; Music; and Paintings, Sculptures, and Related Media. In each category, the list is alphabetical. Each country and year of individual birth, as well as the main field of artistic endehing, is given in parentheses. Note: When an artist's country of birth name has changed, we give that name in the year of his birth first, with the current name there after him, in square brackets. In the performing arts category (Dance and Drama; Music), not only writers (screenwriters, choreographers, composers), but also players (dancers, actors, singers, instrumentalists) are represented, as well as several directors and conductors. Whatever their individual differences, collectively these 50 artists show that in our time - the opposite rumor regardless - beauty does not die. Related article: 20 Best Music Conservators in the US 20 Best Music Therapy Undergraduate Programs (UK, 1971; composers) Below is a recording of the sixth movement---O Albion--- the 1994 Adès string quartet, Arcadiana (Opus 12). Thomas Adès, who was born and born in London, is Professor of Composition Britten at the Royal Academy of Music. His works are uniquely accessible and melodious---if still strictly modernist---in characters, and he is one of the most admired among the younger generation of classical music composers, by critics and the public alike. To date, he has written about 40 original compositions, ranging from keyboards, spaces, orchestral music to short vocal and choral works, to full-scale operas. He also talented pianists and conductors, who often interpret his own works, both in the studio and on stage. Although he has enjoyed good fortune in his career and inspired tremendous affection among his loyal public, make no mistake: Adès is a fully paid modern composer, by no means a classical composer of anachronistic bent or nostalgic. But by the same token, he never went in for childish exhibitionism or cheap nihilism. Instead, he has always placed pointy disonancy, atonality, and other modernist effects on the ministry of traditional human vision as it exists in relation to transcendental sequences of truth, kindness, and beauty. Here is a list of some of Adès's most famous works: Aubade (1990) - chamber symphony solo soprano (1990) - 15-piece chamber ensemble Anthems (1990) - male voice and Organ Darknesse Visible (1992) - Les piano barricade mystérieuses (1994) - clarinet, clarinet, bass clarinet, violin, cello and double bass Arcadiana (1994) - 2 violins, violin and cello Powder Her Face (1995) - Opera Asyla (1997) - orchestra The Fayrfax Carol (1997) - mixed chorus The Tempest (2004) - opera Concerto : Concentric Paths (2005) - Seven-Day Violin and Chamber Orchestra (2008) - Lieux retrouvés piano and orchestra (2009) - Polaris cello and piano (2010) - The Exterminating Angel orchestra (2016) - opera (USSR[Russia], 1937; pianist) Below is Ashkenazy's video featuring Beethoven's No. 15 Piano Sonata in D major, Pastorale (Opus 28). Vladimir Ashkenazy was a pianist and conductor born in a city known in Soviet times as Gorky, which has now returned to a Russian name older than Nizhny-Novgorod. His father was Jewish and his mother was Russian Orthodox. His music prize was seen early, and he was able to attend the prestigious Moscow Conservatory. He traveled widely abroad during the 1950s and 60s, winning numerous prizes at international music competitions. However, with the rise of his international celebrity came growing pressure from the KGB to act as informants on his trips abroad, which he steadfastly refused to do. In retaliation, his chances of travelling abroad to play became greatly reduced. Ashkenazy had married an Icelandic citizen in 1961, and in 1968 the couple were allowed to travel to Iceland, where they lived for several years, Ashkenazy taking Icelandic citizenship in 1972. In 1978, a couple with their growing family moved to Switzerland, which is Ashkenazy's main residence to this day. Ashkenazy has concentrated on concerts and solo piano repertoire, and is primarily associated with the music of Bach, Beethoven, Chopin, Schumann, Brahms, Rachmaninoff, and Shostakovich. Ashkenazy Games known for its technical perfection and brilliant clarity. Some critics have actually denounced him for this, claiming his technique's total control betrays a lack of personality and emotional warmth. The majority of critics and listeners, however, feel relatively pianism comes from his unusual personal humility. He only sees his role on the keyboard, not like expressing his own feelings, but rather putting his talents on the music service itself. At each event, the pianist has a large and worshipful following, which is unpleasant about the man and his music. (English, 1933; mezzo-soprano) Below is a video of Baker singing the song An die Musik (D547) Schubert. Janet Baker is an English mezzo-soprano, who was born in the South Yorkshire province. His brother's death when he was 10 years old, and the serious accident he suffered in 1956 when he was dropped on a London street by bus, cast a shadow over his early private life. Coming from a family with simple financial means, Baker had to work at a bank to make ends meet while learning sound and entering various public singing competitions. He began performing in public in 1956, the same year as his accident. In 1959, he worked regularly, mainly in handel and purcell operas, a revival of Baroque music only gathering steam at the time. In addition to vocal repertoire and Baroque opera, Baker is closely associated with the music of Mozart, Gustav Mahler, Edward Elgar, Benjamin Britten, and Richard Strauss. His version of the sublime Kindertotenlieder Mahler is considered by many to be defined. Baker, considered an outstanding actress and singer, was made Commander of the British Royal Dame (DBE) in 1976. His vocalizations have been described as singular, haunting, lingering, and unusually clawed. (Switzerland, 1939; oboist) Below is a recording of Holliger (with I Musici) playing the Adagio movements of Vivaldi Concerto for Oboe and Violin in the B-flat major (RV 548). Heinz Holliger is an internationally renowned Swiss oboist, composer and conductor. Many of the most important composers of recent times have written works for him, including Olivier Messiaen, Elliott Carter, Hans Werner Henze, Karlheinz Stockhausen, Witold Lutosławski, and Krzysztof Penderecki. In addition to the works of this modernist composer, Holliger has a special affinity for baroque repertoire, especially concerts by Oboe Bach, Vivaldi, and Jan Dismas Zelenka. Indeed, through his recordings Holliger was instrumental in reviving interest in the prominent Czech composer, whose name was previously unclear. As a composer, Holliger has donated Chaconne commissioned by the great Russian cellist Mstislav Rostropovich. He has also written operatic versions for solo soprano and recording Samuel Beckett's play, Not I. Critics emphasize the authoriality and simplicity--- absence of calculation---of his play, when looking for words to describe the special marriage of technical perfection and the sublime aesthetic effects that are characteristic of Holliger's musicality. (USSR[Russia], 1962; baritone) Below is a video clip of Hvorostovsky singing ombra handel Fu, of Serse (1738). Dmitri Dmitri is a Russian baritone. Born in the Siberian city of Krasnoyarsk, where he also made his public debut, in his mid-twenties he won a prestigious national prize competition in France, as well as the Soviet Union. She came to international attention in 1989, when she unexpectedly beat Bryn Terfel for first place in the BBC Cardiff Singer of the World competition. Since then, she has performed around the world, most notably in The Queen of Spades Tchaikovsky at the Nice Opera, in the same composer Eugene Onegin at Le Fenice in Venice, at Verdi's La Traviata in the Chicago Lyric Opera, and again at the Queen of Spades at the New York Metropolitan Opera. He has also sung lead roles at La Scala in Milan, at the Royal Opera House Covent Garden in London, at the Wiener Staatsoper in Vienna, and, briefly, in most major opera houses around the world. In addition to his work in classical opera repertoire, Hvorostovsky is also known for his lighter-rate recitals (Handel, Mozart, and others) and especially world war II-era Russian popular songs. Critics refer to Hvorostovsky's stage presence in glowing terms as glamorous, charismatic, and very elegant, and his singing as magnificent, beautifully bleak, and alluring. In 2015, Hvorostovksy was diagnosed with a brain tumor, and had to cancel several scheduled appearances. However, he continued to appear in certain roles familiar to him, notably Rigoletto verdi, Il Trovatore, and Simon Boccanegra. In April 2017, the baritone was often described by smitten journalists as a hunk good enough to hold a series of highly successful concerts at various venues in North America. Related article: 20 Best Music Conservators in the U.S. 20 Best Music Therapy Undergraduate Programs (USSR[Latvia], 1947; violinist) Below is a video of Kremer playing the fifth movement (Ciaconna) of Bach's Partita for Violin No. 2 in D minor (BWV 1004) (c. 1720). Gidon Kremer is a violinist born in Riga, Latvia, to a musical family. His father's side of the family is Jewish. He began studying violin at the age of four, and later studied at the Riga School of Music. In 1965, he entered the prestigious Moscow Conservatory, where he studied with the world-renowned violinist David Oistrakh. Starting in 1967, Kremer began entering overseas competitions. Over the next few years, he took third prize in Brussels, second prize in Montreal, and first prize in Genoa, before returning home to win the International Tchaikovsky Competition in Moscow in 1970. After extensive tours during the 1970s, Kremer settled permanently in Germany in 1980. The following year, he founded the chamber music festival in Lockehnhaus, Austria, also serving as its artistic director until 2011. In 1997, he finally realized a project that had been close to his heart for several years He founded the Kremerata Baltica chamber orchestra, whose membership originally consisted of 23 outstanding young musicians all from the Baltic states (Lithuania, Latvia, Estonia). Kremerata Baltica is widely regarded as one of the best chamber orchestras in the world. While primarily known for his rendings on Bach's sonatas and partitas for solo violins, as well as Beethoven's violin sonatas and concerts, Kremer has also been drawn to modern violin repertoire, looking for works by lesser-known composers, such as polish composer Mieczysław Weinberg, among many others. Critics praised Kremer's passion and artistry, as well as his personal dedication, capacity for self-criticism, and openness to new music ideas and influences. (USSR[Latvia], 1948; cellist) In the video below Maisky plays Bach's Cello Suite No. 1 in the G major (BWV 1007). Mischa Maisky is a cellist born in Riga, Latvia, and studied at the Moscow Conservatory with internationally renowned cellist Mstislav Rostropovich. Later, he studied with Gregor Piatigorsky in Los Angeles; Maisky was the only cellist to learn with both masters. Today, he is an Israeli citizen who makes his home in Belgium, although he has stated that he considers himself a citizen of the world. Although Maisky initially moved easily and quickly through the musical hierarchy of the Soviet Union, after his sister emigrated to Israel in 1970, he was arrested and spent 18 years in prison and work camps. After two months in a mental hospital, Maisky was finally allowed to follow his sister, and left for Israel in 1972. Maisky has performed with many of the world's leading pianists, violinists and conductors. Rostropovich has said of his students:[1] [He is] one of the most extraordinary talents of the younger generation. The game combines poetry and wonderful delicacy with great temperament and brilliant technique. Maisky often worked with world-class pianist Martha Argerich. One critic, in a review of a joint performance by Cello duo Sonata Shostakovich in D minor (Opus 40), wrote that Maisky was a flamethrower, which happened by saying:[2] His headlong foray into Shostakovich was a tribute to his outstanding technique. There's no deluded record, no out-of-sync records, this is in the middle of a straight war. (Estonian, 1933; composer) Below is a video clip of a performance by Aquarius Vocal Ensemble of Ode VII from Pärt's Kanon Pokajanen (Canon of Repentance). Note that the text is in the Old Slavonic Church. Arvo Pärt is an Estonian secular and religious music composer. He was educated in Estonia at the Tallinn Conservatory. Early in his career, he used ultra-modernist serial techniques, until such works were suppressed by soviet authorities. Then, in the early 1970s, he began a serious study of the musical forms of the Middle Ages and Renaissance, and his compositional style underwent a radical transformation. Around the same time, he from Lutherans to the Russian Orthodox faith. The first major works published by Pärt Pärt His new styles were Fratres, Cantus in Memoriam Benjamin Britten, and Tabula Rasa, all in 1977. Gradually, this and the flood of work that followed, which also originated from medieval plainchant and Renaissance polyphony, began to bring Pärt to the attention of the outside world. Pärt also experimented with several neo-classical works with a new minimalist style that became an international outrage---something with vogue for the music of Steve Reich, Philip Glass, and others--- at the same time. However, the style most identified by Pärt, and which has made his reputation, is undoubtedly his religious music, both small and large scale. Here is a list of some of the most famous works representatives of the genre: De Profundis (1980) Stabat Mater (1985) Te Deum (1985; revised 1992) St. John Passion (1989) Magnificat (1989) Miserere (1989) revised 1992) The Beatitudes (1990) Pokajanen Canon (1997) Nunc Dimittis (2001) Salve Regina (2001) Da Pacem Domine (2004) Adam's Lament (2009) (Japan, 1947; composer) Below is a recording of Satoh's 1991 work for 1991 Kyokoku. Somei Satoh is a Japanese composer who works mainly in Western classical fashion, but who has also composed pieces for traditional Japanese instruments. He incorporated philosophical ideas drawn from Shintoism and Zen Buddhism into his work. Satoh is also known for joining a variety of experimental artists, performances, and environments. In one of his most arresting ventures of this breed, in 1981 Satoh had eight speakers installed in the mountains surrounding the valley in Tochigi Prefecture. He then releases artificial fog from the valley floor and uses music from the speakers, along with lasers, to manipulate the fog into interesting cloud formations. As Satoh's international stature has grown, he has received commissions for new works from the Kronos Quartet and the New York Philharmonic Orchestra, among others. Although for several years now Satoh has focused on writing music for a full orchestra, over the years he has also been a prolific song composer. While most of Satoh's compositions have been written for traditional European musical instruments, even these Western-style pieces are heavily influenced by the typical timbre of traditional Japanese field music. Thus, his work creates an authentic blend of idioms and sensibilities of Western and Japanese music. Here is a list of some of Satoh's most famous works: Mandala (1982) - the sound and electronics of Stabat Mater (1987) - solo soprano and mixed choir Toki No Mon (A Gate into Infinity) (1988) - violin, piano, and percussionist Ruika (1990) - Kyokoku cello and strings (1991) - Baritone and Burning Meditation orchestra (1993) - Baritone orchestra and Kisestsu strings (1999) - orchestra From the Depths of Silence (2000) - tubular bells and Violin Concerto orchestra (2002) - Bifu violin and orchestra - violin and piano (Spanish 1941; gambist, conductor) Below recordings from the soundtrack of Tous le matins du monde, in which Savall and Christophe Coin play Le retour, a Concert à deux viols written by Marin Marais's teacher, the mysterious Monsieur de Sainte-Colombe. Jordi Savall is a Spanish conductor (more specifically, Catalan) and adept at viola da gamba (the forerunner of modern cellos). Born in the Catalan city of Igualada and trained at the Barcelona Conservatory of Music, Savall has been a major force behind early musical revivals in Western Europe over the past 50 years, as well as important exponents of da gamba violins and other early instruments. Savall made the leap from music world fame to celebrity under a household name through the 1991 film Tous le matins du monde, directed by Alain Corneau. The film, in which Savall serves as music director, is based on the life of French composer and court violinist Marin Marais. Through this film and its beautiful soundtrack that millions of people were first introduced to the sublime world of viola da gamba music of the late seventeenth and early eighteenth centuries. Over the years, Savall has established several ensembles devoted to the exploration of the vast and recently overlooked early musical repertoire, including Hespèrion XX (now Hespèrion XXI), La Capella Reial de Catalunya, and La Concert des Nations. The delivery of all these groups is to combine maximum musical sensitivity with maximum historical accuracy. Savall played with his wife, soprano Montserrat Figueras, until his death in 2011. She continued to tour and record with her daughter, singer and harpist Arianna Savall, and her son, singer and bass-lute (theorbo) player Ferran Savall. With over 100 recordings to his name, Jordi Savall's impact on contemporary music is truly incalculable. 1. Tim Janof, Conversation with Mischa Maisky (Internet Cello Society, 1995). Back to part 2. Bernard Holland, Music in Reviews; Mischa Maisky and Martha Argerich (New York Times, 2002). Back to last updated section: October 29, 2020 2020

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