Carole King - Tapestry (1971)

A1 I Feel The Earth Move 2:57 A2 So Far Away 3:55 A3 It's Too Late 3:51 A4 Home Again 2:27 A5 Beautiful 3:05 A6 Way Over Yonder 4:42 B1 You've Got A Friend 5:07 B2 Where You Lead 3:18 B3 Will You Love Me Tomorrow? 4:10 B4 Smackwater Jack 3:39 B5 Tapestry 3:11 B6 (You Make Me Feel Like) A Natural Woman 3:47 Carole King - Vocals, Keyboards, Guitar, Other [Tapestry Hand-stitched By] Curtis Amy - Bass, Saxophone Joni Mitchell - Vocals (tracks: B3) + Bass Guitar – Charles Larkey Drums – Joel O'Brien Electric Guitar – Danny Kootch Drums – Russ Kunkel Flute – Curtis Amy Acoustic Guitar – James Taylor Electric Piano – Ralph Schuckett Bass – Perry Steinberg Viola – David Campbell Violin – Barry Socher Cello – Terry King

Carole King brought the fledgling singer/songwriter phenomenon to the masses with Tapestry, one of the most successful albums in pop music history. A remarkably expressive and intimate record, it's a work of consummate craftsmanship. Always a superior pop composer, King reaches even greater heights as a performer; new songs like the hits "It's Too Late" and "I Feel the Earth Move" rank solidly with past glories, while songs like "Will You Still Love Me Tomorrow," and "(You Make Me Feel Like) A Natural Woman" take on added resonance when delivered in her own warm, compelling voice. With its reliance on pianos and gentle drumming, Tapestry is a light and airy work on its surface, occasionally skirting the boundaries of jazz, but it's also an intensely emotional record, the songs confessional and direct; in its time it connected with listeners like few records before it, and it remains an illuminating experience decades later. ---Jason Ankeny, AllMusic Review

Carole King was pretty famous before she released Tapestry in February 1971. That happens when you write some of the previous decade's biggest and most beloved pop hits. But after her

second solo album, her career skyrocketed. It seemed like everyone owned a copy of Tapestry back in the early '70s. It was that ubiquitous, popular and influential.

All these years later, its influence is still heard in artists like Taylor Swift and Lady Gaga. But in the '70s, following its earth-shaking dominance of the charts, that influence was inescapable -- from Bryan Ferry to Rod Stewart to James Taylor. And those are just some of the artists who recorded King's songs after Tapestry made her a star.

She was just 18 when the Shirelles took "Will You Love Me Tomorrow" -- a song King co-wrote with husband Gerry Goffin -- to No. 1 in 1960. Over the next 10 years, they'd write some of the '60s' biggest and best songs: "The Loco-Motion," "Up on the Roof," "(You Make Me Feel Like) A Natural Woman." The Beatles, Herman's Hermits and the Monkees all recorded her songs.

She even had a Top 25 hit on her own in 1962 with "It Might As Well Rain Until September," and released her debut solo LP, Writer, in 1970, a year after her divorce from Goffin. But Tapestry was different. King relied on her storied past for some of the songs, and wrote some new standards for herself along the way.

King pulled out two of her best-known songs ("Will You Love Me Tomorrow" and "[You Make Me Feel Like] A Natural Woman"), essentially stripped them to piano ballads and tucked them away at the back of the album. She led side two with "You've Got a Friend," a song that her pal Taylor would take to No. 1 a few months later (incidentally, he not only sings and plays on King's version, it's the same session group backing both records).

But it was Tapestry's first three songs that helped seal its legend and make it one of the most successful albums of the '70s: "I Feel the Earth Move," "So Far Away" and "It's Too Late," which hit No. 1 and won a Grammy for Record of the Year. Tapestry stayed at No. 1 for 15 straight weeks, and logged more than 300 weeks on Billboard's album chart over the years. The LP also snagged a Grammy, for Album of the Year, and has sold more than 25 million copies since its release.

Yet the numbers and awards aren't as significant as the music, at turns raw and precise, pained and joyful. By singing the songs that made her famous as a songwriter, King found her voice on Tapestry and reclaimed her past. The album is as much about looking back as it is moving

forward. It's not just one of the greatest female singer-songwriter albums of all time, it's one of the greatest albums of all time – an era milestone that celebrates its timelessness. Great songs never go out of style. ---Michael Gallucci, ultimateclassicrock.com

Są takie płyty, które znasz na pamięć i nawet gdy nie słuchałeś ich całe lata, to jedno wspomnienie wystarczy i zaczynasz nucić ten czy inny kawałek, przelatuje fala miłych wspomnień i nastrój się poprawia. Jedną z takich płyt jest dla mnie właśnie "Tapestry".

Carole King nagrywając ten album była już w amerykańskim światku muzycznym instytucją o solidnych podstawach. W latach 60. wyszło spod jej ręki całe mnóstwo hitów, którymi listy przebojów podbijali artyści tak różni, jak Little Eva ("Loco-motion"!!!), The Drifters, The Monkees, The Shirelles i Aretha Franklin. Sama King także próbowała swoich sił jako wykonawczyni, jednak efekt nie był równie spektakularny, jak w wypadku pisania dla innych. Do czasu...

Jej pierwszy solowy album, "Writer", dobił do 84 miejsca na liście Billboardu. Skromnie, ale było to jakieś przetarcie. Z następną płytą Carole King odpaliła bombę atomową nagrywając jeden z najlepszych albumów w historii muzyki popularnej.

Już samo rozpoczęcie płyty, "I Feel The Earth Move" jest kapitalną piosenką. Bardzo rytmiczna gra King na fortepianie połączona z tak samo "perkusyjnym" śpiewem tworzy mieszankę piorunującą. Po prostu od pierwszych nut chcesz śpiewać i tańczyć. A to przecież tylko otwarcie. Dalej są cudowne "It's Too Late", "Way Over Yonder", "You've Got A Friend"... Jest przepiękne "Will You Still Love Me Tomorrow" podane w zupełnie inny sposób, niż zrobiły to The Shirelles, dla których oryginalnie ta piosenka powstała. I jest "You Make Me Feel (Like A Natural Woman)" - Carole King nie usiłowała ścigać się z wersją Arethy Franklin. Zrobiła po swojemu i znów wyszło znakomicie. W ogóle ten "Gobelin" to dwanaście takich strzałów, że nokautują za każdym razem. Zero słabych punktów, wszystkie piosenki dopracowane, doszlifowane, zagrane i zaśpiewane z pasją i niezwykłą wrażliwością cechującą tylko wybitnych artystów. Carole King sięgnęła nieba tymi nagraniami. A publiczność i krytycy wspólnie

westchnęli w zachwycie. A potem jedni chwycili za pióra i zaczęli pisać ekstatyczne recenzje, a drudzy pobiegli do sklepów kupować płyty i single z niej wykrojone. W USA płyta zyskała miano diamentowej, za sprzedaż powyżej 10 milionów sztuk. Do tego 15 tygodni jako numer 1 na liście Billboardu - rekord wśród kobiet pobity dopiero przez Whitney Houston z soundtrackiem do "Bodyguarda". I wieczna sława ponadczasowego arcydzieła, bo pomimo blisko 45 lat od nagrania "Tapestry" wciąż zachwyca świeżością, melodiami i fantastycznym zmysłem kompozycyjnym. Jedna z moich absolutnie ukochanych płyt wszechczasów.
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