

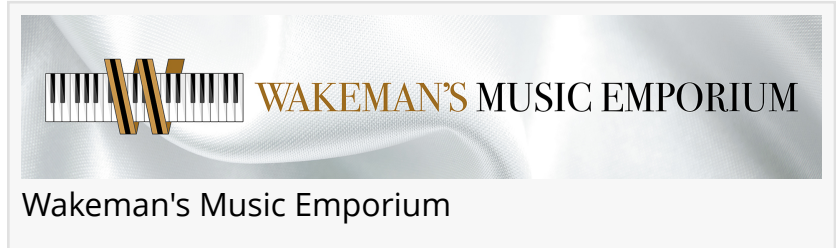
Keyboard Legend Rick Wakeman's Emporium Now Open

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ASHEVILLE, NC, USA, May 5, 2019 /EINPresswire.com/ -- Rick Wakeman is pleased to announce a new partnership with Music Glue as the new home of his online store, The Rick

Wakeman Emporium! Featuring Signed Special Items, Signed CDs, DVDs and LPs, Signed Memorabilia & Artwork, CDs, DVDs and LPs, T-Shirts, Mugs and Tote Bags!

Visit Rick Wakeman's Emporium: <https://www.musicglue.com/rick-wakeman-emporium>



Born in Perivale, Middlesex, England, Rick Wakeman's interest in music manifested itself very early, and from the age of seven on he studied classical piano. At the age of 14, he joined a local band, Atlantic Blues, the same year he left school to enroll in the Royal College of Music. He had his eye on a career as a concert pianist, but Wakeman was dismissed from the college after it became clear that he preferred playing in clubs to studying technique.

By his late teens, he was an established session man, playing on records by such diverse acts as Black Sabbath, Brotherhood of Man, and Edison Lighthouse. At the end of the '60s, his name also began appearing on the credits of albums by such artists as Al Stewart and David Bowie, and one set of sessions with a folk-rock band called the Strawbs led to his joining the group in 1970. After two albums with the Strawbs, Wakeman joined Yes, a post-psychedelic hard rock band that had attracted considerable attention with their first three albums. Wakeman played a key role in the final shape of the group's fourth record, *Fragile*, creating a fierce, swirling sound on an array of electric and acoustic pianos, synthesizers, and Mellotrons. *Fragile* was a hit, driven by the chart success of the single "Roundabout," and Wakeman was suddenly elevated to star status.

Yes' next album, *Close to the Edge*, expanded his audience and his appeal, for his instruments were heard almost continually on the record. During the making of *Close to the Edge* in 1972, Wakeman also recorded his first solo album, an instrumental work entitled *The Six Wives of Henry VIII*, which consisted of his musical interpretations of the lives and personalities of the said six royal spouses. Released early in 1973 on A&M Records, it performed respectably on the charts. Public reception of Yes' 1974 album, *Tales From Topographic Oceans*, was mixed, and the critics were merciless in their attacks upon the record. Wakeman exited the group after the album's supporting tour. His new solo album, *Journey to the Centre of the Earth*, adapted from the writings of Jules Verne and featuring a rock band, narrator (David Hemmings), and full orchestral and choral accompaniment, was released to tremendous public response in both America and England, where it topped the charts. In 1975, his next album, *The Myths and Legends of King Arthur and the Knights of the Round Table*, was given a grand-scale premiere at Wembley's Empire Pool, although it also cost Wakeman a fortune to stage the event on ice. During this same period, Wakeman began working on film scores with the music for Ken Russell's *Lisztomania*, which was a modest hit.

In 1977, Wakeman returned to Yes, with which he has continued recording and touring. His solo career continued on A&M into the end of the '70s, with Criminal Record and Rhapsodies, which were modestly successful. Wakeman's biggest media splash during this period, however, came through his alleged role in getting the Sex Pistols dropped by A&M Records soon after being signed. None of this bothered his fans, which rapidly expanded to encompass those he picked up through his work with lyricist Tim Rice on a musical adaptation of George Orwell's 1984, and his burgeoning film work, which included the music to movies about the 1976 Winter Olympics and the 1982 soccer World Cup competition. Additionally, he became a regular on Britain's Channel 4. Wakeman's audience and reputation survived the 1980s better than almost any progressive rock star of his era, as he continued releasing albums on his own label. He also remained associated with Yes into the '90s.

In January 2016, Trevor Rabin announced he plans to perform with Wakeman and Jon Anderson as Anderson, Rabin and Wakeman (ARW), later in the year. Anderson revealed the three wrote "some unique songs together". Also in January, following requests from fans, Wakeman recorded piano versions of "Life on Mars?", "Space Oddity", and "Always Together" as a tribute to David Bowie following his death with proceeds from the songs donated to Macmillan Cancer Support.

Rick Wakeman's official website: <https://www.rwcc.com/>

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