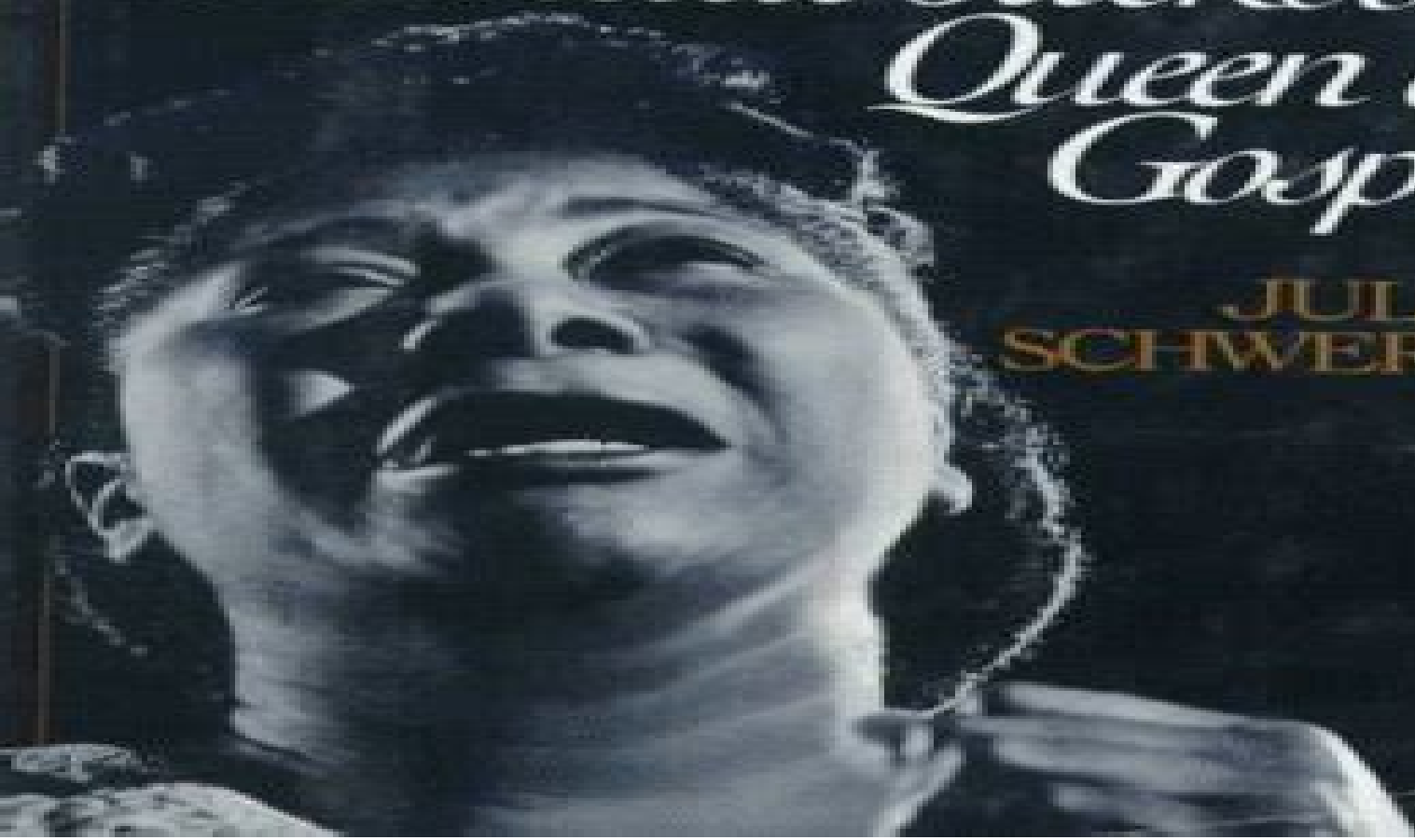


GOT TO TELL IT

*Mahalia Jackson
Queen of
Gospel*

JULES
SCHWERIN



Got To Tell It Mahalia Jackson Queen Of Gospel

Judd E. Hollander



Got To Tell It Mahalia Jackson Queen Of Gospel:

Got to Tell it Jules Schwerin, 1994 Mahalia Jackson was one of the greatest gospel singers America has ever known the woman who almost single handedly brought black gospel from the churches of Chicago into the public eye In *Got To Tell It* Jules Schwerin creator of an Emmy award winning film documentary on Mahalia brings us a firsthand account of Jackson s life and career based on his interviews with the Queen of Gospel herself Schwerin traces her rise from the banks of the Mississippi Delta to the neighborhood churches of Chicago with her partner Thomas A Dorsey the Father of Gospel to international fame He delves into the personality of Mahalia who was both a woman whose spiritual charisma uplifted thousands of souls whether through radio or recordings public or private performances and also a woman who was stingy with her money and even fired her longtime companion and accompanist Mildred Falls when she asked for a much deserved raise From Mahalia s first appearance on the Studs Terkel radio show to her performance at Martin Luther King Jr s Second March on Washington Schwerin brings to life the woman that he and those close to her came to know Complete with a discography of her recordings here is an unforgettable portrait of the woman who brought gospel to the world *Mahalia Jackson and the Black Gospel Field* Mark Burford, 2018-11-09 Nearly a half century after her death Mahalia Jackson remains the most esteemed figure in black gospel music history Mahalia Jackson and the Black Gospel Field situates Jackson s journey from church singer in New Orleans and Chicago to national pop cultural celebrity within the expanding visibility of black gospel in the U S during the decade following World War II The Music and Dance of the World's Religions E. Rust, 1996-08-23 Despite the world wide association of music and dance with religion this is the first full length study of the subject from a global perspective The work consists of 3 816 references divided among 37 chapters It covers tribal regional and global religions and such subjects as shamanism liturgical dance healing and the relationship of music mathematics and mysticism The referenced materials display such diverse approaches as analysis of music and dance description of context direct experience observation and speculation The references address topics from such disciplines as sociology anthropology history linguistics musicology ethnomusicology theology medicine semiotics and computer technology Chapter 1 consists of general references to religious music and dance The remaining 36 chapters are organized according to major geographical areas Most chapters begin with general reference works and bibliographies then continue with topics specific to the region or religion This book will be of use to anyone with an interest in music dance religion or culture **A Change Is Gonna Come** Craig Werner, 2021-07-20 extraordinarily far reaching highly accessible Notes No one has written this way about music in a long long time Lucid insightful with real spiritual political intellectual and emotional grasp of the whole picture A book about why music matters and how and to whom Dave Marsh author of *Louie Louie* and *Born to Run* The Bruce Springsteen Story This book is urgently needed a comprehensive look at the various forms of black popular music both as music and as seen in a larger social context No one can do this better than Craig Werner Henry Louis Gates Jr W E B Du Bois

Professor of the Humanities Harvard University Werner has mastered the extremely difficult art of writing about music as both an aesthetic and social force that conveys implies symbolizes and represents ideas as well as emotion but without reducing its complexities and ambiguities to merely didactic categories African American Review A Change Is Gonna Come is the story of more than four decades of enormously influential black music from the hopeful angry refrains of the Freedom movement to the slick pop of Motown from the disco inferno to the Million Man March from Woodstock's Summer of Love to the war in Vietnam and the race riots that inspired Marvin Gaye to write What's Going On Originally published in 1998 A Change Is Gonna Come drew the attention of scholars and general readers alike This new edition featuring four new and updated chapters will reintroduce Werner's seminal study of black music to a new generation of readers Craig Werner is Professor of Afro American Studies at the University of Wisconsin and author of many books including Playing the Changes From Afro Modernism to the Jazz Impulse and Up Around the Bend An Oral History of Creedence Clearwater Revival His most recent book is Higher Ground Stevie Wonder Aretha Franklin Curtis Mayfield and the Rise and Fall of American Soul

The Wisdom of the Elders Robert Fleming, 2009-11-18 Know whence you came If you know whence you came there is really no limit to where you can go James Baldwin In these troubled times wisdom often seems in short supply But as this magnificent volume reminds us African Americans have been blessed with a precious legacy of wisdom gained through long hard years of struggle by those who have gone before Wisdom is the most hallowed gift born of experience and endurance The life affirming guidance in The Wisdom of the Elders has been gleaned from this bountiful harvest and includes some of the most electrifying and deeply moving writings and speeches ever produced Here are the unedited works of such luminaries as Sojourner Truth W E B DuBois Martin Luther King Jr Elijah Muhammad Lorraine Hansberry Thurgood Marshall Zora Neale Hurston Adam Clayton Powell Mary McLeod Bethune Marcus Garvey Barbara Jordan Paul Robeson Jean Toomer and many others The elders empowering messages and Robert Fleming's interpretations offer us mother wit cultural truths and spiritual sustenance These words challenge and inspire us to build on the best of our past to insure our future *Girls Rock!* Mina Carson, Tisa Lewis, Susan M. Shaw, 2014-07-11 With a foreword by Jennifer Baumgardner and Amy Richards *Girls Rock* explores the many ways women have defined themselves as rock musicians in an industry once dominated and controlled by men Integrating history feminist analysis and developmental theory the authors describe how and why women have become rock musicians what inspires them to play and perform how they write what their music means to them and what they hope their music means to listeners As these musicians tell their stories topics emerge that illuminate broader trends in rock's history From Wanda Jackson's revolutionary act of picking up a guitar to the current success of independent artists such as Ani DiFranco *Girls Rock* examines the shared threads of these performers' lives and the evolution of women's roles in rock music since its beginnings in the 1950s This provocative investigation of women in rock is based on numerous interviews with a broad spectrum of women performers those who have achieved fame and those just starting bands those

playing at local coffeehouses and those selling out huge arenas Girls Rock celebrates what female musicians have to teach about their experiences as women artists and rock musicians *Spirituals* Kathleen A. Abromeit, 2015-01-01 *Spirituals* originated among enslaved Africans in America during the colonial era They resonate throughout African American history from that time to the civil rights movement from the cotton fields to the concert stage and influenced everything from gospel music to blues and rap They have offered solace in times of suffering served as clandestine signals on the Underground Railroad and been a source of celebration and religious inspiration Spirituals are born from the womb of African American experience yet they transcend national disciplinary and linguistic boundaries as they connect music theology literature and poetry history society and education In doing so they reach every aspect of human experience To make sense of the immense impact spirituals have made on music culture and society this bibliography cites writings from a multidisciplinary perspective This annotated bibliography documents articles books and dissertations published since 1902 Of those 150 are books 80 are chapters within books 615 are journal articles and 150 are dissertations along with a selection of highly significant items published before 1920 The most recent publications included date from early 2014 Disciplines researched include music literature and poetry American history religion and African American Studies Items included in the annotated bibliography are limited to English language sources that were published in the United States and focus on African American spirituals in the United States but there are a few select citations that focus on spirituals outside of the United States Of the one thousand annotations they are divided roughly evenly between general studies and geographical studies information about early spirituals use of spirituals in art music church music and popular music composers who based music on spirituals performers of spirituals ensembles and individuals Bible theology and religious education literature and poetry pedagogical considerations including the teaching of spirituals as well as prominent educators reference works and a list of resources that were unavailable for review but are potentially useful This book also offers considerable depth on particular topics such as the Fisk Jubilee Singers and William Grant Still with over thirty citations devoted to each At the same time materials included are quite diverse with topics such as spirituals in Zora Neale Hurston s novels bible studies based on spirituals enriching the teaching of geography through spirituals Marian Anderson s historic concert at the Lincoln Memorial spiritual roots of rap teaching dialect to singers expressing African American religion in spirituals Samuel Coleridge Taylor s music slave tradition of singing among the Gullah The book contains indices by author subject and spiritual title Additionally an appendix of spirituals by biblical reference listing both spiritual title to scriptural reference as well as scripture to spiritual title is included T L Collins Christian educator compiled the appendix *Shared Traditions* Charles W. Joyner, 1999 Grounded in Charles Joyner s unique blend of rigorous scholarship and genuine curiosity these thoughtful and incisive essays by the eminent southern historian and folklorist explore the South s extraordinary amalgam of cultural traditions By examining the mutual influence of history and folk culture *Shared Traditions* reveals the essence of southern culture in the

complex and dynamic interactions of descendants of Europeans Africans and Native Americans The book covers a broad spectrum of southern folk groups folklore expressions and major themes of southern history including antebellum society slavery the coming of the Civil War economic modernization in the Appalachians and the Sea Islands immigration the civil rights movement and the effects of cultural tourism Joyner addresses the convergence of African and European elements in the Old South and explores how specific environmental and demographic features shaped the acculturation process He discusses divergent practices in worship services funeral and burial services and other religious ceremonies He examines links between speech patterns and cultural patterns the influence of Irish folk culture in the American South and the southern Jewish experience He also investigates points of intersection between history and legend and relations between the new social history and folklore Ranging from rites of power and resistance on the slave plantation to the creolization of language to the musical brew of blues country jazz and rock Shared Traditions reveals the distinctive culture born of a sharing by black and white southerners of their deep rooted and diverse traditions Nothing but Love in God's Water Robert Darden,2014-10-21 The first of two volumes chronicling the history and role of music in the African American experience Nothing but Love in God s Water explores how songs and singers helped African Americans challenge and overcome slavery subjugation and suppression From the spirituals of southern fields and the ringing chords of black gospel to the protest songs that changed the landscape of labor and the cadences sung before dogs and water cannons in Birmingham sacred song has stood center stage in the African American drama Myriad interviews one of a kind sources and rare or lost recordings are used to examine this enormously persuasive facet of the movement Nothing but Love in God s Water explains the historical significance of song and helps us understand how music enabled the civil rights movement to challenge the most powerful nation on the planet *Is It a Sermon?* Donyelle C. McCray,2024-10-08 Is It a Sermon is an informative and daring call to blur the boundaries of the sermon genre exploring the shoreline of homiletics or the place where preaching laps up against other modes of discourse In this book Donyelle McCray explores how preaching merges with prayer song performance and activism the gospel dancing in and out of the forms we create for it Consider the sermon performance of Isaiah walking naked and barefoot for three years the deaconess whose morning prayer rhythmically flows into sermon or the gospel soloist who pauses in her song to tell a story or break into a sermonette McCray is interested in the possibilities that emerge when we play at the shoreline and she questions what modes of preaching get overlooked due to genre classifications She seeks to discover what we might learn from these shoreline preachers about bearing witness enacting Scripture and listening to life While these questions could be explored generally McCray focuses on African American preachers who play at the boundaries of the sermon genre with attention to how genre fluidity provides a means of drawing on ancestral wisdom Key figures like Mahalia Jackson Harriet Powers Rosie Lee Tomkins Thea Bowman Howard Thurman and Toni Morrison are examined as artists activists and proclaimers She shines a new light on their work and points

out how they reform preacherly identities and refuse traditional patterns of holding authority Ultimately in blurring the boundaries of sermon genre this book offers readers strategies for embracing their voices more fully within and beyond the pulpit

Dream Boogie Peter Guralnick, 2008-12-14 From the acclaimed author of *Last Train to Memphis* this is the definitive biography of Sam Cooke one of most influential singers and songwriters of all time Sam Cooke was among the first to blend gospel music and secular themes the early foundation of soul music He was the opposite of Elvis a black performer who appealed to white audiences who wrote his own songs who controlled his own business destiny No biography has previously been written that fully captures Sam Cooke's accomplishments the importance of his contribution to American music the drama that accompanied his rise in the early days of the civil rights movement and the mystery that surrounds his death Bestselling author Peter Guralnick tells this moving and significant story from Cooke's childhood as a choirboy to an adulthood when he was anything but With appearances by Martin Luther King Jr Malcolm X James Brown Harry Belafonte Aretha Franklin Fidel Castro The Beatles Sonny and Cher Bob Dylan and other central figures of this explosive era *Dream Boogie* is a compelling depiction of one man striving to achieve his vision despite all obstacles and an epic portrait of America during the turbulent and hopeful 1950s and 1960s The triumph of the book is the vividness with which Peter Guralnick conveys the astonishing richness of the black America of this era the drama force and feeling of the story

The ^A Power of Black Music Samuel A. Floyd Jr., 1996-10-31 Bold and original *The Power of Black Music* offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the original rings of dance drum and song shared by people across Africa through the ring shout's powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond In *The Power of Black Music* Floyd clearly shows that black folk culture remains a driving force in the black music of America a force with the power to enrich cultures the world over

The Power of Black Music Samuel A. Floyd Jr., 1995-07-27 When Jimi Hendrix transfixed the crowds of Woodstock with his gripping version of *The Star Spangled Banner* he was building on a foundation reaching back in part to the revolutionary guitar playing of Howlin Wolf and the other great Chicago bluesmen and to the Delta blues tradition before him But in its unforgettable introduction followed by his unaccompanied talking guitar passage and inserted calls and responses at key points in the musical narrative Hendrix's performance of the national anthem also hearkened back to a tradition even older than the blues a tradition rooted in the rings of dance drum and song shared by peoples across

Africa Bold and original *The Power of Black Music* offers a new way of listening to the music of black America and appreciating its profound contribution to all American music Striving to break down the barriers that remain between high art and low art it brilliantly illuminates the centuries old linkage between the music myths and rituals of Africa and the continuing evolution and enduring vitality of African American music Inspired by the pioneering work of Sterling Stuckey and Henry Louis Gates Jr author Samuel A Floyd Jr advocates a new critical approach grounded in the forms and traditions of the music itself He accompanies readers on a fascinating journey from the African ring through the ring shout s powerful merging of music and dance in the slave culture to the funeral parade practices of the early new Orleans jazzmen the bluesmen in the twenties the beboppers in the forties and the free jazz rock Motown and concert hall composers of the sixties and beyond Floyd dismisses the assumption that Africans brought to the United States as slaves took the music of whites in the New World and transformed it through their own performance practices Instead he recognizes European influences while demonstrating how much black music has continued to share with its African counterparts Floyd maintains that while African Americans may not have direct knowledge of African traditions and myths they can intuitively recognize links to an authentic African cultural memory For example in speaking of his grandfather Omar who died a slave as a young man the jazz clarinetist Sidney Bechet said Inside him he d got the memory of all the wrong that s been done to my people That s what the memory is When a blues is good that kind of memory just grows up inside it Grounding his scholarship and meticulous research in his childhood memories of black folk culture and his own experiences as a musician and listener Floyd maintains that the memory of Omar and all those who came before and after him remains a driving force in the black music of America a force with the power to enrich cultures the world over *Damned Whiteness* David F. Evans, 2025-10-02 The memory of the long civil rights movement often celebrates white men and women who drew on their religious faith to support Black demands for racial justice However the visions and actions of these leaders and their organizations often conflicted with those of Black leadership While Black activists fought for a broad vision of freedom white allies focused more narrowly on cultivating interracial friendship marching in parallel to Black movement leaders rather than alongside them *Damned Whiteness* offers an unflinching history of white led efforts at interracial organizing gone astray Considering the examples of Dorothy Day cofounder of the Catholic Worker Movement Clarence Jordan spiritual father of Habitat for Humanity and Ralph Templin a Christian missionary who studied nonviolence in Gandhi s India David F Evans reveals how religious white progressives inherited strategies that remained disconnected from the ideas and actions of Black communities These disconnects have often been cloaked as disagreements over religious doctrine and practice but Evans reveals how they stem from refusals to acknowledge Black leaders philosophies and freedom dreams Though these patterns persist Evans offers a way out of this legacy of white allyship and into a future where freedom is possible *Let the Church Sing!* Thérèse Smith, 2004 An examination of worldviews religious belief and ritual as seen through the musical performances of one Afro

American Baptist church in a small black community in rural Mississippi Let the Church Sing Music and Worship in a Black Mississippi Community is based on years of fieldwork by an Irish ethnomusicologist who examines in more detail than ever before how various facets of the Clear Creek citizens worldview find expression through religious ritual and music Th r se Smith though originally very much an outsider gradually found herself welcomed into Clear Creek by members and officials of the Clear Creek Missionary Baptist Church She was permitted to record many hours worth of sermons and singing and engaged in community events as a participant observer In addition she conducted plentiful interviews not just at Clear Creek but for comparison at Main St Baptist Church in Lexington Kentucky All of this enables her to analyze in detail how music is interwoven in the worship service how people feel about the music that they make and hear and more generally how the religious views so vividly expressed help the Church s members think about the relationship between themselves their community and the larger world Music and prayer enable the members and leaders of the Church to bring the realm of the spiritual into intersection with the material world in a particularly active way The book is enriched by extensive musical transcriptions and an accompanying CD of recordings from actual church services and these are examined in detail in the book itself Th r se Smith is in the Music Department University College Dublin Prayer in America James P. Moore, Jr.,2007-09-18 A stirring chronicle of the spiritual life of a nation Prayer in America shows how the faith of Americans from the founding fathers to corporate tycoons from composers to social reformers from generals to slaves was an essential ingredient in the formation of American culture character commerce and creed Prayer in America brings together the country s hymns patriotic anthems arts and literature as a framework for telling the story of the innermost thoughts of the people who have shaped the United States we know today Beginning with Native Americans Prayer in America traces the prayer lives of Quakers and Shakers Sikhs and Muslims Catholics and Jews from their earliest days in the United States through the aftermath of 9 11 and the 2004 presidential election It probes the approach to prayer by such diverse individuals as Benjamin Franklin Elvis Presley Frank Lloyd Wright J C Penney P T Barnum Jackie Robinson and Christopher Columbus It includes every president of the United States as well as America s clergy immigrants industrialists miners sports heroes and scientists Prayer in America shows that without prayer the political cultural social and even economic and military history of the United States would be vastly different from what it is today It engages in a thoughtful timely examination of the modern debate over public prayer and how the current approach to prayer bears deep roots in the philosophies of the country s founding fathers a subject which remains distinct from the debate over church and state *King's Vibrato* Maurice O. Wallace,2022-07-29 In King s Vibrato Maurice O Wallace explores the sonic character of Martin Luther King Jr s voice and its power to move the world Providing a cultural history and critical theory of the black modernist soundscapes that helped inform King s vocal timbre Wallace shows how the qualities of King s voice depended on a mix of ecclesial architecture and acoustics musical instrumentation and sound technology audience and song He examines the acoustical architectures of the

African American churches where King spoke and the centrality of the pipe organ in these churches offers a black feminist critique of the influence of gospel on King and outlines how variations in natural environments and sound amplifications made each of King's three deliveries of the I Have a Dream speech unique. By mapping the vocal timbre of one of the most important figures of black hope and protest in American history, Wallace presents King as the embodiment of the sound of modern black thought.

They Called Us River Rats Macon Fry, 2021-05-04

They Called Us River Rats The Last Batture Settlement of New Orleans is the previously untold story of perhaps the oldest outsider settlement in America: an invisible community on the annually flooded shores of the Mississippi River. This community exists in the place between the normal high and low water line of the Mississippi River, a zone known in Louisiana as the batture. For the better part of two centuries, batture dwellers such as Macon Fry have raised shantyboats on stilts, built water-adapted homes, foraged, fished, and survived using the skills a river teaches. Until now, the stories of this way of life have existed only in the memories of those who have lived here. Beginning in 2000, Fry set about recording the stories of all the old batture dwellers he could find: maritime workers, willow furniture makers, fishermen, artists, and river shrimpers. Along the way, Fry uncovered fascinating tales of fortune tellers, faith healers, and wild bird trappers who defiantly lived on the river. *They Called Us River Rats* also explores the troubled relationship between people inside the levees, the often-reviled batture folks, and the river itself. It traces the struggle between batture folks and city authorities, the commercial interests that claimed the river, and Louisiana's most powerful politicians. These conflicts have ended in legal battles, displacement, incarceration, and even lynching. Today, Fry is among the senior generation of River Rats, living in a vestigial colony of twelve camps on New Orleans's river batture, a fragment of a settlement that once stretched nearly six miles and numbered hundreds of homes. It is the last riparian settlement on the Lower Mississippi and a contrarian, independent life outside urban zoning, planning, and flood protection. This book is for everyone who ever felt the pull of the Mississippi River or saw its towering levees and wondered who could live on the other side.

Historical Dictionary of Sacred Music Joseph P. Swain, 2016-10-11

Sacred music is a universal phenomenon of humanity. Where there is faith, there is music to express it. Every major religious tradition and most minor ones have music and have it in abundance and variety. There is music to accompany ritual and music purely for devotion: music for large congregations and music for trained soloists; music that sets holy words and music without words at all. In some traditions, Islamic and many Native American, to name just two, the relation between music and religious ritual is so intimate that it is inaccurate to speak of the music accompanying the ritual. Rather, to perform the ritual is to sing, and to sing the ritual is to perform it. This second edition of *Historical Dictionary of Sacred Music* contains a chronology, an introduction, appendixes, and an extensive bibliography. The dictionary section has over 800 cross-referenced entries on major types of music, composers, key religious figures, specialized positions, genres of composition, technical terms, instruments, fundamental documents, and sources, significant places, and important musical compositions. This book is an excellent access point for

students researchers and anyone wanting to know more about sacred music African American Lives Henry Louis Gates Jr., Evelyn Brooks Higginbotham, 2004-04-29 African American Lives offers up to date authoritative biographies of some 600 noteworthy African Americans These 1 000 3 000 word biographies selected from over five thousand entries in the forthcoming eight volume African American National Biography illuminate African American history through the immediacy of individual experience From Esteban the earliest known African to set foot in North America in 1528 right up to the continuing careers of Venus and Serena Williams these stories of the renowned and the near forgotten give us a new view of American history Our past is revealed from personal perspectives that in turn inspire move entertain and even infuriate the reader Subjects include slaves and abolitionists writers politicians and business people musicians and dancers artists and athletes victims of injustice and the lawyers journalists and civil rights leaders who gave them a voice Their experiences and accomplishments combine to expose the complexity of race as an overriding issue in America s past and present African American Lives features frequent cross references among related entries over 300 illustrations and a general index supplemented by indexes organized by chronology occupation or area of renown and winners of particular honors such as the Spingarn Medal Nobel Prize and Pulitzer Prize

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Got To Tell It Mahalia Jackson Queen Of Gospel Introduction

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