

The Stonemans

An Appalachian Family and the Music
That Shaped Their Lives

Ivan M. Tribe



Stonemans An Appalachian Family And The Music That Shaped Their Lives

Neil V. Rosenberg



Stonemans An Appalachian Family And The Music That Shaped Their Lives:

The Stonemans Ivan M. Tribe, 1993 *The Stonemans* is an eye opening slice of Americana a trip through nearly twenty years of country music history following a single family from their native Blue Ridge Mountains to the slums of Washington D C and the glitter of Nashville As early as 1924 Ernest V Pop Stoneman realized the potential of what is now known as country music and he tried to carve a career from it Successful as a recording artist from 1925 through 1929 Stoneman foundered during the Great Depression He his wife and their nine children went to Washington in 1932 struggling through a decade of hardship and working to revive the musical career Pop still believed in *The Stoneman Family* won the Country Music Association s Vocal Group of the Year Award in 1967 After Pop s death a year later some of the children scattered to pursue their own careers Ivan Tribe relies on extensive interviews with the Stonemans and their friends in this chronicle of a family whose members have clung to their musical heritage through good times and bad Dewey and Elvis Louis

Cantor, 2010-04-10 Beginning in 1949 while Elvis Presley and Sun Records were still virtually unknown and two full years before Alan Freed famously discovered rock n roll Dewey Phillips brought the budding new music to the Memphis airwaves by playing Howlin Wolf B B King and Muddy Waters on his nightly radio show *Red Hot and Blue* The mid South s most popular white deejay Daddy O Dewey soon became part of rock n roll history for being the first major disc jockey to play Elvis Presley and subsequently to conduct the first live on air interview with the singer Louis Cantor illuminates Phillips s role in turning a huge white audience on to previously forbidden race music Phillips s zeal for rhythm and blues legitimized the sound and set the stage for both Elvis s subsequent success and the rock n roll revolution of the 1950s Using personal interviews documentary sources and oral history collections Cantor presents a personal view of the disc jockey while restoring Phillips s place as an essential figure in rock n roll history **Los Romeros** Walter Aaron Clark, 2018-06-13

Spanish migr guitarist Celedonio Romero gave his American debut performance on a June evening in 1958 In the sixty years since the Romero Family Celedonio his wife Angelita sons Cel n Pepe and Angel as well as grandsons Celino and Lito have become preeminent in the world of Spanish flamenco and classical guitar in the United States Walter Aaron Clark s in depth research and unprecedented access to his subjects have produced the consummate biography of the Romero family Clark examines the full story of their genius for making music from their outsider s struggle to gain respect for the Spanish guitar to the ins and outs of making a living as musicians As he shows their concerts and recordings behind the scenes musical careers and teaching have reshaped their instrument s very history At the same time the Romeros have organized festivals and encouraged leading composers to write works for guitar as part of a tireless lifelong effort to promote the guitar and expand its repertoire Entertaining and intimate *Los Romeros* opens up the personal world and unfettered artistry of one family and its tremendous influence on American musical culture *Wasn't That a Mighty Day* Luigi Monge, 2022-08-24 Winner of the 2023 Award for Excellence for Best History in the category of Best Historical Research in Recorded Blues R

accidental disasters sinkings fires train wrecks explosions and air disasters and infestations epidemics and diseases the boll weevil the jake leg and influenza Analyzed songs cover some of the most well known disasters of the time period from the sinking of the Titanic and the 1930 Drought to the Hindenburg accident and more Thirty previously unreleased African American disaster songs appear in this volume for the first time revealing their pertinence to the relevant disasters By comparing the song lyrics to critical moments in history Monge is able to explore how deeply and directly these catastrophes affected Black communities how African Americans in general and blues and gospel singers in particular faced and reacted to disaster whether these collective tragedies prompted different reactions among white people and if so why and more broadly how the role of memory in recounting and commenting on historical and cultural facts shaped African American society from 1879 to 1955

Libby Larsen Denise Von Glahn,2017-08-15 Libby Larsen has composed award winning music performed around the world Her works range from chamber pieces and song cycles to operas to large scale works for orchestra and chorus At the same time she has advocated for living composers and new music since cofounding the American Composers Forum in 1973 Denise Von Glahn s in depth examination of Larsen merges traditional biography with a daring scholarly foray an ethnography of one active artist Drawing on musical analysis the composer s personal archive and seven years of interviews with Larsen and those in her orbit Von Glahn illuminates the polyphony of achievements that make up Larsen s public and private lives In considering Larsen s musical impact Von Glahn delves into how elements of the personal a 1950s childhood spiritual seeking love of nature and status as an important woman artist inform her work The result is a portrait of a musical pathfinder who continues to defy expectations and reject labels

Bill Clifton Bill C Malone,2016-09-20 The most atypical of bluegrass artists Bill Clifton has enjoyed a long career as a recording artist performer and champion of old time music Bill C Malone pens the story of Clifton s eclectic life and influential career Born into a prominent Maryland family Clifton connected with old time music as a boy Clifton made records around earning a Master s degree fifteen years in the British folk scene and stints in the Peace Corps and Marines Yet that was just the beginning Closely allied with the Carter Family Woody Guthrie Mike Seeger and others Clifton altered our very perceptions of the music organizing one of the first outdoor bluegrass festivals publishing a book of folk and gospel standards that became a cornerstone of the folk revival and introducing both traditional and progressive bluegrass around the world As Malone shows Clifton clothed the music of working class people in the vestments of romance celebrating the log cabin as a refuge from modernism that rang with the timeless music of Appalachia An entertaining account by an eminent music historian Bill Clifton clarifies the myths and illuminates the paradoxes of an amazing musical life

Pretty Good for a Girl Murphy Hicks Henry,2013-05-01 The first book devoted entirely to women in bluegrass *Pretty Good for a Girl* documents the lives of more than seventy women whose vibrant contributions to the development of bluegrass have been for the most part overlooked Accessibly written and organized by decade the book begins with Sally Ann Forrester who played accordion and sang with Bill Monroe s Blue Grass

Boys from 1943 to 1946 and continues into the present with artists such as Alison Krauss Rhonda Vincent and the Dixie Chicks Drawing from extensive interviews well known banjoist Murphy Hicks Henry gives voice to women performers and innovators throughout bluegrass s history including such pioneers as Bessie Lee Mauldin Wilma Lee Cooper and Roni and Donna Stoneman family bands including the Lewises Whites and McLains and later pathbreaking performers such as the Buffalo Gals and other all girl bands Laurie Lewis Lynn Morris Missy Raines and many others

Rethinking American Music Tara Browner,Thomas Riis,2019-03-16 In Rethinking American Music Tara Browner and Thomas L Riis curate essays that offer an eclectic survey of current music scholarship Ranging from Tin Pan Alley to Thelonious Monk to hip hop the contributors go beyond repertory and biography to explore four critical yet overlooked areas the impact of performance patronage s role in creating music and finding a place to play it personal identity and the ways cultural and ethnographic circumstances determine the music that emerges from the creative process Many of the articles also look at how a piece of music becomes initially popular and then exerts a lasting influence in the larger global culture The result is an insightful state of the field examination that doubles as an engaging short course on our complex multifaceted musical heritage Contributors Karen Ahlquist Amy C Beal Mark Clagu Esther R Crookshank Todd Decker Jennifer DeLapp Birkett Joshua S Duchan Mark Katz Jeffrey Magee Sterling E Murray Guthrie P Ramsey Jr David Warren Steel Jeffrey Taylor and Mark Tucker

Hawaiian Music in Motion James Revell Carr,2014-10-15 Hawaiian Music in Motion explores the performance reception transmission and adaptation of Hawaiian music on board ships and in the islands revealing the ways both maritime commerce and imperial confrontation facilitated the circulation of popular music in the nineteenth century James Revell Carr draws on journals and ships logs to trace the circulation of Hawaiian song and dance worldwide as Hawaiians served aboard American and European ships He also examines important issues like American minstrelsy in Hawaii and the ways Hawaiians achieved their own ends by capitalizing on Americans conflicting expectations and fraught discourse around hula and other musical practices

Folk Music: The Basics Ronald Cohen,2012-12-06 Folk Music The Basics gives a brief introduction to British and American folk music Drawing upon the most recent and relevant scholarship it will focus on comparing and contrasting the historical nature of the three aspects of understanding folk music traditional local performers professional collectors and the advent of professional performers in the twentieth century during the so called folk revival The two sides of the folk tradition will be examined both as popular and commercial expressions Folk Music The Basics serves as an excellent introduction to the players the music and the styles that make folk music an enduring and well loved musical style Throughout sidebars offer studies of key folk performers record labels and related issues to place the general discussion in context

The Beautiful Music All Around Us Stephen Wade,2012-08-10 The Beautiful Music All Around Us presents the extraordinarily rich backstories of thirteen performances captured on Library of Congress field recordings between 1934 and 1942 in locations reaching from Southern Appalachia to the Mississippi Delta and the Great Plains Including the children s

play song Shortenin Bread the fiddle tune Bonaparte s Retreat the blues Another Man Done Gone and the spiritual Ain t No Grave Can Hold My Body Down these performances were recorded in kitchens and churches on porches and in prisons in hotel rooms and school auditoriums Documented during the golden age of the Library of Congress recordings they capture not only the words and tunes of traditional songs but also the sounds of life in which the performances were embedded children laugh neighbors comment trucks pass by Musician and researcher Stephen Wade sought out the performers on these recordings their families fellow musicians and others who remembered them He reconstructs the sights and sounds of the recording sessions themselves and how the music worked in all their lives Some of these performers developed musical reputations beyond these field recordings but for many these tracks represent their only appearances on record prisoners at the Arkansas State Penitentiary jumping on the Library s recording machine in a rendering of Rock Island Line Ora Dell Graham being called away from the schoolyard to sing the jump rope rhyme Pullin the Skiff Luther Strong shaking off a hungover night in jail and borrowing a fiddle to rip into Glory in the Meetinghouse Alongside loving and expert profiles of these performers and their locales and communities Wade also untangles the histories of these iconic songs and tunes tracing them through slave songs and spirituals British and homegrown ballads fiddle contests gospel quartets and labor laments By exploring how these singers and instrumentalists exerted their own creativity on inherited forms amplifying tradition s gifts Wade shows how a single artist can make a difference within a democracy Reflecting decades of research and detective work the profiles and abundant photos in *The Beautiful Music All Around Us* bring to life largely unheralded individuals domestics farm laborers state prisoners schoolchildren cowboys housewives and mothers loggers and miners whose music has become part of the wider American musical soundscape The hardcover edition also includes an accompanying CD that presents these thirteen performances songs and sounds of America in the 1930s and 40s

Mormons, Musical Theater, and Belonging in America Jake Johnson, 2019-06-30 The Church of Jesus Christ of Latter day Saints adopted the vocal and theatrical traditions of American musical theater as important theological tenets As Church membership grew leaders saw how the genre could help define the faith and wove musical theater into many aspects of Mormon life Jake Johnson merges the study of belonging in America with scholarship on voice and popular music to explore the surprising yet profound link between two quintessentially American institutions Throughout the twentieth and twenty first centuries Mormons gravitated toward musicals as a common platform for transmitting political and theological ideas Johnson sees Mormons using musical theater as a medium for theology of voice a religious practice that suggests how vicariously voicing another person can bring one closer to godliness This sounding Johnson suggests created new opportunities for living Voice and the musical theater tradition provided a site for Mormons to negotiate their way into middle class respectability At the same time musical theater became a unique expressive tool of Mormon culture *Chosen Voices* Mark Slobin, 2002 *Chosen Voices* is the definitive survey of an often overlooked aspect of American Jewish history and

ethnomusicology and an insider's look at a profession that is also a vocation Week after week year after year Jews turn to sacred singers for spiritual and emotional support The job of the hazzan much more than the traditional messenger to God is deeply embedded in cultural social and religious symbolism negotiated between the congregation and its chosen voices Drawing on archival sources interviews with cantors and photographs Slobin traces the development of the American cantorate from the nebulous beginnings of the hazzan as a recognizable figure through the heyday of the superstar sacred singer in the early twentieth century to a diverse portrait of today's cantorate which now includes women as well as men Slobin's focus on the current nature of the profession includes careful consideration of the sacred singer's part in creating and maintaining the worship service the recent relationship between the rabbi and the hazzan within the synagogue and the music that contemporary cantors sing This first paperback edition features a new preface by the author A thirty five minute cassette for use with Chosen Voices is available separately from the University of Illinois Press *Race, Rock, and Elvis* Michael T. Bertrand, 2000 In *Race Rock and Elvis* Michael T Bertrand contends that popular music specifically Elvis Presley's brand of rock n roll helped revise racial attitudes after World War II Observing that youthful fans of rhythm and blues rock n roll and other black inspired music seemed more inclined than their segregationist elders to ignore the color line Bertrand links popular music with a more general relaxation led by white youths of the historical denigration of blacks in the South The tradition of southern racism successfully communicated to previous generations failed for the first time when confronted with the demand for rock n roll by a new national commercialized youth culture In a narrative peppered with the colorful observations of ordinary southerners Bertrand argues that appreciating black music made possible a new recognition of blacks as fellow human beings Bertrand documents black enthusiasm for Elvis Presley and cites the racially mixed audiences that flocked to the new music at a time when adults expected separate performances for black audiences and white He describes the critical role of radio and recordings in blurring the color line and notes that these media made black culture available to appreciative whites on an unprecedented scale He also shows how music was used to define and express the values of a southern working class youth culture in transition as young whites many of them trying to orient themselves in an unfamiliar urban setting embraced black music and culture as a means of identifying themselves By adding rock n roll to the mix of factors that fed into civil rights advances in the South *Race Rock and Elvis* shows how the music with its rituals and vehicles symbolized the vast potential for racial accord inherent in postwar society *Bluegrass* Neil V. Rosenberg, 2005 The twentieth anniversary paperback edition updated with a new preface Winner of the International Bluegrass Music Association Distinguished Achievement Award and of the Country Music People Critics Choice Award for Favorite Country Book of the Year Beginning with the musical cultures of the American South in the 1920s and 1930s *Bluegrass A History* traces the genre through its pivotal developments during the era of Bill Monroe and his Blue Grass Boys in the forties It describes early bluegrass's role in postwar country music its trials following the appearance of rock and roll its embracing by

the folk music revival and the invention of bluegrass festivals in the mid-sixties Neil V Rosenberg details the transformation of this genre into a self-sustaining musical industry in the seventies and eighties is detailed and in a supplementary preface written especially for this new edition he surveys developments in the bluegrass world during the last twenty years Featuring an amazingly extensive bibliography discography notes and index this book is one of the most complete and thoroughly researched books on bluegrass ever written

Juilliard Andrea Olmstead, 1999 In this first comprehensive history Andrea Olmstead takes us behind the scenes and into the practice rooms studios and offices of one of the most famous music schools in the world The roster of Juilliard faculty and their students reads like a veritable who's who of the performing arts world The music school has counted Josef and Rosina Lhevinne and Olga Samaroff Stokowski among its faculty with students including Richard Rodgers Van Cliburn James Levine Leontyne Price Miles Davis and Itzhak Perlman The dance faculty has included Jos Limón Anna Sokolow and the venerable Martha Graham while such bright lights as Robin Williams Kevin Kline Patti LuPone and Mandy Patinkin have emerged from the youngest department in the school the Drama Division What is it really like to be immersed in the rarefied ultra-competitive conservatory atmosphere of Juilliard Olmstead has pored over archival records and ephemeral material and conducted dozens of unprecedented interviews to paint a true picture of the school's private side and the accomplishments and foibles of its leaders Through its various incarnations as the Institute of Musical Art the Juilliard Musical Foundation the Juilliard School of Music and The Juilliard School stormy directorships and controversies have left their mark Augustus Juilliard's multi-million dollar bequest in 1919 the expensive move to the Lincoln Center complex and dozens of episodes of power brokering arrogance intimidation secrecy and infighting Balanced against these are the vision dedication talent and determination of generations of gifted teachers students and administrators For nearly a century Juilliard has trained the artists who compose the elite corps of the performing arts community in the United States Juilliard A History affirms the school's artistic legacy of great performances as the one constant amid decades of upheaval and change

Marian McPartland's Jazz World Marian McPartland, 2003 Updated edition of jazz pianist and radio host Marian McPartland's tribute to legendary musicians

Doowop Robert Pruter, 1996 The Chicago Tribune's Bill Dahl praised Robert Pruter's Doowop for vividly describing an enchanting time on the local music scene when a handful of teenagers could taste rock'n'roll stardom with harmonies they cooked up on a street corner Pruter foraged sources from fanzines to the Chicago Defender and conducted extensive interviews in cooking up Doowop which chronicles the careers of such legendary 1950s groups as the Flamingos the Moonglows the Spaniels and the El Dorados along with virtually every other Chicago doowop group that contributed to that era

Opera on the Road Katherine K. Preston, 1993 Leads the reader on an operatic tour of pre-Civil War America in this cultural study of what was an almost ubiquitous art form It covers orchestral and choral musicians as well as stars impresarios business methods repertoires advertising techniques itineraries sizes of companies and methods of travel Publisher's description

Restless Giant Bar Byszick-Lockwood, 2010 Restless

Giant is a fascinating account of the life and times of Jean Aberbach the elusive music publishing legend who with his brother Julian built one of music history's most powerful popular music publishing companies Hill and Range Songs During the 1940s and 1950s music publishers rather than artists and record companies controlled the American hit making machine Using corporate records Aberbach's daybooks and extensive interviews with top performers and songwriters Biszick Lockwood weaves an adventure story that demystifies this occupation showing how Aberbach's keen insights behind the scenes manipulations and bold business moves fundamentally changed the music industry and nurtured the careers of some of America's biggest popular performers and songwriters The Austrian born Aberbach brothers overtook their American competitors capturing entire genres of music to build a privately owned international empire of song while at the same time affording songwriters unmatched control over their work This business model resulted in more than three hundred chart hits and the first ever song royalties being paid to songwriters and performers including Bill Monroe and the Sons of the Pioneers Biszick Lockwood also brings new intriguing material to the story of Elvis Presley who shared ownership with the Aberbachs in two music publishing companies throughout his entire career

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