



KATHLEEN JESSYE  
**BATTLE NORMAN**

**SPIRITUALS  
IN CONCERT**

CHORUS AND ORCHESTRA  
conducted by  
JAMES  
**LEVINE**



# Spirituals In Concert

**Kathleen A. Abromeit**



## **Spirituals In Concert:**

**Recorded Solo Concert Spirituals, 1916-2022** ,2023-05-08 This work catalogs commercially produced recordings of Negro spirituals composed for solo concert vocalists More than 5 000 tracks are listed with entries sourced from a variety of recording formats The featured recordings enhance the study of concert spiritual performance in studio concert worship service or competition settings Arranged alphabetically entries variously identify the accompaniment including chorus piano orchestra guitar flute and violin in concert spiritual recordings The voice types of soloists are included as is the level of dialect used by various performers The composers publishers and format information are also listed when available While structured like a discography this guide extends beyond solely providing historical context and encourages the use of the recordings themselves

*The Art of the Spiritual* Susheel Bibbs,2016-07-08 This brief guidebook for classical singers and those of any culture who love the Spiritual explains the use of interpretive elements modes of delivery colloquial dialect cultural and historical considerations and artful variation that can help bring Spirituals to life on the concert stage Spirituals are religious inspirational songs born during slavery or a related successive period and designed to express heartfelt emotions or to uplift motivate or share information with a group Many Spiritual melodies originated during slavery but only became widely known or sung during the latter parts of the 19th century when various composers white and black began arranging them for the public and concert stage For clarity and authenticity this work gives musical examples and key quotes from acclaimed arrangers and presenters of this music It should help all classical singers feel comfortable interpreting this national treasure this wonderful genre of song called the Spiritual in ways that are both traditional and personal

*So You Want to Sing Spirituals* Randye Jones,2019-10-14 With their rich and complicated history spirituals hold a special place in the American musical tradition This soul stirring musical form is irresistible to singers seeking to diversify their performance repertoire but it is also riddled with controversy especially for singers of non African descent Singer and historian Randye Jones welcomes singers of all backgrounds into the style while she explores its folk song roots and transformation into choral and solo vocal concert repertoire Profiling key composers and pioneers of the genre Jones also discusses the use of dialect and other controversial performance considerations Contributed chapters address elements of collaborative piano studio teaching choral arrangement voice science and vocal health as they apply to the performance of spirituals The So You Want to Sing series is produced in partnership with the National Association of Teachers of Singing Like all books in the series So You Want to Sing Spirituals features online supplemental material on the NATS website

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**Spirituals and the Birth of a Black Entertainment Industry** Sandra Jean Graham, 2018-02-26 Spirituals performed by jubilee troupes became a sensation in post Civil War America First brought to the stage by choral ensembles like the Fisk Jubilee Singers spirituals anchored a wide range of late nineteenth century entertainments including minstrelsy variety and plays by both black and white companies In the first book length treatment of postbellum spirituals in theatrical entertainments Sandra Jean Graham mines a trove of resources to chart the spiritual s journey from the private lives of slaves to the concert stage Graham navigates the conflicting agendas of those who in adapting spirituals for their own ends sold conceptions of racial identity to their patrons In so doing they lay the foundation for a black entertainment industry whose artistic financial and cultural practices extended into the twentieth century A companion website contains jubilee troupe personnel recordings and profiles of 85 jubilee groups Please go to [http://www.press.uillinois.edu/books/graham\\_spirituals](http://www.press.uillinois.edu/books/graham_spirituals)

**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

Spirituals in concert ,2018      **Music on the Move** Danielle Fosler-Lussier,2020-06-10 A dynamic multimedia introduction to the global connections among peoples and their music      Music in America's Cold War Diplomacy Danielle Fosler-Lussier,2015-05-01 During the Cold War thousands of musicians from the United States traveled the world under the sponsorship of the U S State Department s Cultural Presentations program Using archival documents and newly collected oral histories this study illuminates the reception of these musical events for the practice of musical diplomacy on the ground sometimes differed substantially from what the department s planners envisioned Performances of music in many styles classical rock n roll folk blues and jazz were meant to compete with traveling Soviet and Chinese artists enhancing the reputation of American culture These concerts offered large audiences evidence of America s improving race relations excellent musicianship and generosity toward other peoples Most important these performances also built meaningful connections with people in other lands Through personal contacts and the media musical diplomacy created subtle musical social and political relationships on a global scale Although these tours were sometimes conceived as propaganda ventures their most important function was the building of imagined and real relationships which constitute the essence of soft power Provided by publisher      **Can't Stand Still** Michael K. Johnson,2019-02-13 Born in 1893 into the only African American family in White Sulphur Springs Montana Emmanuel Taylor Gordon 1893 1971 became an internationally famous singer in the 1920s at the height of the Harlem Renaissance With his musical partner J Rosamond Johnson Gordon was a crucially important figure in popularizing African American spirituals as an art form giving many listeners their first experience of black spirituals Despite his fame Taylor Gordon has been all but forgotten until now Michael K Johnson illuminates Gordon s personal history and his cultural importance to the legacy of the Harlem Renaissance arguing that during the height of his celebrity Gordon was one of the most significant African American male vocalists of his era Gordon s story working in the White Sulphur Springs brothels as an errand boy traveling the country in John Ringling s private railway car performing on vaudeville stages from New York to Vancouver to Los Angeles performing for royalty in England becoming a celebrated

author with a best selling 1929 autobiography and his long bout of mental illness adds depth to the history of the Harlem Renaissance and makes him one of the most fascinating figures of the twentieth century Through detailed documentation of Gordon s career newspaper articles reviews letters and other archival material the author demonstrates the scope of Gordon s cultural impact The result is a detailed account of Taylor s musical education his career as a vaudeville performer the remarkable performance history of Johnson and Gordon his status as an in demand celebrity singer and author his time as a radio star and finally his descent into madness *Can t Stand Still* brings Taylor Gordon back to the center of the stage A Golden Haze of Memory Stephanie E. Yuhl,2006-03-08 Charleston South Carolina today enjoys a reputation as a destination city for cultural and heritage tourism In *A Golden Haze of Memory* Stephanie E Yuhl looks back to the crucial period between 1920 and 1940 when local leaders developed Charleston s trademark image as America s Most Historic City Eager to assert the national value of their regional cultural traditions and to situate Charleston as a bulwark against the chaos of modern America these descendants of old line families downplayed Confederate associations and emphasized the city s colonial and early national prominence They created a vibrant network of individual artists literary figures and organizations such as the all white Society for the Preservation of Negro Spirituals that nurtured architectural preservation art literature and tourism while appropriating African American folk culture In the process they translated their selective and idiosyncratic personal familial and class memories into a collective identity for the city The Charleston this group built Yuhl argues presented a sanitized yet highly marketable version of the American past Their efforts invited attention and praise from outsiders while protecting social hierarchies and preserving the political and economic power of whites Through the example of this colorful southern city Yuhl posits a larger critique about the use of heritage and demonstrates how something as intangible as the recalled past can be transformed into real political economic and social power Paul Robeson's Voices Grant Olwage,2023-11-20 Paul Robeson s *Voices* is a meditation on Robeson s singing a study of the artist s life in song Music historian Grant Olwage examines Robeson s voice as it exists in two broad and intersecting domains as sound object and sounding gesture specifically how it was fashioned in the contexts of singing practices in recital concert and recorded performance and as subject of identification Olwage asks how does the voice encapsulate modes of subjectivity of being Combining deep archival research with musicological theory this book is a study of voice as central to Robeson s sense of self and his politics Paul Robeson s *Voices* charts the dialectal process of Robeson s vocal and self discovery documenting some of the ways Robeson s practice revised the traditions of concert singing in the first half of the twentieth century and how his voice manifested as resistance *The Stories of Jazz* Mario Dunkel,2021-09-22 New Orleans jazz Dixieland Chicago jazz swing bebop cool jazz hard bop and free jazz up until today the history of jazz is told as a tradition consisting of fixed components including a succession of jazz styles How did this construction of music history emerge What were the alternative perspectives And why did the narrative of a fixed tradition catch on In this study Mario Dunkel examines

narratives of jazz history from the beginnings of jazz until the late 1950s According to Dunkel the jazz tradition is simultaneously an attempt to approach historical reality and the product of competition between different narratives and cultural myths From the middlebrow culture of the 1920s to the New Deal the African American civil rights movement and the role of the U S in the Cold War Dunkel shows in detail how the jazz tradition as a global narrative of the twentieth century is intertwined with greater social and cultural developments **Chicago's New Negroes** Davarian L.

Baldwin,2009-11-30 As early twentieth century Chicago swelled with an influx of at least 250 000 new black urban migrants the city became a center of consumer capitalism flourishing with professional sports beauty shops film production companies recording studios and other black cultural and communal institutions Davarian Baldwin argues that this mass consumer marketplace generated a vibrant intellectual life and planted seeds of political dissent against the dehumanizing effects of white capitalism Pushing the traditional boundaries of the Harlem Renaissance to new frontiers Baldwin identifies a fresh model of urban culture rich with politics ingenuity and entrepreneurship Baldwin explores an abundant archive of cultural formations where an array of white observers black cultural producers critics activists reformers and black migrant consumers converged in what he terms a marketplace intellectual life Here the thoughts and lives of Madam C J Walker Oscar Micheaux Andrew Rube Foster Elder Lucy Smith Jack Johnson and Thomas Dorsey emerge as individual expressions of a much wider spectrum of black political and intellectual possibilities By placing consumer based amusements alongside the more formal arenas of church and academe Baldwin suggests important new directions for both the historical study and the constructive future of ideas and politics in American life **The Last Tour** Ann Curthoys,2025-07-16 Paul Robeson was

once the most famous African American in the world Not only was he a renowned singer and actor with a stunning bass baritone voice revered throughout the world he was also a former professional athlete lawyer and civil rights activist To the delight of his many fans he and his wife Eslanda a notable civil rights activist author United Nations journalist and anthropologist were finally able to tour Australia and New Zealand First mooted in the 1930s it had been delayed by war and then the Cold War when Paul s outspoken support for the Soviet Union and against his country s race relations had led the US government to deny him a passport until 1958 Now in 1960 the tour occurred at a time when the world was at the tipping point between the Cold War 1950s and the turbulent 1960s The Robesons tour encompassed concerts the first one ever at the Sydney Opera House which was still under construction talks to unionists fans women s organisations communists and peace activists It involved active engagement with Indigenous peoples and their struggles in both countries Through their engagement with a wide range of people we see life on the far Left the emergence of new forms of Aboriginal and Maori protest and the reception and influence of African American entertainers in Australia and New Zealand By bringing Eslanda s work as a writer and journalist to the fore historian Ann Curthoys sheds light on the intersections of race gender and women s political activism Based on extensive new documentary and oral history research The Last Tour explores why Paul and

Eslanda Robeson's trip was such a success and how it exerted a profound influence both at the time and over future generations. No man I've ever met has so impressed me with his personal greatness. He's so simple and unaffected in his manner so dignified it's the man himself I think who demonstrates the greatness of the human spirit. Katharine Susannah Prichard on Paul Robeson

**Paul Robeson** Martin Duberman, 2014-08-12 The remarkable life of Paul Robeson quintessential Harlem Renaissance man scholar all American actor activist and firebrand. Born the son of an ex slave in New Jersey in 1898 Paul Robeson endowed with multiple gifts seemed destined for fame. In his youth he was as tenacious in the classroom as he was on the football field. After graduating from Rutgers with high honors he went on to earn a law degree at Columbia. Soon after he began a stage and film career that made him one of the country's most celebrated figures. But it was not to last. Robeson became increasingly vocal about defending black civil rights and criticizing Western imperialism and his radical views ran counter to the country's evermore conservative posture. During the McCarthy period Robeson's passport was lifted he was denounced as a traitor and his career was destroyed. Yet he refused to bow. His powerful and tragic story is emblematic of the major themes of twentieth century history. Martin Duberman's exhaustive biography is the result of years of research and interviews and paints a portrait worthy of its incredible subject and his improbable story. Duberman uses primary documents to take us deep into Robeson's life giving Robeson the due that he so richly deserves

**Women and Religion in the African Diaspora** R. Marie Griffith, Barbara Dianne Savage, 2006-09-22 This landmark collection of newly commissioned essays explores how diverse women of African descent have practiced religion as part of the work of their ordinary and sometimes extraordinary lives. By examining women from North America the Caribbean Brazil and Africa the contributors identify the patterns that emerge as women religion and diaspora intersect mapping fresh approaches to this emergent field of inquiry. The volume focuses on issues of history tradition and the authenticity of African derived spiritual practices in a variety of contexts including those where memories of suffering remain fresh and powerful. The contributors discuss matters of power and leadership and of religious expressions outside of institutional settings. The essays study women of Christian denominations African and Afro Caribbean traditions and Islam addressing their roles as spiritual leaders artists and musicians preachers and participants in bible study groups. This volume's transnational mixture along with its use of creative analytical approaches challenges existing paradigms and summons new models for studying women religions and diasporic shiftings across time and space

**Deep River** Paul Allen Anderson, 2001-07-19 A critical and historical study of the debate over early African American music that draws on the views of W E B Du Bois Alain Locke Langston Hughes Zora Neal Hurston and others to show competing notions of how this music relates to cultural inheritance

**The Concise Garland Encyclopedia of World Music, Volume 1** Garland Encyclopedia of World Music, 2013-01-11 The Concise Garland Encyclopedia of World Music comprises two volumes and can only be purchased as the two volume set. To purchase the set please go to <http://www.routledge.com/9780415972932>

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Ellen Koskoff, 2008 The critical importance of past for the present of music histories in local and global forms asserts itself  
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