

LONG STEEL RAIL

**The Railroad in
American Folksong**



Norm Cohen

Long Steel Rail The Railroad In American Folksong

Kenneth Morgan



Long Steel Rail The Railroad In American Folksong:

Long Steel Rail Norm Cohen, 2000 Impeccable scholarship and lavish illustration mark this landmark study of American railroad folksong Norm Cohen provides a sweeping discussion of the human aspects of railroad history railroad folklore and the evolution of the American folksong The heart of the book is a detailed analysis of eighty five songs from John Henry and The Wabash Cannonball to Hell Bound Train and Casey Jones with their music sources history variations and discographies A substantial new introduction updates this edition Long Steel Rail Norm Cohen, 1984-06-01 **American Folk Songs** Norman Cohen, 2008-09-30 This state by state collection of folksongs describes the history society culture and events characteristic of all fifty states Unlike all other state folksong collections this one does not focus on songs collected in the particular states but rather on songs concerning the life and times of the people of that state The topics range from the major historical events such as the Boston Tea Party the attack on Fort Sumter and the California Gold Rush to regionally important events such as disasters and murders labor problems occupational songs ethnic conflicts Some of the songs will be widely recognized such as Casey Jones Marching Through Georgia or Sweet Betsy from Pike Others less familiar have not been reprinted since their original publication but deserve to be studied because of what they tell about the people of these United States their loves labors and losses and their responses to events The collection is organized by regions starting with New England and ending with the states bordering the Pacific Ocean and by states within each region For each state there are from four to fifteen songs presented with an average of 10 songs per state For each song a full text is reprinted followed by discussion of the song in its historical context References to available recordings and other versions are given Folksongs such as those discussed here are an important tool for historians and cultural historians because they sample experiences of the past at a different level from that of contemporary newspaper accounts and academic histories These songs in a sense are history writ small Includes Away Down East The Old Granite State Connecticut The Virginian Maid s Lament Carry Me Back to Old Virginny I m Going Back to North Carolina Shut up in Cold Creek Mine Ain t God Good to Iowa Dakota Land Dear Prairie Home Cheyenne Boys I m off for California and others The Music of the Stanley Brothers Gary B. Reid, 2014-12-15 The Music of the Stanley Brothers brings together forty years of passionate research by scholar and record label owner Gary B Reid A leading authority on Carter and Ralph Stanley Reid augments his own vast knowledge of their music with interviews documents ranging from books to folios sold by the brothers at shows and the words of Ralph Stanley former band members guest musicians session producers songwriters and bluegrass experts The result is a reference that illuminates the Stanleys art and history It is all here dates and locations the roster of players on well known and obscure sessions alike master matrix and catalog release numbers with reissue information a full discography sorting out the Stanleys complex recording history the stories behind the music and exquisitely informed biographical notes that place events in the context of the brothers careers and lives Monumental and indispensable The Music of the Stanley Brothers provides fans and scholars alike with a

guide for immersion in the long career and breathtaking repertoire of two legendary American musicians *Tania León's Stride* Alejandro L. Madrid, 2022-01-18 Acclaimed composer sought after conductor esteemed educator tireless advocate for the arts Tania León's achievements encompass but also stretch far beyond contemporary classical music Alejandro L Madrid draws on oral history archival work and ethnography to offer the first in depth biography of the artist Breaking from a chronological account Madrid looks at León through the issues that have informed and defined moments in her life and her professional works León's words become a starting ground but also a counterpoint to the accounts of the people in her orbit What emerges is more than an extraordinary portrait of an artist's journey It is a story of how a human being reacts to the challenges thrown at her by history itself be it the Cuban revolution or the struggle for civil and individual rights Nuanced and multifaceted Tania León's *Stride* looks at the life legacy and milieu that created and sustained one of the most important figures in American classical music

Politics as Sound Shayna L. Maskell, 2021-09-28 Uncompromising and innovative hardcore punk in Washington DC birthed a new sound and nurtured a vibrant subculture aimed at a specific segment of the city's youth Shayna L Maskell explores DC's hardcore scene during its short but storied peak Led by bands like Bad Brains and Minor Threat hardcore in the nation's capital unleashed music as angry and loud as it was fast and minimalistic Maskell examines the music's aesthetics and the unique impact of DC's sociopolitical realities on the sound and the scene that emerged As she shows aspects of the music's structure merged with how bands performed it to put across distinctive representations of race class and gender But those representations could be as complicated and contradictory as they were explicit A fascinating analysis of a punk rock hotbed *Politics as Sound* tells the story of how a generation created music that produced and resisted politics and power

Blue Rhythm Fantasy John Wriggle, 2016-08-01 Behind the iconic jazz orchestras vocalists and stage productions of the Swing Era lay the talents of popular music's unsung heroes the arrangers John Wriggle takes you behind the scenes of New York City's vibrant entertainment industry of the 1930s and 1940s to uncover the lives and work of jazz arrangers both black and white who left an indelible mark on American music and culture *Blue Rhythm Fantasy* traces the extraordinary career of arranger Chippie Willet a collaborator of Louis Armstrong Cab Calloway Duke Ellington Gene Krupa and many others to revisit legendary Swing Era venues and performers from Harlem to Times Square Wriggle's insightful music analyses of big band arranging techniques explore representations of cultural modernism discourses on art and commercialism conceptions of race and cultural identity music industry marketing strategies and stage entertainment variety genres Drawing on archives obscure recordings untapped sources in the African American press and interviews with participants *Blue Rhythm Fantasy* is a long overdue study of the arranger during this dynamic era of American music history

Lost Sounds Tim Brooks, Richard Keith Spottswood, 2004-02-24 Available in paperback for the first time this groundbreaking in depth history of the involvement of African Americans in the early recording industry examines the first three decades of sound recording in the United States charting the surprising roles

black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Applying more than thirty years of scholarship, Tim Brooks identifies key black artists who recorded commercially and provides illuminating biographies for some forty of these audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, as well as a host of lesser-known voices. Many of these pioneers faced a difficult struggle to be heard in an era of rampant discrimination and the color line, and their stories illuminate the forces, both black and white, that gradually allowed African Americans greater entry into the mainstream American entertainment industry. The book also discusses how many of these historic recordings are withheld from the public today because of stringent U.S. copyright laws. *Lost Sounds* includes Brooks's selected discography of CD reissues and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

From Syria to Seminole Ed Aryain, 2006. Sixty years after his arrival in America in 1913 at age fifteen, Syrian American Mohammed Ed Aryain recounts his life as first a dry goods peddler and then a merchant and family man on the Great Plains, eventually owning a store in Seminole, Texas. Introduction and notes provide historical context. Provided by publisher.

Air Castle of the South Craig Havighurst, 2011-12-19. Started by the National Life and Accident Insurance Company in 1925, WSM became one of the most influential and exceptional radio stations in the history of broadcasting and country music. WSM gave Nashville the moniker Music City USA, as well as a rich tradition of music news and broad-based entertainment. With the rise of country music broadcasting and recording between the 1920s and 50s, WSM, Nashville, and country music became inseparable, stemming from WSM's launch of the Grand Ole Opry, popular daily shows like *Noontime Neighbors*, and early morning artist-driven shows such as *Hank Williams on Mother's Best Flour*. Sparked by public outcry following a proposal to pull country music and the Opry from WSM AM in 2002, Craig Havighurst scoured new and existing sources to document the station's profound effect on the character and self-image of Nashville. Introducing the reader to colorful artists and businessmen from the station's history, including Owen Bradley, Minnie Pearl, Jim Denny, Edwin Craig, and Dinah Shore, the volume invites the reader to reflect on the status of Nashville radio and country music in American culture.

Unsettled Scores Sally Bick, 2019-12-20. The Hollywood careers of Aaron Copland and Hanns Eisler brought the composers and their high-art sensibility into direct conflict with the premier producer of America's potent mass culture. Drawn by Hollywood's potential to reach and edify the public, Copland and Eisler expertly wove sophisticated musical ideas into Hollywood, and each in their own distinctive way left an indelible mark on movie history. Sally Bick's dual study of Copland and Eisler pairs interpretations of their writings on film composing with a close examination of their first Hollywood projects: Copland's music for *Of Mice and Men* and Eisler's score for *Hangmen*. Also, Bick illuminates the different ways the composers treated a film score as a means of expressing their political ideas on society, capitalism, and the human condition.

She also delves into Copland's and Eisler's often conflicted attempts to adapt their music to fit Hollywood's commercial demands an enterprise that took place even as they wrote hostile critiques of the film industry

Transforming Women's Education Jewel A. Smith, 2019-01-30 Female seminaries in nineteenth century America offered middle class women the rare privilege of training in music and the liberal arts A music background in particular provided the foundation for a teaching career one of the few paths open to women Jewel A Smith opens the doors of four female seminaries revealing a milieu where rigorous training focused on music as an artistic pursuit rather than a social skill Drawing on previously untapped archives Smith charts women's musical experiences and training as well as the curricula and instruction available to them the repertoire they mastered and the philosophies undergirding their education She also examines the complex tensions between the ideals of a young democracy and a deeply gendered system of education and professional advancement An in depth study of female seminaries as major institutions of learning *Transforming Women's Education* illuminates how musical training added to women's lives and how their artistic acumen contributed to American society

Sounds of the New Deal Peter Gough, 2015-02-28 At its peak the Federal Music Project FMP employed nearly 16 000 people who reached millions of Americans through performances composing teaching and folksong collection and transcription In *Sounds of the New Deal* Peter Gough explores how the FMP's activities in the West shaped a new national appreciation for the diversity of American musical expression From the onset administrators and artists debated whether to represent highbrow popular or folk music in FMP activities Though the administration privileged using good music to educate the public in the West local preferences regularly trumped national priorities and allowed diverse vernacular musics to be heard African American and Hispanic music found unprecedented popularity while the cultural mosaic illuminated by American folksong exemplified the spirit of the Popular Front movement These new musical expressions combined the radical sensibilities of an invigorated Left with nationalistic impulses At the same time they blended traditional patriotic themes with an awareness of the country's varied ethnic musical heritage and vast but endangered store of grassroots music

Waiting for Buddy Guy Alan Harper, 2016-02-15 In the late 1970s and early 1980s British blues fan Alan Harper became a transatlantic pilgrim to Chicago I've come here to listen to the blues he told an American customs agent at the airport and listen he did to the music in its many styles and to the men and women who lived it in the city's changing blues scene Harper's eloquent memoir conjures the smoky redoubts of men like harmonica virtuoso Big Walter Horton and pianist Sunnyland Slim Venturing from stageside to kitchen tables to the shotgun seat of a 1973 Eldorado Harper listens to performers and others recollect memories of triumphs earned and chances forever lost of deep wells of pain and soaring flights of inspiration Harper also chronicles a time of change as an up tempo whites friendly blues eclipsed what had come before and old Southern born black players held court one last time before an all conquering generation of young guitar aces took center stage

Bound for America Nicholas Temperley, 2010-10-01 Nicholas Temperley documents the lives careers and music of three British composers who

emigrated from England in mid career and became leaders in the musical life of the early United States William Selby of London and Boston 1738 98 Rayner Taylor of London and Philadelphia 1745 1825 and George K Jackson of London New York and Boston 1757 1822 were among the first trained professional composers to make their home in America and to pioneer the building of an art music tradition in the New World akin to the esteemed European classical music Why in middle age would they emigrate and start over in uncertain and unfavorable conditions How did the new environment affect them personally and musically Temperley compares their lives careers and compositional styles in the two countries and reflects on American musical nationalism and the changing emphasis in American musical historiography *The Propaganda of Freedom* Joseph Horowitz, 2023-09-26 The perils of equating notions of freedom with artistic vitality Eloquently extolled by President John F Kennedy the idea that only artists in free societies can produce great art became a bedrock assumption of the Cold War That this conviction defied centuries of historical evidence to say nothing of achievements within the Soviet Union failed to impact impregnable cultural Cold War doctrine Joseph Horowitz writes That so many fine minds could have cheapened freedom by over praising it turning it into a reductionist propaganda mantra is one measure of the intellectual cost of the Cold War He shows how the efforts of the CIA funded Congress for Cultural Freedom were distorted by an anti totalitarian psychology of exile traceable to its secretary general the displaced Russian aristocrat composer Nicolas Nabokov and to Nabokov's hero Igor Stravinsky In counterpoint Horowitz investigates personal social and political factors that actually shape the creative act He here focuses on Stravinsky who in Los Angeles experienced a freedom not to matter and Dmitri Shostakovich who was both victim and beneficiary of Soviet cultural policies He also takes a fresh look at cultural exchange and explores paradoxical similarities and differences framing the popularization of classical music in the Soviet Union and the United States In closing he assesses the Kennedy administration's arts advocacy initiatives and their pertinence to today's fraught American national identity Challenging long entrenched myths *The Propaganda of Freedom* newly explores the tangled relationship between the ideology of freedom and ideals of cultural achievement *The Bluegrass Reader* Thomas Goldsmith, 2004 A chronological guide to bluegrass music that describes and traces the development of the musical genre *Charles Ives's Concord* Kyle Gann, 2017-05-16 In 1921 insurance executive Charles Ives sent out copies of a piano sonata to two hundred strangers Laden with dissonant chords complex rhythm and a seemingly chaotic structure the so called Concord Sonata confounded the recipients as did the accompanying book *Essays before a Sonata* Kyle Gann merges exhaustive research with his own experience as a composer to reveal the Concord Sonata and the essays in full Diffractioning the twinned works into their essential aspects Gann lays out the historical context that produced Ives's masterpiece and illuminates the arguments Ives himself explored in the *Essays* Gann also provides a movement by movement analysis of the work's harmonic structure and compositional technique connects the sonata to Ives's works that share parts of its material and compares the 1921 version of the Concord with its 1947 revision to reveal

important aspects of Ives's creative process. A tour de force of critical theoretical and historical thought, Charles Ives's Concord provides nothing less than the first comprehensive consideration of a work at the heart of twentieth-century American music.

Industrial Strength Bluegrass Fred Bartenstein, Curtis W. Ellison, 2021-01-25 In the twentieth century Appalachian migrants seeking economic opportunities relocated to southwestern Ohio, bringing their music with them. Between 1947 and 1989 they created an internationally renowned capital for the thriving bluegrass music genre centered on the industrial region of Cincinnati, Dayton, Hamilton, Middletown, and Springfield. Fred Bartenstein and Curtis W. Ellison edit a collection of eyewitness narratives and in-depth analyses that explore southwestern Ohio's bluegrass musicians, radio broadcasters, recording studios, record labels, and performance venues, along with the music's contributions to religious activities, community development, and public education. As the bluegrass scene grew, southwestern Ohio's distinctive sounds reached new fans and influenced those everywhere who continue to play, produce, and love roots music. Revelatory and multifaceted, *Industrial Strength Bluegrass* shares the inspiring story of a bluegrass hotbed and the people who created it.

Contributors: Fred Bartenstein, Curtis W. Ellison, Jon Hartley Fox, Rick Good, Lily Isaacs, Ben Krakauer, Mac McDivitt, Nathan McGee, Daniel Mullins, Joe Mullins, Larry Nager, Phillip J. Obermiller, Bobby Osborne, and Neil V. Rosenberg.

Fritz Reiner, Maestro and Martinet Kenneth Morgan, 2010-10-01 This award-winning book, now available in paperback, is the first solid appraisal of the legendary career of the eminent Hungarian-born conductor Fritz Reiner (1888-1963). Personally enigmatic and often described as difficult to work with, he was nevertheless renowned for the dynamic galvanization of the orchestras he led, a nearly unrivaled technical ability, and high professional standards. Reiner's influence in the United States began in the early 1920s and lasted until his death. Reiner was also deeply committed to serious music in American life, especially through the promotion of new scores. In *Fritz Reiner, Maestro and Martinet*, Kenneth Morgan paints a very real portrait of a man who was both his own worst enemy and one of the true titans of his profession.

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Table of Contents Long Steel Rail The Railroad In American Folksong

1. Understanding the eBook Long Steel Rail The Railroad In American Folksong
 - The Rise of Digital Reading Long Steel Rail The Railroad In American Folksong
 - Advantages of eBooks Over Traditional Books
2. Identifying Long Steel Rail The Railroad In American Folksong
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Long Steel Rail The Railroad In American Folksong
 - User-Friendly Interface

4. Exploring eBook Recommendations from Long Steel Rail The Railroad In American Folksong
 - Personalized Recommendations
 - Long Steel Rail The Railroad In American Folksong User Reviews and Ratings
 - Long Steel Rail The Railroad In American Folksong and Bestseller Lists
5. Accessing Long Steel Rail The Railroad In American Folksong Free and Paid eBooks
 - Long Steel Rail The Railroad In American Folksong Public Domain eBooks
 - Long Steel Rail The Railroad In American Folksong eBook Subscription Services
 - Long Steel Rail The Railroad In American Folksong Budget-Friendly Options
6. Navigating Long Steel Rail The Railroad In American Folksong eBook Formats
 - ePub, PDF, MOBI, and More
 - Long Steel Rail The Railroad In American Folksong Compatibility with Devices
 - Long Steel Rail The Railroad In American Folksong Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Long Steel Rail The Railroad In American Folksong
 - Highlighting and Note-Taking Long Steel Rail The Railroad In American Folksong
 - Interactive Elements Long Steel Rail The Railroad In American Folksong
8. Staying Engaged with Long Steel Rail The Railroad In American Folksong
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Long Steel Rail The Railroad In American Folksong
9. Balancing eBooks and Physical Books Long Steel Rail The Railroad In American Folksong
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Long Steel Rail The Railroad In American Folksong
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Long Steel Rail The Railroad In American Folksong
 - Setting Reading Goals Long Steel Rail The Railroad In American Folksong
 - Carving Out Dedicated Reading Time

12. Sourcing Reliable Information of Long Steel Rail The Railroad In American Folksong
 - Fact-Checking eBook Content of Long Steel Rail The Railroad In American Folksong
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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