

Mp3 Gospel Favorites - Sound Of New Orleans/gospel Favorites

[DOWNLOAD HERE](#)

Traditional Gospel, Quartets, soloists and choirs 20 MP3 Songs GOSPEL: Traditional Gospel, EASY LISTENING: Crooners/Vocals Details: Gospel Favorites In the city where jazz was born, major recording companies have never shown much interest in the local gospel music scene. Since the 1960s, recordings of New Orleans gospel music have been produced almost entirely by small, locally owned labels like Booker, Wajo, Rosemont, and Gift. The Sound of New Orleans label is squarely in the tradition of these independent, hands-on enterprises. Basically a one-man operation, it was founded in 1972 by Gary Edwards, who had adventurously provided sound for the premier, 1969 edition of the New Orleans Jazz and Heritage Festival. While reaching out to a broad range of Louisiana artists, Gary began to assemble an especially strong catalogue of recordings by New Orleans church and community-based gospel quartets, soloists and ensembles. Groups like the Zion Harmonizers, the Spiritualettes, and the Mighty Chariots came to feel at home with Gary Edwards and his Sound of New Orleans label. On August 29, 2005, Hurricane Katrina tore through New Orleans, and the levee system gave way. The floodwaters quickly reached Garys Sound of New Orleans studio on Canal Boulevard, and took it under. When the water finally stopped rising, eighty percent of the city was inundated. The humble little churches and neighborhoods that give life to the local gospel music scene were especially hard hit. In the heat of Katrinas devastation, Gary thought to compile this emotional survey of Gospel Favorites, as a way to stabilize himself amidst chaos all around him. These songs are the ones that I often sing to myself, he confides. There is very little chance that I will be in a position to record this type of music again, so I decided that I needed to put out a sampler of the songs I think people should know about. A fitting retrospective, Garys Gospel Favorites includes at least one cut by every gospel artist he has recorded. The Zion Harmonizers: This exemplary male quartet was founded in New Orleans old Zion City community in 1939. Under the guidance of Sherman Washington, the Zion Harmonizers have emerged as one of the citys great living cultural treasures. They sing comfortably in a contemporary vein on Trust in God, which echoes the classic 1950s recording of that title by the Harmonizing Four. But the Zion

Harmonizers shine brightest on their irresistible acappella, close harmony arrangements of slave spirituals. Steal Away and Swing Low, Sweet Chariot are timeless examples of the gems brought forth from bondage. Ezekial and Old Noah reflect the influence of the old Golden Gate Quartets innovative rhythmic spirituals, with Brother Washington rapping on the trademark recitations. The Spiritualettes: This popular female quartet was organized in 1957 by Ruby Ray, who had come up singing in her Centerville, Mississippi, hometown. On what may be the highlight of this sampler, the Spiritualettes powerful lead singer, Audrey Ferguson makes a tour de force of the old gospel theme, Ninety-Nine and a Half Wont Do, which calls for a full, one-hundred percent commitment to the Christian life: What about ninety? Ninety wont do! Ninety-one; Ive just begun, Ninety-two; how about you? Ninety-three; cant you see, Ninety-four, Him standing at the door? Ninety-five; thank God Im alive! Ninety-six; my heart is fixed. Ninety-seven; Im on my way to Heaven. Ninety-eight; dont want to be late. Ninety-nine; this heart of mine. Ninety-nine and a half; dont block my path. Dont block my path, Cause ninety-nine and a half just wont do! The Spiritualettes also contribute a haunting acappella rendition of the Biblical number, Little Boy (How Old Are You?), which only ends too soon; and a bench-breaking version of the gospel warhorse, Two Wings.

The Bemiss Brothers: Al and Burnell Bemiss received their musical baptism at the Fifth African Baptist Church on South Robertson Street, where their father, Rev. Walter J. Bemiss, held the pulpit. They were blessed to come under the influence of the churchs organist and choir director, William Houston, Jr., a legendary New Orleanian who also led his own society band, ran his own music school, and directed bands and choirs in the New Orleans public schools. The brothers have spent time on both sides of the aisle; Als experiences include a lengthy tenure with Clarence Frogman Henry. Here, with Al at the keyboards and Burnell singing ever so smoothly, the Bemiss Brothers offer refreshing versions of I Bowed on My Knees and Cried Holy and the standard hymn by Fanny J. Crosby, Blessed Assurance.

The Mahogany Brass Band with the Gospel Dedicators: When the Mahogany Brass Band decided to include a gospel medley on their session, Gary convinced leader Brice Miller to let him bring in some singers, and he was fortunate in securing the services of the Bell Brothers, aka the Gospel Dedicators, of Malaco Records fame. The marriage of gospel singers to brass bands is somewhat novel, but not entirely unprecedented. Traditional jazz fans may recall Bunk Johnsons bands 1946 recordings with Sister Ernestine Washington; and Sister Elizabeth Eustis 1950s recordings for Southland with bands led by Percy Humphrey, Thomas Jefferson, and others. Clipping along at a breathless pace, the Mahogany

Brass Bands Medley for Thy Lord chains Glory, Glory, Hallelujah to This Little Light of Mine, Ill Fly Away, In the New Jerusalem and Jesus on the Mainline. The Heavenly Stars: Under the care of Alvin Big Al Jackson, the Soulful Heavenly Stars have become one of the New Orleans gospel communitys most successful cultural ambassadors. Their thoughtful arrangements of Old Rugged Cross, with its sparse piano and guitar backing; and Im So Glad, fully acappella, leave no doubt about their ability to harmonize. Their particularly effective gospel arrangement of the slave spiritual, Roll, Jordan, Roll, pays homage to the Skylarks, whose 1962 recording of it features the penultimate quartet bass singer, Isaac Dickie Freeman. The Voices of Distinction: The Spiritualettes veteran lead singer, Audrey Ferguson, and her daughter, Dee Dee, powerfully lead this ensemble of six female voices. They create enough tension in What You Gonna Do (When the Worlds on Fire)? to bring any sinner to the altar. Tara Darnell: Singer and composer Tara Darnell came through the trenches singing backup for the likes of Wanda Rouzan and blues diva Marva Wright, who also knows a thing or two about gospel singing. Tara also sings with Bishop Paul S. Morton, the visionary senior pastor of Greater St. Stephens Full Gospel Church. In her first outing as a soloist, she worries Amazing Grace with the authority of a present-day Bessie Griffin. In her Gospel Medley she moves from This Charge I Have (the World Didnt Give It to Me) to This Little Light of Mine, and then stretches out on Jesus on the Mainline. The Melody Clouds: Leo Jackson, Sr., organized this family quartet with his three sons, Leo, Jr., Carey and Melvin, in 1965, back in their hometown of Jayess, Mississippi. In New Orleans the Melody Clouds recorded for Rosemont and Gift before coming to Sound of New Orleans in 2001. Their original creation, Lord You Brought Me Through, with its infectious electric guitar accompaniment, goes to the heart of making a way out of no way. The Mighty Chariots: Founded in 1959, the Mighty Chariots were fine-tuned by guitarist and musical director William Pete Walker. At this critical point in New Orleans history, their reading of Wade in the Water seems to recall the darkest days of Hurricane Katrinas aftermath. David and Roselyn: In the great tradition of itinerant troubadours, David and Roselyn often shine their light on Royal Street in the French Quarter. Their version of This Little Light of Mine, serves to reprise this collection of Sound of New Orleans Gospel Favorites, as they extemporize: All over New Orleans Im gonna let it shine Over Louisiana Im gonna let it shine Let it shine, let it shine, let it shine! In the wake of Hurricane Katrina, a question often pondered in gospel song has acquired specific import: will the circle be unbroken? Will the little community churches that provide the necessary context for a viable gospel tradition in New Orleans

manage to overcome the cataclysmic flooding, the great Diaspora that followed, and the wandering in the wilderness that has yet to subside? Will the likes of the Zion Harmonizers, Spiritualettes, Bemiss Brothers, Melody Clouds, Mighty Chariots, etc., be able to maintain continuity? The fragile nature of our cultural heritage has been laid bare for all to see. Keeping it together is going to require a full measure of prayer and social commitment. Ninety-nine and a half just wont do - Lynn Abbott, 2006 New Orleans author Producers dedication: When I met Sherman Washington at the first New Orleans Jazz Heritage festival, there was an immediate bond of kindred spirits. I was there to provide 4 little sound systems because I thought that it was a good idea to have such an event. Sherman was there to do what he had done for years, sing and praise the Lord. We both thought that a special stage for Gospel music should be included in any future events. As a young festival producer, Quint Davis would make a wise decision and took Shermans advice. The Gospel Tent has become a large part of the festival, a focal point for many visitors every year. I had no idea that 40 years later, Sherman and I would still be working together. With his good will, I have been allowed to see a large part of the world that would never been possible without the spirit of Gospel Music. In my work, I have been blessed by my association with Dr. Bobby Jones and many of the other stars of Gospel music. No matter where I travel, there is always a moment when I am reminded that my friend Sherman Washington is still a giant of the Gospel music world. Best wishes, Gary J. Edwards The voices of the wonderful singers and the sounds of the great musicians that are heard on this compilation are very special to me. I have been listening to these songs for years, and I know that many others have appreciated the talents of the artists. As the producer of all the music on this CD, I was overwhelmed by emotion every time that I worked on choosing the songs to be included. The time limitation on the CD has forced me to exclude some of my favorites. It is a difficult task to choose favorites from your children so to speak. It was even more painful to think that a tradition might be in danger. If one combines the talents of Sherman Washington, Ms. Ruby Ray, Alvin Johnson, Audry Ferguson, Robert Lee, Tara Darnell, Nolan Washington, Helen Carter, Bernell Bemiss, Dee Dee Thrumond, Joseph JB Warrick, Howard Bowie, Nories Louis, Leo Jackson, Joel Bell, Louis Jones, David Roselyn and the many others whose vocals are an important part of the sound of each group and the skill and emotions of the musicians whose inspired performances are so much a part of New Orleans music: the result should begin to represent a part of the spirit that is still alive in Gospel music, and in New Orleans. Sound Of New Orleans statement: Because of Katrina, only a few of our CDs are available at

this time. We are hoping that we can rebuild the catalog in the future. This compilation CD of some of our favorite songs is intended to lift the spirits of all of the artists who have recorded for Sound Of New Orleans. We hope that this music will be an inspiration to all of those who have lost an important part of their lives and our City. With a prayer for the future, we present a part of our past! Producers note Since Katrina, I have become aware of the things that I know, and hopefully, do best are CD production, assembling sound systems and Hammond organs. To use what I know to help, in some way, the many churches that have been hurt by the storm, I am going to create my own personal fund for helping rebuild them. So, I have earmarked the profits from this production to help provide the things that I can do best.

Gary J. Edwards

[DOWNLOAD HERE](#)

Similar manuals: