

Release-INFO Tropical Music

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LEGENDS OF THE FAMOUS LIPPMAN + RAU FESTIVALS
DVD 2 Legends of Spiritual & Gospel and Folk & Country
DVD Tropical Music 68.363
DVD 9; PAL; All Regions; Colour / Black & White;
Duration 127 Min; Screen 4/3, Subtitles in English
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Spiritual & Gospel Festival 1965

with Bishop John Kelsey & Rev. John Little: I'm A Soldier /
Tell Me How Long The Train Been Gone

Inez Andrews & Andrewettes: There Must Be A God
Somewhere / What Love / Oh Mary, Don't You Weep

Original Five Blind Boys of Mississippi: Oh, Why / Jesus Rose / Lord You've Been
Good To Me u.a.

Duration: 37:30 Min.

Spiritual & Gospel Festival 1966

with Bishop John Kelsey & Rev. John Little: Shut Up In My Bones

The Harmonizing Four: Sometimes I Feel Like A Motherless Child / We're Crossing
Over / The Lord's Prayer

The Dorothy Norwood Singers: He's A Shelter / The Failure Is Not In God, It's In Me /
Searching

The Gospelaires of Dayton Ohio: Rest For The Weary / I Feel The Spirit u.a.

Duration: 46:37 Min



With the first American Folk Blues Festival since 1963, Lippmann & Rau presented one part of the roots of nowadays pop music and Afroamerican culture. With the gospel festivals for the first time the religious part of Afroamerican music was presented. When watching these recordings today, many things seem to be familiar from performances of James Brown, Chuck Berry and other popular musicians like Michael Jackson.

In Germany, as Bernd Grimmel recognizes in his article in the booklet, gospel music was only known from some North American vocal groups until 1965 and the pop versions were still far in the future.

Horst Lippmann again broke new ground when he made it possible for the German audience to participate in a mess of black Americans. The performance in the Alpertsbach monastery church without audience made it possible to have a first presentiment of the energy of such a mess and expressed the virtuosity of the singers even better. And the recordings of the crowded Epiphany church show perfectly the interaction between preacher, singers and congregation. Even the at the beginning reserved German audience unbended, clapped their hands and was full of joy. Behind the camera was in 1966 the young Michael Ballhaus who now is said to be one of Germany's best cameramen.

The already popular Bishop Samuel Kelsey was recruited as preacher. Today the participating musicians are all members of the Hall of Fame of Gospelmusic: Inez Andrews and Dorothy Norwood are now the grand old ladies of Gospel music; The Original Five Blind Boys of Mississippi, who had several further tours through Europe after this festival and who still exist with an other orchestration; and the Harmonizing

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Spiritual & Gospel Festival

Four with Gospel Joe Williams as well as the Johnsons and The Gospelairens from Dayton / Ohio. Especially with the last ones it is possible to feel the transition to Rhythm and Blues.

Nowadays gospel music is more popular in Germany than ever before. There are hundreds of gospel choirs and annual festivals attract thousands of visitors, not only Christians, because of the energetic performances of the gospel groups.

Claus Schreiner about these festivals:



The year 1965 started off with the first Spiritual & Gospel Festival. Horst Lippmann had always been a fan of this music of the Afro-American churches. It was a logical next step, to - after the blues - bring over this segment of black culture from the USA to Europe. Rau remembers: "At the SPGF Lothar Zenetti was our consultant, a Catholic priest in Frankfurt". Zenetti and Lippmann were school buddies and Zenetti was honorable member in Lippmanns Hot Club in Frankfurt. His book about gospel music ("Peitsche und Psalm") soon after its release in 1963 became a standard about spirituals and gospel music. Zenetti had visited Bishop Kelsey in his church in Washington D.C. during a US tour, but missed a legendary performance of Horst Lippmann at the same church. There Horst Lippmann had ascended the pulpit and suddenly started to preach in his Frankfurt English until something overcame him "and he began to speak in tongues as if animated by the Holy Spirit."

Gospel and blues have similar roots. The perfection of the gospel choirs and musicians have influenced blues and helped it to develop further. Who doesn't remember the scenes in both of the Blues Brothers films where church settings were used. James Brown as the rocking gospel singer made one thing very clear: blues, gospel, soul and rhythm & blues are the fathers of today's pop music. Horst Lippmann recognized this early on. The first festival was recorded without public at the church of the monastery of Alpirsbach in the Black Forest. A year later with black and white people in the audience the atmosphere was much intense.

The Spiritual & Gospel Festival tour was to be released only three times in the years up until 1967. Later on in 1970 it was followed by a single edition of a American Blues + Gospel Festival.

Claus Schreiner

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Festival of American Folk & Country Music 1966
with The New Lost City Ramblers: Sourwood Mountain /
Rambling Boy / Liza Jane
Roscoe Holcomb: Born And Raised In Covington / Barbara
Allen / Old Smoky
Tracy Schwarz: Sally Ann
Cyprien Landreneau: La Palle d' Eronees / La Valse des
Opelousas
Cousin Emmy: Going Down The Road Feeling Bad / Turkey In
The Straw / Give The Fiddle A Dram Stanley Brothers &
Clinch Mountain Boys: How Mountain Gals Can Love / Rank
Stranger
Square Dance: Grey Eagle u.a.
Duration: 46:46 Min.



Even though they always presented top-class musicians, not all festivals of Lippmann & Rau have been commercial successes. The Folk & Country Music Festival was such a case, even with the numerous US-force garrisons with Square Dance groups and German-American societies. Furthermore AFN, the US-army's radio station, regularly played Hillbilly, Bluegrass and Country.

From today's point of view it is hard to understand why these festivals had so sparse popularity. Chris Strachwitz, founder of the Arhoolie label, compiled a very puristic program with real stars of the scene, with many of them coming from the hinterland where they played their music like it was played in the time of the first settlers.

Like with the other festivals, Günther Kieser had designed the stage setting. Therefore stars like Cousin Emmy and the Stanley Brothers were presented in a small Western town which was made alive by some Canadian soldiers and the fantastic music. Besides Hillbilly and Bluegrass with banjo, guitar, fiddle and harmonica the festival also presented Cajun music by Cyprien Landreneau from Louisiana with accordion and triangle.

Claus Schreiner about this festival:

Of course Lippmann + Rau presented Bob Dylan and Joan Baez on European tours. But only after this particular festival. When Bob Dylan went over to folk rock and Johnny Cash had to take a break in his career as a consequence of problems he was having with his drug addiction, Horst Lippmann drew out of the depths of the wide American hinterland stars of bluegrass, cajun and folk – folk music, the traditional American music of the white population, but not the "blues of the white man", quickly came to be labelled as such in Germany. Since the mid-50s there has been a folk revival in the USA which also spilled over to Scotland, England and Ireland. In the film "Alice's Restaurant" by Arlo Guthrie (1967) and Donovan's "Universal Soldier" (1966) the theme was Vietnam, the war. A folk scene had developed in Germany too. In 1964 it began with the City Preachers (from which stars like Inga Rumpf and Udo Lindenberg emerged) and then with the festivals at Waldeck, Degenhardt, Süverkrüp, Hein & Oss, Wader and Mossmann.

In March 1966 the Lippmann + Rau festival wanted to bring the spirit of the "old pioneers and settlers" from the outskirts of Nashville and hillbilly sounds home to the audience. In

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Festival of American Folk & Country Music 1966

Germany many people knew Peter, Paul & Mary, or the Kingston Trio. Would the people come to the concerts to hear artists like the New Lost City Ramblers that formed as an antithesis to these well-known folk artists? The festival was economically a flop. By the looks of things the American communities at US military bases in Germany didn't even feel as if there were any following in Germany. Years later, however, they managed to almost single-handedly fill the Jahrhunderthalle right up to the last seat at a James Brown concert.

Chris Strachwitz, who with his Arhoolie Label wrote and recorded not only blues history, but country too, stood as consultant by Horst Lippmann's side. The square dancers that are seen on the TV-recording came from the nearby Canadian airbase in Baden-Söllingen.

Country music and the folk scene quickly went separate ways in both Germany and neighbouring countries. Country-style hits appeared in the charts from time to time, like for example the Belgian Bobbejaan with the Kreuder Song "Ich steh an der Bar and habe kein Geld" (I'm standing at the bar and have no money) (1960), Truck Stop with "Ich möchte so gern Dave Dudley hör'n" (I'd so much like to hear Dave Dudley) (1978) and more recently "No No Never" (2006 Eurovision Contest) by Texas Lightning.

These television recordings from Baden Baden are unique documents and testimonies of an almost forgotten epoch of North American music that was to have an enduring influence on the successive developments in the pop world.

Claus Schreiner

The other DVDs of the series:

DVD 1 Legends of Folklore Argentino, Flamenco and Música do Brasil

DVD 3 Legends of the American Folk Blues Festivals