

DYER-BENNET RECORDS *the tenth album in a series*

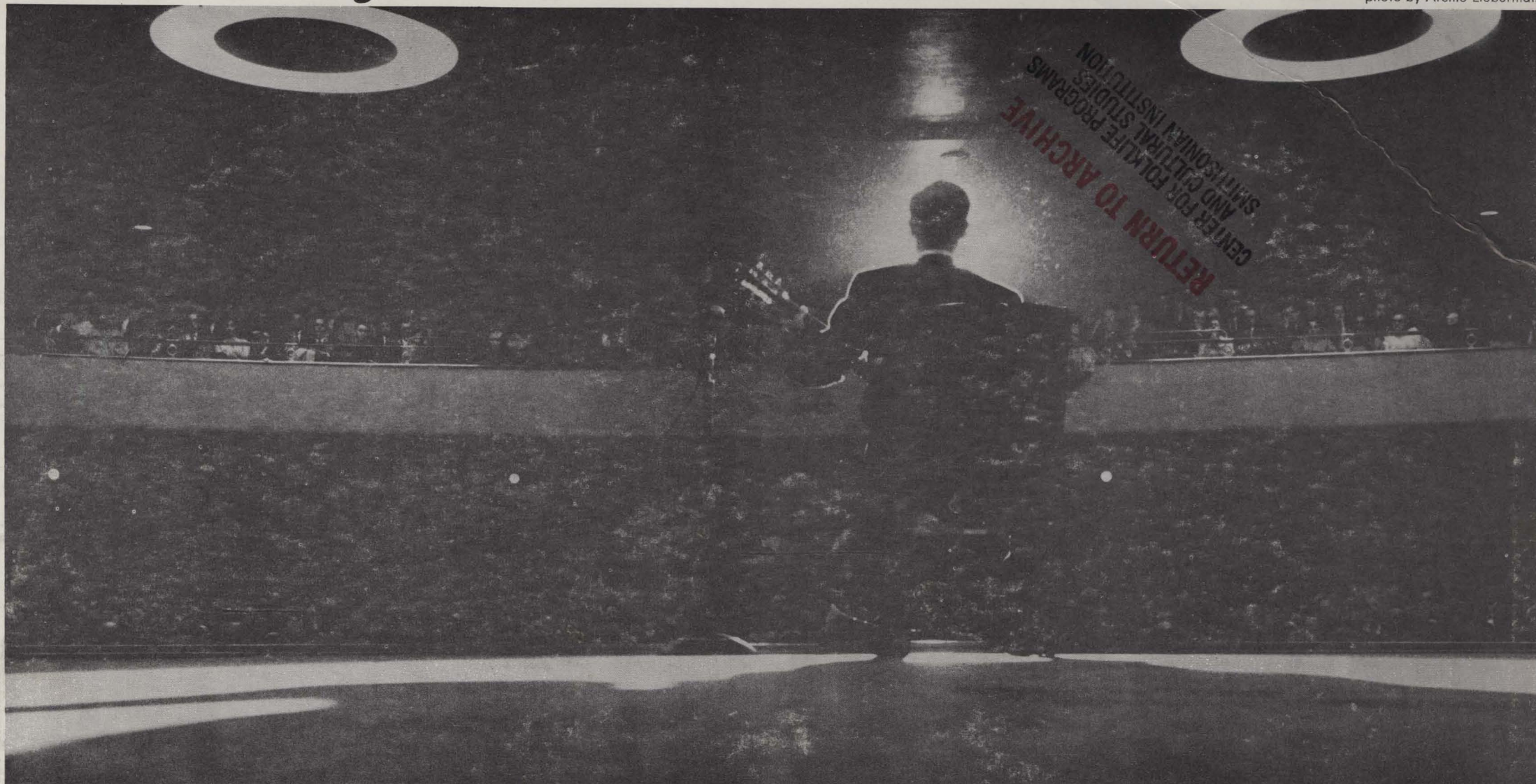
# Richard Dyer-Bennet

*TENOR accompanying himself on the classic spanish guitar*

*complete lyrics to all songs  
included inside jacket*

The Lincolnshire poacher  
Lowlands  
I once loved a girl  
She moved thro' the fair  
The seven little pigs  
O speak then my love  
Le veritable amour  
The unfortunate troubadour  
The reaper's ghost  
Two comments  
Go 'way, old man  
The wife wrapped in wether's skin  
My good old man  
No hiding place





## Side 1 Group 1

**The Lincolnshire Poacher** Known in several counties of England, this version is attributed to Lincolnshire. I have known it for as long as I can remember, and believe I first saw some of the words in print in "Tom Brown's School Days"—does anyone still read this? The third verse is an addition of my own.

**Lowlands** The refrain, "Lowlands away, my John," suggests that this English sea song may have been used as a chanty. Its power lies in an old superstition. The old sailing men were away from home for years at a time, and in such circumstances dreams became intimations of reality.

**I Once Loved a Girl** In the late 1930s I made several trips by Greyhound bus from California to the east coast of the U.S.A. in order to audition for managers and other possible employers in the professional music world. On one of these trips I met Redfern Mason, who was music critic of the old Boston Transcript. Mason was a man of great charm and knowledge, and had lived a most varied life. He once ran for mayor of San Francisco on the Socialist ticket and was defeated in a scandalous election involving charges of ballot box stuffing, etc. His book, "The Song Lore of Ireland", published in 1911, is valuable reading if you are lucky enough to find a copy. Mason was the first professional music critic on the east coast to give me encouragement, as was Alfred Frankenstein on the west coast. Mason told me of an Irish song called "I once loved a boy", thought it would be just right for my voice, and urged me to look for it in the Boston library. I found it, changed the lyrics just enough to make it more suitably a man's song, and here it is.

**She Moved Thro' the Fair** An Irish love song from County Donegal. The words are adapted by Padraic Colum from an old ballad. John McCormack used to sing this in the beautiful arrangement for piano by Herbert Hughes, unfortunately not suited to guitar. I have been content with a simple alternation of D major and E major chords.

**The Seven Little Pigs** This was sung to me in upper New York State a few years ago, and I have since heard identical versions in Alaska and Vermont. In each case the singer was of urban background, and I judge the song to be not a true folk song but one of those quite skillful imitations many of which became well known through the popular Irish concert and music hall singers of a half-century ago.

## Side 1 Group 2

**O Speak Then, My Love** In 16th century Spain the most important musical instrument was the *vihuela de mano*—or hand viol, as opposed to the bowed viol. It had the figure eight shape and the flat top and back of the guitar, but was double stringed like the lute, and its music was written in tablature. A good deal of this music is still in existence, both solo pieces and songs with vihuela accompaniment. Here is one of the songs, written by Luis Milan, a virtuoso performer and noted composer of that time. It was published in 1535 in Valencia as part of Milan's major work entitled *El Maestro*. The original text was Portuguese, and I have based my English version on it without holding myself to a literal translation. The vocal line and the accompaniment are unaltered. The song was brought to my attention by John Ward, the Harvard musicologist, who is perhaps the leading authority on the vihuela and its music.

**Le Véritable Amour** By Loisa Puget, 1810-1889, a French amateur composer of songs. A member of the Puget family sang it from memory to Sven Scholander (to whom I have referred in previous album notes) in about 1900, and I learned it from Scholander in 1935.

## Side 2 Group 1

**The Unfortunate Troubadour** Both words and music are my own, written in about 1940. Not based on personal experience fortunately.

**The Reaper's Ghost** In 1935, in an English pub, I overheard two men speaking of a supposedly haunted field nearby. It appeared that in the time of their grandfathers a local farmhand vanished under peculiar circumstances. He was seen crossing a hayfield at sunset, passed behind a pile of hay, did not come into view on the other side, was not to be found behind the hay, and was never seen again. The spirit moved me to put the story into ballad verse and set it to music, and I did so that very night.

**Two Comments** (a.) On a Miser (b.) On an Old Woman. These were translated by William Cowper, 1731-1800, from the ancient Greek, and set to music by myself.

## Side 2 Group 2

**Go 'Way, Old Man** I learned this in 1936 in California, from Barnard Wells, who learned it in Kentucky.

**The Wife Wrapped in Wether's Skin** Sung to me in New York in 1941, though I believe the singer's source was Sharp's Southern Appalachian collection. For the benefit of urbanites, a wether is a castrated ram.

**My Good Old Man** An American folk song known in many versions in the midwestern and southeastern parts of the country. A "hant", or "haunt", is a ghost, and I understand the implication to be that the interrogator (the old woman?) is already a hant.

**No Hiding Place** I learned this from David Lloyd Garrison in Santa Barbara in 1929. It is often included in collections of spirituals, but it always sounded more like a revivalist song to me. I was therefore pleased to learn recently from a southern friend that it is indeed sung in the somewhat boisterous, if spiritual, atmosphere of revival gatherings.

*Richard Dyer-Bennet, July, 1962*

The recording was made in June 1962 at the Temple of Music, South Mountain, Pittsfield, Mass., site of the oldest summer chamber music festival in the nation, founded by Elizabeth Sprague Coolidge. The hall was made available by the South Mountain Association and Mrs. Willem Willeke, Manager. J. Gordon Holt, former technical editor of High Fidelity magazine served as engineer, using Sony condenser microphones and an Ampex two-track stereo recorder.

For best response on high fidelity phonographs, use R.I.A.A. characteristic.

Recording engineer: J. Gordon Holt  
Produced by Harvey Cort

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Mr. Dyer-Bennet is managed exclusively by Hurok Attractions, Inc., 730 Fifth Avenue, New York 19, N. Y.

This is one of a series of recordings by Richard Dyer-Bennet, recorded under his own label. For a complete catalog listing contents of other albums, write: Dyer-Bennet Records, P.O. Box 235, Woodside 77, N. Y.