

FOLKWAYS RECORDS Album No. FA 2045

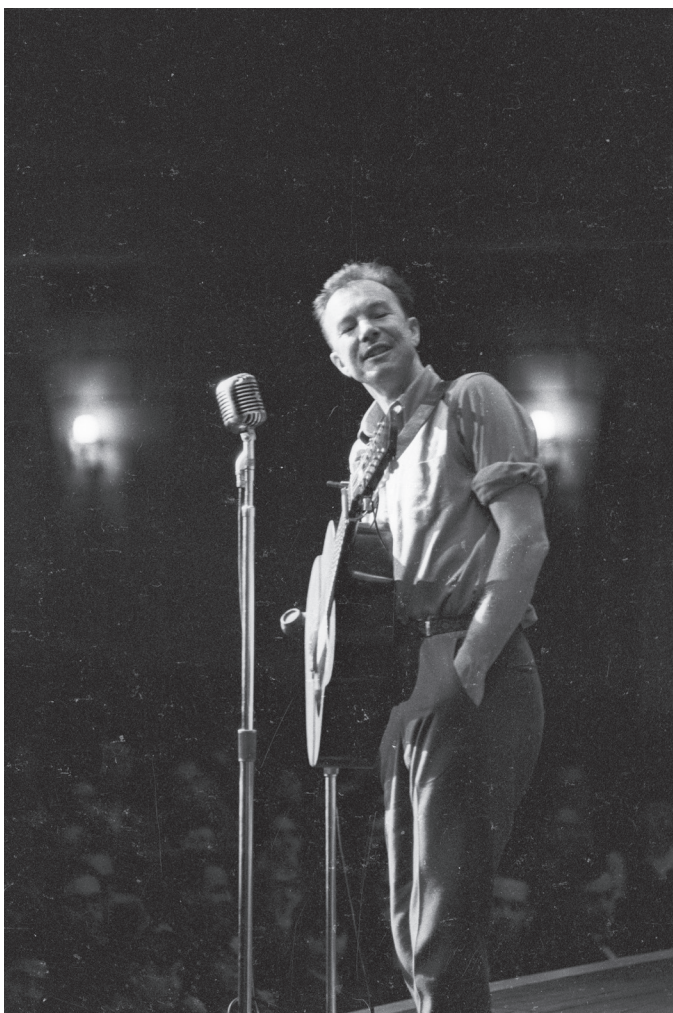
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COMPOSED BY J.S. BACH, I. BERLIN,
L. BEETHOVEN & MANY OTHERS.
ARRANGED BY P. SEEGER WITH
BANJO, GUITAR, MANDOLIN,
AND CHALIL:

FOLKWAYS RECORDS & SERVICE CORP., N.Y.



Photograph by Diana Davies

SIDE 1

- Band 1: Theme (Pete Seeger/Figs. D Music, Inc.o/b/o Sanga Music, BMI) - 1:09
- Band 2: Cindy - 0:54
- Band 3: Blue Skies (Irving Berlin/Irving Berlin Music Company, ASCAP) - 2:23
- Band 4: The Girl I Left Behind Me - 1:13
- Band 5: Jesu, Joy of Man's Desiring (Johann Sebastian Bach) - 1:00
- Band 6: Duet from Beethoven's 7th Symphony (Ludwig van Beethoven) - 2:04
- Band 7: Chorale from Beethoven's 9th Symphony (Ludwig van Beethoven) - 1:24
- Band 8: Russian Folk Themes and Yodel (Igor Stravinsky) - 2:10
- Band 9: Anitra's Dance / Brandy Leave Me Alone (Anitra's Dance [Edvard Grieg]Brandy Leave Me Alone [Adapted and translated by Josef Marais/MPL Music Publishing, Inc. o/b/o Frank Music Corp., ASCAP]) - 1:48
- Band 10: Theme (Pete Seeger/Figs. D Music, Inc. o/b/o Sanga Music, BMI) - 1:15

SIDE 2

- Band 1: The Mexican Blues (Pete Seeger/Figs. D Music, Inc. o/b/o Sanga Music, BMI) - 1:57
- Band 2: Time's A-Getting Hard (Adapted by Lee Hays/TRO-Folkways Music Publishers, BMI) - 2:20
- Band 3: Barrel of Money Blues (Adapted by Pete Seeger-Lee Hays/Figs. D Music, Inc. o/b/o Sanga Music , BMI) - 1:29
- Band 4: Sally My Dear - 3:29
- Band 5: Oh, Liza, Poor Gal - 1:44
- Band 6: Sally Ann - 1:26
- Band 7: Woody's Rag (Woody Guthrie/BMG Bumblebee o/b/o Woody Guthrie Publications, Inc., BMI) - 1:27

Folkways Footnote

Peter Seeger once said, "Since harpsichords are difficult to come by these days, why can't we play Bach et al. on our own modern instruments, or as a matter of fact use our own voices." In other words we quote from Charles Edward Smith: "Folk singers do not think of making up a tune in quite the way most of us are prone to envision the process, as something rare and original, pulled out of the blue and put together with mysterious ingenuity. The folk method. . . is more like that of the basket weaver who has use for a new basket and wants to make one of a certain utility (to carry its burden) with sure craftsmanship and beyond all this with the feeling of art that has existed since the beginning of the human family. His material is at hand and he weaves with the dexterity of his craft, thoughtfully, creating his design with the inner eye of the artist."

"In an art in which creation begins with one note, both the freedom and discipline of art begin there as well. Nonetheless or perhaps partly because of it, this is a malleable style in which brief songs and snatches are molded freshly each time they are recreated by a gifted singer. . . . You might, if you wished to put definition to. . . the singer's art, say that originality is the rearrangement of materials. But in clarifying the method, there is the danger of putting too much stress on improvisation for its own sake. The aim. . . might turn out to be not at all the uniqueness of his song (though he is proud of that, too) but the rightness of it. . . an unwritten poetry. . . a living poetry to be molded to the singer, the voice the instrument to be fused with them in the fire of singing so that words and music, are, for that moment of creation, inseparable."

HOW I COMPOSED*
THE GOOFING-OFF SUITE
by PETER SEEGER

In Lenox, Massachusetts, home of the Berkshire Music Festival, I chanced to hear a chamber music program last summer. It's great stuff, ** and folk musicians should hear more of it. In between each movement of a Suite there is absolute silence because music is holy, or should be.

I figured, folk musicians should try to write some suites, and here is my first attempt. When it came to choosing a name for my suite I was stuck. Finally, I decided on THE GOOFING-OFF SUITE.

Here's the reason. If you want to learn a folk instrument, such as guitar, you'll never get around to it if you say, "I'll practice for an hour every Thursday at 5:30." You never get around to it. Unless you know how to goof off.

I was teaching a housewife how to play guitar, near my home in the Hudson Valley, and she wasn't making any progress at all. I told her, "Forget the dishes, forget the beds and the sweeping for a while." And you know next week she really had made some progress. . .

I'll admit I'm in a favored position. In my home everybody can be working to beat the band, and I'm lying on the bed, plunking away at the banjo. The kids say, "Papa's practicing."

So this is my GOOFING-OFF SUITE.

You'll notice it has a number of changes of mood in it. After all, barriers are being broken down all over the world, between races, nations and peoples. We might as well break down a few musical barriers, and show that there is nothing heretical in liking several different kinds of music at the same time.

I am in favor of folk musicians swiping tunes from symphonies, just as I am all in favor of symphony composers continuing to swipe folk tunes. In time we may no longer think of different classes of music such as -- folk music on one plane, popular music on another plane, and somewhere on another level, classical music. Rather, we are likely to have music for different purposes: lullabies, game songs, marches, music for dancing, love, work, storytelling, for participation, and for listening. Composers, arrangers and performers, whether amateur or professional will have a vast heritage to draw upon, in the folk and fine arts music traditions of every continent.

Frankly, it is hoped that those who like to fool around with music, picking up tunes by ear, will take hold of some of these fragments and work them into something really worthwhile. That you are the kind who keeps a banjo or guitar hung on the wall where it's handy. Then if a musical friend drops in for a while, it's no trouble to reach over, and make some sociable noise.

Stop goofing off and really create music!

*swiped (sic)

** some of it

CREDITS

Originally issued as FA 2045 in 1955 by
Moses Asch for Folkways Records.

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music, spoken word, instruction, and
sounds from around the world. In this
way, we continue the legacy of Moses
Asch, who founded Folkways Records in
1948. The Smithsonian acquired Folk-
ways from the Asch estate in 1987, and
Smithsonian Folkways Recordings has
continued the Folkways tradition by
supporting the work of traditional artists
and expressing a commitment to cultural
diversity, education, and increased un-
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production, documentation, preservation,
and dissemination of sound.

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