# THE VIOLIN PLAYED BY HYMAN BRESS ACCOMPANIED BY CHARLES REINER

Selections from the works of

FOLKWAYS RECORDS FM 3352

Wolfgang Amadeus Mozart, Franz Schubert, Nicolo Paganini, and Ludwig van Beethoven

VOL. 2



SIDE I

SIDE I

WOLFGANG AMADEUS MOZART (1756-1791)
SONATA IN E MINOR, No. 28 K. 304

Band 1: ALLEGRO
Band 2: TEMPO DI MENUETTO
FRANZ SCHUBERT (1797-1828)
SONATINA No. 1, Opus 137

Band 3: ALLEGRO MOLTO
Band 4: ANDANTE
Band 5: ALLEGRO VIVACE
Band 6: CAPRICE No. 24
Nicolo Paganini (1782-1840)

Nicolo Paganini (1782-1840)

SIDE II

LUDWIG van BEETHOVEN (1770-1827)
Violin and Piano Sonata in C Minor, op. 30, No. 2
Band 1: ALLEGRO CON BRIO
Band 2: ADAGIO CANTABILE
Band 3: ALLEGRO
Band 4: CODA
Band 5: CAPRICE No. 5

Nicolo Paganini (1782-1840)

DESCRIPTIVE NOTES ARE INSIDE POCKET

COVER DESIGN BY RONALD CLYNE

THE VIOLIN

# THE VIOLIN Presented in Four Volumes

VOLUME 2

## played by Hyman Bress

Charles Reiner pianist

Selections from the works of Wolfgang Amadeus Mozart, Franz Schubert, Nicolo Paganini and Ludwig van Beethoven

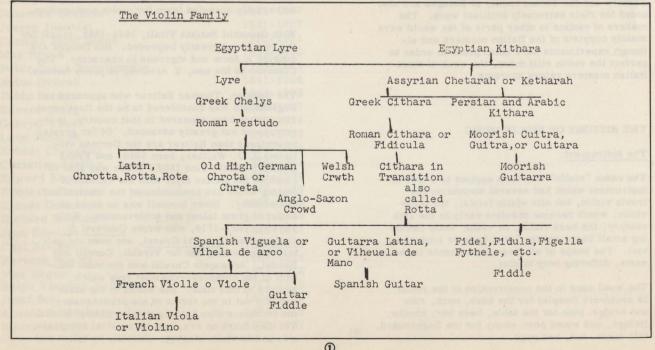
Hyman Bress Canada's foremost violinist, was born in 1931 and began playing the violin at an early age. When only 15 years old he won a five year scholarship to the Curtis Institute of Music, Philadelphia, where he studied with Ivan Galamian. He subsequently gained a number of other prizes which included the Concert Artists Guild Award and the Heifetz Prize.

He appeared as a soloist with the Montreal, Toronto and C.B.C. Symphony Orchestras under internationally famous conductors and he evoked unanimous praise from both the press and the audiences as a result of these performances and the numerous recitals which he gave all over Canada. In addition he was engaged for broadcasts and television appearances and quickly established his reputation as a front rank violinist.

Before long Hyman Bress was invited to undertake engagements in Europe and the U.S.A. In Paris he appeared with the Orchestre Philharmonique de la Radiodiffusion Télévision Française and the Orchestre National de la Radiodiffusion Française, in London with the Royal Philharmonic Orchestra, and gave with the Royal Philharmonic Orchestra, and gave recitals in Berlin, Vienna, London and the principal cities of Scandinavia and Holland. In America he was invited to appear with the Philadelphia Orchestra and gave recitals in New York and Boston. His inclusion in recital programmes of Bartok's Solo Sonata and Schoenberg's Fantasy, both requiring virtuoso performances, have left no doubt as to his masterly technique and musicianship. He has broadcast from several of the principal cities of Europe including London and Paris. Paris.

Hyman Bress is the possessor of one of the finest violins in the world today, a Guarnerius del Jesu, made in 1739.





It is not known who first constructed the perfect violin, but there seem to be several reasons for believing that the instrument arrived in its present state due to several makers. It is probably Gasparo Bertolotti, 1540-1609, who was called da Sallo, who evolved from the lyra the model of the modern violin. His workmanship, although crude, led him to experiment finally with a low arch model until he adopted a comparatively flat model. His violas today are still of great value. Giovanni Paulo Maggini, 1580-1640, the pupil of Gasparo, made great advances. His model is fairly flat, his varnish excellent, and many of his instruments have two rows of purfling. Other Brescian masters, besides his son, Pietro Santo Maggini, were Matteo Bente, Dominico and Antonio Pasta, Giovita Rodiani, and Pellegrino Zanetto.

References: Groves: "A New Dictionary"
A. Jacobs

### The Cremona Makers

The classical town of violin makers began its dynasty with the Amati family. Andrea and his sons Antonio and Girolamo were a prelude to the start which found its apex in the work of Niccolo 1596-1684, the son of Girolamo, who produced the wonderful violins known as "Grand Amatis". His genius has been surpassed only by Antonio Stradivari, who with Giuseppe Antonio Guarneri better known as Giuseppe del Gesu, are considered to be the greatest makers of the instrument. Pupils of Stradivari who were outstanding were Carlo Bergonzi, Dominico Motagnana, Alessandro Gagliano, Ferdinando Gagliano, Lorenzo Guadagnini his son Giovanni Battista Guadagnini, also his sons Francesco and Omobono Guadagnini, and Francesco Gobetti, 1690-1715 Niccolo Amati taught his own son Girolamo and Paulo Grancino. Girolamo Amati taught Giovanni Andrea Guarneri, and his sons Giuseppi Giovan Battista and Pietro Viovanni Guarneri. The Ruggieri family of Cremona produced several eminent violin makers, foremost amongst them being Francesco Ruggieri. The Testore family of Milan, consisting of Carlo Giuseppe Testore, 1690-1720, Carlo Antonio Testore, 1730-1764, his son Giovanni and his brother Paulo Antonio Testore and the Tononi family of Bologna are also noted for their extremely brilliant work. The makers of violins in other parts of the world were mainly copyists of the Italian masters and although experiments have taken place in order to perfect the violin still more, the work of these Italian masters reigns supreme.

### THE HISTORY OF VIOLIN MUSIC

### The Instrument:

The name "violin" was first applied to a type of instrument which had several members: the treble violin, the alto violin (viola), the tenor violin, which became obsolete early in the 18th century, the bass violin, or violin 'cello (meaning small bass) and the large bass or contrabass viol. The shape of all these instruments is the same, differing only in size.

The wood used in the construction of the violin is sycamore (maple) for the back, neck, ribs and bridge; pine for the table, bass bar, blocks, linings, and sound post; ebony for the fingerboard, tail-piece, nut, and pegs.

The G D and A strings are made of sheep gut, often wound with an aluminum thread, whilst the E string is usually made of steel.

The sound of the instrument is made by causing the strings to vibrate through the friction of the bow, applied to the strings. The bridge vibrating in turn, sets the table reacting, and this in turn is communicated to the surrounding air outside and inside the instrument. The inner air as well as the sound post and ribs cause the back to vibrate, the sound post and ribs receiving their vibration from the table as well as the inner air.

### Violin Playing:

Up to the end of the 16th century, there is no specification as to what instrument was used by the contemporaneous composers. Giovanni Gabrieli provides the earliest instance, 1587. of such a specification. His scores contain the first beginnings of instrumentation, and marked an epoch in the history of music. Once the violin became accepted it progressed at a considerable pace. Monteverdi, 1610, has passages in the fifth position, which would be considered daring for the period. Biajio Marini however has the earliest known solo compositions, published in 1620. The "Romanesca" as it is called is a poor example and makes very few demands on the player. Carlo Farina may be rightly termed the founder of the violin virtuosi. He published in 1627 a collection of violin pieces, amongst which a "Capriccio Stravagante" is of the utmost interest both musically and technically. The composer was well aware of the powers of expression and character pertaining to the instrument, employing in his works a variety of bowing, double-stopping and chords. Tarquinio Merula, 1640, shows a great advance in ideas and his contemporary Paolo Ucelini goes as high as the sixth position as well as creating a great variety of bowing.

Towards the end of 1630, the beginning of the earliest classical sonata came into being. G.B. Fontana, 1630, Monti Albano, 1629, Tarquinio Merula, 1639, and M. Neri, 1644, helped greatly to bring this about. From 1650 the Canzone falls out of use, and the Sonata then became the universally accepted term for violin composition.

With Giovanni Batista Vitali, 1644-1692, music for the violin was greatly improved. His Dances are concise in form and vigorous in character. The Ciaccono of his son, T Antonio, is justly famous.

The German, Thomas Baltzar who appeared in England and was considered to be the first great violinist to have appeared in that country, is inretrospect not greatly advanced. Of far greater importance than Baltzar are the German violinists J. J. Walther, born 1650, and Franz Heinrich Biber, died 1698. Biber was able to combine the Italian style with the warmth of feeling which has predominated the musical art of Germany. Biber himself was no doubt an artist of great talent and achievement. With Torelli, 1657-1716, who wrote Concerti di Camera and Concerti Grossi, one sees the pattern significantly set for Vivaldi, Corelli and Handel. Arcangelo Corelli was the most eminent of the composer-violinist type which evolved at this time. His works in the main are laid out in the forms of his predecessors, the technique also keeping withing modest limits. Yet they mark an era, both in musical composition and in violin playing. Corelli, by talent and

character, had gained a position of authority with his contemporaries which has few parallels in the history of violin playing. As to the genius of the Venetian Vivaldi the qualities that make him an artist of the highest rank are his extraordinary fertility as a composer, his ingenuity in molding new combinations, and devising new effects and, above all, his influence in creating the earliest instance of orchestration as applied to the concerto. Veracini, was thought to have been eccentric due to his passionate temperament, however he had a great influence on Tartini, who after Corelli was considered to be the greatest exponent of the Italian school. His works are technically very substantial as well as being bold and masterfully constructed. We now come to Tartini (1692-1770) who was highly poetical and dramatic and exerted an influence of undisputed authority for fifty years, in Italy, France and Germany. Formally his works are not as greatly advanced as those of his predecessors. His subjects, though not inferior to Corelli's have on the whole more breadth and development. As an executant, Tartini marks a great advance especially in the field of bowing. He was without a rival in the production of a fine tone as well as being capable of a great many varities of bowing. It was the pupils of Corelli and Tartini who formed a connecting link between the schools of France and Germany. The Piedmontese, Somis, 1676-1763, one of Corelli's pupils, was the teacher of Giardini, 1760-1796, Pugnani, 1727-1803, and also of the teacher of Viotti, 1753-1824, his influence reaching down to Spohr.

Geminiani, 1680-1761, and Nardini had much to do with influencing the progress of violin music in England and Germany. The former published the first important violin "School" method and is still to this day of the greatest interest. Locatelli, 1693-1764, was a great individualist and his works for the instrument are both bold and experimental. In France violin playing in the late 17th century was still of a low standard. Lully, 1652, who was appointed director of the Royal Chapel, wrote very simply, as did Rebel, 1687, whilst Francoeur in 1715 wrote Sonatas in which he used the thumb to produce chords, thereby showing progress. The first-French violinist of note however was Baptiste Anet 1700. The violinist Pagin, born 1721, Touchemoulin, 1727-1801, Lahoussaye, 1735-1818, Barthelemon, died 1808, Berthaume, 1752-1828, were all influenced by the Italian school. However, Jean-Marie Leclair is without rival in his imaginative and colorful writing both musically and technically. The individualist Pierre Gavinies, 1728-1800, well known for his studies, formed an independent French school. Alexander Boucher, 1770-1861 was self taught and an immensely talented violinist although not of a serious character. It was however, Viotti, 1753-1824, who had unparalled influence over the French scene. His Concertos are to this day still performed and are presently enjoying a revival of interest.

In Germany, the names Graun, 1698-1771, F. Benda, 1709-1786, Johann C. Stamitz, 1719-1761, and his two sons, Carl and Anton, C. Cannabich, 1731-1798, W. Cramer, 1745-1799, Ignaz Franzl, born 1736, and his son Ferdinand, 1770-1833, were prominent in Berlin and in the south of Germany in the famous Mannheim school. The great Wolfgang Amadeus Mozart was proficient equally at the violin as at the piano and wrote many Sonatas as well as Concertos, concentrating more on musical values rather than on the aspect of technique. Spohr can be reckoned as the person who exerted, aside from Paganini,

the greatest influence on the style of modern violin playing. Compared with his predecessors they are not merely improvements but with him the Concerto rises from being merely a showpiece to the dignity of a work of art. Spohr had great powers of execution, but he used them in a manner not wholly free from one-sidedness, and it cannot be said that he added greatly to the technique of the instrument. The predecessors of Spohr, at the end of the 18th century, were principally Viotti, Kreutzer, 1766-1831, Rode, 1774-1840, and Baillot, 1771-1842, who were all of different temperaments, living in Paris and influencing violin playing and music to a great degree in that city. By applying their principles they were able to approach their art in a way which made it possible for them to deal with not only the Italian school but also the Quartets of Haydn, Mozart and Beethoven. J.F. Eck (1766) and Franz Eck. 1774-1809, were two remarkable players, the latter being the teacher of Spohr. Nicolo Paganini, 1784-1840, created an unprecedented sensation. He held Europe spellbound by his marvellous execution and thoroughly original and eccentric personality and style. His influence was particularly strong in France. The violinists DeBeriot, 1802-1870, and H. Vieuxtemps, 1820-1881, although spending a great deal of time in France, were of Belgian nationality, DeBeriot being influenced by Rossini, Donizetti and Bellini. Vieuxtemps was a very great violinist, and his compositions although frequently imbued with theatrical and bombastic elements contained ideas of great beauty and are often cleverly worked out. DeBeriot had a great pedagogical instinct and he trained Monasterio, born 1836, Sauret, born 1852, Schradieck, born 1846, Heerman, born 1844, Becker, born 1833, taught Sainton, 1813, Prume, 1816-1849, Alard, 1815-1888, and Leonard, born 1819. Alard, Leonard and Massart, 1811, headed the Franco-Belgian school. The pupils of Leonard were the prominent and outstanding Sarasate, 1844-1908, Marsick, and Dengremont, born in 1868. Wieniawski, Lotto, and Teresina Tua were pupils of Massart. The friendship of Ferdinand David, 1810-1873 and Mendelssohn led David to a modern phase of musicianship. Playing the Sonatas of Bach and Quartets of Beethoven and other classical masters, he avoided one-sidedness in technique and musical judgment generally. This theory was proved to be sound by Joseph Joachim who mastered all styles of music equally well. David trained Japha, Rontgen, Jacobsohn, Schradieck, Hegar and, by far the most eminent, A. Wilhelmj, 1845-1908.

In Vienna the leading composers were almost all violinists. Anton Wranitzky and Dittersdorf were virtuosi of a high order. Schuppanzigh 1776-1830 may be regarded as the first great quartet player and adviser to both Haydn and Beethoven. His pupil, Mayseder, 1789-1863, along with Miska Hauser, 1822-1887, and DeAhna, 1835-1892, Ernst, 1814-1865, Hellmesberger, Senior, Dont, Senior, 1815-1888, all studied with the noted pedagogue Boehm, 1798 to 1861. Ernst enormously talented imitated Paganini in style as a player but was a finer musician. With Joachim and Ernst, Hungarian as well as Gypsy music came into prominence. Joachim's Hungarian Concerto, as well as his Hungarian Dance transcriptions from Brahms originals, opened a field-for beautiful and telling violin effects. Dont, Jr. Trained Leopold Auer; Hellmesberger taught Kreisler, and Jansa trained Madame Neruda. Violin technique has continued to advance with the advent of the contemporary idiom, Ysaye, 1858-1931, wrote six

Sonatas and other works for violin and they are both original and interesting technically.

Modern violin sound has a great deal to thank Fritz Kreisler who by the nature of his talent has opened the door to a refined and warm art. His composing although not overly important created for a whole generation a most pleasurable experience.

SIDE I, Band 1 and 2:

Sonata in E minor by Wolfgang Amadeus Mozart (1756-91)

Sonata in E minor No. 28 K. 304 was described by Eric Blom as follows: "The 18th century convention was such that works should be essentially keyboard music. Sonatas were written for clavier, in which the violin could join in if it was available, but the composer was not to have the popularity of his domestic music threatened by the comparitive rarity of players on that instrument. Every household had a harpsichord and clavichord, displaced sometime during the second half of the century by the rapidly spreading pianoforte, and sonatas were so devised that they could be played just as well without a second instrument." Mozart changed this. The sonatas of his youth, before age 12, are unequal in there treatment, but after 12 his sonatas began to achieve a truly equal feeling. Of K. 304 Einstein wrote, "It is one of the miracles among Mozart's works. It springs from the most profound depths and goes beyond the alternating dialogue style to knock at those gates of the great world of drama which Beethoven was to fling open." The influence of his early mentor, Johann Christian Bach, can be seen in the fact that it is in two movements rather than in three.

### Technical Analysis of Violinistic Problems

Wolfgang Amadeus Mozart, Sonata, in E Minor, No. 28 K. 304.

This Mozart Sonata is distinguished by its simplicity. Its chamber music style places the accent on deeply felt musical values. Technically it is very simple, pointing out even more strongly the fact that Mozart was aware of the possibility of expression requiring a minimum of effort.

SIDE I, Bands 3,4 and 5:

Franz Schubert (1797-1828) -- Sonatina No. 1, Opus 137.

This concise and Mozartian Sonatina is one of the most inspired and well constructed of Schubert's smaller instrumental compositions. The first movement -- Allegro Molto begins with the unison of piano and violin stating the theme. It is chamber music in character and stays for the most part in a subdued mood. The second movement Andante is in simple binary form. It's in this movement that Schubert shows his most poignant self, especially in the minor section. The last movement -- Allegro Vivace is in rondo form and, although it has a feeling of grazioso about it, it is brilliant and full of meaning.

Technical Analysis of Violinistic Problems

Franz Schubert, Sonatina, Opus 137.

This lovely sonatina expresses the soulful aspect of the violin. There are no violinistic innovations,

but the lyricism which is typical of the classical period is used to great advantage by the poetical Schubert.

SIDE II, Band 6:

Technical Analysis of Violinistic Problems

Nicolo Paganini, Caprice No. 5 and No. 24

The two Caprices presented on this record are probably the most known of the Caprices. In the 5th Caprice, a mastery of scales and arpeggios is imperative; a speedy spiccato bow stroke will determine the effectiveness of the main section of this Caprice.

The 24th Caprice is justly famous as it has inspired both Brahms, Paganini and, lately, Boris Blacher, to write either similar or original variations on its theme. In this Caprice practically all the problems of the virtuoso violin are included. Left hand pizzicatto, passages in 3rds and 10ths, flying staccato, octaves and left-hand runs of great variety are to be found. It is certainly one of the great tour de force examples for the violin.

SIDE II, Bands 1,2,3 and 4:

Beethoven's Sonata in C minor, Op. 30 No. 2, 1770-1827

Beethoven's first nine sonatas of the total of ten for violin and piano were written during his first great creative period, 1798-1803. Of the three sonatas of Opus 30, published in 1803, but written in 1802 at Heiligenstadt, Austria, and dedicated to Czar Alexander I, C minor No. 7 is the best understood in this framework. This year of crisis was the turning point in Beethoven's growth, both spiritually and physically. It was the year of the Second Symphony and of the Heiligenstadt Testament, the year during which he realized that his love affair with Countess Giulietta Giucciardi was both hopeless and fruitless. After the enjoyment of Vienna, he wrenched himself away to a little village. It was at this time that he began losing his hearing and he was advised to take warm baths. At the age of 31 he wrote the Heiligenstadt Testament, in which he says: "I must live like an exile. If I approach people, a hot terror seizes upon me. I fear that I may be subjected to the danger of letting my condition be observed." J.W.W. Sullivan writes: "This document marks a crisis in Beethoven's life. Never again was his attitude towards life one of defiance, where the defiance was an expression of what is called his strength of character." The Sonata in C Minor is in four movements. The first movement is energetic and begins with a lovely theme in C minor, also used in a transposed version at the opening of the 8th Symphony. It is Allegro con Brio. The Adagio Cantabile is expressive and dramatic, although being song-like it is a true duet for the two instruments. The Allegro is really a scherzo, and the last movement Allegro is dramatic and virtuoso especially in the Coda section. It is perhaps the most effective of all the Beethoven Sonatas.

Technical Analysis of Violinistic Problems

Violin and Piano Sonata in C minor, Op. 30, No. 2 by Ludwig van Beethoven

Beethoven uses most of the available technique known to the great composers of the 19th century, without leaning heavily on the purely virtuoso aspect of this development. The Sonata calls for fine bow control as well as an excellent left hand. The problem of lyrical control should be subordinate to the changes in harmony. The piquante scherzo has variations of bow movements of martele, spiccato; also more ordinary lyrical strokes. The last movement is aggressive and orchestral, and production of the sound should match the desire for projection without forcing the tone, a problem of ever-growing difficulty in view of the large auditoria of today.

# COMPOSERS WHO HAVE WRITTEN IMPORTANT WORKS FOR THE VIOLIN

| Heinrich Biber               | 1644-1704 |
|------------------------------|-----------|
| G. B. Vitali                 | 1644-1692 |
| Arcangelo Corelli            | 1653-1713 |
| Henry Purcell                | 1659-1695 |
| A. T. Vitali                 | 1665-     |
| Georg Philipp Telemann       | 1681-1767 |
| Antonio Vivaldi              | 1685-1741 |
| Johann Sebastian Bach        | 1685-1750 |
| George Frederic Handel       | 1685-1759 |
| Francesco Geminiani          | 1685-1763 |
| Giuseppe Tartini             | 1692-1770 |
| Jean Marie Leclair           | 1697-1764 |
| Pietro Nardini               | 1722-1793 |
| Josef Haydn                  | 1732-1809 |
| Johann Christian Bach        | 1735-1782 |
| Carl Ditters Von Dittersdorf | 1739-1799 |
| Wolfgang Amadeus Mozart      | 1756-1791 |
| Ludwig Van Beethoven         | 1770-1827 |
| Niccolo Paganini             | 1782-1840 |
| Louis Spohr                  | 1784-1851 |
| Franz Berwald                | 1796-1868 |
| Franz Schubert               | 1797-1828 |
| Felix Bartholdy Mendelssohn  | 1809-1847 |
| Robert Schumann              | 1810-1856 |
| Cesar Franck                 | 1822-1890 |
| Edward Lalo                  | 1823-1892 |
| Carl Goldmark                | 1830-1915 |
| Johannes Brahms              | 1833-1897 |
| Joseph Joachim               | 1831-1907 |
| Camille Saint Saens          | 1835-1921 |
| Max Bruch                    | 1838-1920 |
| Peter Ilytch Tchaikovsky     | 1840-1893 |
| Anton Dvorak                 | 1841-1904 |
| Pablo Sarasate               | 1844-1908 |
| Edvard Grieg                 | 1843-1907 |
| Gabriel Faure                | 1845-1924 |
| Leos Janacek                 | 1854-1928 |
| Ernest Chausson              | 1855-1899 |
| Christian Sinding            | 1856-1941 |
| Edward Elgar                 | 1857-1934 |
| Frederic Delius              | 1862-1934 |
| Claude Debussy               | 1862-1918 |
| Richard Strauss              | 1864-1949 |
| Jean Sibelius                | 1865-1957 |
| Carl Nielsen                 | 1865-1931 |
| Ferucio Busoni               | 1866-1924 |
| Max Reger                    | 1873-1916 |
| Ralph Vaughan Williams       | 1872-1958 |
| Josef Suk                    | 1874-1935 |
| Arnold Schoenberg            | 1874-1949 |
| Maurice Ravel                | 1875-1937 |
|                              |           |

| Alexander Glazounov       | 1865-1932   |
|---------------------------|-------------|
| Georges Enesco            | 1881-1955   |
| Bela Bartok               | 1881-1945   |
| Karl Szymanowski          | 1882-1937   |
| Igor Stravinsky           | 1882-       |
| Anton Von Webern          | 1883-1945   |
| Arnold Bax                | 1883-1953   |
| Joseph Achron             | 1886-1943   |
| Bohuslav Martinu          | 1890-1959   |
| Serge Prokofieff          | 1891-1953   |
| Giorgio Ghedini           | 1892-       |
| Arthur Honegger           | 1892-1955   |
| Alban Berg                | 1895 - 1935 |
| Mario Castelnuovo Tedesco | 1895 -      |
| Paul Hindemith            | 1895 -      |
| Roger Sessions            | 1896-       |
| Aarow Copland             | 1900-       |
| Dmitri Kabelevsky         | 1904-       |
| Luigi Dallapiccola        | 1904-       |
| Dmitri Shostakovitch      | 1906-       |
| Aram Khachaturian         | 1903-       |
| Henrik Badings            | 1907-       |
| Samuel Barber             | 1910-       |
| William Schuman           | 1910-       |
| Gian Carlo Menotti        | 1911-       |
| Jean Francaix             | 1912-       |
| Benjamin Britten          | 1913-       |
| Peter R. Fricker          | 1920-       |
|                           |             |

New York January 1962 - Hyman Bress

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FA2009 Creole Songs, Van Wey
FA2010 Loneone Valley, Seeger, others
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FA2013 See Songs, Houston
FA2013 See Songs, Houston
FA2013 See Songs, Houston
FA2012 Solomon Valley, Jemison
FA2022 Coubby Ballads, Cisco Houston
FA2023 Solomon Valley, Jemison
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FA2023 Solomon Valley, Jemison
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FT3704 John Cage, Indeterm, 2-12\*
FS3810 Buell II. Kazee
FS3820 Lightnii Hopkins, Miles
FS3820 Firty Levit, blues
FS3820 Firty Levit, blues
FS3834 Bullanam Music, Spence 1
FS3836 Bullanam Summer Filmscore (Seegent)
FS3836 Danis Jommer Sulmscore (Seegent)
FS3836 Cannoniville Story
FS3836 Courlander Allmanac
FS3836 Courlander Allmanac
FS3837 Courlander Allmanac
FS3837 Bawhide, No. 3
FS3838 Teleman FS383, Wolff

ETHNIC MONOGRAPH LIBRARY

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PM4001 Wolf River Songs
12"
PM4001 Wolf River Songs
12"
PM4001 Wolf River Songs
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PM4005 Folk Songs of Omario
PM4005 Folk Songs of Omario
PM4007 Laphin Joil Songs
PM4007 Laphin Joil Songs
PM4007 Laphin Joil Songs
PM4001 Lithuanian Songs U. S. A
PM4011 Drum Bance, Carriacou
PM4011 Songs & Pipes, Brittany

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STEREO 12"
FSS6301 Highlights of Vortex FM014 Songi & Fipes, striamy

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FE4356 Trad, Ennes, Japan

12"

FF4456 Trad, Ennes, Japan

FF4456 Trad, Ennes, Japan

FF4456 Sorra, S. Navajo Music

FF4461 Soura of Janic

FF4461 Soura of Janic

FF4461 Soura of Janic

FF4462 Duran of Janic

FF4463 Duran of Janic

FF4463 Duran of Janic

FF4465 Duran of Janic

FF4467 Folk Music of Indone

FF4461 Folk Music of Guba

FF4461 Folk Music of France

FF4461 Polk Music of France

FF4462 More Music of Janic

FF4462 Angerican Indian S. W.

FF4462 Angerican Indian S. W.

FF4462 Traditional Music of India

FF4463 Duran of Suntanna

FF4463 Polk Music of Suntanna

FF4464 Folk Music of Suntanna

FF4465 Angerican Indian S. W.

FF4460 Angerican Indian S. W.

FF4460 Angerican Indian S. W.

FF4460 One Suntanna

FF4460 One Sunta

ETHNIC FOLKWAYS LIBRARY 2-12"

FE4500 Negro Music Africa & America FE4501 Music of Mediterranean PE4502 African & Afro-Amer. Drums FE4503 African Music South of Sahara FE4504 Music of World's People, 1 FE4505 Music of World's People, 2

FE4506 Music of World's People, 3 FE4507 Music of World's People, 4 FE4510 World's Vocal Arts FE4520 Folk Music from Italy FE4520 Man's Early Music Instr. FE4530 American Folk Songs FE4533. Caribbean Music (2-12") FE4535 ASS Folk Music (2-12")

AMERICAN HISTORICAL 2-10" H5001 Ballads Revolution (2151 & 2152)
FH5002 Ballads War of 1812 (2163 & 2164)
FH5003 Fornier Ballads (2175 & 2176)
FH5004 Fornier Ballads (2175 & 2186)
FH5005 Colomial Speeches (2189 & 2190)
FH5006 Heritage Speeches (2189 & 2192)

AMERICAN HIST

AMERICAN HIST

and DOCUMENTARY 12"

FH5217 hillated of Chio, Grime

FH5227 Talking Bluer, Greemay

FH5227 Talking Bluer, Greemay

FH5221 Talking Bluer, Greemay

FH5221 Amer, Indus, Ballad, Seeger

FH5224 Amer, Indus, Ballad, Seeger

FH5225 Day of '49, English - Faier

FH5226 Depression Sngs., NaC Samblers

FH5226 Depression Sngs., NaC Samblers

FH5226 Talking Union, Etters, Cinght

FH5226 Talking Union, Canaler

FH5227 American Sngs., American Sngs.

FH5224 Missouri Hisong, Canaler

FH5226 Talking Union, Canaler

FH5226 Million of Mosticians, Schwartz

FH5226 Million of Mosticians, Schwartz

FH5226 American Sngs., S SCIENCE SERIES 12"

SCIENCE SERIES 12"

PX6007 Science of Sound (2-12")

PX6100 Sounds of Frequency, Barrole

PX6100 Sounds of Frequency, Barrole

PX6100 Sounds of Self-Hypnois

PX6100 Sounds of Self-Hypnois

PX6104 Sounds of Self-Hypnois

PX6105 Sounds of Camp, documentary

PX6105 Sounds of Self-Hypnois

PX6105 Sounds of Self-Hypnois

PX6105 Sounds of Hypnois

PX6105 Sounds of Hypnois

PX6105 Sounds of Hypnois

PX6105 Sounds of Hypnois

PX6105 Sounds of Aminal, Nos farm

PX6107 Sounds of Medicine

PX6107 Sounds of Medicine

PX6107 Sounds of Self-Hypnois

PX6108 Sounds Nos Hypnois

PX6107 Sound Effects, No. 1

PX6200 Sounds of Sattellites FX6200 Sounds of Sattelites FX6250 Sounds of Science Fiction

DANCES 12\*\*
PD6501 Folk Iances World's Peoples, 1
Billiams and Middle East
FD6502 Folk Dances World's Peoples, 2
Garribean and South Ammeric
FD6504 Folk Tances World's Peoples, 4
Middle East
FD6510 N. Amer., Indian Dances

INTERNATIONAL SERIES 10"

INTERNATIONAL SERIES 1

PW6802 (Mr. available) China

PW6803 Folk Songs of Hungary

PW6803 Folk Songs of Hungary

PW6805 Songs & Dances of Armenia

PW6805 Songs & Dances of Armenia

PW6805 Songs & Dances of Armenia

PW6806 Songs & Dances of Armenia

PW6806 Songs & Dances of Armenia

PW6807 Songs & Dances of Armenia

PW6808 Songs & Dances of Armenia

PW6809 Songs & Dances of Armenia

PW6809 Iswish Freiach Songs

PW6801 Calinese Clastic Music

PW6801 Calinese Clastic Music

PW6801 Calinese Clastic Music

PW6801 Songs of Mexico

PW6802 Northwoods, Hermaworth

PW6802 Northwoods, Hermaworth

PW6803 Cantorials, D. Rusevitsky

PW6804 Cantorials, D. Rusevitsky

PW6805 Cantorials, D. Rusevitsky

PW6805 Cantorials, D. Rusevitsky

PW6806 Cantorials, D. Rusevitsky

PW6807 Cantorials, D. Rusevitsky

PW6808 Cantorials, D. Rusevitsky

PW6809 Cantorials, D. Rusevits

**FOLKWAYS** RECORDS



U.S.A.: 121 West 47th St. New York, N.Y. Canada: 1437 Mackay St. Montreal, Quebec.

PW6861 Gaelic, ni Ghuairim
PW6865 Steel Band of Trinidad
PW6865 Steel Band of Trinidad
PW6860 Man of the Wide World,
PW69611 Songs of Four Continents
PW6912 Bartis Checal old Songs
PW6912 Bartis Checal old Songs
PW6914 Calpypo with Lord Invader
PW6915 Italian Folk Music, Songs
PW6916 Tolk Music of Middle East
PW6916 Tolk Music of Middle East
PW6916 Tolk Music of Middle East
PW6916 Tolk Public of Middle East
PW6916 Tolk Public of Middle East
PW6916 Tolk Public of Middle East
PW6919 Cacholavak Folk Songs
PW6920 Flemenco Guitar, Escudero
PW6920 Flemench Folk Songs of Acadia
PW6925 Songs Lebanon & Egypt
PW6927 Sortish Ballada, McEwan
PW6929 Flemench-Canadian Songs, Mills
PW6930 Strain Child East
PW6930 Strain Child East
PW6930 Songs and East
PW6930 Songs and East
PW6930 Songs and East
PW6931 Songs and East
PW6931 Songs and East
PW6937 Taquil Eances of Mexico
PW6933 Songs and Eances of Stearil
PW6937 Taquil Eances of Mexico

CHILDREN'S AMERICANA

CHILDREN'S AMERICANA

SERIES 10\*\*

FC7001 \*unerican Folk Songs, Seeger
FC7003 1, 2, 3 & a Zing, Schwartz
FC7004 Alabama Ring Games
FC7004 Alabama Ring Games
FC7005 Songs to Grow On, 1, Musery
FC7005 Songs to Grow On, 0, Gunthie
FC7010 Little Filter, Seeger
FC7015 Songs to Grow On, 0, Gunthie
FC7018 Filter, Seeger
FC7018 Aligner Filter, Seeger
FC7018 Filter, Seeger
FC7019 Alimal Songs, 1, Mills
FC7022 Antimal Songs, 1, Mills
FC7022 Antimal Songs, 1, Mills
FC7023 Activity Songs, Berman
FC7020 Ali Year Long, John
FC7020 Ali Year Long, John
FC7020 Alimal Songs, Feeger, Others
FC7020 Schlöden Songs, Rechardson
FC7030 Children's Songs, Richle
FC7045 South Mr. Songs, Richle
FC7050 Downtown Sitery, songs & sounds
FC7070 Downtown Sitery, songs & sounds
FC7071 Laundy-Yalbery Sovey

FOLKTALES FOR CHILDREN

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CHILDREN'S INTERNATIONAL

CHILDREN'S INTERNATIONAL
SERIES 10"
FC7000 Pachlo Indian (14,48)
107001 Anisa (14,48)
107001 Anisa (14,48)
107001 Anisa (14,48)
107001 French Songs, Mills
107002 French Songs, Mills
107002 Ferich Songs, Mills
107002 Ferich Songs, Mills
107002 Ferich Songs, Mills
107002 Ferich Songs, Child
107002 French Krmas Songs, Wolff
107002 French French French Songs, Wolff
107002 French French French French French French French French Fr

CHILDREN'S SPECIAL

& HISTORICAL 10"

EC1307 Munic Time, Baley
RC7308 (Call & Reprose, Jenkim
RC7312 Story of Jazz, Hughes
RC7312 Story of Jazz, Hughes
RC7343 Sony of Jazz, Hughes
RC7344 South of N.Y. C., Schwarz
RC7345 Interview, Wh. Douglas
RC7345 Interview, When M. Hutchins
RC7353 Interview, Robert M. Hutchins
RC7353 Sen, Margaret Smith
RC7355 Sen, Margaret Smith
RC7355 Sen, Margaret Smith
RC7355 Interview, Jim Farley
RC7356 Interview, Jim Farley
RC7402 Who Bullt America, Bonyun
RC7406 Follow the Sunset, Balley
RC7435 Man and His Work
RC7435 Man and His Work
RC7435 Man and His Work
RC7453 Man and His Religion

MUSIC INSTRUCTION SERIES

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Fi8359 Bongo Drums Instr Fi8354 Guifar Instr., Seeger
Fi8356 Hindu Music Instr

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INTERNATIONAL SERIES 12"

PW8501 Singling St., MacColl, Behan
FW8502 Sounds of Jerusalem
FW8502 Sounds of Jerusalem
FW8508 Brit, Teoadside Ballade
FW8718 Australian, Greenway
FW8708 Brit, Teoadside Ballade
FW8719 Sephardie Songs, Levy
FW8727 Mexican Filangh, Cruz
FW8733 Calypso Travels, Lord Invader
FW8735 Sephardie Songs, Levy
FW8735 Sephardie Songs, Levy
FW8736 Sepicic Bances
FW8736 Taid, Chilean Songs
FW8736 Saciot Bances
FW8737 Saciot
FW873

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FR8921 Yenenitie Passover Services
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Cröss's Service State
Cröss's Negro of Camp, 46 Badeaux
Cröss's Negro Filengs for Toung Feople,
Cräss's Negro Filengs for Toung Feople,
Cräss's Negro Filengs for Toung Feople,
Cröss's Negro