

THE VIOLIN PLAYED BY HYMAN BRESS VOL. 3

ACCOMPANIED BY CHARLES REINER

Selections from the works of

Johannes Brahms, Henryk Wieniawski, Piotr Ilyich Tchaikovsky,
Pablo Sarasate, Gabriel Faure, Fritz Kreisler, and Antonin Dvorak

FOLKWAYS
RECORDS FM 3353



SIDE I
JOHANNES BRAHMS (1833-1897)
Sonata No. 3 in D Minor, Opus 108
Band 1: Allegro
Band 2: Adagio
Band 3: Scherzo
Band 4: Presto Agitato

SIDE II
Band 1: SCHERZO TARANTELLA
Henryk Wieniawski (1835-1880)
Band 2: MELODY
Piotr Ilyich Tchaikovsky (1840-1893)
Band 3: ZAPATEADO
Pablo Sarasate (1844-1908)
Band 4: BERCEUSE
Gabriel Faure (1845-1924)
Band 5: SCHON ROSEMARIN
Fritz Kreisler (1875-1962)
Band 6: SLAVONIC DANCE IN G MINOR
Antonin Dvorak (1841-1904)
Band 7: HUNGARIAN DANCE IN G MINOR
Johannes Brahms (1833-1897)

DESCRIPTIVE NOTES ARE INSIDE POCKET

THE VIOLIN

COVER DESIGN BY RONALD CLYNE

THE VIOLIN

Presented in Four Volumes

VOL. 3

played by Hyman Bress

ACCOMPANIED BY CHARLES REINER

Selections from the works of
 Johannes Brahms, Henryk Wieniawski,
 Piotr Ilyich Tchaikovsky, Pablo Sarasate,
 Gabriel Faure, Fritz Kreisler, and
 Antonin Dvorak



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.

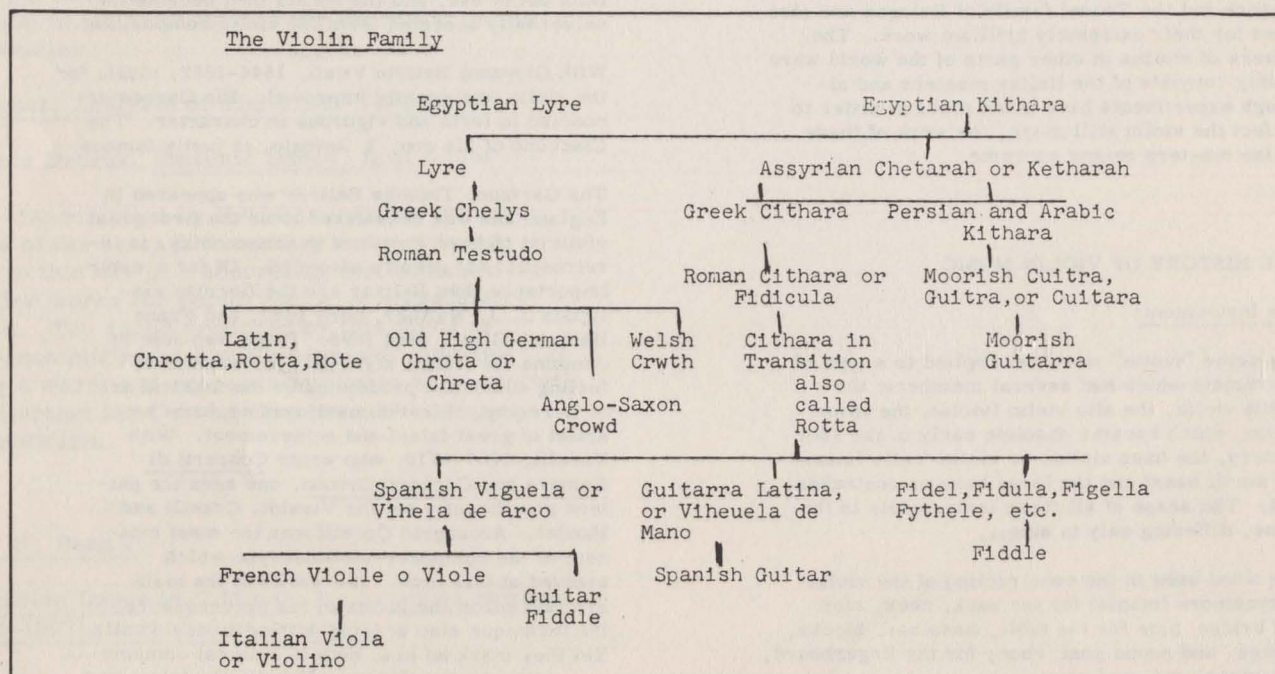
He appeared as a soloist with the Montreal, Toronto and C.B.C. Symphony Orchestras under internationally famous conductors and he evoked unanimous praise from both the press and the audiences as a result of

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 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.

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 Giuseppe 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 in retrospect 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 within 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 varieties 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, Berthoume, 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 Gaviniès, 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 unparalleled 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 show-piece 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 DeBériot, 1802-1870, and H. Vieuxtemps, 1820-1881, although spending a great deal of time in France, were of Belgian nationality, DeBériot 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. DeBériot 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 virtuosos 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, Bands 1, 2, 3, 4

Sonata No. 3 in D minor by Johannes Brahms Opus 108 (1833-1897), composed in 1888 when Brahms spent the summer near Thun, Switzerland. Conceived on a larger scale than the two earlier sonatas, it is in four movements and is symphonic and dramatic in character. The first movement allegro has many moods; the noble first subject announced by the violin, passes through impetuous passages to the romantic melody of the second subject. Contrary to expectation the development is subdued and brooding in mood. The recapitulation is by contrast strong and breathes a fiery life after the calmness that precedes it. The Coda is built on a tonic pedal and provides a formal balance to the development section. The second movement, Adagio, is soulful with a few high points of passionate intensity. The third movement, Scherzo, is built on a motif of three notes and is first heard on the piano in octaves. It is delightful in its passage work and provides a graceful diversion to the Adagio. The Finale presto agitato is powerful and exciting. The syncopated rhythms provide an interesting contrast to the second theme, which is played by the piano alone. Essentially it is emotional in character, and the movement closes on a climax of mighty crescendos and virtuoso passagework.

Technical Analysis of Violinistic Problems

Johannes Brahms, Sonata No. 3 in D minor

This superbly written Sonata fulfills the most ardent desires of the violinist who wishes to show the Romantic spirit of the 19th Century. Essentially lyrical in character, it requires a strong right and left hand to bring the warm, throbbing sound to successful rendition. The size of the instrument is forgotten in promoting the orchestral sound that should fill the auditorium with a strong and romantic vibrancy. The passagework, although not overly extensive, requires an articulation of a different order, and a reserve strength must be built up to make this work a complete experience. The last movement particularly reaches into new sounds which are perhaps an outcome of the conception violinistically of the virtuoso violinist; the heavy staccatos, and the florid runs all have a pesante grandeur from which our contemporary writers such as Bartok, Prokofieff and Schoenberg have gained great inspiration.

SIDE II, Band 1:

Scherzo Tarantelle by Henryk Wieniawski, (1835-1880)

Well-known Polish violinist-composer, wrote many works in this fashion. The Scherzo Tarantelle is virtuoso in character and has been one of the most played virtuoso pieces in the modern repertory.

Technical Analysis of Violinistic Problems

Henri Wieniawski, Scherzo Tarantelle.

The Scherzo Tarantelle is one of the most interesting specimens of violin virtuosity. Both the right and left hand go through great pyrotechnical variations. The middle section is a beautiful example of arpeggios put to the use of musical virtuosity and is much akin to the Paganini innovation of playing on one string.

There are examples of octaves and broken double stops, as well as a goodly sprinkling of the speedy spiccato.

SIDE II, Band 2

Melody by Piotr Ilyich Tchaikovsky (1840-93).

This small work is in the typical Tchaikovsky vein; simple in form, its opening theme is expressive and lilting. In the version on this record it includes some virtuoso passages.

Technical Analysis of Violinistic Problems

Peter Ilytch Tchaikowsky, Melody

The Auer version of the Melody requires a fluid technique. Both left and right hand must be at the ready disposal of the player in interpreting a warm vibrato and elegant sound, which are interspersed with runs which connect the themes to make this a charming encore.

SIDE II, Band 3:

Zapateado by Pablo Sarasate (1844-1908)

A vigorous Spanish dance for single performer originally, in which the heels tap out different patterns.

Technical Analysis of Violinistic Problems

Pablo Sarasate, Zabateado

Perhaps Zapateado is one of those solos that covers all the essentially fleeting problems of the bow and left hand. Harmonics are used to the greatest effect, as are the most devilish bow variants. Scales and leaps are made musically interesting, all adding up to a brilliant conglomeration of violinism.

SIDE II, Band 4:

Berceuse, by Gabriel Faure (1845-1924)

Cradle Song, or Lullaby, is inspired and typical of quieter moments of the Faure style.

Technical Analysis of Violinistic Problems

Gabriel Faure, Berceuse

This lyrical piece must create an effect of stillness and beauty. For this the left hand and right hand must be as one in control and expressiveness.

SIDE II, Band 5:

Schon Rosemarin, by Fritz Kreisler (1875-1962)

The Austrian violinist of great fame wrote many pieces in various styles. The one recorded is typical of the Viennese spirit which Kreisler knew to perfection.

Technical Analysis of Violinistic Problems

Fritz Kreisler, Schon Rosmarin

This "lollypop" is typical of Kreisler's impetuous Viennese-ness. It calls for a controlled bow and an expressive flying staccato, necessary to interpret the subtle and ever changing variations in tempo.

SIDE II, Band 6:

Slavonic Dance in G minor by Antonin Dvorak (1841-1904)

This Slavonic Dance is one of a number in the Czech national style which also appears but does not dominate his other works. The transcription is the most famous for the violin and is by Kreisler.

Technical Analysis of Violinistic Problems

Antonin Dvorak, Slavonic Dance, in G minor

This transcription by Kreisler upholds the tradition of the early 20th century and continued even to this day of transcribing the Romantic smaller works for performance on other instruments. The sound produced by this piece is best exemplified by Kreisler himself, the key being a warm and expressive vibrato and a stylistic predilection for Central European 19th Century Romanticism.

SIDE II, Band 7:

Hungarian Dance in G Minor, by Johannes Brahms (1833-1897), arranged by Joachim.

This Hungarian Dance is based on the original for

two pianos by Brahms. Its pyrotechnical nature helps to create a gypsy-like feeling, and the excellent transcription for violin has sustained its place in the Romantic showpiece repertoire.

Technical Analysis of Violinistic Problems

Johannes Brahms, Hungarian Dance, arranged for violin by Joseph Joachim.

Joachim has managed to keep this dance as pure and as close to the Brahms original as may be wished for. Violinistically, the problems are solvable and they have on them the touch of the master violinist who knew his instrument. Some doubling on passages with octaves creates the effect without causing undue difficulty, a device which an instrumentalist would employ in writing for the instrument native to himself.

FOLKWAYS RECORDS NUMERICAL LISTING

AMERICAN 10"

FA2061 Song, Danes, Pete Seeger
FA2062 Xmas Carols, Seeger, Van
FA2063 Darling Core, Seeger
FA2064 Take This Ham, Leadbelly
FA2065 Am. Fiddle Songs
FA2066 Washburn Band, Terry
FA2067 Cumberland Mt., Clayton
FA2069 Circle Songs, Van
FA2070 Lonesome Valley, Seeger, other
FA2071 Duet Bowl, Guthrie
FA2072 RR Songs, Houston
FA2073 Rock 'n' Line, Leadbelly
FA2074 Sea & Logger Song, Fakin
FA2075 Seed of Love, Summers
FA2076 Cowboy Ballads, Cisco Houston
FA2077 Solomon W. Lewis, Jimmie
FA2078 Leadbelly Legacy 3, Early years
FA2079 Ohio Valley, Buckley
FA2080 Get On Board, Blues
FA2081 Brownie McGhee, Blues
FA2082 Martha's Vine Song
FA2083 Lay Rider, Leadbelly
FA2084 Harmonica, Sonny Terry
FA2085 Monroon Songs, Hilton
FA2086 Anglo-American, New
FA2087 Negro Spirit, Hill, Reed
FA2088 Joe Hill Song, Glazer
FA2089 Smoky Mt., Lumsford
FA2090 Lady Gay, Summers
FA2091 Hard Traveller, Houston
FA2092 Sampler, Seeger
FA2093 I See You, Summers
FA2094 Greeting-Off Suite, Seeger
FA2095 N. W. Ballads, Robertson
FA2096 Peggy Seeger, Hanks
FA2097 Little Light, Eddie Manion
FA2098 Ottawa, Ill., Keith Clark

SONGS OF THE STATES 10"

FA2106 Mass., Clayton
FA2110 Virginia, Van
FA2112 N. Carolina, Moser
FA2118 Texas, New
FA2120 Minnesota, Bluestein
FA2124 Kansas, O'Bryan
FA2126 Kentucky, English
FA2131 Chry Dees, Seeger, Terry
FA2132 Circle Songs, Van
FA2133 Span Song, N. M., Hurd
FA2134 Penn. Dutch Song
FA2135 Drums, Baby Dees
FA2136 Mary Lou Williams
FA2137 Art Tatum Trio

AMERICAN 12"

FA2305 Ballads Beliques, New
FA2310 Anglo-Am. Ballad, Clayton
FA2312 Sea Songs, Mills
FA2314 Banjo, Seeger, Van
FA2315 Stoneman Family Banjo
FA2316 Ritchie Family, doc
FA2317 Mt. Music of Kentucky
FA2318 Mt. Music, Bluegrass
FA2319 Am. Ballads, Seeger
FA2320 Faw. Amer., Seeger
FA2322 Faw. Amer., Seeger
FA2324 Walk in Sun, Robinson
FA2325 Country Blue, Boozey
FA2326 McCher, Terry, Blues
FA2328 Walk Robinson
FA2333 Women's Love Songs, Marshall
FA2334 Men's Love Songs, Ross
FA2338 American Ballads, O'Bryan
FA2346 Cisco Houston, Folklore
FA2348 Andrew Rowan Summers, Songs
FA2354 N. Y. Lumberjack, Stekler
FA2356 Old Hap Singing
FA2357 Gospel Songs, West
FA2358 Amer. Flinging, Thomas
FA2361 Hymns and Carols, Summers
FA2364 Quilget Gave, Summers
FA2369 Sonny Terry, J.C., Sticks
FA2370 Folk Jubilee, 1907
FA2378 Cat Iron, Blues & Hymns
FA2393 Mickey Miller, Folklore
FA2396 New Lot City Ramblers
FA2397 New Lot City Ramblers, V. 2
FA2400 Country Cent. (Bluegrass)
FA2412 Seeger at Carnegie, Terry
FA2416 Rolf Cahn, Terry
FA2421 Ratch, Blues #1, B. McGee
FA2428 Ratch, Band Concert
FA2429 Joe McGehee, Clayton
FA2439 Nonesech, Seeger, Hamilton
FA2440 Freedom Song, B. McAdon
FA2452 Sing with Seeger
FA2453 Love Songs, Seeger
FA2454 Rainbow Coast (Seeger)
FA2461 Music New Or. 1, S. Music
FA2462 Music New Or. 2, Eureka Band
FA2463 Music New Or. 3, Dance Halls
FA2464 Music New Or. 4, Jazz Org.
FA2465 Music New Or. 5, Flowering
FA2476 Smokey Eagle
FA2480 Songs Open Road, Cisco Houston
FA2481 Sound for Glory, Guthrie

TOPICAL SERIES 12"

FN2501 Gazette, Pete Seeger
FN2511 Nootenanny Tonight
FN2512 Nootenanny Carnegie Hall
FN2524 Another Country, Malvina Reynolds

MUSIC U.S.A. 12"

FA2601 South Jersey Band
FA2605 -Man Band, Blackman
FA2610 Amer. Skiffle Bands
FA2650 Music from South 1
FA2651 Music from South 2
FA2652 Music from South 3
FA2653 Music from South 4
FA2654 Music from South 5
FA2655 Music from South 6
FA2656 Music from South 7
FA2657 Music from South 8
FA2658 Music from South 9
FA2659 Music from South 10
FA2660 Music from South 11
FA2661 Music from South 12

JAZZ SERIES 12"

FB2801 Anth. 1, The South
FB2802 Anth. 2, Blues
FB2803 Anth. 3, New Orleans
FB2804 Anth. 4, Jazz Singers
FB2805 Anth. 5, Chicago
FB2806 Anth. 6, Chicago 2
FB2807 Anth. 7, New York
FB2808 Anth. 8, Big Bands
FB2809 Anth. 9, Piano
FB2810 Anth. 10, Rhythm, K.C.
FB2811 Anth. 11, Adenda

AMERICAN 12-12"

FA2941 Leadbelly Legacy 1
FA2942 Leadbelly Legacy 2
FA2951 Am. Folk Music 1
FA2952 Am. Folk Music 2
FA2953 Am. Folk Music 3

WORLD HISTORICAL

and SPECIALTY 12"

FA3000 Canada in Story & Song, Mills 2-12"
FA3001 O'Canada, Mills
FA3002 Irish Rebellion, House

FW3006 Scotland War Ballads, Dunbar
FW3007 Islet Army Song, Hill
FW3008 Recording Indian, Barbeau
FW3009 Newfoundland, Peacock
FW3010 Amer. Folklore, John Lomax
FW3011 Folk Songs Sussex Eng.
FW3012 Scottish Folklore, Holland
FW3013 Irish Folklore, Holland
FW3014 Boogie Woogie, Memphis Silo
FW3015 Eliz. Court, Banjo-Guitar
FW3016 Indian Bagatelle, Barbeau
FW3017 Am. Guitar, Barbeau
FW3018 Memphis Silo, Vol. 2
FW3019 Tambourine to Play
FW3020 Handy Blues, Kath, Handy
FW3021 Guy Carawan Song
FW3022 Guy Carawan II
FW3023 Browne McGhee, Blues
FW3024 French Canada, Labrecque
FW3025 Joe Lamb, Ragtime Piano
FW3026 Eng. Song, Shirley Collins
FW3027 Sing. W. Pa., Richman
FW3028 Netherlands Song, Kunst
FW3029 Blind Willie Johnson
FW3030 Bill Brimley Story
FW3031 Story of Theodor Herzl

FOLKWAYS SPECIAL 12"

PT3602 Instr. of Orchestra
PT3704 John Cage, Indetermin. 2-12"
PS3801 Jewish Life, documentary
PS3810 Buell H. Kanze
PS3811 Big Bill, Terry, McGee
PS3812 Ballads, Blues, Van
PS3813 Lightnin' Hopkins, Blues
PS3823 Furry Lewis, Blues
PS3824 Willy Lee, Blues
PS3825 Willy Lee, Blues
PS3826 Willy Lee, Blues
PS3827 Willy Lee, Blues
PS3828 Willy Lee, Blues
PS3829 Willy Lee, Blues
PS3830 Willy Lee, Blues
PS3831 Willy Lee, Blues
PS3832 Willy Lee, Blues
PS3833 Willy Lee, Blues
PS3834 Willy Lee, Blues
PS3835 Willy Lee, Blues
PS3836 Willy Lee, Blues
PS3837 Willy Lee, Blues
PS3838 Willy Lee, Blues
PS3839 Willy Lee, Blues
PS3840 Willy Lee, Blues
PS3841 Willy Lee, Blues
PS3842 Willy Lee, Blues
PS3843 Willy Lee, Blues
PS3844 Willy Lee, Blues
PS3845 Willy Lee, Blues
PS3846 Willy Lee, Blues
PS3847 Willy Lee, Blues
PS3848 Willy Lee, Blues
PS3849 Willy Lee, Blues
PS3850 Willy Lee, Blues
PS3851 Willy Lee, Blues
PS3852 Willy Lee, Blues
PS3853 Willy Lee, Blues
PS3854 Willy Lee, Blues
PS3855 Willy Lee, Blues
PS3856 Willy Lee, Blues
PS3857 Willy Lee, Blues
PS3858 Willy Lee, Blues
PS3859 Willy Lee, Blues
PS3860 Willy Lee, Blues
PS3861 Willy Lee, Blues
PS3862 Willy Lee, Blues
PS3863 Willy Lee, Blues
PS3864 Willy Lee, Blues
PS3865 Willy Lee, Blues
PS3866 Willy Lee, Blues
PS3867 Willy Lee, Blues
PS3868 Willy Lee, Blues
PS3869 Willy Lee, Blues
PS3870 Willy Lee, Blues
PS3871 Willy Lee, Blues
PS3872 Willy Lee, Blues
PS3873 Willy Lee, Blues
PS3874 Willy Lee, Blues
PS3875 Willy Lee, Blues
PS3876 Willy Lee, Blues
PS3877 Willy Lee, Blues
PS3878 Willy Lee, Blues
PS3879 Willy Lee, Blues
PS3880 Willy Lee, Blues
PS3881 Willy Lee, Blues
PS3882 Willy Lee, Blues
PS3883 Willy Lee, Blues
PS3884 Willy Lee, Blues
PS3885 Willy Lee, Blues
PS3886 Willy Lee, Blues
PS3887 Willy Lee, Blues
PS3888 Willy Lee, Blues
PS3889 Willy Lee, Blues
PS3890 Willy Lee, Blues

ETHNIC MONOGRAPH LIBRARY

FM4000 Hungarian Folk Songs 12"
FM4001 Wolf River Songs
FM4002 Songs from Anat
FM4003 Great Lakes Indians
FM4004 Folk Songs of Ontario
FM4005 Nova Scotia Folklore
FM4006 Lappish Folk Songs
FM4007 Folk Music of Norway
FM4008 Lithuanian Songs U.S.A.
FM4009 Lithuanian Songs U.S.A.
FM4010 Lithuanian Songs U.S.A.
FM4011 Lithuanian Songs U.S.A.
FM4012 Lithuanian Songs U.S.A.
FM4013 Lithuanian Songs U.S.A.
FM4014 Lithuanian Songs U.S.A.
FM4015 Lithuanian Songs U.S.A.
FM4016 Lithuanian Songs U.S.A.
FM4017 Lithuanian Songs U.S.A.
FM4018 Lithuanian Songs U.S.A.
FM4019 Lithuanian Songs U.S.A.
FM4020 Lithuanian Songs U.S.A.
FM4021 Lithuanian Songs U.S.A.
FM4022 Lithuanian Songs U.S.A.
FM4023 Lithuanian Songs U.S.A.
FM4024 Lithuanian Songs U.S.A.
FM4025 Lithuanian Songs U.S.A.
FM4026 Lithuanian Songs U.S.A.
FM4027 Lithuanian Songs U.S.A.
FM4028 Lithuanian Songs U.S.A.
FM4029 Lithuanian Songs U.S.A.
FM4030 Lithuanian Songs U.S.A.
FM4031 Lithuanian Songs U.S.A.
FM4032 Lithuanian Songs U.S.A.
FM4033 Lithuanian Songs U.S.A.
FM4034 Lithuanian Songs U.S.A.
FM4035 Lithuanian Songs U.S.A.
FM4036 Lithuanian Songs U.S.A.
FM4037 Lithuanian Songs U.S.A.
FM4038 Lithuanian Songs U.S.A.
FM4039 Lithuanian Songs U.S.A.
FM4040 Lithuanian Songs U.S.A.
FM4041 Lithuanian Songs U.S.A.
FM4042 Lithuanian Songs U.S.A.
FM4043 Lithuanian Songs U.S.A.
FM4044 Lithuanian Songs U.S.A.
FM4045 Lithuanian Songs U.S.A.
FM4046 Lithuanian Songs U.S.A.
FM4047 Lithuanian Songs U.S.A.
FM4048 Lithuanian Songs U.S.A.
FM4049 Lithuanian Songs U.S.A.
FM4050 Lithuanian Songs U.S.A.
FM4051 Lithuanian Songs U.S.A.
FM4052 Lithuanian Songs U.S.A.
FM4053 Lithuanian Songs U.S.A.
FM4054 Lithuanian Songs U.S.A.
FM4055 Lithuanian Songs U.S.A.
FM4056 Lithuanian Songs U.S.A.
FM4057 Lithuanian Songs U.S.A.
FM4058 Lithuanian Songs U.S.A.
FM4059 Lithuanian Songs U.S.A.
FM4060 Lithuanian Songs U.S.A.
FM4061 Lithuanian Songs U.S.A.
FM4062 Lithuanian Songs U.S.A.
FM4063 Lithuanian Songs U.S.A.
FM4064 Lithuanian Songs U.S.A.
FM4065 Lithuanian Songs U.S.A.
FM4066 Lithuanian Songs U.S.A.
FM4067 Lithuanian Songs U.S.A.
FM4068 Lithuanian Songs U.S.A.
FM4069 Lithuanian Songs U.S.A.
FM4070 Lithuanian Songs U.S.A.
FM4071 Lithuanian Songs U.S.A.
FM4072 Lithuanian Songs U.S.A.
FM4073 Lithuanian Songs U.S.A.
FM4074 Lithuanian Songs U.S.A.
FM4075 Lithuanian Songs U.S.A.
FM4076 Lithuanian Songs U.S.A.
FM4077 Lithuanian Songs U.S.A.
FM4078 Lithuanian Songs U.S.A.
FM4079 Lithuanian Songs U.S.A.
FM4080 Lithuanian Songs U.S.A.
FM4081 Lithuanian Songs U.S.A.
FM4082 Lithuanian Songs U.S.A.
FM4083 Lithuanian Songs U.S.A.
FM4084 Lithuanian Songs U.S.A.
FM4085 Lithuanian Songs U.S.A.
FM4086 Lithuanian Songs U.S.A.
FM4087 Lithuanian Songs U.S.A.
FM4088 Lithuanian Songs U.S.A.
FM4089 Lithuanian Songs U.S.A.
FM4090 Lithuanian Songs U.S.A.
FM4091 Lithuanian Songs U.S.A.
FM4092 Lithuanian Songs U.S.A.
FM4093 Lithuanian Songs U.S.A.
FM4094 Lithuanian Songs U.S.A.
FM4095 Lithuanian Songs U.S.A.
FM4096 Lithuanian Songs U.S.A.
FM4097 Lithuanian Songs U.S.A.
FM4098 Lithuanian Songs U.S.A.
FM4099 Lithuanian Songs U.S.A.
FM4100 Lithuanian Songs U.S.A.
FM4101 Lithuanian Songs U.S.A.
FM4102 Lithuanian Songs U.S.A.
FM4103 Lithuanian Songs U.S.A.
FM4104 Lithuanian Songs U.S.A.
FM4105 Lithuanian Songs U.S.A.
FM4106 Lithuanian Songs U.S.A.
FM4107 Lithuanian Songs U.S.A.
FM4108 Lithuanian Songs U.S.A.
FM4109 Lithuanian Songs U.S.A.
FM4110 Lithuanian Songs U.S.A.
FM4111 Lithuanian Songs U.S.A.
FM4112 Lithuanian Songs U.S.A.
FM4113 Lithuanian Songs U.S.A.
FM4114 Lithuanian Songs U.S.A.
FM4115 Lithuanian Songs U.S.A.
FM4116 Lithuanian Songs U.S.A.
FM4117 Lithuanian Songs U.S.A.
FM4118 Lithuanian Songs U.S.A.
FM4119 Lithuanian Songs U.S.A.
FM4120 Lithuanian Songs U.S.A.
FM4121 Lithuanian Songs U.S.A.
FM4122 Lithuanian Songs U.S.A.
FM4123 Lithuanian Songs U.S.A.
FM4124 Lithuanian Songs U.S.A.
FM4125 Lithuanian Songs U.S.A.
FM4126 Lithuanian Songs U.S.A.
FM4127 Lithuanian Songs U.S.A.
FM4128 Lithuanian Songs U.S.A.
FM4129 Lithuanian Songs U.S.A.
FM4130 Lithuanian Songs U.S.A.
FM4131 Lithuanian Songs U.S.A.
FM4132 Lithuanian Songs U.S.A.
FM4133 Lithuanian Songs U.S.A.
FM4134 Lithuanian Songs U.S.A.
FM4135 Lithuanian Songs U.S.A.
FM4136 Lithuanian Songs U.S.A.
FM4137 Lithuanian Songs U.S.A.
FM4138 Lithuanian Songs U.S.A.
FM4139 Lithuanian Songs U.S.A.
FM4140 Lithuanian Songs U.S.A.
FM4141 Lithuanian Songs U.S.A.
FM4142 Lithuanian Songs U.S.A.
FM4143 Lithuanian Songs U.S.A.
FM4144 Lithuanian Songs U.S.A.
FM4145 Lithuanian Songs U.S.A.
FM4146 Lithuanian Songs U.S.A.
FM4147 Lithuanian Songs U.S.A.
FM4148 Lithuanian Songs U.S.A.
FM4149 Lithuanian Songs U.S.A.
FM4150 Lithuanian Songs U.S.A.
FM4151 Lithuanian Songs U.S.A.
FM4152 Lithuanian Songs U.S.A.
FM4153 Lithuanian Songs U.S.A.
FM4154 Lithuanian Songs U.S.A.
FM4155 Lithuanian Songs U.S.A.
FM4156 Lithuanian Songs U.S.A.
FM4157 Lithuanian Songs U.S.A.
FM4158 Lithuanian Songs U.S.A.
FM4159 Lithuanian Songs U.S.A.
FM4160 Lithuanian Songs U.S.A.
FM4161 Lithuanian Songs U.S.A.
FM4162 Lithuanian Songs U.S.A.
FM4163 Lithuanian Songs U.S.A.
FM4164 Lithuanian Songs U.S.A.
FM4165 Lithuanian Songs U.S.A.
FM4166 Lithuanian Songs U.S.A.
FM4167 Lithuanian Songs U.S.A.
FM4168 Lithuanian Songs U.S.A.
FM4169 Lithuanian Songs U.S.A.
FM4170 Lithuanian Songs U.S.A.
FM4171 Lithuanian Songs U.S.A.
FM4172 Lithuanian Songs U.S.A.
FM4173 Lithuanian Songs U.S.A.
FM4174 Lithuanian Songs U.S.A.
FM4175 Lithuanian Songs U.S.A.
FM4176 Lithuanian Songs U.S.A.
FM4177 Lithuanian Songs U.S.A.
FM4178 Lithuanian Songs U.S.A.
FM4179 Lithuanian Songs U.S.A.
FM4180 Lithuanian Songs U.S.A.
FM4181 Lithuanian Songs U.S.A.
FM4182 Lithuanian Songs U.S.A.
FM4183 Lithuanian Songs U.S.A.
FM4184 Lithuanian Songs U.S.A.
FM4185 Lithuanian Songs U.S.A.
FM4186 Lithuanian Songs U.S.A.
FM4187 Lithuanian Songs U.S.A.
FM4188 Lithuanian Songs U.S.A.
FM4189 Lithuanian Songs U.S.A.
FM4190 Lithuanian Songs U.S.A.
FM4191 Lithuanian Songs U.S.A.
FM4192 Lithuanian Songs U.S.A.
FM4193 Lithuanian Songs U.S.A.
FM4194 Lithuanian Songs U.S.A.
FM4195 Lithuanian Songs U.S.A.
FM4196 Lithuanian Songs U.S.A.
FM4197 Lithuanian Songs U.S.A.
FM4198 Lithuanian Songs U.S.A.
FM4199 Lithuanian Songs U.S.A.
FM4200 Lithuanian Songs U.S.A.
FM4201 Lithuanian Songs U.S.A.
FM4202 Lithuanian Songs U.S.A.
FM4203 Lithuanian Songs U.S.A.
FM4204 Lithuanian Songs U.S.A.
FM4205 Lithuanian Songs U.S.A.
FM4206 Lithuanian Songs U.S.A.
FM4207 Lithuanian Songs U.S.A.
FM4208 Lithuanian Songs U.S.A.
FM4209 Lithuanian Songs U.S.A.
FM4210 Lithuanian Songs U.S.A.
FM4211 Lithuanian Songs U.S.A.
FM4212 Lithuanian Songs U.S.A.
FM4213 Lithuanian Songs U.S.A.
FM4214 Lithuanian Songs U.S.A.
FM4215 Lithuanian Songs U.S.A.
FM4216 Lithuanian Songs U.S.A.
FM4217 Lithuanian Songs U.S.A.
FM4218 Lithuanian Songs U.S.A.
FM4219 Lithuanian Songs U.S.A.
FM4220 Lithuanian Songs U.S.A.
FM4221 Lithuanian Songs U.S.A.
FM4222 Lithuanian Songs U.S.A.
FM4223 Lithuanian Songs U.S.A.
FM4224 Lithuanian Songs U.S.A.
FM4225 Lithuanian Songs U.S.A.
FM4226 Lithuanian Songs U.S.A.
FM4227 Lithuanian Songs U.S.A.
FM4228 Lithuanian Songs U.S.A.
FM4229 Lithuanian Songs U.S.A.
FM4230 Lithuanian Songs U.S.A.
FM4231 Lithuanian Songs U.S.A.
FM4232 Lithuanian Songs U.S.A.
FM4233 Lithuanian Songs U.S.A.
FM4234 Lithuanian Songs U.S.A.
FM4235 Lithuanian Songs U.S.A.
FM4236 Lithuanian Songs U.S.A.
FM4237 Lithuanian Songs U.S.A.
FM4238 Lithuanian Songs U.S.A.
FM4239 Lithuanian Songs U.S.A.
FM4240 Lithuanian Songs U.S.A.
FM4241 Lithuanian Songs U.S.A.
FM4242 Lithuanian Songs U.S.A.
FM4243 Lithuanian Songs U.S.A.
FM4244 Lithuanian Songs U.S.A.
FM4245 Lithuanian Songs U.S.A.
FM4246 Lithuanian Songs U.S.A.
FM4247 Lithuanian Songs U.S.A.
FM4248 Lithuanian Songs U.S.A.
FM4249 Lithuanian Songs U.S.A.
FM4250 Lithuanian Songs U.S.A.
FM4251 Lithuanian Songs U.S.A.
FM4252 Lithuanian Songs U.S.A.
FM4253 Lithuanian Songs U.S.A.
FM4254 Lithuanian Songs U.S.A.
FM4255 Lithuanian Songs U.S.A.
FM4256 Lithuanian Songs U.S.A.
FM4257 Lithuanian Songs U.S.A.
FM4258 Lithuanian Songs U.S.A.
FM4259 Lithuanian Songs U.S.A.
FM4260 Lithuanian Songs U.S.A.
FM4261 Lithuanian Songs U.S.A.
FM4262 Lithuanian Songs U.S.A.
FM4263 Lithuanian Songs U.S.A.
FM4264 Lithuanian Songs U.S.A.
FM4265 Lithuanian Songs U.S.A.
FM4266 Lithuanian Songs U.S.A.
FM4267 Lithuanian Songs U.S.A.
FM4268 Lithuanian Songs U.S.A.
FM4269 Lithuanian Songs U.S.A.
FM4270 Lithuanian Songs U.S.A.
FM4271 Lithuanian Songs U.S.A.
FM4272 Lithuanian Songs U.S.A.
FM4273 Lithuanian Songs U.S.A.
FM4274 Lithuanian Songs U.S.A.
FM4275 Lithuanian Songs U.S.A.
FM4276 Lithuanian Songs U.S.A.
FM4277 Lithuanian Songs U.S.A.
FM4278 Lithuanian Songs U.S.A.
FM4279 Lithuanian Songs U.S.A.
FM4280 Lithuanian Songs U.S.A.
FM4281 Lithuanian Songs U.S.A.
FM4282 Lithuanian Songs U.S.A.
FM4283 Lithuanian Songs U.S.A.
FM4284 Lithuanian Songs U.S.A.
FM4285 Lithuanian Songs U.S.A.
FM4286 Lithuanian Songs U.S.A.
FM4287 Lithuanian Songs U.S.A.
FM4288 Lithuanian Songs U.S.A.
FM4289 Lithuanian Songs U.S.A.
FM4290 Lithuanian Songs U.S.A.
FM4291 Lithuanian Songs U.S.A.
FM4292 Lithuanian Songs U.S.A.
FM4293 Lithuanian Songs U.S.A.
FM4294 Lithuanian Songs U.S.A.
FM4295 Lithuanian Songs U.S.A.
FM4296 Lithuanian Songs U.S.A.
FM4297 Lithuanian Songs U.S.A.
FM4298 Lithuanian Songs U.S.A.
FM4299 Lithuanian Songs U.S.A.
FM4300 Lithuanian Songs U.S.A.
FM4301 Lithuanian Songs U.S.A.
FM4302 Lithuanian Songs U.S.A.
FM4303 Lithuanian Songs U.S.A.
FM4304 Lithuanian Songs U.S.A.
FM4305 Lithuanian Songs U.S.A.
FM4306 Lithuanian Songs U.S.A.
FM4307 Lithuanian Songs U.S.A.
FM4308 Lithuanian Songs U.S.A.
FM4309 Lithuanian Songs U.S.A.
FM4310 Lithuanian Songs U.S.A.
FM4311 Lithuanian Songs U.S.A.
FM4312 Lithuanian Songs U.S.A.
FM4313 Lithuanian Songs U.S.A.
FM4314 Lithuanian Songs U.S.A.
FM4315 Lithuanian Songs U.S.A.
FM4316 Lithuanian Songs U.S.A.
FM4317 Lithuanian Songs U.S.A.
FM4318 Lithuanian Songs U.S.A.
FM4319 Lithuanian Songs U.S.A.
FM4320 Lithuanian Songs U.S.A.
FM4321 Lithuanian Songs U.S.A.
FM4322 Lithuanian Songs U.S.A.
FM4323 Lithuanian Songs U.S.A.
FM4324 Lithuanian Songs U.S.A.
FM4325 Lithuanian Songs U.S.A.
FM4326 Lithuanian Songs U.S.A.
FM4327 Lithuanian Songs U.S.A.
FM4328 Lithuanian Songs U.S.A.
FM4329 Lithuanian Songs U.S.A.
FM4330 Lithuanian Songs U.S.A.
FM4331 Lithuanian Songs U.S.A.
FM4332 Lithuanian Songs U.S.A.
FM4333 Lithuanian Songs U.S.A.
FM4334 Lithuanian Songs U.S.A.
FM4335 Lithuanian Songs U.S.A.
FM4336 Lithuanian Songs U.S.A.
FM4337 Lithuanian Songs U.S.A.
FM4338 Lithuanian Songs U.S.A.
FM4339 Lithuanian Songs U.S.A.
FM4340 Lithuanian Songs U.S.A.
FM4341 Lithuanian Songs U.S.A.
FM4342 Lithuanian Songs U.S.A.
FM4343 Lithuanian Songs U.S.A.
FM4344 Lithuanian Songs U.S.A.
FM4345 Lithuanian Songs U.S.A.
FM4346 Lithuanian Songs U.S.A.
FM4347 Lithuanian Songs U.S.A.
FM4348 Lithuanian Songs U.S.A.
FM4349 Lithuanian Songs U.S.A.
FM4350 Lithuanian Songs U.S.A.
FM4351 Lithuanian Songs U.S.A.
FM4352 Lithuanian Songs U.S.A.
FM4353 Lithuanian Songs U.S.A.
FM4354 Lithuanian Songs U.S.A.
FM4355 Lithuanian Songs U.S.A.
FM4356 Lithuanian Songs U.S.A.
FM4357 Lithuanian Songs U.S.A.
FM4358 Lithuanian Songs U.S.A.
FM4359 Lithuanian Songs U.S.A.
FM4360 Lithuanian Songs U.S.A.
FM4361 Lithuanian Songs U.S.A.
FM4362 Lithuanian Songs U.S.A.
FM4363 Lithuanian Songs U.S.A.
FM4364 Lithuanian Songs U.S.A.
FM4365 Lithuanian Songs U.S.A.
FM4366 Lithuanian Songs U.S.A.
FM4367 Lithuanian Songs U.S.A.
FM4368 Lithuanian Songs U.S.A.
FM4369 Lithuanian Songs U.S.A.
FM4370 Lithuanian Songs U.S.A.
FM4371 Lithuanian Songs U.S.A.
FM4372 Lithuanian Songs U.S.A.
FM4373 Lithuanian Songs U.S.A.
FM4374 Lithuanian Songs U.S.A.
FM4375 Lithuanian Songs U.S.A.
FM4376 Lithuanian Songs U.S.A.
FM4377 Lithuanian Songs U.S.A.
FM4378 Lithuanian Songs U.S.A.
FM4379 Lithuanian Songs U.S.A.
FM4380 Lithuanian Songs U.S.A.
FM4381 Lithuanian Songs U.S.A.
FM4382 Lithuanian Songs U.S.A.
FM4383 Lithuanian Songs U.S.A.
FM4384 Lithuanian Songs U.S.A.
FM4385 Lithuanian Songs U.S.A.
FM4386 Lithuanian Songs U.S.A.
FM4387 Lithuanian Songs U.S.A.
FM4388 Lithuanian Songs U.S.A.
FM4389 Lithuanian Songs U.S.A.
FM4390 Lithuanian Songs U.S.A.
FM4391 Lithuanian Songs U.S.A.
FM4392 Lithuanian Songs U.S.A.
FM4393 Lithuanian Songs U.S.A.
FM4394 Lithuanian Songs U.S.A.
FM4395 Lithuanian Songs U.S.A.
FM4396 Lithuanian Songs U.S.A.
FM4397 Lithuanian Songs U.S.A.
FM4398 Lithuanian Songs U.S.A.
FM4399 Lithuanian Songs U.S.A.
FM4400 Lithuanian Songs U.S.A.
FM4401 Lithuanian Songs U.S.A.
FM4402 Lithuanian Songs U.S.A.
FM4403 Lithuanian Songs U.S.A.
FM4404 Lithuanian Songs U.S.A.
FM4405 Lithuanian Songs U.S.A.
FM4406 Lithuanian Songs U.S.A.
FM4407 Lithuanian Songs U.S.A.
FM4408 Lithuanian Songs U.S.A.
FM4409 Lithuanian Songs U.S.A.
FM4410 Lithuanian Songs U.S.A.
FM4411 Lithuanian Songs U.S.A.
FM4412 Lithuanian Songs U.S.A.
FM4413 Lithuanian Songs U.S.A.
FM4414 Lithuanian Songs U.S.A.
FM4415 Lithuanian Songs U.S.A.
FM4416 Lithuanian Songs U.S.A.
FM4417 Lithuanian Songs U.S.A.
FM4418 Lithuanian Songs U.S.A.
FM4419 Lithuanian Songs U.S.A.
FM4420 Lithuanian Songs U.S.A.
FM4421 Lithuanian Songs U.S.A.
FM4422 Lithuanian Songs U.S.A.
FM4423 Lithuanian Songs U.S.A.
FM4424 Lithuanian Songs U.S.A.
FM4425 Lithuanian Songs U.S.A.
FM4426 Lithuanian Songs U.S.A.
FM4427 Lithuanian Songs U.S.A.
FM4428 Lithuanian Songs U.S.A.
FM4429 Lithuanian Songs U.S.A.
FM4430 Lithuanian Songs U.S.A.
FM4431 Lithuanian Songs U.S.A.
FM4432 Lithuanian Songs U.S.A.
FM4433 Lithuanian Songs U.S.A.
FM4434 Lithuanian Songs U.S.A.
FM4435 Lithuanian Songs U.S.A.
FM4436 Lithuanian Songs U.S.A.
FM4437 Lithuanian Songs U.S.A.
FM4438 Lithuanian Songs U.S.A.
FM4439 Lithuanian Songs U.S.A.
FM4440 Lithuanian Songs U.S.A.
FM4441 Lithuanian Songs U.S.A.
FM4442 Lithuanian Songs U.S.A.
FM4443 Lithuanian Songs U.S.A.
FM4444 Lithuanian Songs U.S.A.
FM4445 Lithuanian Songs U.S.A.
FM4446 Lithuanian Songs U.S.A.
FM4447 Lithuanian Songs U.S.A.
FM4448 Lithuanian Songs U.S.A.
FM4449 Lithuanian Songs U.S.A.
FM4450 Lithuanian Songs U.S.A.
FM4451 Lithuanian Songs U.S.A.
FM4452 Lithuanian Songs U.S.A.
FM4453 Lithuanian Songs U.S.A.
FM4454 Lithuanian Songs U.S.A.
FM4455 Lithuanian Songs U.S.A.
FM4456 Lithuanian Songs U.S.A.
FM4457 Lithuanian Songs U.S.A.
FM4458 Lithuanian Songs U.S.A.
FM4459 Lithuanian Songs U.S.A.
FM4460 Lithuanian Songs U.S.A.
FM4461 Lithuanian Songs U.S.A.
FM4462 Lithuanian Songs U.S.A.
FM4463 Lithuanian Songs U.S.A.
FM4464 Lithuanian Songs U.S.A.
FM4465 Lithuanian Songs U.S.A.
FM4466 Lithuanian Songs U.S.A.
FM4467 Lithuanian Songs U.S.A.
FM4468 Lithuanian Songs U.S.A.
FM4469 Lithuanian Songs U.S.A.
FM4470 Lithuanian Songs U.S.A.
FM4471 Lithuanian Songs U.S.A.
FM4472 Lithuanian Songs U.S.A.
FM4473 Lithuanian Songs U.S.A.
FM4474 Lithuanian Songs U.S.A.
FM4475 Lithuanian Songs U.S.A.
FM4476 Lithuanian Songs U.S.A.
FM4477 Lithuanian Songs U.S.A.
FM4478 Lithuanian Songs U.S.A.
FM4479 Lithuanian Songs U.S.A.
FM4480 Lithuanian Songs U.S.A.
FM4481 Lithuanian Songs U.S.A.
FM4482 Lithuanian Songs U.S.A.
FM4483 Lithuanian Songs U.S.A.
FM4484 Lithuanian Songs U.S.A.
FM4485 Lithuanian Songs U.S.A.
FM4486 Lithuanian Songs U.S.A.
FM4487 Lithuanian Songs U.S.A.
FM4488 Lithuanian Songs U.S.A.
FM4489 Lithuanian Songs U.S.A.
FM4490 Lithuanian Songs U.S.A.
FM4491 Lithuanian Songs U.S.A.
FM4492 Lithuanian Songs U.S.A.
FM4493 Lithuanian Songs U.S.A.
FM4494 Lithuanian Songs U.S.A.
FM4495 Lithuanian Songs U.S.A.
FM4496 Lithuanian Songs U.S.A.
FM4497 Lithuanian Songs U.S.A.
FM4498 Lithuanian Songs U.S.A.
FM4499 Lithuanian Songs U.S.A.
FM4500 Lithuanian Songs U.S.A.
FM4501 Lithuanian Songs U.S.A.
FM4502 Lithuanian Songs U.S.A.
FM4503 Lithuanian Songs U.S.A.
FM4504 Lithuanian Songs U.S.A.
FM4505 Lithuanian Songs U.S.A.
FM4506 Lithuanian Songs U.S.A.
FM4507 Lithuanian Songs U.S.A.
FM4508 Lithuanian Songs U.S.A.
FM4509 Lithuanian Songs U.S.A.
FM4510 Lithuanian Songs U.S.A.
FM4511 Lithuanian Songs U.S.A.
FM4512 Lithuanian Songs U.S.A.
FM4513 Lithuanian Songs U.S.A.
FM4514 Lithuanian Songs U.S.A.
FM4515 Lithuanian Songs U.S.A.
FM4516 Lithuanian Songs U.S.A.
FM4517 Lithuanian Songs U.S.A.
FM4518 Lithuanian Songs U.S.A.
FM4519 Lithuanian Songs U.S.A.
FM4520 Lithuanian Songs U.S.A.
FM4521 Lithuanian Songs U.S.A.
FM4522 Lithuanian Songs U.S.A.
FM4523 Lithuanian Songs U.S.A.
FM4524 Lithuanian Songs U.S.A.
FM4525 Lithuanian Songs U.S.A.
FM4526 Lithuanian Songs U.S.A.
FM4527 Lithuanian Songs U.S.A.
FM4528 Lithuanian Songs U.S.A.
FM4529 Lithuanian Songs U.S.A.
FM4530 Lithuanian Songs U.S.A.
FM4531 Lithuanian Songs U.S.A.
FM4532 Lithuanian Songs U.S.A.
FM4533 Lithuanian Songs U.S.A.
FM4534 Lithuanian Songs U.S.A.
FM4535 Lithuanian Songs U.S.A.
FM4536 Lithuanian Songs U.S.A.
FM4537 Lithuanian Songs U.S.A.
FM4538 Lithuanian Songs U.S.A.
FM4539 Lithuanian Songs U.S.A.
FM4540 Lithuanian Songs U.S.A.
FM4541 Lithuanian Songs U.S.A.
FM4542 Lithuanian Songs U.S.A.
FM4543 Lithuanian Songs U.S.A.
FM4544 Lithuanian Songs U.S.A.
FM4545 Lithuanian Songs U.S.A.
FM4546 Lithuanian Songs U.S.A.
FM4547 Lithuanian Songs U.S.A.
FM4548 Lithuanian Songs U.S.A.
FM4549 Lithuanian Songs U.S.A.
FM4550 Lithuanian Songs U.S.A.
FM4551 Lithuanian Songs U.S.A.
FM4552 Lithuanian Songs U.S.A.
FM4553 Lithuanian Songs U.S.A.
FM4554 Lithuanian Songs U.S.A.
FM4555 Lithuanian Songs U.S.A.
FM4556 Lithuanian Songs U.S.A.
FM4557 Lithuanian Songs U.S.A.
FM4558 Lith