

KEVIN ROTH DULCIMER MAN



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1982
MUS LP

ICK D'AQUANNO

COVER DESIGN BY RONALD CLYNE



FOLKWAYS REC

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KEVIN ROTH DULCIMER MAN

SIDE 1

- Band 1 — **HOMUNCULUS** 2:12
(Chris Smithers—Poppy Music)
Band 2 — **FIDDLERS GREEN** 2:43
(John Connely, Arr K. Roth & T. Britton)
Band 3 — **DREAM DREAM DREAM** 2:50
(Felice and Boudleauz Bryant,
House of Bryant Pub. BMI)
Band 4 — **THAT'S THE WAY LIFE GOES** 3:28
(K. Roth, (c) 1982 ASCAP)
Band 5 — **THE ASH GROVE** 1:26
(trad. adapted and arranged by Kevin Roth,
(c) 1982 ASCAP)

SIDE 2

- Band 1 — **FREE YOUR LOVE** 3:25
(Kevin Roth (c) 1982 ASCAP)
Band 2 — **LES BARRICADES MYSTERIEUSES** 2:47
(Francois Couperin)
Band 3 — **A SONG FOR MARY** 3:48
(Kevin Roth (c) 1982 ASCAP)
Band 4 — **COMPLAINTE POUR STE-CATHERINE** 2:31
(A. McGarragle and P. Tatartcheff,
Montreal Rose Pub.)
Band 5 — **FOLK TUNES: Peggy O', Freight Train,**
Buckdancers Choice,
(Adapt & arr by K. Roth (1982), Freight Train by
Libba Cotten)
Band 6 — **THE FOUR QUESTIONS** 1:12
(Trad. Jewish tune, adpt and arr by K. Roth (1982))
Band 7 — **GOODBYE AGAIN** 3:04
(Kevin Roth, (c) 1982 Kevin Roth Music 1982)
Band 8 — **TENDER LADIES** 2:10
(Trad. Adpt & arr. by K. Roth (c) 1982 ASCAP)

Produced by Kevin Roth for Kevin Roth Productions

Recorded at David Reed Studios, Rising Sun MD (301-658-5012)

Cover Photo..... Nick D'Aquanno

Cover Design..... Ronald Clyne

This album is dedicated to my father, who sits beside me and makes people smile.

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Many of the songs on this album have been hiding in the back of my mind for years. I'd walk into the recording studio and all at once six songs that I haven't thought about for years would come back to me. I'd say to Dave in the control room "Hey, how about this tune", and then I'd record it. It makes an album worth of work a lot of fun in a way.

There is a concept behind this record. I have used dulcimers to support other dulcimers instead of using drums, and heavy production. There are a few other instruments on the record because I knew they would sound nice, and give the album a tilt in a way. All in all what I have here is a one man dulcimer orchestra of sorts. This album proves that a dulcimer can and will stand on its own, or with members of the family.

To be honest with you (some of you are fans of mine, and others are just reading this over to see if you want to buy it) I really must tell you that this album was a devil to make. I'm not complaining as such, but it took me just about two years to finish. It was worth it. I spent a lot of nights wondering what this album would be like when finished. Funny, I should have known by now that albums create themselves all by their lonesome. This is my eleventh. My lucky number.

I selected quite an odd combination of instruments to play with on a few of these tunes. Jill Haley played the Oboe like an angel from the heart on my favorite piece FREE YOUR LOVE. Mark Oppenlander taught me the Francois Couperin song, and I danced around the song with the dulcimer to give it some highlights. When Tim Britton and I played with Bob Stein on COMPLAINTE POUR STE-CATHERINE we found ourselves bouncing along in time as Bob pumped and bellowed with his accordian. Now who would have thought that accordian and dulcimer would have gone together so nicely? And a one and a two . . . Dave Reed not only recorded the entire album but played guitar and bass too. It had been several albums ago that we had worked together. He has the patience of a saint.

My friend Greg Allan gave me a copy of HOMUNCULUS, (a small man that lives inside your head) I am sure he lives in us all and comes out once in awhile to prevent us from reaching out and loving. DREAM DREAM DREAM was never really a favorite of mine, but I got carried away with it here on the record, fell in love with it, and now it's a favorite of mine. When I sing it in concert, the audiences' chime in on the part where it goes 'GEE WIZ'. It never fails.

Now it's of my opinion that Kenny Rogers should record my song THAT'S THE WAY LIFE GOES and make it a hit. It's the kind of song Kenny could do real nice, don't you think? Kenny . . . where are ya? THE ASCH GROVE is just a nice song. It's that simple. The words are very very sad, so I left them off the record. The music is delicate and warm. My song FREE YOUR LOVE came to me one night in about twenty minutes. It has an interesting message I think, and songs like this become a mirror of your soul. I've given the words to a lot of people I know who are going through tough times emotionally, and it really has helped. Sometimes songs write themselves through you and show you another side of living you've never really seen in a strange and wonderful way.

The folk songs: "Peggy O", "Freight Train", and "Buckdancers Choice" are of times played at my friend Peggy Thomford's home. She has a very nice cozy fireplace, and she only uses it when it's warm enough (something to do with loosing a lot of heat in her house up the chimney) so I have to barter with her. She gives me a fire, I give her these songs. It has recently dawned on me that now she has won this age old problem. With this record she can hear this anytime she wants.

GOODBYE AGAIN is a love song of sorts as is A SONG FOR MARY. A little ying-yang for you folks, and the traditional song TENDER LADIES comes from many places. The melody from an old Peter, Paul and Mary song, and the words by way of my good friend and guru Ola Belle Reed.

I find very few things in life as beautiful as dulcimer music. If you've never had the DULCIMER EXPERIENCE before, boy are you in for a treat. If you have, here's another one for you.

Kevin Roth
February 1982

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DESCRIPTIVE NOTES ARE INSIDE POCKET

FOLKWAYS RECORDS FTS 31087

KEVIN ROTH: Dulcimer Man

INTERVIEW JANUARY 1982

YOU HAVE BEEN RECORDING SINCE 1974. THIS ALBUM WILL BE YOUR ELEVENTH. THAT'S A GOOD NUMBER OF ALBUMS TO HAVE OUT FOR SOMEONE YOUR AGE.

First of all let me tell you that age has little to do with the need and desire to communicate. The way I like to communicate is through music. That has always been my best medium for details and for getting across what I have to say. I began doing this when I was sixteen. I sent a tape to Moe Asch at Folkways and he wrote back asking me to record. So I did a few months later.

BUT YOU HAVE PUT OUT SO MANY RECORDS IN SUCH A SHORT PERIOD OF TIME. WHY THE RUSH? YOU ARE VERY PROLIFIC.

Folkways allows me the canvas to paint on, so to speak. When an artist wants to create he dances, paints, etc. When I want to create, I make an album. I find no need to wait years between albums when I can do this when the mood and feelings strike me.

YOU ARE VERY FORTUNATE. MOST ARTISTS ARE LUCKY TO RECORD ONE ALBUM IN A LIFETIME.

Yes, I feel grateful.

YOUR FIRST ALBUM, 'KEVIN ROTH SINGS AND PLAYS DULCIMER' GAVE YOU YOUR START IN THE DULCIMER FIELD. IT WAS MORE FOLKY THAN YOUR OTHER ALBUMS. WHEN YOUR SECOND ALBUM CAME OUT IT WAS VERY COMMERCIAL AND POP. WHY THE SUDDEN CHANGE?

My second album 'THE OTHER SIDE OF THE MOUNTAIN' was a project that was to take the dulcimer out of the mountain type of musical setting and into the city urban style. I wanted to show how the dulcimer could be used in a pop sound, doing pop music. I found the work very valid, and two songs became minor hits on W.M.G.K. in Philadelphia.

ARE YOU A FOLK SINGER OR A POP SINGER?

Don't try to categorize me. I am a singer and writer. I do what moves me at the time.

IT WAS A BOLD MOVE TO CHANGE THE DULCIMER STYLE. YOU SORT OF RE-DIRECTED THE FUTURE OF THE INSTRUMENT, DIDN'T YOU?

Well, yes. When my albums came out, there were very few dulcimer albums on the market. So if you wanted a dulcimer album, mine was one of the ones you could find along with Jean Ritchie and some others. It was lucky timing but I think people were looking for something new to listen to. They were developing their own styles, too. It was a free-for-all, so to speak.

WHO TAUGHT YOU TO PLAY?

I am self-taught.

IS YOUR FAMILY MUSICAL?

Not really. I am the only one who has shown any musical talent.

HOW DID YOU HEAR ABOUT THE DULCIMER?

I saw one played at a party when I was **thirteen**. I looked around and found one a few weeks later and started to play right away, adapting my piano style to the dulcimer. I tried guitar but it bored me, so the dulcimer became my portable instrument.

IS THAT WHY YOUR STYLE IS SO DIFFERENT FROM EVERYBODY ELSE'S?

Well, first of all, most dulcimer players came from the school of thought based on traditional music. We as human beings go and ask about something we don't know much about. We buy a book, or take lessons, and never really work it out ourselves. I always wanted my freedom and individualism so I never looked for instruction. In fact, I never heard about Jeans music until about eight months into my playing.

WERE THERE ANY OTHER INFLUENCES IN DULCIMER MUSIC THAT YOU CAN REMEMBER?

Not really. Howie Mitchell was very important to us all. He's a wonderful man. He did two records for Folk Legacy on building and playing both the Hammer and the Mountain Dulcimers. His ideas were based on the philosophy to experiment. He influenced many many builders and players.

WHO ELSE DO YOU LIKE?

Paul Claytons' album 'DULCIMER SONGS AND SOLOS' was nice. He really loved his dulcimer and you can tell by his music.

YOU HAVE ADDED FRETS TO YOUR DULCIMERS TO BE ABLE TO PLAY CLASSICAL MUSIC.

Yes, the dulcimer is limited in its scale which is modal. I wanted to play the song, so I added the fret. It had been done before.

BUT THEN YOU ARE CHANGING THE SCALE AND PATTERN OF THE DULCIMER. IT IS NO LONGER A MODAL INSTRUMENT, IS IT?

I didn't think about that at the time. It's not important to me. I'm into new ideas.

WELL THEN, AT WHAT POINT DOES A DULCIMER NO LONGER REMAIN A DULCIMER? IF YOU KEEP ADDING NOTES, YOU MIGHT AS WELL PLAY A GUITAR.

They already make chromatic dulcimers. The sound and body design make a big difference too.

BUT YOU CHANGED TRADITION. YOU MUST HAVE REALLY UPSET A LOT OF PURISTS.

Yes, I have, but things must change. I still can respect and understand the dulcimer roots, and do what I do. I have worked with electric dulcimers, etc. It's an instrument of expression.

PICKIN' MAGAZINE CALLED YOU ONE OF THE LEADING INNOVATORS OF THE MOUNTAIN DULCIMER.

I was one of the first players to finger pick, chord and use my own tunings. My first album started a trend perhaps, for this kind of playing.

HOW MANY DULCIMERS DO YOU OWN?

About ten or twelve. My principle dulcimer is made by Dave Field of New Jersey. It has five strings, and is made of rosewood and cedar. It has a big body size too. It's a beautiful dulcimer. One of the finest I have ever seen or heard.

WHAT ABOUT THE OTHERS?

This cherry one is nice, too. Bill Birmingham made it, and I think he's one of the finest traditional makers I know. His friction pegs really work. That's hard to find these days. He builds these by hand.

HAVE YOU EVER MADE ANY YOURSELF?

Once. I gave it to a friend in Maine. I built it at Lucky Diamonds shop. I had one of Luckys, but it was lost in a fire some years ago. He makes very large dulcimers that look like ships. A four string and six string model.

HOW MANY STRINGS CAN A DULCIMER HAVE?

Between three and six. There are different string groups you can use. It depends on what you want to do with it.

WHAT MAKES THIS ALBUM 'DULCIMER MAN' DIFFERENT FROM YOUR OTHERS?

In past albums, I have used other kinds of instruments to support the dulcimer. Drums, guitars, and others. This album is very different from all of that because I have used other dulcimers as support.

This idea to me says that the dulcimer can be used as a back-up instrument, and does not need drums to make it sound full. The song 'DREAM, DREAM, DREAM' has five dulcimers recorded over each other. The sound is very full. It's like an orchestra of dulcimers. I did use other instruments on certain songs, but not as support, but rather as a different texture. Both effects are quite interesting, I think. There are several songs that are solo pieces too. This shows that the dulcimer can stand well on its own.

YOU ALSO SHOW YOUR SONGWRITING TALENTS HERE AS WELL.

Yes. I am very proud of these new songs. The most rewarding times I have are when I write a good song.

HOW LONG DOES IT TAKE YOU TO WRITE A SONG, THEN MAKE AN ALBUM?

Good songs come all at once, the music and lyrics together. A song kind of writes itself through you, in a way. 'FREE YOUR LOVE' supplied an answer to a question that had gone unanswered for a long time I have given the words of that song to a lot of people I know were in emotional trouble. It really has helped them. A song is like a mirror in a way. It takes me about a month to put together the recording of the album. It's a lot of work. I produce my own albums so that makes the creative aspect that much more work. This album took about two years.

YOU SAID EARLIER THAT YOU STAND BEHIND YOUR WORK. YOUR ALBUM 'WOMEN' WAS TAKEN OFF THE MARKET. WHY?

I didn't like the production. The music was good, but while I was on the road, the producer finished the album and I really didn't have much time to listen to it to see what needed change. So I decided to take the album back and do one in its place. This album is the replacement. I learned a good lesson. That album was the first album I ever let a producer take complete control over my product. That will never happen again.

YOU DID YOUR LAST ALBUM AT THE SAME TIME, DIDN'T YOU?

Yes. 'THE LIVING AND BREATHING WIND' was recorded the same month. I produced that myself. It's a good seller.

DIDN'T IT GET NOMINATED FOR A GRAMMY?

No, but it was listed as one of the possible suggestions. We are all very proud of that album. The reviews were good, and it's a favorite.

YOU DON'T TOUR VERY MUCH. WHY?

I do play around the country, and will be playing in Canada this summer. I like to be home a lot. There are other things I am involved in right now. I also like solitude. I am touring more and more. I know I have a reputation for being heard and never seen. I think that's funny.

WHAT ADVISE DO YOU HAVE FOR DULCIMER PLAYERS?

Do what your heart tells you. You know, there are very few things in life as beautiful as the dulcimer to me. I am in a way married to the instrument. I live one day at a time, and really do follow my own words in 'FREE YOUR LOVE.' Try anything, and expect to be happy and play well, and you will.

WHAT CAN WE EXPECT FROM KEVIN ROTH IN THE FUTURE?

Lord knows. I am working towards another album with the Hammer dulcimer.

THAT WILL SURPRISE ALOT OF FOLKS. WHAT KIND OF MUSIC WILL YOU DO?

That's a secret. (laughter) It won't be the same old stuff, I know that much.

IT WOULD BE HARD TO THINK OF YOU DOING THE SAME OLD STUFF WITH ANYTHING.

I guess to answer your question, more concerts, albums, and T.V. shows. I have tours being booked. I manage and book myself with a few friends so that I can control my own career.

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THAT'S THE WAY LIFE GOES

There was a woman, who married in devotion,
But time tore down her emotion, for a man who'd been unkind,
In the confusion, she was lost inside himself,
Badly used, misconstructed, she knew it all for the sake of love.

That's the way life goes,
It begins and then it ends,
We have lovers, we have friends,
There are people who never know,
That's the way life goes,
One life ends when one begins,
We're just travelers on the cross roads,
Travelers in the very end.

LYRICS SIDE ONE

HOMUNCULUS

There's a man that lives inside my mind
with eyes that see 'till the end of time.
This man never needs nothing at all.
He's a lonely man and he walks alone
with his head hung down, just singing his song

He don't need a whole lot of loving
This man never needs nothing
This man never needs nothing at all.

To him the sky is blue forever
there is no time from then to never
When I ask him, he tells me so
He's told me twice that love is blind
I've told him once that I don't mind

He don't need a whole lot of loving
This man never needs nothing
This man never needs nothing at all.

He told me at the start of spring
there is an end to this beginning
Live it now, it leaves along with fall
He wonders how the wind and rain
can live so long and stand the pain

He don't need a whole lot of loving
This man never needs nothing
This man never needs nothing at all.

Kevin Roth: dulcimers
Dave Reed: guitars

dulcimer tuning: B, G, B, B

FIDDLERS GREEN

Kevin Roth: dulcimer
Tim Britton: flute

dulcimer tuning: D, A, D, D

by Chris Smither
Poppy Music Publishing Co.

by John Connely. Arranged
by Kevin Roth and Tim Britton

DREAM DREAM DREAM

by Felice and Boudleaux Bryant
House of Bryant Publishing. BMI

When I want you, in my arms
When I want you, and all your charms
Whenever I want you, all I have to do is
Dream, Dream, Dream, Dream. Just Dream, Dream, Dream, Dream

When I feel blue in the night
And I need you to hold me tight
Whenever I want you, all I have to do is
Dream. Dream, Dream, Dream. Just Dream

I can make you mine, taste your lips of wine
Anytime night or day
Only trouble is; gee-whiz, I'm dreaming my life away

I need you so, and I could die
I love you so, and that is why
Whenever I want you all I have to do is
Dream just Dream.

Kevin Roth: rhythm, lead and supporting dulcimers
Dave Reed: bass, supporting vocals

dulcimer tuning: C, G, C, C

THAT'S THE WAY LIFE GOES

by Kevin Roth
© 1982 Kevin Roth Music ASCAP

There was a woman, who married in devotion
But time tore down her emotion, for a man she'd been thinking of
In the confusion, she was lost inside illusion
Badly used, misconstrued, she blew it all for the sake of love

That's the Way Life Goes
It begins and then it ends
We have lovers, we have friends
There are people who never know
That's the Way Life Goes
One life ends when one begins
We're just travelers on the cross roads
Travelers in the very end

There was a priest, who married his religion
He lived on prayers and holy visions of better days to come
He would kneel in the light, he prayed morning noon and night
To a statue all his life, that he called his blessed one

Chorus

There was a man, who lived ninety years, and he said,
'Son when you get my age the fear of life disappears'
He wailed 'Oh Lord, I'm so glad for everything.'
When he closed his eyes I realized that's where life all begins.

Chorus

Kevin Roth: rhythm, lead and supporting dulcimers
Dave Reed: bass, guitar

dulcimer tuning: C, G, C, C

THE ASCH GROVE

Traditional
adapted and arranged by Kevin
Roth. Copyright 1982 Kevin Roth
Music ASCAP

Kevin Roth: dulcimer

dulcimer tuning: C, G, C, C

LYRICS SIDE TWO

FREE YOUR LOVE

by Kevin Roth
Copyright 1982 Kevin Roth Music
ASCAP

You must live one day at a time
You must know in your heart you are loved
You must take in your hand, the life you command
Free it like the sky above

They'll be times in your life you can't control
Miracles that just will be
You will find yourself a world lost inside of loving
Searching for identity

Free your love or it will cage you
Free your life and it can save you
Love yourself, and you will be loved forever
Free your love

You must listen to the calling of your heart
 You must choose your path, then follow
 You will sow your life like a garden full of flowers
 That will bloom each day you grow

When we stand alone in life, we stand for a reason
 We search our souls trying to comprehend
 The meaning of our lives, questions go unanswered
 With love we come to understand

Free your love or it will cage you
 Free your life and it can save you
 Love yourself, and you will be loved forever
 Free your love.

Kevin Roth: dulcimer
 Jill Haley: oboe

dulcimer tuning: D, A, D, D

LES BARRICADES MYSTERIEUSSES

by Francois Couperin

Kevin Roth: supporting dulcimer
 Mark Oppenlander: classical guitar

dulcimer tuning: D, A, D, D

A SONG FOR MARY

by Kevin Roth. Copyright
 1982 Kevin Roth Music
 ASCAP

Once I had a sweet heart living in a mid-west town
 She was the sweetest woman that I had ever found
 On the beach by her lakeside, we'd watch the seagulls swooping down
 Oh the women, Oh the women keep strong men from falling down

I live on the east coast, and see her about twice a year
 I play a concert in her town, just so I can go to see her
 The same small crowd keeps coming back, some smile and shed a tear
 Oh the women, Oh the women keep strong men from falling down

I catch a plane from my city to Chicago, and another one to Green Bay
 In the town where my lady lives, there are only two flights in a day
 I come play for a one night stand, but I always want to stay

In between there are letters, she sends me sweet things to smell
 We talk most evenings, even if there's not much left to tell
 The phone bills keep getting higher, we laugh at what the hell
 Oh the women, Oh the women keep the strong men from falling down

In the years I've known her, it gets nicer all the time
 My life keeps changing fast, she's stable on the telephone line
 When I'm feeling down on my life, she's there being sweet and kind
 Oh the women, Oh the women, Oh the women keep strong men
 From falling down, falling down, falling down, they keep falling down

Kevin Roth: rhythm, lead and supporting dulcimers
 Dave Reed: bass, guitar

dulcimer tuning: D, A, D, D

COMPLAINTE POUR STE-CATHERINE

by Anna McGarrigle and
 Philippe Tatartcheff.
 Montreal Rose Publishing

Kevin Roth: dulcimer
 Bob Stein: accordion
 Tim Britton: tin whistle

dulcimer tuning: D, A, D, D

FOLK TUNES

Peggy O', Freight Train, Buckdancers Choice

Traditional except
 for Freight Train
 by Libba Cotten.
 Adapted and arranged
 by Kevin Roth. Copy-
 right 1982 ASCAP

Kevin Roth: dulcimer

dulcimer tuning: C, G, C, C

THE FOUR QUESTIONS

Kevin Roth: dulcimer

dulcimer tuning: C, G, C, Bb

Traditional Jewish Folk Tune.
 Adapted and arranged by Kevin
 Roth Copyright 1982 ASCAP

GOODBYE AGAIN

It's Goodbye Again
It's so long 'till then
It's where do we begin, when we're always reaching the end?
Selfish kind of sad, funny kind of mad
What else can I say except Goodbye Again

This time it's for real
This time, no matter how strongly you feel
This time my heart won't heal
This time my love won't heal

Stars of icy blue
Wishes won't come true
What else can I do, the memory won't pull me through
Love's a tender storm, love will keep you torn
And when the storm is over, you leave me wanting you more

This time it's for real
This time, no matter how strongly you feel
This time my love won't heal
This time my heart won't heal

I don't want to talk it over, you can't change my mind
My heart couldn't be much colder, I'm leaving you behind

It's Goodbye Again
It's so long 'till then
It's where do I begin, when I'm always reaching the end
Goodbye Again

Kevin Roth: rhythm, lead and supporting dulcimers
dulcimer tuning: C, G, C, C

SOMEBODY GIVE ME DIRECTION (FTS 31050)

An introspective examination of a soul on ice"
David Fricke — Circus Magazine

Kevin calls this album his 'transitional period.' What a remarkable transition it was. The classic title song reflects the artists longing for a 'peek' into what would become a major force in his career. *Reflection* is the best word in describing this piece of work! Side A features traditional and contemporary folk: Side B — original and contemporary pop. As usual there are instrumentals, plus poetry performed with sensitivity, grace and charm. A beautiful collection. Text included.

If I Had Wings / Times Are Getting Hard / South Wind - The Wind That Shakes The Barley / The Marvelous Toy / Living In The Country / January Man / Dry Bones / Dark Tonight / Tea House Teller / Ballad Of The Woodland / Poet Song / Somebody Give Me Direction

by Kevin Roth
Copyright 1982 Kevin Roth
Music ASCAP

TENDER LADIES

Come all ye fair and tender ladies
Be careful how you court your men
They're like the stars on a bright summers morning
First they'll appear and then they're gone

I'll tell to you some loving story
I'll tell to you my love is true
Straight away I'll go, and court another
That's the love, I have for you.

Come all ye fair and tender ladies
Be careful how, you court your men
They're like the stars on a bright summers morning
First they'll appear and then they're gone

Kevin Roth: dulcimer

dulcimer tuning: D, A, D, D

Traditional. Adapted and
arranged by Kevin Roth. Copy-
right 1982 ASCAP

Other Records by Kevin Roth on Folkways Records

THE MOUNTAIN DULCIMER INSTRUMENTAL ALBUM VOL. #1 (FS 3570)

Included are 19 solo instrumental tunes played on the 3, 4, and 5 stringed dulcimer. Instrumentals run the gamut from Irish jigs and reels, fiddle tunes to original songs. The Beatles "Norwegian Wood" and Judy Collins 'Nightengale' also are included in this *one time* collection that demonstrates the versatility of the instrument and its player. Extensive text on tunings, and reference guides are included.

The Red Hair Boy - Marie's Wedding / Planxty George Brabazon / Norwegian Wood / Duncan / Southwind - The Wind That Shakes The Barley / Copos Dele Montagne / Sally In The Garden / Farewell To Tarwathie - Sheebeg and Sheemore / Soldiers Joy / Ragufati Ragava Raga Ram / Living In The Country / Dry Bones / June Apple / Nightengale / Thinking About The Old Ways / Greensleeves / Come Thou Fount Of Every Blessing / Bring In Good Ale / Clementi Sonatina

NEW WIND (FTS 31070)

Songs include:

Lovin Is Livin' / Somebody Give Me Direction / Angela / Whale / If Only To Forgive / Take The Bird By The Wing / Part Of A Woman / The Road Song / Steel Hammer On The Petal Of A Rose / Finale

FTS 31084 WOMEN: KEVIN ROTH.

SIDE ONE—Enigma, Eve's Revenge, From The Womb, Moody, That Night

SIDE TWO—St. Thomas, Can We Still Be Friends, Voices, Fania, Fairytales.

NEW WAYS OF PLAYING MOUNTAIN DULCIMER INSTRUCTION ALBUM - 2 RECORDS PLUS 45 BOOK (CRB 20)

This two record set, plus book includes a teaching guide for those who want to learn to play, make and collect dulcimer habit. Its the 'how to- where from- what do you call it' album that Kevin has used in teaching students throughout the years. An extensive guide to books, recordings, and tunings, plus chord charts and over 40 photographs of old dulcimer from the Smithsonian Institute are included.

KEVIN ROTH SINGS AND PLAYS DULCIMER (FA 2367)

This first album was recorded when Kevin was 16 years of age. It has become a classic among dulcimer enthusiasts. Featuring some of the best loved traditional dulcimer songs and instrumentals. Text included.

There Is A Ship / Bold Pirate / The L & N Don't Stop Here Anymore / In The Good Old Colony Days / Flowers Of The Field / June Apple / One Morning In May / Leather Winged Bat / Black Jack Davey / Soldiers Joy / Rosemary Lane / Greensleeves

THE FIRST FEW WORDS (FS 3580) VOL. #2

This second instrumental album demonstrates unusual chord progressions, moods and styles created by Kevin in this mostly original recording, Jazz type influences are heard throughout.

This recording cannot be categorized. One would never think of this type of playing as 'dulcimer music.' Those who have heard it - praise it, and some have even called him the "John Coltrane of the dulcimer" an interesting experience, full of mood space and time.

Gene's Song (Larkins Woods) / The Fourth Floor / Dulcimer Rag / Family Of Children / Kelefa Ba / Kirabee / Mystic / Nonesuch / Ricketts Hornpipe / Swallowtail Jig / A Cowboy's Dream / Angel Voice

FTS 31080 THE LIVING AND THE BREATHING

WIND. Songs and Tunes for the Dulcimer. Kevin Roth. SIDE ONE—The Living And The Breathing Wind, Bright Morning Stars Are Rising, Kitty Alone, The Unicorn Song, Skye Boat Song. SIDE TWO—Kemp's Jig/Over The Rainbow, I Love The Women (Four Little French Songs), The Song Of Old Lovers, Marieke, Gnossienne, La Carmagnole. Lucid. Notes and Text. 1-12"

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