



HOOTENANNY

ROBIN and the FOLKSTRINGERS



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RECORDINGS

"designed for repeated listening"



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- 1. New York City (*Koshel*).....2:38
 - 2. Walkin' The Bluegrass (*White*)1:54
 - 3. I Looked For My Love (*Sapienza - Roff*)2:08
 - 4. My Wanderin' (*Arr.: White*)2:06
 - 5. Doghouse (*White*).....2:02
 - 6. Don't Marry Too Soon (*Brumley*)2:20
 - 7. Green Grow The Lilacs (*Arr.: White*)2:04
 - 8. He's Gone Away (*Arr.: White*)2:35
 - 9. Colorado Trail (*Arr.: Abbott*).....2:35
 - 10. Coffee House Blues (*Arr.: White*)2:09
 - 11. Come Follow Me (*Purcell - Krone*)1:21
 - 12. Blow The Wind Southerly (*Arr.: White*)2:19
- Original: SESAC A 1801/1802*





Let's face it... if you look in the dictionary for a definition of the word **Hootenanny**, you probably won't find it. But... if you look in any record shop or on television, you immediately know that **Hootenanny** means a group of folk singers and an even larger group of spectators enjoying themselves. Hootenanny music per se does not fall into one category – rather, it is a happy and informal blend of folk music (everything from English madrigals to Negro-oriented blues) and gospel songs.

The charm and appeal of a Hootenanny is the fact that you don't have to be a trained singer to participate in the fun. If you know the song and catch the spirit, you're in – or *on*, as the case may be.

Robin and The Folkstringers, a contemporary group of artists who enjoy folk music on and off the mike, have chosen music

of different heritages for this album. For the opener, the folk idiom in the shadow of skyscrapers is felt in the typical New Yorker's ode to his home town – *New York City*. Then, guitar and banjo team in a sprightly, modern folk offering, *Walkin' The Bluesgrass*. A familiar old English melody usually associated with Christmas is the basis for Robin's poignant solo reading of *I Looked For My Love*, and *My Wanderin* is the well-known song of the open road, sporting a latter-day beat. Another instrumental follows as the bass fiddle takes over in a country boogie-woogie appropriately titled *Doghouse*, which was the instrument's nickname during the early 40's. *Don't Marry Too Soon*, the closer, is a type of folk tune, popular during frontier days, which deals with afterthoughts about love, courting and marriage.

Green Grow The Lilacs is an Irish immigrant song that was a favorite of army men during the Mexican war. It is often said that the Mexicans called the Americans 'gringos' because they heard them repeatedly singing this song. Tunes of true love abound in American folk annals, and are often endowed with a simple nostalgia and glowing simplicity. Two of these follow – *He's Gone Away* has a poetical quality reminiscent of the Elizabethan Age, and the cowboy song *Colorado Train*, stresses pure emotion against a background of death and loneliness. As a change of pace, *Coffeehouse Blues* offers an instrumental excursion spotlighting the autoharp. *Come Follow Me* is an engaging English roundelay, and *Blow The Wind Southerly*, also of English origin, is a fond entreaty to the wind to bring a loved one safely home.



ORIGINAL LINER NOTES

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For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations - every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

Highlights of the catalogue include:

- A catalog of more than 7500 songs;
- Exclusive recordings from jazz giants such as Count Basie, Duke Ellington, Woody Herman and many others;
- Ace session musicians and supporting players who were stars in their own right like Alice Coltrane, Nat Adderly, Thad Jones, Kai Winding, Si Zentner, Gary Burton, Andy Williams, Eric Dolphy, Zoot Sims and many, many more;
- Rare and sought after session recordings with Chet Atkins, The Jordanaires, Anita Kerr, Richard Maltby, Tony Mottola, Nathaniel Shilkret, The Stamps Baxter Men, The Statesmen, Webb Pierce and Faron Young;
- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

Go to www.and-more-bears.de to explore the full catalogue and see the latest additions