



VOL. 2

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RECORDINGS

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International Folk Songs

VOL. 2

GENE and FRANCESCA



1. Plymouth Town (Old English).....1:10
2. Dimelo Al'oido (Say It In My Ear) (Argentine).....1:30
3. I Know Where I'm Going (American)1:14
4. Vi Oo Lai (Perhaps) (Hebrew)1:59
5. Cantando (Singing) (Argentine)2:44
6. Guitarra Mia (My Guitar) (South American).....1:30
7. Ay Manuela! (Oh Manuela) (Spanish)1:37
8. El Fanfarron (The Braggart) (Mexican).....1:58
9. Johnny Has Gone For A Soldier (American)1:55
10. Ba Midbar (On The Desert) (Hebrew).....1:38
11. Mano A Mano (Hand In Hand) (Argentine).....1:17
12. Who Can Tell (Russian)1:58
13. Ti Nye Platch (Do Not Weep) (Russian)1:33
14. Who's Gonna Be Your Man (American)1:41

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The very essence of a folk song is truthful and meaningful human experience. Performers may impose their particular characteristics on a folk song, but the basic truth of the song remains intact. In 'International Folk Songs, Vol. 2' the widely renowned Gene and Francesca return with another album from their vast repertoire of songs drawn from singing peoples throughout the world.

American, Spanish, Hebrew and Russian-flavored songs are contained in this collection, each presenting a cultural continuity of human feelings and failings, achievements and desires. The American heritage begins in *Plymouth Town*, where pretty fishermaids pass admiring glances at the dauntless lads who sail the sea between the new world and the old. In *I Know Where I'm Going*, an old English melody adapted by early American settlers, these maids are personified by the prairie gal who yearns to forsake the comforts of her home to marry her true love, Johnny. Johnny is also cast as the hero in *Johnny Has Gone For A Soldier*, a Revolutionary War Dutch song which depicts a young girl's sorrow as her boy friend departs for battle. The cycle is complete in *Who's Gonna Be Your Man* in which the thought of marriage is dominant and the inward fear of spinsterhood is supreme. The Spanish song tradition is many centuries old. *Ay Manuela!* is a folk song to which several dozen different sets of lyrics have been written since its origin. This Gene and Francesca rendition tells of the time the Moors overran Spain in a bloody reign of terror. Then the musical scene shifts to Latin developments in the new world, and mainly love songs in the Argentine manner. *Dimelo Al'Oido* (Say It In My Ear) reflects a persuasive amorous request, while *Guitarra Mia* (My Guitar) is



the story of a lonely Pampas gaucho who passes his nightly vigil by singing to his guitar which he imagines is his loved one. *Mano A Mano* (Hand In Hand), a torch entry, is about a love that will never be regained and *Cantando* (Singing) signifies a bittersweet ballad which somehow contends that sadness is but a turn in the road which leads to lasting joy and gladness. For contrast, there is the lighthearted *El Fanfarron* (The Braggart), a musical retort to anyone who might be prone to self-praise.

Among the traditional Hebrew melodies presented by Gene and Francesca is: *Vi Oo Lai* (Perhaps) the tragedy of an Israeli girl who travels to Switzerland to regain her failing health and intensely yearns for her native land. It has the plaintive overtones of never-to-be-fulfilled desires. *Ba Midbar* (On The Desert) with its relentless, infectious Near-Eastern rhythm, denotes a tribe of wandering nomads and their seemingly unending journey across the desert.

The two Russian folk song selections are also quite unusual. One tells of a girl who naively wonders about the actions of a young lad who has fallen in love with her – *Who Can Tell*, while the other, *Ti Nye Platch* (Do Not Weep), extolls a man's praises of the companionship and love given him by his wife.

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.

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