

JOAN BAEZ I



AVRS 9113 St
A VANGUARD RECORDING

STEREO

Side One:

1. SILVER DAGGER • 2.30'
2. EAST VIRGINIA • 3.38'
3. FARE THEE WELL (Dave Gude) • 3.15'
4. HOUSE OF THE RISING SUN • 2.52'
5. ALL MY TRIALS • 4.36'
6. WILDWOOD FLOWER • 2.30'
7. DONNA DONNA (Sholom Secunda/Aaron Zeitlin) • 3.09'

Side Two:

1. JOHN RILEY • 3.50'
2. RAKE AND RAMBLING BOY • 1.52'
3. LITTLE MOSES • 3.25'
4. MARY HAMILTON • 5.54'
5. HENRY MARTIN • 4.10'
6. EL PRESO NUMERO NUEVA • 2.47'

Joan Baez accompanying herself on the guitar • FRED HELLERMAN, second guitar (Side One Nos. 5, 6, 7; Side Two Nos. 2, 3, 6)

In the past few decades folk music of the United States has brought forth several great artists – Woody Guthrie, Pete Seeger, Odetta, The Weavers. Now it is possible to add the name of Joan Baez to the list of significant innovators of the tradition. Her repertoire is drawn for the most part from the Anglo-American ballad tradition, and to a lesser extent, from Negro Folksongs, both secular and religious. Joan is representative of the „new wave“ among the younger folksingers, who are disenchanted by the over-arranged and -orchestrated trend in folk music performance, where the individuality of the singer is sacrificed to the arranger's conception and where „sound“ rather than „meaning“ predominates. Born of Mexican-Irish parentage, Joan was raised and schooled in New York, Palo Alto and Boston.

SILVER DAGGER – A remarkable compressed love story of the Southern Appalachians. In its four short verses loom enough tragic characters to populate an 18th century novel. The melody appears frequently in American folk-music, but has the chameleon quality of so taking on the coloration of its text, and adjusting to it, that it seems new on each hearing. A distant variant of the tune is heard in „John Riley“, and if one listens closely one can hear it in „Poor Wayfaring Stranger“, „Come All Ye Fair and Tender Ladies“, „Katie Morey“ and many others.

EAST VIRGINIA – This widely performed song undoubtedly owes its popularity to the haunting and mysterious opening verse, with its claim of historical authenticity and its foreboding of personal bereavement. The remaining verses are standard in many American songs of forsaken lovers. Joan's melody is new to these ears, and sounds like a cross between the traditional „Greenback Dollar“ tune usually used and that powerful melody which Pete Seeger sings.

FARE THEE WELL – Of British origin, the text is the most moving declaration of a lover's farewell to be found in American folk literature. Perhaps its beauty comes from its biblical connotations, for the imagery of the closing verses is related to New Testament descriptions of the Last Judgement, and the song ends with a quotation from Mark (XIII, 20) – „Till all these things be done.“ The melody was composed by Dave Gude, a young folksinger from Martha's Vineyard, Mass.

THE HOUSE OF THE RISING SUN – A dispute rages among the folklorists as to whether this deeply affecting ballad of a girl gone wrong is of white or Negro origin. First collected from white singers of Kentucky by John and Alan Lomax in 1937 it became a standard in the repertoire of Negro folksingers. The melody is distinctively a Negro one, and has been used to a number of other texts, notably „Black Girl.“

ALL MY TRIALS – Probably originating in the ante-bellum South, the early travels of this beautiful lullaby are difficult to trace. Of late, however, it was rediscovered in the Bahamas and reintroduced to us. In Joan's performance only the opening words and the recurring refrain. „All my trials, Lord, soon be over,“ have a lullaby quality, while

the remaining verses become the mother's inner thoughts, her outcry against pain, her questionings, her assertion of faith. The seemingly obscure and disconnected text is emotionally fused into a powerful statement of belief.

WILDWOOD FLOWER – How one finds humor in this doleful, quaint text is beyond us, but „Wildwood Flower,“ like many another favorite from North Carolina and its neighboring states, has the strange quality of rejoicing as it laments, exulting as it weeps. Woody Guthrie used the melody for his „Reuben James,“ a ballad of a World War II sea disaster.

DONNA DONNA – Strange are the ways of folk music. Composed for the Yiddish musical theatre by Sholom Secunda (text by Aaron Zeitlin) many years ago, this song has long been popular among Jewish folksingers. Several previous English translations have been made by folksingers, but this one really works.

JOHN RILEY – This is the folksong equivalent of the „recognition scene“ in classic literature. John Riley is a modern Odysseus returning after seven years on the salt sea, revealing himself to his faithful Penelope only after she has proved her devotion. The scholars claim this to be a British broadside ballad, probably of the 17th century.

RAKE AND RAMBLING BOY – Another British broadside ballad, in an Appalachian version. Our highwayman laments that his „pretty little wife“ caused him to „rob the broad highway.“ When God confronted Adam with his sin he also blamed it on „The woman that thou gavest me.“ Didn't help either Adam or the rambling boy.

LITTLE MOSES – There is a tender, child-like quality in this biblical ballad from the bluegrass country. It seems to have been collected first in 1890 and appears in George Pullen Jackson's „Spiritual Folk Songs of Early America.“ Joan's version evidently derives from the Carter Family recording made in the 'twenties, for in both performances the „ladies were w i n d i n g their way“ rather than „wending.“ It may not be right, but it's a good word.

MARY HAMILTON (Child 173) – Controversy still simmers (after a century) among the scholars as to the historical origin of this ballad. But „Mary Hamilton“ (unlike many of the Scottish border ballads) is folk legend rather than history, and so it is of little moment whether it was in-

In den letzten Jahrzehnten wirkten auf dem Gebiet der amerikanischen Volksmusik namhafte Künstler wie Woody Guthrie, Pete Seeger, Odetta und die Weavers. Heute zählt auch Joan Baez zu diesen bedeutenden Erneuerern der Tradition. Ihr Repertoire umfaßt sowohl Anglo-Amerikanische Balladen als auch weltliche und religiöse Negro Folksongs. Joan Baez vertritt die sogenannte „Neue Welle“. So wie andere jüngere Folksingers hat sie sich von der über-arrangierten und über-orchestrierten Volksmusik abgewendet, denn hier wird oft die Individualität des Sängers den Intentionen des Arrangeurs geopfert und der „Klang“ wird höher gewertet als der „Gehalt“. Joan Baez entstammt einer mexikanisch-irischen Familie und wurde in New York, Palo Alto und Boston erzogen.

spired by events at Mary Stuart's court in the 16th century or at the 18th century court of Peter the Great. The tragedy of a maid trapped by the intrigues of aristocratic court life and led to the gallows in a land far from home has a universal appeal which has captured the popular fancy and „Mary Hamilton“ perhaps the best-loved of all the ballads.

HENRY MARTIN (Child 250) – As Lee Hays has noted, it is often difficult to determine whether a ballad character is a hero or a bandit. Henry Martin is not the bloody pirate of standard fiction, but a rather sweet fellow (almost a seafaring Robin Hood) who turns pirate not for mere gain but to „maintain his two brothers and he.“ Joan's sympathies, however, are drawn most intensely to the „merry men“ who died attempting to save their „rich merchant goods“ from Henry Martin.

EL PRESO NUMERO NUEVE (The Ninth Prisoner) – A Mexican song of the form *son huasteco*, composed in the 20th century. The translation which follows is by John Cooke, who also supplied valuable information on the origin of some of the songs on this record.

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They are hearing the confession of the ninth prisoner
He is praying in the cell with the prison priest,
Because before the dawn they are going to take his life,
Because he killed an unfaithful friend, and his wife.
In his confession he says, „Yes father, I killed them,
And if I am born again I will kill them again.
Father I do not repent, nor am I afraid of eternity,
I know there is God up in heaven and that he will judge us
I am going to follow their footsteps into the hereafter.“
The ninth prisoner was a real man.
The night of his downfall, he went contentedly to his hut,
But when he saw his love in the arms of his rival
Rancor arose in his breast and he was unable to control
himself.
When the bell sounded, the firing squad was formed;
And from the direction of the low wall, they heard the
prisoner say,
„Father, I do not repent...“

Diese Stereo-Platte kann auch mit jedem modernen Leichttonabnehmer mono abgespielt werden. Der Stereo-Effekt ergibt sich jedoch nur bei Verwendung eines Stereo-Abspielgerätes.

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