PREFACE
The preparation of the Basque Country music has been a splendid learning adventure for me. During my brief stay in August 2001, Juan Mari Beltran opened up whole vistas of music, language, culture, and history as he led me through his small gem of an interactive music center in Galtzun, the treasures in his library, rehearsals of his ensembles combining old and new music, and the verdant hills dotted with white caseríos of Uitzi, Lesaka, and other areas Alan Lomax wrote about with such admiration. Translation posed a special problem for these recordings, as it was two-tiered: Euskara to Spanish (Castellano/Castilian), and Spanish to English (we have included brief resumes in Spanish of the Euskara-English translations). For months on end, both Aintzane Camara and Juan Mari translated and transcribed, and re-translated. They also traveled around the Basque Country, seeking out and interviewing people who remembered Alan Lomax’s visit. Over the year, Aintzane responded with good-humored patience to my endless e-mailed doubts and questions, and neither of us is likely to forget our marathon work session in Bilbao in the cold, rainy spring of 2002. Their expertise, hard work, friendship, and hospitality are deeply appreciated. A special thanks goes to José Mariano Barrenechea (see Bibliography), whose generosity made it possible for Lomax’s long-lost alboka recording to be returned to the Archives. I also thank all those mentioned in the acknowledgements, as well as Josean Martín and Jone, in whose music-filled home I first heard the gentle cadences of Euskara spoken among parents and children. To all of them: Mila esker! Eskerrik asko! — Judith R. Cohen

INTRODUCTION — Juan-Mari Beltran (Herri Musikaren Txokoa, Oiartzun) and Aintzane Camara (Universidad del País Vasco, Bilbao)

THE BASQUE COUNTRY
Euskal Herria (The Basque Country, “El País Vasco” in Spanish) is a historico-cultural region that straddles the Spanish-French border and is spread over seven provinces. Administratively, three of these provinces form the Basque Autonomous Community (Comunidad Autónoma Vasca or CAV, formerly called Vascongadas). These are Araba (Álava), Bizkaia (Vizcaya or Biscay), and Gipuzkoa (Guipúzcoa), whose capital cities are, respectively, Gasteiz (Vitoria), Bilbo (Bilbao), and Donostia (San Sebastián), with Álava as the administrative capital. Nafarroa (Navarra or Navarre) is a separate Autonomous Community of Spain with its own Parliament. The capital of Comunidad Foral de Navarra, Iruña (Pamplona), was the capital of the old Kingdom of Navarre, the cradle of the linguae navarrorum, or Euskera, the Basque language. These two Basque Country CDs include most of Alan Lomax’s recordings from Biscay, Guipúzcoa, and Navarre.

Throughout history, the geographic situation of the Basque Country has made it a crossroads of access to the Iberian Peninsula for people from various places and with various agendas. But at the same time, its mountainous terrain and the resistance of the Basques have made it almost impervious to invasions. During the Middle Ages, the Kingdom of Navarre had almost total control of the Basque lands, until in the thirteenth century the Crown of Castile acquired the larger part, while the northern provinces passed to the Duchy of Aquitaine.

The seven Basque provinces have maintained, in different ways, the ancient Basque traditions and the lan-
guage, Euskara. There are several theories about the origins of the Basque language, and even today no definitive conclusion has been reached. It has been said to be the oldest language of Europe, as it predates the Indo-European languages, and is not related to them. Much of the Basque Country has been isolated by the Pyrenees Mountains from wars and invasions; this isolation has helped protect the ancestral language, with its own unique dialects. Throughout the nineteenth century, significant numbers of Basques emigrated to America, and from the end of that same century on, the industrialization of the Basque Country attracted large numbers of immigrants from other areas of Spain, especially to Biscay and Guipúzcoa. Thus, the growing percentage of Castilian speakers in the Basque Country had a negative influence on the use of Euskara. Moreover, the forty years of difficulties and prohibitions inflicted on the Basque language during Franco’s dictatorship (1936–1975), along with the French government’s reluctance to recognize Northern Basque claims, further endangered the survival of the Basque language. A people of shepherds, farmers, and sailors, the Basques are characterized by a certain honesty. Though it is said that Basques are not known person who is or feels Basque necessarily speaks the language. “To be Basque” is basically melodic, even in dance songs. It is syllabic, so that the melody is the mold into which the poetry, syllable by syllable, is poured, with the main accents always placed carefully. The song texts are extremely important, and the same melody may be used for different texts. The minor mode, used in different ways, predominates in songs, while the major mode is more common in dance music. Melodies proceed mostly by seconds and thirds; leaps rarely exceed a fifth. Many songs use a limited range, possibly reflecting their archaic nature: “The Basque people sometimes sing in ancient modes which, together with major and minor modes, sound new and attract us by their archaic flavor.” (Donostia, cited in Riezú 1994, -xvii). Donostia writes of a “musical perfection” with regard to the melodic structure and observations that more than half the melodies use a tritonic structure as a general system. He also states that almost all the melodies are performed at a leisurely andante pace, including many that were later notated as a faster allegretto. There are many examples of irregular meters, but they usually appear in some kind of metrical scheme. It is quite rare to find a song composed in a single meter: more often different rhythmic patterns alternate, producing repeated groups of composed rhythms. When there is a single meter, it is inevitably a short pattern. Songs tend to begin with a weaker rhythm and end with a stronger one. Finally, the songs generally depict a rural and peaceful people, although some are bacchic, satirical, or even epic in character (Arana Martija 1987: 389).

Alan Lomax recorded a varied sampling of these various types. He was profoundly impressed by bertsozalismo, one of the most striking phenomena of Basque popular tradition. Basically, bertsozalismo is the improvisation of verses sung in public. There is a wide variety in the length of the lines and also of the strophes, and contestants are given a pattern to which they must
adhere in their improvisations. In the Basque Country, bertolariosimo is extremely important, and many expert bertolarios measure their skill in sessions organized throughout the Basque Country and in championships which are periodically held at the township, provincial, or Basque-wide level.

In Iruña-Pamplona Alan Lomax heard another type of popular song, the jota navarra. The jota cantada (sung jota) has been and is still today the most extensive and representative song genre of Navarre, known in all its regions but especially in the south, where one finds the most jotas and joteros (jota singers). Although there are some jotas sung in Euskara, the texts are almost always in Spanish.

**DANCE**

The dance melodies that Lomax recorded in the Basque Country constitute a sampling of the two main Basque dance groups: celebration dances and dances of the main square. Among the first group are those danced in festivals or celebrations and/or to greet and show respect to authorities and distinguished visitors at official events. This collection includes:

- **Aurreeskua.** The ceremonial dance par excellence, danced by a soloist (dantzari or bailandari).
- **Oba sko dantzak (Danzas de Ochagavia).** See notes for track 33 (CD2).
- **Larrain Danta (Balilaie de la Era).** See notes for track 1 (CD2).

The “main square” dances do not have the formal character of those listed above. They are danced on festive occasions, and all are invited to join in.

- **Fandango-jota and arin arin-porrusaldak.** The fandango and the arin-arin, or jota-porrusalda in Biscay, comprise the most common dance suite of the Basque popular repertoire. The fandango is danced first, in a ternary meter (3/4), followed by the arin-arin in a binary meter (2/4). They are often accompanied by rhymed couplets (coplas). The txiribidetako, in 6/8, is danced in a chain on religious festive occasions or may be danced by the dantzaris as they enter or leave the area where the dances are performed.
- **Mutil-dantzak.** Muxkoa, tellarín, and mutil dantzak are three dances of the Baztan Valley, of the type known as mutil-dantzak (young men’s dances), as they were danced exclusively by young men in a circle. They are played by danbolero-tako (tamborileros) or, as they are now called, txistularis, the group composed of a txistulari who plays the txistu and tambori, and an atabaleri playing the atabak (see below).

**INSTRUMENTS**

**Txistu:** grupo o banda de txistularis: The txistu is one of two versions of the three-holed recorder, used all over the Basque Country in both rural and urban settings. In recent times, it has been the most widely played instrument of traditional Basque music. As in other areas where the combination of three-holed pipe and drum is found, the musician (pistulari) plays the flute with one hand, the drum with the other. The drums are of two types: danbolina (tamboir), a small two-headed drum that the txistulari hangs from one arm, and the itun-itun, a string drum or string tambourine (in Spanish, salterio o tambor de cuerdas). The latter instrument consists of a long wooden box strung with six strings tuned in two sets of three, each set at the tonic and fifth. Both drums are beaten with a stick. The banda de txistularis, band of txistulari players, is the most common type of urban, formally trained txistulari ensembles in the Basque Country, and it has been documented for over two hundred years. These bands are composed of four musicians: two txistulari (first and second txistu with tambori), one atabaleri on the atabak (large txistu tuned a fifth lower than the standard txistu) and one atabalari on the atabak, a larger drum than that of the txistularis and beaten with two sticks.

**Alboka:** Type of double clarinet with a range of six notes (La-Fa#/A-F#). It consists of two short barrels, with a cow horn placed at each end. Two single reeds are inserted in the cavity of one horn, which acts as a mouthpiece, while the wider horn of the other end acts as resonator. The player holds the pieces together by wooden support known as uztari. One of the barrels has five holes and the other three, enabling the musician to play harmonies. The albokari (alboka player) uses circular breathing to obtain a continuous sound, similar to that of a bagpipe. The repertoire consists of fandango-jotas (3/4), arin arin-porrusaldas (2/4), and marcha-pasacalles (6/8). These are interpreted very freely, each albokari in his own style, resulting in innumerable variations on the same melody. Usually, the albokari accompanies someone else who sings while playing tambourine. While similar instruments are found in North Africa, this particular form is unique to the Basque Country.

**Dulzaina (Gaite):** There are two similar versions of this double-reed, oboe-like instrument used in Basque holidays and celebrations and also found in several other regions in Spain. With few exceptions, in the region closer to the Mediterranean (Álava and Navarre), musicians specializing in the dulzaina have been trained in specialized regional academies and play both local melodies and a more modern repertoire shared by other urban instrumental performers. Those from the Cantabrian area (Guipúzcoa and Biscay) do not have formal training and work in rural areas, with more traditional styles and repertoires. The Pérez de Lazarraga brothers recorded by Alan Lomax belong to the first, the formally trained group.

**Tzialpata:** This is an idiphone composed of one or more wooden tablets hit with special sticks called mak-lakak. These tablets rest on two supports — upside-down baskets, benches, chairs, and the like — covered with dried grass, corn husks, or old bags so that they are isolated from the wood and do not interfere with the resonance. Each wooden tablet is approximately two meters long, twenty centimeters wide, and six centimeters thick. There are usually two performers who compose the music as they use their makulas to beat the tablets. Each player has a specific function and plays the part that corresponds to it; with variations in different places. First, the player known as itakun-itakun, alternates with the other part, known as herrena (limp), which interrupts the balanced order of the first player’s beats. On this base the performance is improvised, getting faster as it goes along. Traditionally, the txalaparta is played at night, for fiestas, for apple cider preparation time, and for weddings, as well as other occasions. Alan Lomax was not able to record the txalaparta, but several recordings are available.

**Toberak:** This can be considered a variant of the txalaparta. It is composed of one or more steel bars approximately one and a half meters long, each held up on ropes by two people. Each player, usually two players, plays the bars with two metal sticks. In a manner similar to txalaparta technique. The playing alternates with verses sung by a koplari (verses singer) or a txalapartari (limp-taktak). The toberak is not only a musical instrument, but also an event that takes place in a festive context, often more than not a wedding. Lomax recorded toberak playing in Lesaka, Navarre, but unfortunately this tape has been lost.

**Trilkixka:** The distonic accordion has become an integral part of Basque popular music. To a large extent it has appropriated the txistu, dulzaina, and alboka reper-
toires, and today it is going through changes in repertoire and playing style. Although this has not always been the case, it now usually accompanies a singer playing a tambourine.

**Pandero:** The pandero is a tambourine, known as pandereta in many regions of Spain. It is a single-skinned, round frame drum with jingles, held with one hand and played by the other and used to accompany songs, the alboka, the accordion, or other instruments.

**BIBLIOGRAPHY**


Iztueta, Juan Ignacio de. *Eusaldun ancίña ancίnako, ta aren lendabiziko etorquien dantza on iriti, pozcarri, gaitzic gabecoen soñu gogoangarriak, beren itz neurtu edo versoaquin.* Donostia, 1826.

**WEB SITES:**

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LIZARRA (ESTELLA). This central Navarran town, rich in historical monuments, was at one point the seat of the Navarran monarchy. It was important as a mercantile and crafts center, and as part of the Road to Saint James of Compostela.

1. BAILE DE LA ERA / DANCE OF THE THRESHING FLOOR
José and Eugenio Pérez de Lazarraga, dulzainas; Pablo Pérez, drum.
Recorded in San Sebastian, January 4, 1953.

The “Baile de la era” or Larrain Dantza (“Dance of the Threshing Floor”) is a suite of popular dances from the Lizarra-Estella area, noted and possibly arranged as a dance suite by the famous Estella dulzaina player Julián Romano Ugarte (1831–1899). In 1903, it was danced in Estella as “El baile de las eras” before the royal couple, in honor of their visit to the town. It was scored for two dulzainas and one drum, just as Alan Lomax recorded it and as it is still performed. The order of dances as they appear in the 1903 publication is as follows: 1. Cadena, 2. Jota, 3. Fandango, 4. Boleras, 5. Vals. This central Navarran town, rich in historical monuments, was at one point the seat of the Navarran monarchy. It was important as a mercantile and crafts center, and as part of the Road to Saint James of Compostela.

Fue bailado en Estella el año 1903 con motivo de la visita real a esta ciudad. Aunque desde hace muchos años es costumbre interpretar el Vals después del Fandango, aquí aparece después de la Jota.

2. SAN JUAN BEZPERAN / ST. JOHN’S EVE
Men’s voices.
Recorded in Uitzi, December 30, 1952.

A house visit song, sung by the young men on Saint John’s Eve (June 23). The text alludes to Saint John and includes compliments to the master of the house along with satirical comments about the poor quality of his offerings.

Canción de ronda y cuestación, para la víspera de San Juan; alude al santo y comenta las “virtudes” de los dueños de las casas que visitan. A house visit song, sung by the young men on Saint John’s Eve (June 23). The text alludes to Saint John and includes compliments to the master of the house along with satirical comments about the poor quality of his offerings.

3. BENTARA NOA / I’M GOING TO THE VENTA
Andresa Ariztimuño, Armando Melia, Arantza Arriagada, Rosario Zabaleta, and Rosario Zabaleta (Baztarrika).

This song and the next two are artaxuriketa, corn shucking songs sung by the young women during the winter, when young people of both sexes would get together to shuck the corn. These work parties usually turned into song sessions, mostly with a courtship theme. The songs become a kind of game with the object of naming the young men attractive to each girl. As is customary, the girls who sang for Alan Lomax are identified by the names of their houses: Andresa Arizthimuño (Apezenea), Araniz Arizthimuño (Apezenea), Engrazia Arizthimuño (Arriagada), María Josefa Araniguria (Maisunea), Txartu Araniguria (Maisunea), and Rosario Zabaleta (Baztarrika).

Tres canciones para pasar el tiempo durante la tarea de deshojar el maíz, con jóvenes de ambos sexos colaborando en el trabajo; las mozas que cantan se identifican por sus caseríos. A cada moza le dan el nombre del joven que le interesa.

Bentara noa, bentatik nator, / bentan det nik nire gogoa. Hango arrosa klibalnetan, / hartu det nik amodiako.

I’m going to the Venta, I’m coming from the Venta, in the Venta I have my thoughts.

Between the roses and carnations there, I have my love. You are beautiful and I’m a gallant, among the beautiful ones I have my thoughts.

The most elegant among the most beautiful, Kattalin presentekoa.

She’s good, and would prefer Martinbo, the one from Aizarrenoko.

I’m going to the Venta, I’m coming from the Venta, in the Venta I have my thoughts.
4. LARRÉ BERRIAN / IN THE MEADOWS
Andresa Ariztizulo, Mikelaa Ariztizulo, Engrazia Ariztizulo, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitzi, December 30, 1952.

Larré berrian opekarr dire, / pagadietan usoaik.
Neskakata gaste airosoa da, / Bikenta presentekoa.
Horrek amorez behar emen du, / bera den bezalakoa.
Bera ona ta hobea luke / Patxiko Errekaldekoak.

Translation:
In the meadows the partridges fly, / In the beech groves, the doves.
She’s a graceful girl, / Bixenta, here.

5. GOGOAN NERABLEN / SOMEONE NOT FAR AWAY
Andresa Ariztizulo, Mikelaa Ariztizulo, Engrazia Ariztizulo, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitzi, December 30, 1952.

Gogoaen nerabilen ez errutikua, ez errutikua
Mantoni eder gaint presentekoa.
Horrek amorez merezi du emaitera nua . . .
Maneltoxo eder galant Etxebiltoikoa.

Translation:
Someone not far away I had in my thoughts.
She’s good, and would prefer
one now and the other one later.
Sleep, baby, I’ll give you two sweets.

6. HAURRA EGIZU LO / SLEEP, BABY
Juanita Azpeitz, vocal.
Recorded in Uitzi, December 30, 1952.

This is a lullaby. Alan Lomax noted in his diary that the singer, an unmarried girl of 21, seemed embarrassed, speculating that her discomfiture might be due to the sexual connotations of having a baby and her single state; but if she was indeed embarrassed, it might have been more likely because of the three corn-shucking courtship songs the girls had just sung, in which they named the boys they were interested in. The singer still lives in Uitzi.

Translation:
When I saw your eyes, / they looked to me like two little stars.
Yes, yes . . . / No, no . . .
When I saw your eyes, / they looked to me like two little stars.

7. JESUS GURE JAUN MAITE / JESUS, OUR BELOVED LORD
Mixed voices.
Recorded in Uitzi, December 30, 1952.

A love song with a different melody than “Bartarratsian,” from Zeanuri (track 4, Basque Country, “Dianas,” el desfile de gigantes y cabezudos, la corrida de los bailes populares. “Dianas,” el desfile de gigantes y cabezudos, la corrida de los bailes populares.

8. GURE JAIINGOIKOA / IF OUR LORD HAD MADE ME
Andresa Ariztizulo, Mikelaa Ariztizulo, Engrazia Ariztizulo, Maria Josefa Araniguria, Txarito Araniguria, and Rosario Zabaleta, vocal.
Recorded in Uitzi, December 30, 1952.

If our Lord had made me / the porter of heaven, at the last moment I’d know / whom to open the door to.

Translation:
If our Lord had made me / the porter of heaven, at the last moment I’d know / whom to open the door to.
First to Father, / then to Mother, then to my brothers, / and last, secretly, to my beautiful beloved.

9. DIANA DE SAN FERMÍN
Hermanos Pérez de Lazarraga (José and Eugenio), dulzaina.
Recorded in San Sebastián, January 4, 1953.

*Previously unreleased

The dulzaina players, or pipers, as they are also known, have long been the most typical musicians for the fiestas of San Fermin in Pamplona. They play the morning “Dians” and accompany the impressive procession of the Giants (giant stilts puppets), the running of the bulls; it has maintained its traditional atmosphere, with bagpipe melodies that fill the streets on weekends and holidays.

Translation:
If our Lord had made me / the porter of heaven, at the last moment I’d know / whom to open the door to.
First to Father, / then to Mother, then to my brothers, / and last, secretly, to my beautiful beloved.
10. BLIND LOTTERY TICKET
SELLER’S CRY
Recorded in Pamplona, December 31, 1952.
*Previously unreleased
The lottery vendors of Pamplona sang out their work in this way until very recently.

Para el sorteo de hoy, para el sorteo de hoy,
las 10 20 y 50 iguales para el sorteo de hoy, [2x]
las 2500 para hoy, las 2,500 para hoy. . .
Translation:
For today’s draw, for today’s draw,
ten, twenties and fifties for today’s draw,
two thousand five hundred for today.

11. PARA SER UN BUEN NAVARRO /
TO BE A GOOD NAVARRAN
Jota navarra
Miguel Ángel Leoz, vocal and guitar.
Recorded in Pamplona, December 31, 1952.
*Previously unreleased
The sung jota continues to be the most typical and widespread song genre of Navarre, known in all its regions but particularly in the center and, above all, the south. Some jotas in Basque do exist, but most are in Spanish only. The jotas recorded here are three classic ones of the Navarre repertoire, accompanied on guitar, which plays the standard introduction to the song and marks the jota’s basic rhythmic pattern. The text of the first jota refers to the running of the bulls on St. Fermin’s Day and the personality of the Navarrese people. The singer was sixteen years old; Alan Lomax’s field notes describe his voice as “soaring like a hawk” and his “pockets stuffed full of jota words, in notebooks . . . .” [Today, Miguel Leoz has kept all these words. When I managed to contact him late in 2002, he explained that when Lomax recorded him, he had just won first prize in a “Concurso de los Amigos de Arte” (Contest of the Friends of Art) for children and youth, and he scanned us the photograph seen here. He began an interesting e-mail exchange, discussing the jota, and his two sons’ successful popular music groups—Ed.]

Para ser un buen navarro,
aunque seas de Pamplona.
Para ser un buen navarro,
you have to run around the enclosure,
you have to be noble and brave, [2x]
aunque seas de Pamplona.
Translation:
To be a good Navarran even if you’re from Pamplona.
To be a good Navarran,
you have to run around the enclosure,
you have to be noble and brave, [2x]
even if you’re from Pamplona.

12. DICEN QUE ME HA DE MATAR /
THEY SAY HE HAS TO KILL ME
Jota navarra
Miguel Ángel Leoz, vocal and guitar.
Recorded in Pamplona, December 31, 1952.
*Previously unreleased
Dicen que me ha de matar
un majo de una estocada.
Dicen que me ha de matar.
Yo le perdono la vida
si me la da cara a cara. [2x]
Dicen que me ha de matar.

Translation:
They say he has to kill me:
if he tells me face to face.
They say he has to kill me.

13. DE ACARREAR DE MONTEBAJO / BRINGING GOODS DOWN FROM MONTEBAJO Jota navarra
Miguel Angel Leoz, vocal and guitar.
 Recorded in Pamplona, December 31, 1952.
De acarrear de Montebajo, 
y vienen los carreteros, 
y en cada carreta un ramo, 
traen rosas en los labios, 
de acarrear de Montebajo, 
traen rosas entre sus labios, 
los carreteros calandrianos, 
traen rosas entre sus labios, 
y en cada carreta un ramo, 
y en cada carreta un ramo, 
y en cada carreta un ramo, 
traen rosas en los labios, 
el día de acarrear de Montebajo, 
y en cada carreta un ramo, 
y en cada carreta un ramo, 
y en cada carreta un ramo, 
traen rosas entre sus labios, 
los carreteros calandrianos, 
traen rosas entre sus labios, 
*Previously unreleased

Translation:
Here come the wagoneers, 
the wagoneers with their stone wheels, 
the lads for the young girls.
Here come the wagoneers, 
the wagoneers with their stone wheels.*

* The meaning of “calandrianos” is unclear. Initially, we thought it might mean the men sang like larks, from calandria, lark. Eventually, we found the singer, and in e-mail exchanges with him and with an acquaintance in a nearby town, two other possibilities emerged. As a parallel to a jota about the “carreteros coridoreños,” referring to the town of Corella, it could mean they were from Calanda, whose old name was Calandria and its residents calandrianos; even today, its jota group is called “La Calandria” (thanks to Blanca García for this information). The singer himself thinks it more likely that it refers to the old word “calandria,” in this case a stone wheel used to break up the newly ploughed field. Perhaps it is a play on words involving all these allusions. Montebajo, Miguel Leoz also explained, is the name of a caserío, and not “de monte abajo,” “from mountain” (coplas koplari —Ed.)*

14. ADIOS ENE MAITIA / FAREWELL, MY LOVE
José María Alzugarai, vocal and guitar.
Recorded in Lesaka, January 1, 1953.
Previously unreleased

Translation:
Farewell, my love, farewell forever, 
I have no other sorrow than my love for you, 
In this there is no difference between ascending to heaven or descending to hell. 
and do not permit the tongue to say whatever it likes.
In the second commandment, swear little, 
like obeying the Ten Commandments: 
the first is to love the Creator and respect the next person.

LESAKA
This lovely, historic town in the Bidasoa Valley has maintained much of its old Basque culture. Its dances, its txistularis, and the toberas verses and toques are unique. Alan Lomax recorded dance melodies played by txistularis and toberas toques, with koplarit (coplas singer) songs, but unfortunately this recording has been lost. In a series of interviews in late 2002, it emerged that the composer Pascual Aldave, whom the great anthropologist Julio Caro Baroja had recommended to Lomax, led the latter to Lesaka and neighboring towns. When we visited Pascual Aldave in October 2002, he regaled us with his memories of the recording sessions, held on a Sunday with many people in attendance, including several singers and instrumentalists. He recalled Alan Lomax himself picking up a guitar and singing songs from his native Texas.

ADIOS ENE MAITIA
Mr. Alzugarai remembers the session well and provided the information that led to our interview with Pascual Aldave.
Canción amorosa. “Adiós, amada mía, adiós para siempre . . .”
Adiós ene maitia, adiós sekulako. [2x]
Nik ez dut beste penarik
maitia zuretako,
zeren uzten zaiutudan
hain libre bestentzako. [Last four lines repeat]

Translation:
Here’s a new poem I’ve just prepared, 
like obeying the Ten Commandments: 
the first is to love the Creator
and respect the next person.

In the second commandment, 
swear little, 
and do not permit the tongue to say whatever it likes.
In this there is no difference between ascending to heaven or descending to hell.

Bertsos ya compuestos, cantados de memoria; en zortziko baxia (de ocho pequeño); habla de los Diez Mandamientos.
Horra bertsorria niki orain paratu.
Hamar mandamendua nola guardatu.
Lendabizikua da Jainkua amatu
Geren lagun-proximoa ondo estimatu.
Bizarratuz ere mandamenduan juramento gubti
mungainarki nahi duena erraileen ez utzi.
Hortan ez da diferentzi gubti
zerura igo edo inpernuera jaitzi.

Translation:
Hear this new poem I’ve just prepared, 
like obeying the Ten Commandments: 
the first is to love the Creator
and respect the next person.

In the second commandment, 
swear little, 
and do not permit the tongue to say whatever it likes.
In this there is no difference between ascending to heaven or descending to hell.

With the third we are obliged to hear Mass on Sundays.
To the extent that we work well, 
we will enjoy Glory for eternity.

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and do not permit the tongue to say whatever it likes.
In this there is no difference between ascending to heaven or descending to hell.

With the third we are obliged 
to hear Mass on Sundays.
21. BOTOILAN EZ DEK ARDORIK / THERE’S NO WINE LEFT IN THE BOTTLE
José Fapoaga, vocal.
Recorded in Erratzu, January 2, 1953.
*Previously unreleased

A drinking song.
“En la botella no queda vino.... esta es la costumbre,
hartarnos de vino ... vámonos de aquí ... a donde
venden aguardiente. . .”

Botoilan ez dek ardorik,
berriz bete behar dik.
[Repeat]
Bai gorritik, ez txuritik,
zahagian den hoberenetik.
Goazin hemendik berriz edanik,
bihotza alegerarik.
[Repeat]
Hauxen degu kostuma,
ardoz ase eta deguna.
Goazin aguardientera
neure laguna.
[Repeat]
- Erraiten dautzuet egia,
kontzientzia garbia:
akabatua dudala
ene barrika tipia.
Xorta-xortaño batez
bertze guztia. [Repeat]

Translation:
There’s no wine left in the bottle.
I’ll have to fill it again, with red and white wine,
the best there is in the wineskin.
Let’s go to drink again, and make our hearts happy.
This is the custom / to fill ourselves with wine,
let’s go for eau-de-vie, / my friend.

18. TELLARIN
Mauricio Elizalde, txistu and tamboril; Manuel Juarena, atabal.
Recorded in Arizkun, January 2, 1953.
*Previously unreleased

Mauricio Elizalde, a txistulari from Arizkun, was consid-
ered, after his father António Elizalde, the best per-
former of this genre of dances (see the Introduction),
accompanied by the master atabal player Manuel
Juarena.

19. MUTH dantza
Mauricio Elizalde, txistu and tamboril; Manuel Juarena, atabal.
Recorded in Arizkun, January 2, 1953.
*Previously unreleased

This mutil dance (see introductory notes) is known as “Ardoarena” or “Ardoaine” (“Wine”). Alan Lomax’s
notes describe the mutil-danza near Elizondo: “each
individual performing small circular figures, stomping
around with his feet wide apart in heavy, almost clumsy
strides; watching, one compared these dancing
Basques to a room full of bears or bulls.”
Mutil-dantza conocida con el título de “Ardoarena” o
“Ardoaine” (del vino).

20. BAZTANGO YOYAK-BAZTAN
Mauricio Elizalde, txistu and tamboril; Manuel Juarena, atabal.
Recorded in Arizkun, January 2, 1953.
*Previously unreleased

Music played by groups of txistularis during the
traditional wedding banquet in the Baztan Valley.
Para las bodas tradicionales en el Valle de Baztan.

21. BOTOILAN EZ DEK ARDORIK / THERE’S NO WINE LEFT IN THE BOTTLE
José Fapoaga, vocal.
Recorded in Erratzu, January 2, 1953.
*Previously unreleased

A drinking song.
“En la botella no queda vino.... esta es la costumbre,
hartarnos de vino ... vámonos de aquí ... a donde
venden aguardiente. . .”

Botoilan ez dek ardorik,
berriz bete behar dik.
[Repeat]
Bai gorritik, ez txuritik,
zahagian den hoberenetik.
Goazin hemendik berriz edanik,
bihotza alegerarik.
[Repeat]
Hauxen degu kostuma,
ardoz ase eta deguna.
Goazin aguardientera
neure laguna.
[Repeat]
- Erraiten dautzuet egia,
kontzientzia garbia:
akabatua dudala
ene barrika tipia.
Xorta-xortaño batez
bertze guztia. [Repeat]

Translation:
There’s no wine left in the bottle.
I’ll have to fill it again, with red and white wine,
the best there is in the wineskin.
Let’s go to drink again, and make our hearts happy.
This is the custom / to fill ourselves with wine,
let’s go for eau-de-vie, / my friend.

I don’t want water, / don’t even mention it.
Let’s go from here / to where we see light,
from this house / where they sell eau-de-vie.
We get to the door, and knock, knock, knock, knock,
to let them know we’re arrived.
The lady of the house appears before us, half-dressed, with the cord of her belt / in her left hand.

“Come in, sirs, / silently.”

“Good evening, Madame, / light the light for us, we need to drink / half a cuartillo.”

I tell you the truth, / with a clear conscience:
I’ve finished / my little barrel,
there’s no more, / not even a little drop.

22. BARTARRATSIAN BURUAN GORA / LAST NIGHT WITH MY HEAD HIGH
José Fagoaga, vocal.
Recorded in Erratzu, January 2, 1953.

Bart arratsian buruan gora, / kantatzen nuen plazerki,
aberatsen bat raizelakoan, / hiru damabxo jarraiki.

Translation:
Last night, with my head high, I sang with pleasure,
letting myself pass for a rich man, before three women.
One was blushing red, the second dark,
the third was like a rose in May.

23. APRILAN / IN APRIL
José and María Fagoaga, vocal.
Recorded in Erratzu, January 2, 1953.

A love song.

Canción de amor.

Aprilian gaua da labur
Iargibua berandu. [Repeat]
Imposible da etzainte zu
Ama Birjinak lagundu.

Translation:
Nights are short in April, / the moon is late.
It’s impossible that / the Virgin would not help you.
I want to have you forever, / to comfort my sorrows.

24. XO, XO, MARIAÑO / HEY, HEY, MARIA
José and María Fagoaga, vocal.
Recorded in Erratzu, January 2, 1953.

A man comes home drunk and gets a noisy reception.

“Xo, Maria, llego borracho... el gato maullando, el
perro ladrando, el gallo a picotazos, el burro pedorrean-
do, la mujer reprimiendo...”

Xo, xo Mariaño,
mozkorrak jinda naun gaur. [Repeat]
Katua miau,
zakurrak riau,
arnuak hantara ekarri nau.
Katua miau,
zakurrak riau,
zer mila daubru ote duk hau?

Xo, xo, Mariaño,
26. KAILA KANTUZ / THE QUAIL SINGS
Mariano Izeta, vocal.
Recorded in Elizondo, January 2, 1953.

A love song.
Canción de amor: “... llevo la sonrisa en los dientes pero el llanto en los ojos . . .”

Kaila kantuz ogipetik
Uztaila argiñearen.
Martigandik ekerakaren
Entzun izan dut bertzetan.
Anodiakak bainerabilaka
Haren bordan lehitan.

Bazterrak baxtzerra,
oi munduaren zabala!

Hemos visto al carnero comiendo en la huerta . . .
Hemos visto al ratón soltando la cuerda . . . Hemos visto al gato apresando al ratón . . . Fuera el carnero de la huerta, fuera, fuera . . .

Akerra ikusi degu batatzin, makila ikusi degu aker hori jotzen: makila akerak, akerak aroto,
akerra ken, / baratzetik akerken, ken, ken, ken.

Sua ikusi degu maki hori erretzen,
ura ikusi degu su hori izaltzen: urak suak, suak makila,
makila akerak, akerak aroto,
akerra ken, / baratzetik akerken, ken, ken, ken.

Idia ikusi degu ur hori edatzen,
soka ikusi degu idi hori lotzen: sokak idia, idia ura,
urak suak, suak makila,
makila akerak, akerak aroto,
akerra ken, / baratzetik akerken, ken, ken, ken.

Sagua ikusi degu soka hori etetzen,
katuak ikasi degu saku hori harrapatzen:
katuak sagua, sugua soka, sokak idia,
Idia ura, urak suak, suak makila,
makila akerak, akerak aroto,
akerra aroto, akerken, / baratzetik akerken, ken, ken, ken.

Translation:
We’ve seen the ram eating in the field, we’ve seen the stick beating the ram, the stick the ram, the ram and the corn, out, ram, out, ram, from the field, out, out.
We’ve seen the fire burning this stick, we’ve seen the water quenching this fire, the water, the fire, the fire, the stick, the stick, the ram . . .
We’ve seen the ox drinking the water, we’ve seen the rope binding the ox, the rope the ox, the ox the water . . .
We’ve seen the mouse loosening the cord, we’ve seen the cat catching the mouse, the cat, the mouse — out!

27. AKERRA IKUSI DEGU / WE’VE SEEN THE BUTCHER
Mariano Izeta, vocal; men’s voices.
Recorded in Elizondo, January 2, 1953.

[This cumulative song exists elsewhere on the Iberian Peninsula, and an old version in Aramaic and the local vernacular is also sung at the end of the Jewish Passover ritual meal.—Ed.]

Esta canción acumulativa existe en otras regiones de la península ibérica, y, con variantes, se canta después de la cena ritual de la Pascua Judía.—Ed.]

Hemos visto al carnero comiendo en la huerta . . .
Hemos visto al ratón soltando la cuerda . . . Hemos visto al gato apresando al ratón . . . Fuera el carnero de la huerta, fuera, fuera . . .

Akerra ikusi degu batatzian jaten, makila ikusi degu aker hori jotzen: makila akerak, akerak aroto, akerra ken, / baratzetik akerken, ken, ken, ken.

Sua ikusi degu maki hori erretzen, ura ikusi degu su hori izaltzen: urak suak, suak makila, makila akerak, akerak aroto, akerra ken, / baratzetik akerken, ken, ken, ken.

Idia ikusi degu ur hori edatzen, soka ikusi degu idi hori lotzen: sokak idia, idia ura, urak suak, suak makila, makila akerak, akerak aroto, akerra ken, / baratzetik akerken, ken, ken, ken.

Sagua ikusi degu soka hori etetzen, katua ikasi degu saku hori harrapatzen:
katuak sagua, sugua soka, sokak idia, idia ura, urak suak, suak makila, makila akerak, akerak aroto, akerra ken, akerken, / baratzetik akerken, ken, ken, ken.

Translation:
We’ve seen the ram eating in the field, we’ve seen the stick beating the ram, the stick the ram, the ram and the corn, out, ram, out, ram, from the field, out, out.
We’ve seen the fire burning this stick, we’ve seen the water quenching this fire, the water, the fire, the fire, the stick, the stick, the ram . . .
We’ve seen the ox drinking the water, we’ve seen the rope binding the ox, the rope the ox, the ox the water . . .
We’ve seen the mouse loosening the cord, we’ve seen the cat catching the mouse, the cat, the mouse — out!

28. TXORIÑOA NORA HUA? / LITTLE BIRD, WHERE ARE YOU GOING?
Mariano Izeta, vocal, and men’s voices.
Recorded in Elizondo, January 2, 1953.

[Previously unreleased]

A love song.
Canción de amor: “¿Pajarito, adonde vas?”

Translation:
A love song.
Canción de amor: “¿Pajarito, adonde vas?”

Translation:
A love song.
Canción de amor: “¿Pajarito, adonde vas?”

Translation:
A love song.
Canción de amor: “¿Pajarito, adonde vas?”

Translation:
A love song.
Canción de amor: “¿Pajarito, adonde vas?”

Translation:
A love song.
Canción de amor: “¿Pajarito, adonde vas?”
Bihotzian sar hakiok asko maite detala.

Translation:

“Little bird, where are you going with your two wings in the air?”

“To Spain, where there’s snow; We’ll go together when the snow melts.”

I sigh: “Go to my beloved’s house, and tell her I’m sending you.

May it enter her heart: to know I love her.”

May it enter her heart: to know I love her.”

Translation:

Bihotzian sar hakiok asko maite detala.

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**FOOTNOTES**

1 The three provinces of the French Basque Country, administered through the Department of the Atlantic Pyrenees, are Lapurdi (Labourd), Nafarroa Beherea (Basse Navarre or Lower Navarre), and Zuberoa (Soule), with their capitals: Bayonne (Baiona), St. Jean Pied de Port (Donibane Garazi), and Mauléon (Mauléon). Recordings from these areas made by Claudie Marcel-Dubois and Marguerite Pichonet-Andrai in 1947 can be heard on the World Library: France CD (Rounder 1836) in a series edited by Lomax; Lomax himself did not make recordings there.

2 Alan Lomax, “Saga of a Folksong Hunter,” in *Hi-Fi Stereo Review*, May 1960, p. 45 (other page numbers refer to this article).
The Spanish Recordings

— Judith R. Cohen, Ph.D.

Spain — the name conjures up flamenco and beaches and bullfights — but few also think of vaqueiradas, albaes, desafíos, or pig castrators’ panpipes. Alan Lomax’s pioneering field recordings from Spain, made half a century ago, brought to light the diversity of musical traditions in this endlessly fascinating and contradictory country. They constitute an invaluable historical document of music from all over the country: Andalusia, Aragón, Asturias, Baleares, Castile, Catalonia, Extremadura, Galicia, Murcia, Navarro, País Vasco, and Santander. Lomax made contacts but was unable to carry out fieldwork in other areas, including Canarias, Salamanca, and Zamora. Besides these recordings, the Lomax Archive houses his field notes and photographs, records of payments scrupulously made to the people he recorded, and copies of scores of letters he somehow found time to write, thanking people for their help.

Never one for stereotypes, Lomax wrote: “The Spain that was richest in both music and fine people was not the hot-blooded Gypsy south with its flamenco, but the quiet somber plains of the west, the highlands of Northern Castile, and the green tangle of the Pyrenees” (p. 45). The recordings, together with detailed, sensitive field notes and fine photographs, lead us through a plethora of cultures, traditions, languages, dialects, and music that defies generalization. But, Alan Lomax had not originally intended to spend time in Spain:

In the summer of 1953 [sic; should be 1952], I was informed by Columbia that publication of my series depended on my assembling a record of Spanish folk music, and so, swallowing my distaste for El Caudillo and his works, I betook myself to a folklore conference on the island of Mallorca with the aim of finding myself a Spanish editor... The professor who ran the conference [Marius Schneider] was a refugee Nazi, who had taken over the Berlin folk song archive after Hitler had removed its Jewish chief... [and he was now] in charge of folk music research at the Institute for Higher Studies [CSIC] in Barcelona. He let me know that he personally would see to it that no Spanish musicologist would help me. He also suggested that I leave Spain.

I had not really intended to stay. I had only a few reels of tape with me and I had made no study of Spanish ethnology. This, however, was my first experience with a Nazi, and, as I looked across the luncheon table at this authoritarian idiot, I promised myself that I would record the music of the benighted country if it took me the rest of my life (p. 43).

It did not take the rest of his life, but it did take much longer than he had planned. Lomax and his assistant Jeanette Bell traveled for seven months: thousands of kilometers over barely passable roads, frequently hounded by the Guardia Civil, setting up the heavy tape recorder in villages with no electricity or running water, often in bone-chillingly damp cold. Recording was a cumbersome process: Lomax’s recorder was the best machine available at the time, but it was light-years away from our present-day pocket micromachinery that can be turned on with the flick of a thumb whenever someone begins to sing. Even when circumstances were favorable, running out of tape was an almost insurmountable problem.

This classically difficult fieldwork and Lomax’s profound appreciation for the people he met did not imply a pristine, mythically “authentic” folklore. He evokes the varied, often harsh beauty of the music and the humanity of the singers without sliding into facile romanticism. The recordings reflect a wide variety of contexts, from isolated villages to official folk festivals, and local choirs and instrumental groups:

For a month or so I wandered erratically, sunstruck by the grave beauty of the land, faint and sick at the sight of this noble people, ground down by poverty and a police state. I saw that in Spain, folklore was not mere fantasy and entertainment. Each Spanish village was a self-contained cultural system with tradition penetrating every aspect of life; and it was this system of traditional, often pagan mores, that had been the spiritual armor of the Spanish people against the many forms of tyranny imposed upon them through the centuries. It was in their inherited folklore that the peasants, the fishermen, the muleteers and the shepherds I met found their models for that noble behavior and that sense of the beautiful which made them such satisfactory friends (pp. 43, 45.).

It was in Spain that Alan Lomax began to draw direct correlations between folksong style and culture. Spain’s music has long reflected what we have now come to think of as “multiculturalism,” showing the influences of Celtic, Carthaginian, Visigoth, and indigenous Iberian peninsular traditions; the complex legacy of medieval Moslem and Jewish music and poetry; and musical traditions brought by Gypsies, pilgrims, and a host of travelers throughout the centuries. But in 1952 no one talked about “multiculturalism.” Economic hardships, poor roads, areas separated by mountain ranges, and ancient agricultural methods made for a difficult life. But, along with firmly entrenched life-cycle and calendar-cycle events, these circumstances helped maintain musical traditions that might otherwise have disappeared. At the same time, an officially promoted nationalism was establishing folklorized version of traditional music, a process begun in the nineteenth century. Under Franco’s dictatorship, the Galician, Catalanian, and Basque and their variants were severely repressed, while local traditions were standardized and “cleaned up,” often by the Sección Femenina of the Falange. Founded in 1937 by the sister of José Antonio Primo de Rivera, the founder of the Falange, and dissolved in 1977, the Sección Femenina saw music as a crucial means of achieving national unity through education within a specifically Catholic context. It sent out mobile units of women educators — who mission included “rescuing” local music, dance, and folklore — to teach in schools and to organize local dance groups that were encouraged to participate in regional, national, and international competitions and festivals. Not surprisingly, they arranged or re-arranged many songs and dances and especially song texts to conform to their ideology. In addition, heavy censorship resulted in folklorists being afraid to publish many song texts they collected, and in people being afraid to sing their songs when asked to record their repertoires.
The black-hatted and dreadful Guardia Civil had me on their lists — I will never know why, for they never arrested me. But apparently, they always knew where I was. No matter in what God-forsaken, unlikely spot in the mountains...they would appear like so many black buzzards carrying with them the stink of fear — and then the musicians would lose heart (p. 45).

In 1953, shortly after Alan Lomax returned to England, Spain began to open diplomatic relations, trying to construct an image of democracy although the Franco dictatorship continued in full swing. During the dictatorship, ethnomusicalological fieldwork was mostly undertaken by individuals, either on their own or with some minimal local support; or, mostly, by the Instituto Español de Musicología at Barcelona, founded in 1943 under the aegis of the government's High Council for Scientific Research (CSIC: Consejo Superior de Investigaciones Científicas). While many printed publications appeared, no sound archive was created. Besides Manuel García Matos's *Magna Antología del Folklore Musical de España* on LP and CD (now out of print), and footage recorded and filmed by the Sección Femenina, there are few important sound documents of traditional music from early- and mid-twentieth-century Spain; thus the Lomax recordings are of special interest.

In the last quarter of the twentieth century, following Franco's death and the change of government, Spain changed radically. From the perspective of musical traditions, there have been several levels of change: in the villages, in the universities, in the media, among revival musicians, and in the perception of non-Spaniards. Provincial and regional centers and museums for the study and teaching of local folklore have been established. While much of their work has ended up perpetuating a folkloristic approach, they have also been carrying out invaluable work documenting and teaching local traditions. Small recording companies have carried out their own fieldwork and issued documentary recordings of local traditions. Ethnomusicology has become an accepted program at some universities, and the SIbE (Sociedad Ibérica de Etnomusicología) holds annual conferences, publishing several volumes of conference papers. Academic journals, as well as popular folk-music magazines and Internet sites provide easily accessible information on traditional music, instruments, and musicians.

"It was never hard to find the best singers in Spain, because everyone in their neighbourhood knew them and understood how and why they were the finest stylists in their particular idiom," Lomax wrote (p. 45). Village traditions have disappeared to a large extent, as in so many countries. But even now (2001), it is still possible to carry out village fieldwork and record songs and other oral traditions, although mostly working with elderly people. Folk musicians are carrying out their own fieldwork and performing regional traditional songs on traditional instruments, sometimes trying to reproduce traditional styles and often incorporating innovations. World-music workshops, concerts, and festivals proliferate, and with Spain's participation in the European Community, musicians from other countries are becoming part of the musical tapestry. Flamenco and Gypsy ("Gitano") traditions are beginning to receive serious ethnomusicalological attention, even as old stereotypes are maintained and new debates about "flamenco fusion" emerge. Though the itinerant blind balladeers have disappeared, late twentieth century cantautores, singer-songwriters, have in some ways taken their place. The notion of the *convivencia* of the medieval "three cultures" (Christians, Moslems, and Jews), although romantically mythologized, has led to serious ethnomusicalological studies, as well as to Spanish folk musicians learning the Sephardic and Arabic songs of people whose ancestors their own forbears expelled from the Iberian peninsula 500 years ago. Medieval Spain's legacy of diversity is being vindicated and reclaimed.

Still, no matter how positive one may be about changes, metamorphoses, hybrids, and new traditions, many aspects of traditional musical life may be gone forever, crushed under what Alan Lomax called a "system of cultural superhighways" (p. 46). In 1996 an elderly flute and drum player in a small Salamanca village told me he worried constantly about who would take his place, performing at weddings and ritual events after he died. "Young people who learn in the provincial folklore center," he said, "just don't play the same way. They all play the music and want to be performers."

And few people sing the old ballads and wedding songs. One old village woman told me that on cold winter nights, she lay bundled up in bed, singing all the longest old ballads to herself, one after another, till she finally fell asleep to her own lonely voice in the darkness. With these recordings, Alan Lomax has given many lonely voices in the dark a different life: providing a gentle, steady glow that softens the harsh lights of our new millennium.

—Toronto, 2001
The Alan Lomax Collection is planned to include 150 or more albums. The Collection is organized into various series, yet will also contain other unique releases as well. The Rounder Records website will always have the most up-to-date information, and the Alan Lomax Collection portion of the website can be directly accessed at: http://www.rounder.com/rounder/artists/lomax_alan/ or for more info, email: info@rounder.com

The Collection currently comprises:

- The Alan Lomax Collection Sampler
- Southern Journey Series
- Caribbean Voyage
- Classic Louisiana Recordings
- The Concert and Radio Series
- Portraits Series
- Prison Songs
- Christmas Songs
- World Library of Folk and Primitive Music
- Deep River of Song
- Italian Treasury
- Folk Songs of England, Ireland, Scotland & Wales
- Spanish Recordings
- American Patchwork Videos
- Lomax film work available through Vestapol Videos

Every effort has been made to make these historic recordings sound as good as they did when they were made in the field. All transfers were made from the original source materials using the Prism 24-bit A to D converters and the Prism 24-bit Noise Shaping System.