

FATE IS ONLY ONCE by HARRY TAUSSIG

TM-1001

FATE IS ONLY ONCE is one musical moment in time explored by an imaginative and creative instrumentalist. Within this moment, Harry Taussig shows how the influence of tradition is felt and the future is approached through the continuous change of his music. All of this is expressed in one fated and fateful moment.

Both the simplicity of folk melody and the subtlety of modern creation are here together, separately, yet inseparable. Thus, the album has traditional rags and blues (St. Louis Tickle, Dark Town Strutters Ball, Rev's Rag), modern, almost classical forms (Rondo to Death, Dorian Sonata), and combinations, such as the variations on Elizabeth Cotton's theme, Sugar Babe, Your Papa Cares For You. Taussig's wry humor is frequently expressed as in Rondo to Death and R. R. Bill & Co. Yet there are few who are as serious about creation within the traditional styles as is Harry.

It is unfortunately true that many of the young folk instrumentalists learn their techniques by rote and apply them by rote, all very unimaginatively. This is not true in the case of FATE IS ONLY ONCE, as one listening will attest. This album possesses subtlety and refinement of musical arrangement — a welcome contrast to the usual three chord guitar backing of much contemporary "folk" entertainment. Taussig is not only thoroughly familiar with folk instrumental techniques and styles (he is the author of an instruction book for guitar, *Instrumental Techniques of American Folk Guitar*, published by TSI, 1965), he is truly able to use these techniques in a personal, highly creative approach to the music. His individual style is found not only in the technique he employs, but is most heavily evident in his musical creations and interpretations. He thinks and feels his music and is vaguely able to communicate his thoughts and feelings through a meaningful and workable acquaintance with the guitar.

Listening to this LP will be a delightful and pleasurable experience. At an even deeper level, it is also a challenging experiment in musical communication. Guitar enthusiasts will find many new ideas as well as new applications of traditional ones.

A detailed technical discussion of the music is beyond the range of these few outer paragraphs. However, the artist has provided technical and personally frank notes along with the musical annotations which are included within. The music, however, stands by itself and can be understood without reference to the notes. On the other hand, it is a rare opportunity to find a musician both introspective into the origins of his music and able to verbalize his observations. The notes are another unique adventure of FATE IS ONLY ONCE.

DON GARWOOD

SIDE 1

1. Baby Let Me Lay It On You / That'll Never Happen No More (Gary Davis-Prestige Music-BMI) 1:55 ... C
2. Blues For Zone VII (TSI) 3:23 ... D
3. Dark Town Strutters Ball (Shelton Brooks—Leo Feist Co.) 2:50 ... F
4. R. R. Bill & Co. (Traditional) 1:35... C
5. Rev's Rag (Traditional) 3:40 ... C
6. Sugar Babe, Your Papa Cares For You (Elizabeth Cotton-Stormking Music-BMI) 7:25 ... G

SIDE 2

1. National Ragtime Stomp (TSI) 1:55... C
2. Rondo To Death (TSI) 3:18 ... Em
3. Monte's Blues (TSI) 1:35 ... C
4. Dorian Sonata (TSI) 6:00 ... D
5. St. Louis Tickle (Traditional) 2:05 ... C
6. Fate Is Only Once (TSI) 5:55 ... E

all selections arranged/adapted by Harry Taussig; those indicated by TSI are copyrighted 1965 by Traditional Stringed Instruments

Cover design: TRC

Recording Engineers: Ken Raines / Bob Stone

Cover photo: John Upton

Produced by Bob Stone

Studio Recording: Custom Fidelity Company,
Pasadena

WHO AM I? I am called Harry A Taussig at best, commonly called other things Born under the sign of Pisces in 1941. Parents: upper-middle class European background. Musical training At age 7 or 8 the usual dose of pre-adolescent Clarinetitis. Quit. Totally ignored the family guitar, a Martin 0-15, until first year of college. Shown three chords by roommate. Told to strum. Told to sing. Told not to sing Gave up strumming. Learned to play 5-string banjo to play melodies. Studied (\$10 for 10 lessons) with Mike Werhnam. Learned more appreciation of country music than banjo. Studied physics at Berkeley Missed ride to Black Friday riots Heard Libba Cotton. Decided it wasn't multiple recording Tried the guitar again. Learned one pattern, at midnight, practiced 'till dawn not to forget it. Met E. B. White, learned why people sing and play. Sat around Lundbergs on Saturday afternoons and asked stupid questions. Allowed to perform by most tolerant Gert Chiarito at KPFA Started teaching friends. Moved from Berkeley to reside in the navel of Orange. Lack of contact with other musicians led to pursuing own ideas. Listened to more records. More students. Wrote book. Musically respect most J. Bach and G. Davis. Want to listen to more of Ravi Shanker and Kimeo Eto. Studied with Gary Davis. Sat in front of mike and wasted tape.

Monophonic

This vinyl disc is designed for consistently superior playback quality and should be handled with care to insure maximum lifetime capabilities. Ampex professional recorders with Altec condenser microphones and special RCA low noise tape were utilized for initial studio recording. Pultec and Universal Audio equipment were used for studio equalization to insure excellent reproduction on all existing monophonic and stereophonic systems.

33 1/3 rpm

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